

THE
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CHRISTY SEMSEN

KIDS CHOIR COLLECTION



FOR REVIEW ONLY

FEATURING **21** SONGS!

INCLUDES 4 MINI-MUSICAL SCRIPTS FOR CHRISTMAS,
EASTER, AND ANY TIME OF YEAR

CREATED BY CHRISTY SEMSEN
ARRANGED BY DANIEL SEMSEN

wm WORDKidz

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The Body of Christ

From the musical "The Star Factor"

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsén

DISC 1
1 Retro Pop (♩ = 164)
N.C.

mf

4

7

SOLO 1
mf

If the whole bod-y was an eye,
E N.C.

10

SOLO 2
mf

how could it hear? Or

E7 N.C.

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4
13

DISC 1
2

how could we smell if ev - 'ry part was an ear?

E7 N.C.

16

CHOIR
mf

We are strong - er to - geth - er than we are a - part. When we're

(Drums)

19

DISC 1
3 Clap

work - in' to - geth - er, that's when it starts.

22

Stomp

Stomp

25

One church, one love.

E A E A

half-time feel

29

Man - y gifts from a bove.

E A E

DISC 1
4

32

The bod - y, bod - y of Christ. The

A E E/G# A

f *half-time feel ends*

35

bod - y, bod - y of Christ. The bod - y, bod - y of Christ.

E(no3) Em/G A E E/G# A

6
38

The bod - y, bod - y of Christ. We

E(no3) Em G A

41

all have dif - f'rent gifts; no one is the same. Ev -

E G

43

- 'ry part to - geth - er brings glo - ry to His name. The

A D

45

bod - y, bod - y of Christ. The bod - y

E E G# A D6

48

of Christ.
N.C. E7

Musical score for measures 48-50. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The piano part features chords and melodic lines in both hands, with an E7 chord marked above the right hand in measure 50.

51

mf
If you're an arm in the bod - y, then you'll
N.C. *mf*

Musical score for measures 51-53. The system includes a vocal line and a piano accompaniment. The key signature is three sharps. The piano part features chords and melodic lines in both hands, with a mezzo-forte (*mf*) dynamic marking above the right hand in measure 53.

54

lend a hand. If you're the

Musical score for measures 54-56. The system includes a vocal line and a piano accompaniment. The key signature is three sharps. The piano part features chords and melodic lines in both hands.

57

legs, you will go and take a stand.

Musical score for measures 57-59. The system includes a vocal line and a piano accompaniment. The key signature is three sharps. The piano part features chords and melodic lines in both hands.

8
60

If you're an eye or an ear or a head or a toe_ or a

Musical notation for measures 60-62, including vocal line and piano accompaniment.

63

fin - ger or an el - bow or a mouth or a nose.____

Musical notation for measures 63-64, including vocal line and piano accompaniment.

DISC 1
6

65

Clap Stomp

Musical notation for measures 65-67, including vocal line with 'Clap' and 'Stomp' markings and piano accompaniment.

68

One_ church,
E A
half-time feel

Musical notation for measures 68-70, including vocal line with lyrics and piano accompaniment.

71

one — love. Man - y gifts

E A E A

75

from a - bove. *f* The bod - y, bod - y of Christ.

E A E A

f half-time feel ends

78

The bod - y, bod - y of Christ. The

E(no3) Em G A

81

bod - y, bod - y of Christ. The bod - y, bod - y of Christ.

E E G# A E(no3) Em G A

10
84

We all have dif - f'rent gifts; no
E G

Musical notation for measures 84-85, including vocal line and piano accompaniment.

86

— one is the same. Ev - 'ry part to - geth - er brings
A D

Musical notation for measures 86-87, including vocal line and piano accompaniment.

88

glo - ry to His name. The bod - y, bod - y of Christ. The
E G# A

Musical notation for measures 88-89, including vocal line and piano accompaniment.

91

bod - y of Christ.
D6 N.C.

Musical notation for measures 90-91, including vocal line and piano accompaniment.

94

Musical notation for measures 94-96. Measure 94 is a whole rest. Measure 95 features a piano accompaniment with an E7 chord and eighth notes. Measure 96 continues the piano accompaniment with eighth notes.

DISC 1
8

97

Musical notation for measures 97-99. Measure 97 includes a vocal line with 'Clap' and piano accompaniment. Measure 98 includes a vocal line with 'Stomp' and piano accompaniment. Measure 99 continues the piano accompaniment.

100

Musical notation for measures 100-101. Measure 100 includes the lyrics "We all have dif - f'rent gifts; no —" and "E G". Measure 101 continues the piano accompaniment.

102

Musical notation for measures 102-103. Measure 102 includes the lyrics "one is the same. Ev - 'ry part to - geth - er brings" and "A D". Measure 103 continues the piano accompaniment.

12
104

glo - ry to His name. The bod - y, bod - y of Christ. The

E E/G# A

107

bod - y, bod - y of Christ. The bod - y, bod - y of Christ.

E(no3) Em/G A E E/G# A

110

The bod - y of N.C.

D6

113

Christ.

E7 E

rit. (Drum fill)

No Matter the Cost

From the musical "Back to the Cross"

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DISC 1
9 Dixieland feel, in two (♩ = 102)

1 N.C.

4

B \flat B \flat 7 A \flat E \flat G E \flat m G \flat B \flat F F7

8 SOLO mf

"If an y - one would come af - ter Me, — he

B \flat B \flat A+

DISC 1
10

11

must de - ny, — de - ny him - self, — take

A \flat 7(#11) G7 C7

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CHOIR

mf

14

14

up his cross_ and fol - low Me. For who -

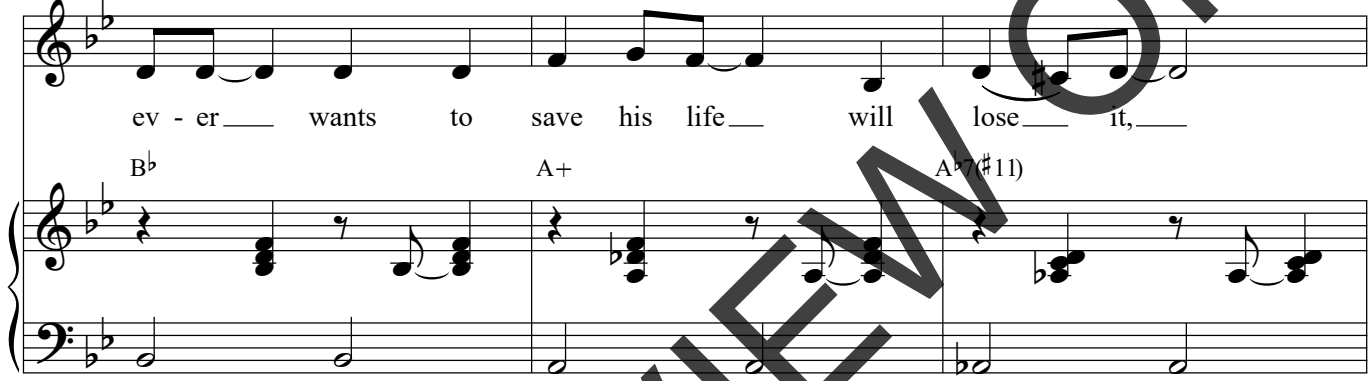
F7 B \flat F7



17

ev - er_ wants to save his life_ will lose_ it,

B \flat A+ A \flat (#11)



20

DISC 1
11

but who - ev - er_ los - es his life for Me_ will

G7 C7 F7



23

find_ it."_ No mat - ter the cost, I want to

Gm E F7 B \flat B \flat

f



27

know Him. No mat-ter the cost, I give it

F B \flat

31

all a - way. No mat-ter the cost, I will sur -

F7 C7/E F7 B \flat

35

ren - der my life. No earth - ly thing com -

E \flat Gm/E

DISC 1
12

38

pires to know - ing Him.

F7 B \flat F

16

41

B^b

A⁺

A^b7(#11)

Musical notation for measures 41-43. The piece is in B-flat major. Measure 41 starts with a mezzo-piano (*mp*) dynamic. The right hand features a melody with eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes.

44

G7

C7

F7

Musical notation for measures 44-46. Measure 44 includes a *mp* dynamic. The right hand continues the melodic line, and the left hand maintains the bass line. Measure 46 features a *f* dynamic marking.

47

B^b

F7

B^b

A⁺

Musical notation for measures 47-50. The right hand melody continues with eighth and quarter notes. The left hand bass line consists of quarter notes. Measure 50 ends with a *f* dynamic.

51

A^b7(#11)

G7

C7

Musical notation for measures 51-53. Measure 51 includes a *mp* dynamic. The right hand melody continues, and the left hand bass line is present. Measure 53 ends with a *f* dynamic.

54

DISC 1
13

F7

G^m

F7

B^b

Musical notation for measures 54-56. Measure 54 includes a *mp* dynamic. The right hand melody continues, and the left hand bass line is present. Measure 56 ends with a *f* dynamic.

57

No mat-ter the cost, — I want to know Him.

B^b

F

Musical notation for measures 57-60. The right hand melody continues with eighth and quarter notes. The left hand bass line consists of quarter notes. Measure 60 ends with a *f* dynamic.

61

No mat - ter the cost, — I give it all a - way. —

B^b F7 C7/E F7

65

No mat - ter the cost, — I will sur - ren - der — my life. — No

B^b E^b

69

earth - ly thing — com - pares to know - ing Him. —

Gm E F B^b

72

No mat - ter, mat - ter the cost, —

F B^b B^b7/D

ff

18

75

— I'll give it all a - way. No mat - ter,

E^b F B^b

Disc 1 15

78

mat - ter the cost, _____ I'll give it all a - way.

B^b7 D E^b F

81

GROUP 1
ff
No mat - ter, mat - ter the cost, _____ I'll

GROUP 2
ff
I sur - ren - der all, no

B^b B^b7 D E^b

84

give it all a - way. No mat - ter, mat - ter the cost, —
mat - ter the cost. — I sur - ren - der

F B^b B^b7 D

87

— I'll give it all a - way.
all, no mat - ter the cost. —

E^b F

89

No mat - ter the cost, — I will sur - ren - der — my life. — No

f B^b E^b

20

93

earth - ly thing com - pares to know - ing Him.

Gm E F7 B^b

96

No earth - ly thing com - pares to know - ing

G7 Gm E F7

99

Him. No earth - ly thing com -

B^b G7 Gm E

102

pares to know - ing Him.

F7 B^b N.C. B^b

God's Grace

From the musical "Back to the Cross"

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DISC 1
17 Slowly (♩ = 70)

1 *Male vocal group (a la "Beach Boys")

Ooo Wha Ooo Wha

mp

D^b D^bmaj7 D^b6

DISC 1
18 Surf Rock (♩ = 160)

3

Ooo Wha Ooo.

rit.

G^b A^b7 N.C.

rit. mf Glissando

6

* Male vocal group is included on the split-track.

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22

9

CHOIR

mf

Chal - leng - es___ as far___ as I___ can see.

A^b

mf

12

It's hard to find a way

D^b N.C. A^b

15

___ to still___ be - lieve.___ But His

D^b

18

grace is___ e - nough___ for me,___ His pow - er is per - fect - ed

D^b F7 B^bm

21

when I'm weak, and then His pow'r will set me free.

Chords: G^b, D^b, A^b

24

His grace in

Chords: D^b, A^b, D^b

27

me: ev - i - dence in my life. His

Chords: D^b7, F, G^b, A^b

30

grace in me, by His Spir - it, not

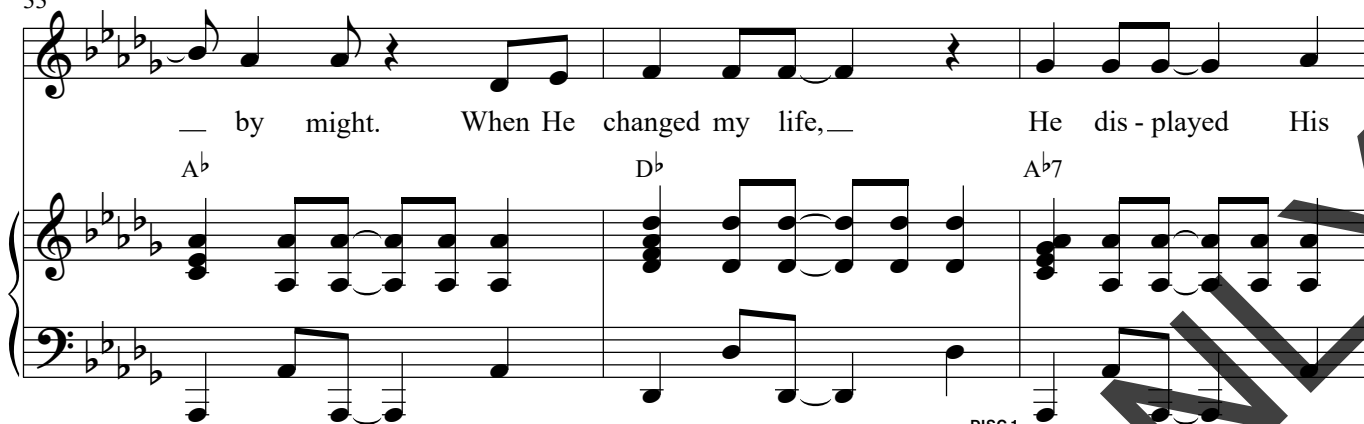
Chords: D^b, D^b7, F, G^b

24

33

— by might. When He changed my life, — He dis - played His

A^b *D^b* *A^b7*

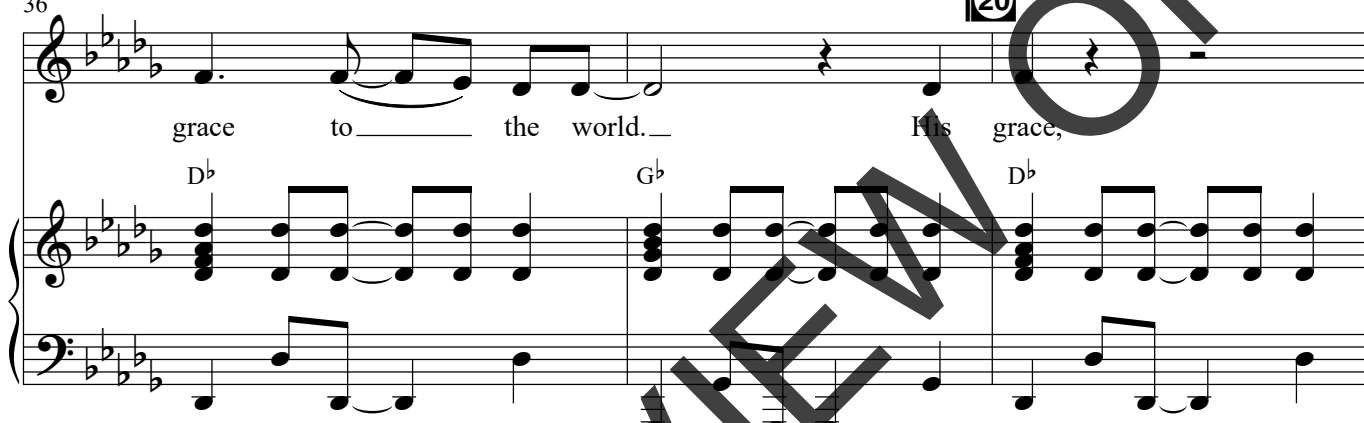


36

DISC 1
20

grace to _____ the world. — His grace,

D^b *G^b* *D^b*



39

God's grace. Ga - la - tians six: four - teen!

A^b *D^b* *N.C.*

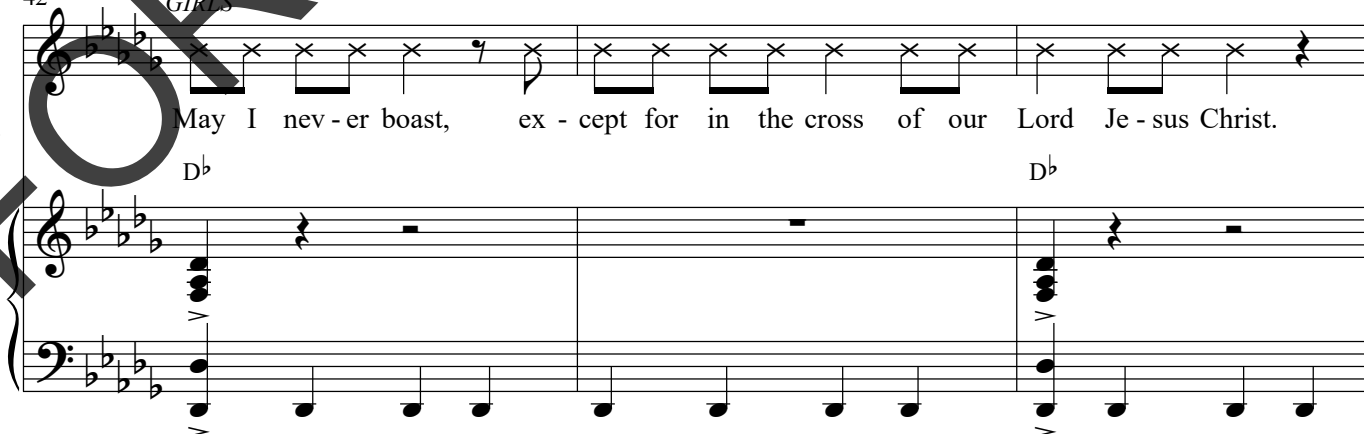


42

GIRLS

May I nev - er boast, ex - cept for in the cross of our Lord Je - sus Christ.

D^b *D^b*



45 *BOYS* *GIRLS*

Grace, grace. Through which the world has been cru - ci - fied to

G^b

47 *BOYS*

me and I to the world. Grace, grace.

D^b

50 *GIRLS* *BOYS* *ALL*

May I nev - er boast, ex - cept for in the cross of our Lord Je - sus Christ.

A^b G^b D^b

53

Grace, grace. His grace in me:

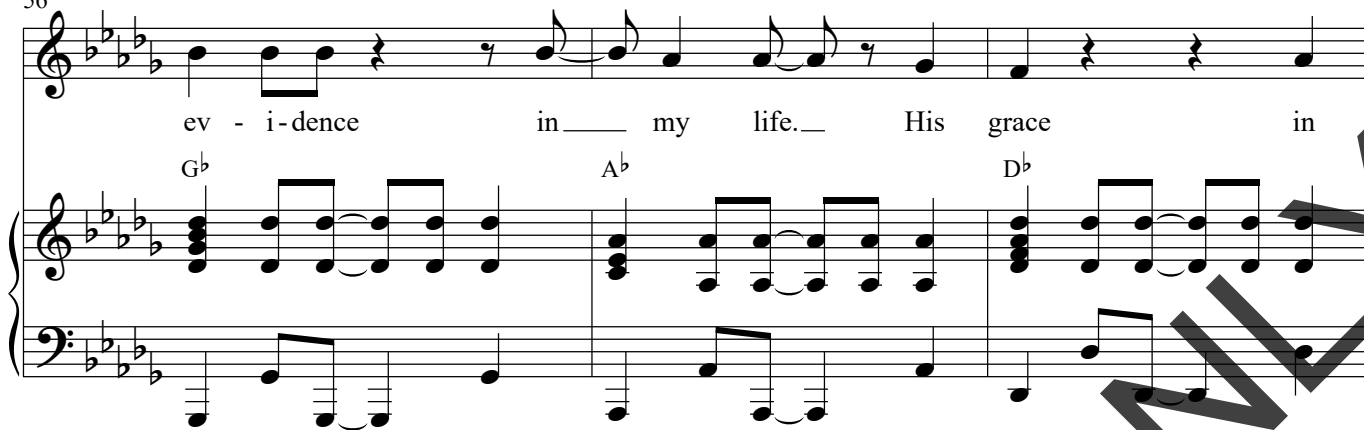
A^b D^b D^b7 F

26

56

ev - i - dence in my life. His grace in

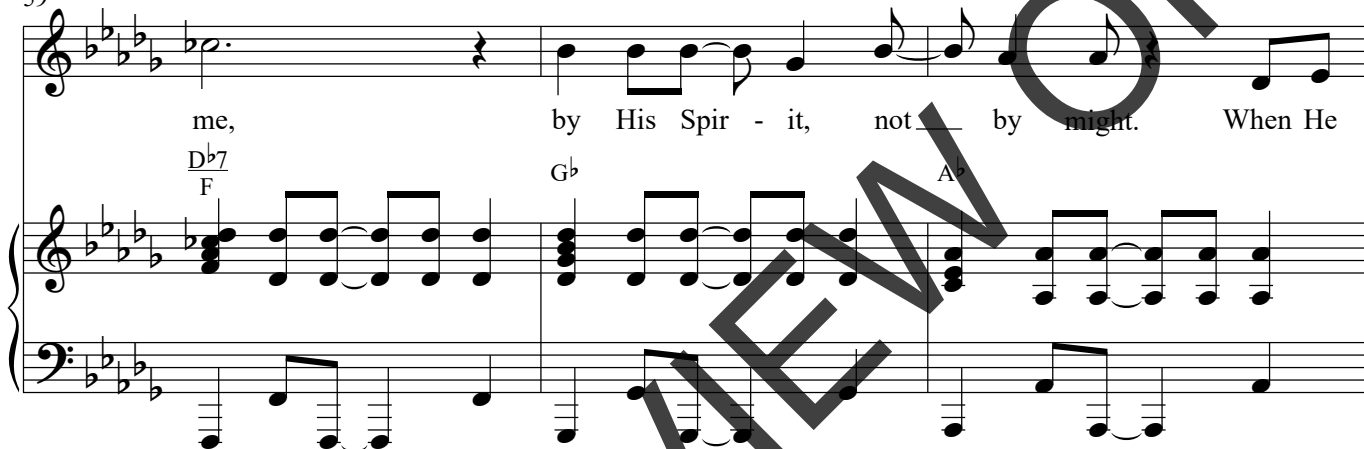
G^b A^b D^b



59

me, by His Spir - it, not by might. When He

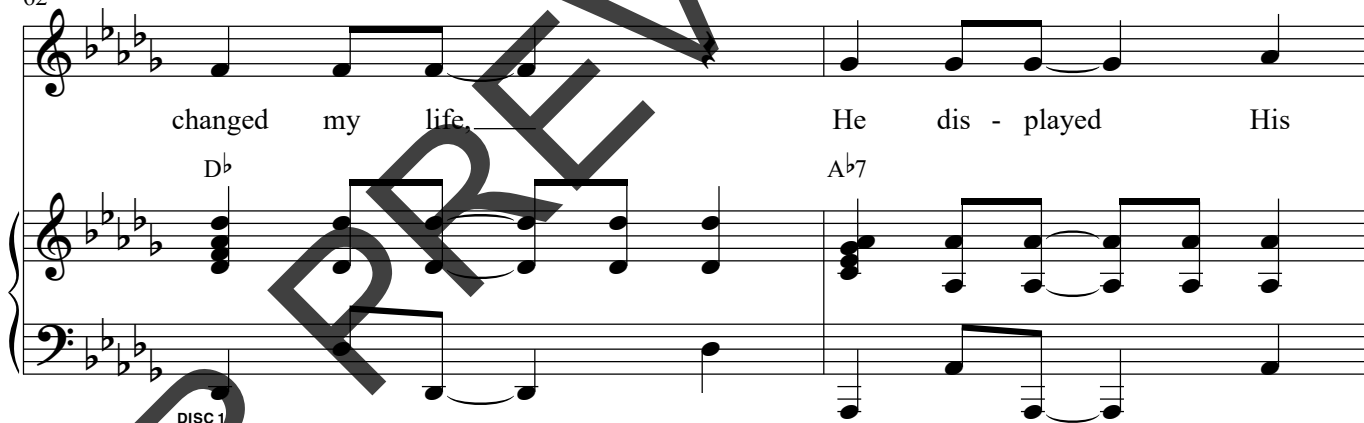
D^b7 F G^b A^b



62

changed my life. He dis - played His

D^b A^b7



64

grace to the world. His grace,

D^b G^b D^b



67

God's grace. His

A^b D^b G^b

70

grace, God's grace.

D^b A^b D^b

73

His grace, God's

G^b D^b A^b

76

grace!

D^b N.C. D^b

Faith Believes the Impossible

From the musical "Danny & the Shacks"

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DISC 1
23 Acoustic Folk Pop (♩ = 118)

CHOIR (opt. SOLO 1)

mf

1

E^b(no3)
mf

3

eas - i - er _____ said than _____ done _____

E^b

(opt. SOLO 2)

5

to stay true _____ to who you know you are. _____ It's

B^b *E^b*

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30

15

look to God or go it a-lone? Ev - 'ry - one de -

A^b *E^b* *B^b*

Disc 1 25

f

18

cides. Ev - 'ry - one de - cides. But

A^b *E^b* *B^b* *A^b*

f

22

faith, faith be-lieves the im - pos - si - ble. Im -

E^b *B^b*

f

SMALL GROUP

25

pos - si - ble. Faith sees what

A^b *E^b*

CHOIR

28

on - ly God can do. Faith,

A^b *B^b* *E^b*

31

SMALL GROUP

faith waits for the beau - ti - ful The beau - ti - ful

B^b

34

ALL

fu - ture God has in store for those who be - lieve,

C^m *B^b*

36

be - lieve the im - pos - si - ble.

A^b

32
38

DISC 1
26

mf

— I

E^b(no3)

mf

40

wan - na__ see__ the hand of God__ in the

42

world a - round__ me, in ev - 'ry__ part.__ I

B^b E^b

44

wan - na__ hear__ His gen - tle__ voice__

E^b

46

teach - ing me___ to hear His heart. I will de -

B^b E^b

48

pend on God___ in ev - 'ry - thing,___ for

A^b

50

He's the Source of my life. I will

E^b A^b

52

seek His ways___ and not___ my own, and trust in Him a -

A^b E^b B^b

34

55

DISC 1
27

lone. I'll trust in Him a - lone.

A^b E^b B^b A^b

CHOIR

SMALL GROUP

FOR PREVIEW ONLY

59

Faith, faith be-lieves the im - pos - si - ble. Im -

E^b B^b

f

CHOIR

SMALL GROUP

FOR PREVIEW ONLY

62

pos - si - ble. Faith sees what

A^b E^b

CHOIR

SMALL GROUP

FOR PREVIEW ONLY

65

on - ly God can do. Faith,

A^b B^b E^b

SMALL GROUP

FOR PREVIEW ONLY

68

SMALL GROUP

faith waits for the beau - ti - ful, — the beau - ti - ful, —

Musical notation for measures 68-70. The vocal line has a treble clef and a key signature of two flats. The piano accompaniment has a grand staff with treble and bass clefs. Chords B^b and C^m are indicated above the piano part.

71

ALL

DISC 1
28

fu - ture God has in store — for those who be - lieve, — be -

Musical notation for measures 71-73. The vocal line has a treble clef and a key signature of two flats. The piano accompaniment has a grand staff with treble and bass clefs. Chords C^m, B^b, and A^b are indicated above the piano part.

74

lieve the — im - pos - si - ble. —

Musical notation for measures 74-76. The vocal line has a treble clef and a key signature of two flats. The piano accompaniment has a grand staff with treble and bass clefs. Chord E^b(no3) is indicated above the piano part. Dynamic marking *mf* is present.

77

mf

rit.

Be - lieve the — im - pos - si - ble! —

Musical notation for measures 77-80. The vocal line has a treble clef and a key signature of two flats. The piano accompaniment has a grand staff with treble and bass clefs. Chords A^b(no3), B^b(no3), and E^b are indicated above the piano part. Dynamic marking *rit.* is present.

Do Not Worry (Hey-O)

From the collection "Songs from Letters in Red"

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsén

DISC 1
29 Driving (♩ = 120)

1 D2

pp (fade in)

(Drum fill)

3 CHOIR *mf*

Hey-O Hey-O Hey-O Hey-O Hey-O Hey-O

D G A D

6

Ooo Whoa Whoa Hey-O Hey-O Hey-O

F#m A D G A

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9

Hey-O Hey-O Hey-O Ooo Whoa Whoa

D F#m A D

12

Do not wor-ry a-bout your life,

G A

15

what you will drink or you will eat, for God pro-vides

D Bm G

18

a-bun-dant-ly. Your ev-ry need, He'll meet.

A D Bm

38

21

Musical score for measures 21-24. The vocal line features the lyrics "Whoa" and "Your ev - 'ry need, He'll meet". The piano accompaniment includes a "DISC 1 31" marker.

25

Musical score for measures 25-28. The vocal line features the lyrics "Whoa". The piano accompaniment includes a "DISC 1 31" marker.

29

Musical score for measures 29-31. The vocal line features the lyrics "Hey-O Hey-O Hey-O Hey-O Hey-O Hey-O". The piano accompaniment includes a dynamic marking of *f*.

32

Musical score for measures 32-35. The vocal line features the lyrics "Ooo Whoa Whoa Hey-O Hey-O Hey-O". The piano accompaniment includes a dynamic marking of *f*.

DISC 1
32

35

mf

Hey-O Hey-O Hey-O Ooo Whoa Whoa Do not wor-

D F#m A G

38

ry a - bout your bod - y or what you will wear,

A D(no3) Bm

41

for God clothes the flow - ers and feeds the

G A D(no3)

44

birds of the air. Whoa Whoa

G A

40

47

And feeds the birds of the air. Whoa

D Bm G

50

Whoa

A D

53

Are you not more val - ua - ble than birds in the sky?

Em D F# G

56

Can wor - ry - ing add a sin - gle hour to your life?

A Em D F#

DISC 1
34

f

59

So do not
N.C.
(Drum fill)

62

wor - ry! Hey - O Do not wor ry!
D/F# G A D/F# G
f

DISC 1
35

65

Hey - O Your Fa ther knows what you need. Do not
A D/F# G A

68

wor - ry! Hey - O Hey - O Hey - O Hey - O
D/F# G A D

42

71

Hey-O Hey-O Hey-O Ooo Whoa Whoa

G A D F#m A

Disc 1 36

74

Hey-O Hey-O Hey-O Hey-O Hey-O Hey-O

D G A D

77

SOLO
mf

But seek first His King-dom. Seek first His righ-teous-ness,

F#m A D

80

and all these things will be giv-en to you as well.

G A

mf

Disc 1 37

82 *CHOIR*

mf

Musical score for measures 82-83. The top staff is for the choir, and the bottom two staves are for piano accompaniment. The key signature has two sharps (F# and C#). The piano part features a D major chord in the right hand and a bass line with a whole note D in the left hand.

Seek first His King-dom. Seek first His righ-teous-ness,

84

DISC 1
38

Musical score for measures 84-85. The top staff is for the choir, and the bottom two staves are for piano accompaniment. The key signature has two sharps. The piano part features a G major chord in the right hand and a bass line with a whole note G in the left hand.

and all these things will be giv-en to you as well.

86

CHOIR 1

CHOIR 2

Musical score for measures 86-87. The top staff is for Choir 1, the middle staff is for Choir 2, and the bottom two staves are for piano accompaniment. The key signature has two sharps. The piano part features a D major chord in the right hand and a bass line with a whole note D in the left hand. In measure 87, the right hand has a D major chord with an A in the third position, and the left hand has a whole note D.

Seek first His King-dom. Seek first His righ-teous-ness,
Seek first His King-dom.

44
88

and all these things will be giv-en to you as well. _____
Seek first His righ - teous - ness. _____
G A

90

Seek first His King-dom. Seek first His righ - teous - ness,
Seek first His King - dom. _____
D

92

and all these things will be giv-en to you as well. _____
Seek first His righ - teous - ness. _____
G A

94

Seek first His King - dom. Seek first His righ - teous - ness,
Seek first His King - dom.

D(no3) D

Musical score for measures 94-95. It features a vocal line with lyrics, a piano accompaniment, and a guitar part. The key signature is D major (two sharps). The guitar part is in the key of D major, with chords D(no3) and D indicated above the staff.

96

and all these things will be giv-en to you as well.
Seek first His righ - teous - ness.

G A

Musical score for measures 96-97. It features a vocal line with lyrics, a piano accompaniment, and a guitar part. The key signature is D major. The guitar part is in the key of D major, with chords G and A indicated above the staff.

98

Seek first His King - dom. Seek first His righ - teous - ness,
Seek first His King - dom.

D(no3)

Musical score for measures 98-99. It features a vocal line with lyrics, a piano accompaniment, and a guitar part. The key signature is D major. The guitar part is in the key of D major, with chords D(no3) indicated above the staff.

46
100

DISC 1
39

and all these things will be giv-en to you as well. Seek first His righ - teous - ness.

G A

This system contains measures 46 through 101. It features a vocal line with lyrics, a piano accompaniment, and guitar chords (G and A). The key signature has two sharps (F# and C#).

102 *f* ALL So do not wor - ry! Hey - O Do not

N.C. D F# G A

This system contains measures 102 through 104. It features a vocal line with lyrics, a piano accompaniment, and guitar chords (N.C., D, F#, G, A). The key signature has two sharps (F# and C#).

105 wor - ry! Hey - O Your Fa - ther knows

D F# G A D F# G

This system contains measures 105 through 107. It features a vocal line with lyrics, a piano accompaniment, and guitar chords (D, F#, G, A, D, F#, G). The key signature has two sharps (F# and C#).

108

DISC 1
40

what you need. Do not wor - ry! Hey - O

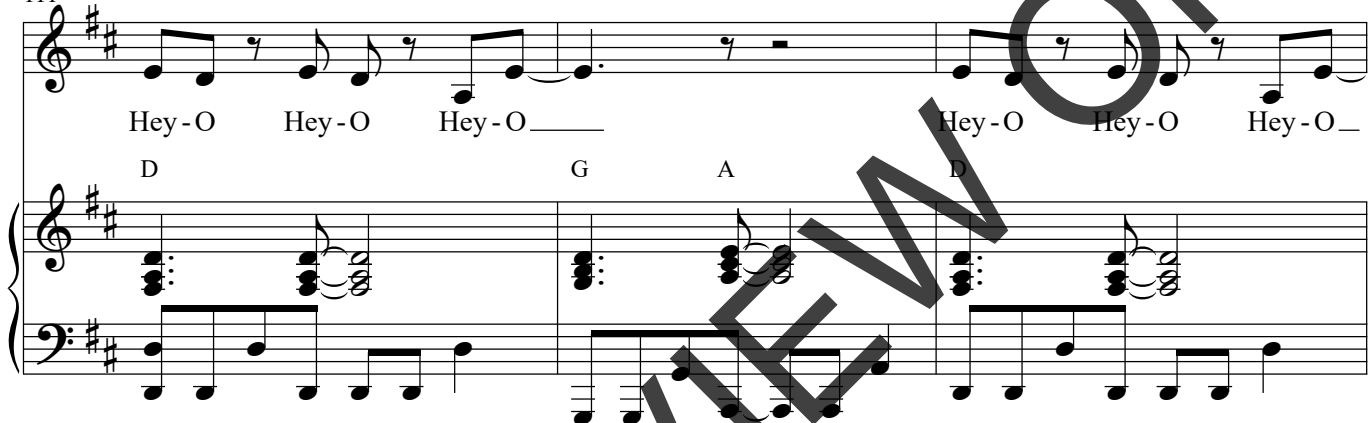
A D F# G A



111

Hey-O Hey-O Hey-O Hey-O Hey-O Hey-O

D G A D



114

Ooo Whoa Whoa Hey-O Hey-O Hey-O

F#m A D G A



117

Hey-O Hey-O Hey-O Ooo Whoa Whoa

D F#m A D

ff



Not My Battle

From the musical "The Kingdom Connection"

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DISC 1
41 Funky Rock (♩ = 90)

1 D A E F#m

mp

3 SOLO mp

There's

5 A

trou - ble as far as I can see, and a gi - ant is in front of me. I am

7 DISC 1 42 CHOIR mp

small and un - re - mark - a - ble, and they say I'll nev - er win. But I

D A E

Detailed description: This is a musical score for the song 'Not My Battle'. It is arranged for piano and voice. The score is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked as 'Funky Rock' with a quarter note equal to 90 beats per minute. The score is divided into two systems. The first system (measures 1-4) features piano accompaniment with chords D, A, E, and F#m. The second system (measures 5-8) includes vocal lines. The vocal line starts at measure 3 with the lyrics 'There's trouble as far as I can see, and a giant is in front of me. I am small and un-re-mark-a-ble, and they say I'll never win. But I'. The piano accompaniment continues with chords D, A, and E. The score includes dynamic markings such as 'mp' (mezzo-piano) and 'SOLO mp'. There are also performance instructions like 'CHOIR mp'. The score is marked with 'DISC 1' and track numbers '41' and '42'. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid on the page.

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9

know who made the star-ry sky, and I know who taught the birds to fly, who

A

11

makes the sun to rise and fall, who taught the earth to spin.

D A E

13

There's no need to fear. I know my God is here.

D A E D A

16

It's not my bat - tle. It's not my fight.

E A D

mf

50

18

My God is on it. He'll do what's right.

E D A D

Musical notation for measures 18-19, including vocal line and piano accompaniment.

20

It's not my bat - tle; I will pro - claim

E A D

Musical notation for measures 20-21, including vocal line and piano accompaniment.

22

that all the glo - ry is due His Name.

E D A D E

Musical notation for measures 22-24, including vocal line and piano accompaniment.

25

D A E F#m D A

Musical notation for measures 25-27, including piano accompaniment.

DISC 1
44

28

ff

That the earth may know that our— God reigns,— that the

E D A

ff

This system contains the musical notation for measures 28 and 29. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The tempo/mood is marked *ff* (fortissimo). The lyrics are: "That the earth may know that our— God reigns,— that the". Chord symbols E, D, and A are placed above the piano part. A large watermark "FOR PREVIEW ONLY" is overlaid on the page.

30

earth may know His pow'r re - mains, I— come in the Name of the Lord.

E F#m D A

This system contains the musical notation for measures 30 and 31. The vocal line continues with the lyrics: "earth may know His pow'r re - mains, I— come in the Name of the Lord." Chord symbols E, F#m, D, and A are placed above the piano part.

32

— That the earth may know that our— God reigns,— that the

E D A

This system contains the musical notation for measures 32 and 33. The vocal line begins with a rest followed by the lyrics: "That the earth may know that our— God reigns,— that the". Chord symbols E, D, and A are placed above the piano part.

34

earth may know His pow'r—re - mains, I— rest in the Name of the— Lord.

E F#m D A

This system contains the musical notation for measures 34 and 35. The vocal line continues with the lyrics: "earth may know His pow'r—re - mains, I— rest in the Name of the— Lord." Chord symbols E, F#m, D, and A are placed above the piano part.

52
36

SOLO
mp

It's not my bat - tle, it's not my fight

38

My God is on it. He'll do what's right.

40

CHOIR
mf

It's not my bat - tle; I will pro - claim

42

that all the glo - ry is due His Name,

DISC 1
46

44

that all the glo - ry is due His Name

E D A D

Musical notation for measures 44-45, including vocal line and piano accompaniment.

46

ff

That the earth may know that our God reigns, that the

E D A

Musical notation for measures 46-47, including vocal line and piano accompaniment.

48

earth may know His pow'r re - mains, I come in the Name of the Lord.

E F#m D A

Musical notation for measures 48-49, including vocal line and piano accompaniment.

50

That the earth may know that our God reigns, that the

E D A

Musical notation for measures 50-51, including vocal line and piano accompaniment.

54

DISC 1
47

52

earth may know His pow'r re - mains, I rest in the Name of the Lord.

E F#m D A

54

It's not my bat - tle.

E A D

56

It's not my bat - tle.

E D A D

58

It's not my bat - tle.

E D A

(Drum fill) x x x x

The Lord Is My Shepherd

Psalm 23:1-4, 6

From the collection "Psalms & Psongs"

Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DISC 1
48 With a Shuffle feel (♩ = 95)

1 N.C. A^bm D^bm

mp *mf*

5 A^bm D^bm A^bm D^bm

9 SOLO *mf*

The Lord is my shep-herd, I

N.C. A^bm

12 shall not want. The Lord is my shep-herd, I shall not want. I

D^bm A^bm D^bm

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CHOIR
mf

56

DISC 1
49

15

shall not want, I shall not want. The

A^bm D^bm A^bm E^b

19

Lord is my shep-herd, I shall not want. The Lord is my shep-herd, I

A^bm D^bm A^bm

22

DISC 1
50

shall not want, I shall not want, I shall not want.

D^bm A^bm E^b N.C.

25

He makes me lie down in green pas-

D^bm

29

- tures. He leads me be - side

A^bm D^bm

32

qui - et wa - ters, He re - stores my soul,

A^bm E^bm

36

re - stores my soul. He guides me in paths of

F^bm E^b

40

Disc 1
51
righ - teous - ness for His Name's sake.
N.C.

58

43

mp

E - ven though I walk through the val - ley of the shad - ow,

D^bm

mp

Musical notation for measures 43-44, including vocal line and piano accompaniment.

45

e - ven though I walk through the val - ley of the shad - ow,

A^bm

Musical notation for measures 45-46, including vocal line and piano accompaniment.

47

though I walk through the val - ley of the shad - ow of death;

D^bm *A^bm*

Musical notation for measures 47-48, including vocal line and piano accompaniment.

50

e - ven though I walk through the val - ley of the shad - ow,

D^bm

Musical notation for measures 49-50, including vocal line and piano accompaniment.

53

e - ven though I walk through the val - ley of the shad - ow,

A^bm

55

though I walk through the val - ley of the shad - ow of death,

D^bm *A^bm*

58

I fear no e - vil, for You are with me.

N.C. *E^b*

DISC 1
52

62

Sure - ly good - ness and mer - cy will

f *A^b* *D^b*

60

65

fol - low me all of the days of my life, and

Musical notation for measures 65-68. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Chords are labeled Fm, Eb, Ab, and Db.

69

I will dwell in the house of the Lord

Musical notation for measures 69-72. The vocal line is in treble clef. The piano accompaniment continues with the same chord progression: Fm, Eb, Ab, Db.

73

for - ev - er more.

Musical notation for measures 73-76. The vocal line has a long note for 'more'. The piano accompaniment continues with the same chord progression: Fm, Eb, Ab, Db.

77

E - ven though I walk through the

Musical notation for measures 77-80. The vocal line starts with a rest. The piano accompaniment has a key signature change to one flat. Chords are labeled Fm, Eb, N.C., and Dbm. The dynamic marking *mp* is present.

80

val - ley of the shad - ow, e - ven though I walk through the

A^bm

This system contains measures 80 and 81. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are 'val - ley of the shad - ow, e - ven though I walk through the'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A chord of A^bm is indicated below the piano part.

82

val-ley of the shad - ow, though I walk through the val-ley of the shad-ow of

D^bm

This system contains measures 82, 83, and 84. The vocal line continues with 'val-ley of the shad - ow, though I walk through the val-ley of the shad-ow of'. The piano accompaniment continues with chords and a bass line. A chord of D^bm is indicated below the piano part.

85

death; e - ven though I walk through the

A^bm N.C. D^bm

This system contains measures 85, 86, and 87. The vocal line has a rest in measure 85, then 'death; e - ven though I walk through the'. The piano accompaniment includes a 'N.C.' (No Chord) instruction in measure 86. Chords A^bm and D^bm are indicated below the piano part.

88

val - ley of the shad - ow, e - ven though I walk through the

A^bm

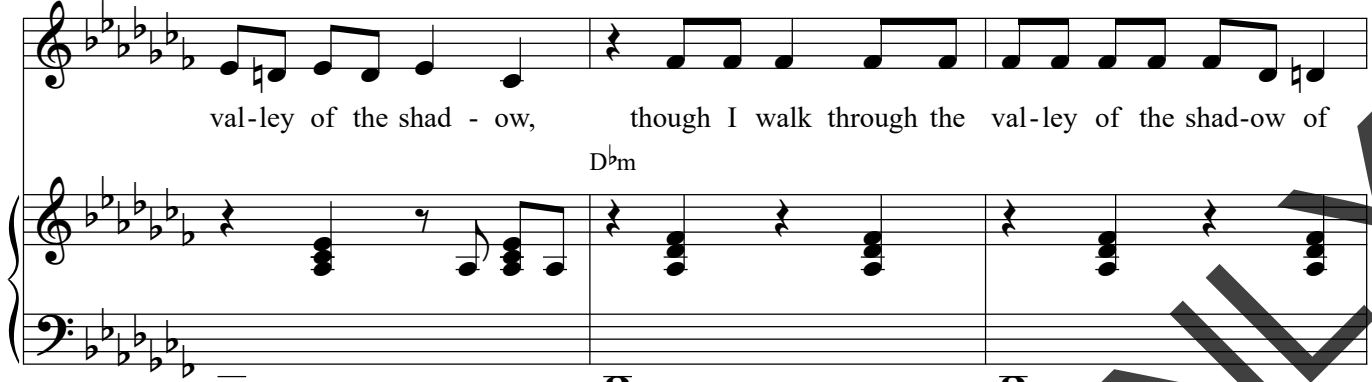
This system contains measures 88, 89, and 90. The vocal line continues with 'val - ley of the shad - ow, e - ven though I walk through the'. The piano accompaniment continues with chords and a bass line. A chord of A^bm is indicated below the piano part.

62

90

val-ley of the shad - ow, though I walk through the val-ley of the shad-ow of

D[♭]m



93

DISC 1
54

death, I fear no e - vil, for You are with

A[♭]m N.C.

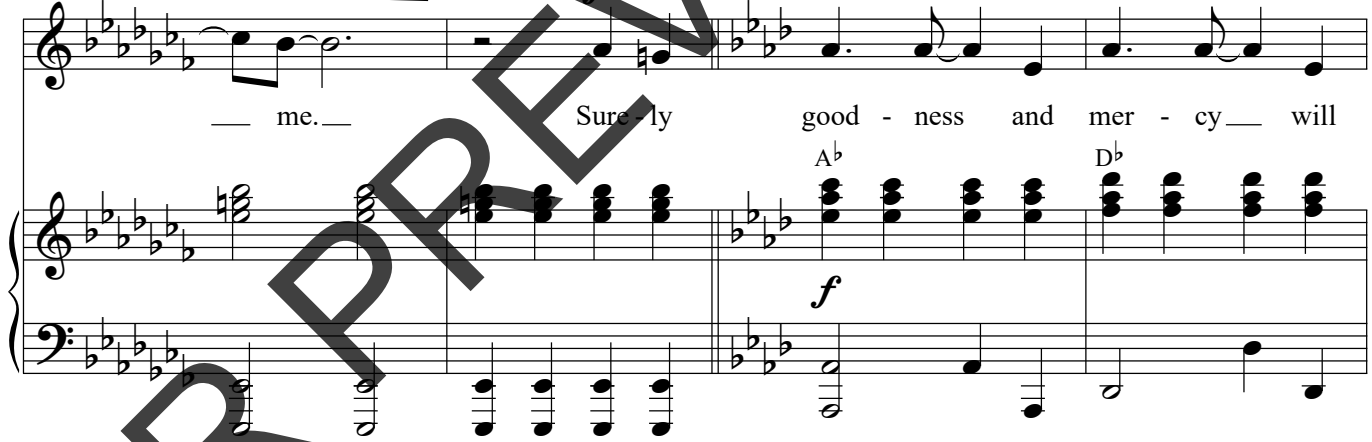


97

me. Surely good - ness and mer - cy will

A[♭] D[♭]

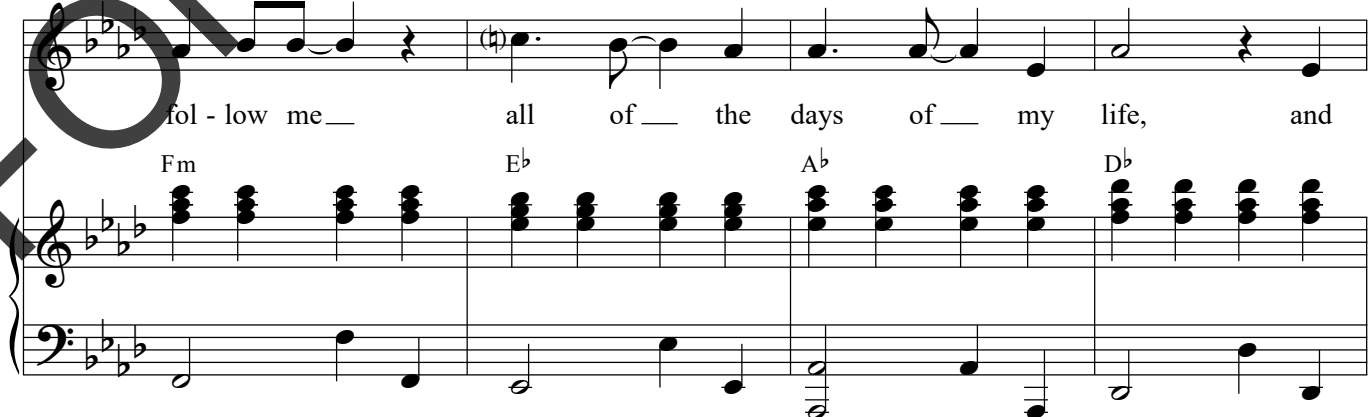
f



101

fol - low me all of the days of my life, and

F^m E[♭] A[♭] D[♭]



105

I will dwell in the house of the Lord

Fm Eb Ab Db

DISC 1 55

FOR PREVIEW ONLY

109

for - ev - er - more.

Fm Eb Ab Db

113

The Lord is my shep-herd, I

Fm Eb N.C. Abm

mp

116

shall not want. The Lord is my shep-herd, I shall not want. I

Dbm Abm Dbm

64

119

shall not want, — I shall not want.

A^bm D^bm A^bm

Musical notation for measures 64-119, including vocal line and piano accompaniment.

122

The Lord is my shep-herd, I shall not want. The

E^b A^bm D^bm

Musical notation for measures 122-124, including vocal line and piano accompaniment.

125

Lord is my shep-herd, I shall not want. — I shall not want, —

A^bm D^bm A^bm

Musical notation for measures 125-127, including vocal line and piano accompaniment.

128

I shall not want. —

E^b N.C. A^bm

Musical notation for measures 128-131, including vocal line and piano accompaniment.

Be Still, My Soul

From the musical "We Three Spies"

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DISC 1
56 Pop Rock (♩ = 77)

G(no3)

mf
(Drum fill)

Musical notation for the piano introduction, featuring a treble and bass clef with a 4/4 time signature. The melody is in G major, and the bass line includes a drum fill indicated by 'x' marks.

SOLO
mf

3

Musical notation for the vocal line, starting at measure 3. The melody is in G major.

There are days you wake up _____ and noth - ing's go - in' your way.

D

G(no3)

Musical notation for the piano accompaniment corresponding to the first vocal line, showing chords D and G(no3).

DISC 1
57

CHOIR
mf

5

Musical notation for the vocal line, starting at measure 5. The melody is in G major.

It's not al - ways eas - y _____ to sim - ply trust and o - bey. But

D

G(no3)

Musical notation for the piano accompaniment corresponding to the second vocal line, showing chords D and G(no3).

7

Musical notation for the vocal line, starting at measure 7. The melody is in G major.

who's the One who holds the earth _____ in the palm of His hand? _____ Who

C

D

G

C

Musical notation for the piano accompaniment corresponding to the third vocal line, showing chords C, D, G, and C.

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66

DISC 1
58

9 *mp*

calms the winds and storm - y seas and counts the grains of sand? As the

D G C

Musical notation for measures 9-10, including vocal line and piano accompaniment.

11 *mp*

heav - ens are high - er than the earth and the moun - tains rise high - er than the

Em C D

Musical notation for measures 11-12, including vocal line and piano accompaniment.

13

sea, God's ways are high - er than the high - est moun - tain, high - er than our ways could

Em C D

Musical notation for measures 13-14, including vocal line and piano accompaniment.

15 *mf*

ev - er be, _____ yeah; high - er than our ways could

A m C D

Musical notation for measures 15-16, including vocal line and piano accompaniment.

DISC 1
59

17 *f*
ev - er be, _____ yeah. _____ When the

Am C D

19 storms rage and the earth moves, when the world shakes, be still, my soul. When the

Em C D Bm *f*

21 rocks break and the good guys _____ lose, when my world shakes, be still, my soul, _____

Em C D Bm

DISC 1
60

23 _____ be still, my soul. _____

Em C D Bm Em C

68

26

mf

Who's the One — who holds the earth in the

D Bm C D

mf

This system contains measures 26 and 27. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in treble and bass clefs. The lyrics are "Who's the One — who holds the earth in the". Chord symbols D, Bm, C, and D are placed above the piano part. A dynamic marking of *mf* is present in the piano part.

28

palm of His hand? — Who calms the winds and storm - y seas and

G C C D

This system contains measures 28 and 29. The lyrics are "palm of His hand? — Who calms the winds and storm - y seas and". Chord symbols G, C, C, and D are placed above the piano part.

30

counts the grains of sand? As the heav - ens are high - er than the earth and the

G C Em C

mp

This system contains measures 30 and 31. The lyrics are "counts the grains of sand? As the heav - ens are high - er than the earth and the". Chord symbols G, C, Em, and C are placed above the piano part. A dynamic marking of *mp* is present in the piano part.

32

moun-tains rise high - er than the sea, God's ways are high - er than the high - est

D Em C

This system contains measures 32 and 33. The lyrics are "moun-tains rise high - er than the sea, God's ways are high - er than the high - est". Chord symbols D, Em, and C are placed above the piano part.

34 *mf*

moun - tain, high - er than our ways could ev - er be, _____ yeah

D Am C

36 *mf*

high - er than our ways could ev - er be, _____ yeah.

D Am C

38 *f*

When the storms rage and the earth moves, when the

D Em C

40

world shakes, be still, my soul. When the rocks break and the good guys lose, when my

D Bm Em C

70

42

world shakes, be still, my soul. When the storms rage and the earth moves, when the

D Bm Em C

Musical notation for measures 42-43, including vocal line and piano accompaniment.

44

world shakes, be still, my soul. When the rocks break and the good guys lose, when my

D Bm Em C

Musical notation for measures 44-45, including vocal line and piano accompaniment.

DISC 1
62

46

world shakes, be still, my soul.

D Bm Em C

Musical notation for measures 46-47, including vocal line and piano accompaniment.

48

Be still, my soul. Be still, my soul.

D Bm Em C D Bm

Musical notation for measures 48-49, including vocal line and piano accompaniment.

The Peace of God

From the musical "The Agape League"

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DISC 1
63 Pop Ballad (♩ = 80)

1

C#m E

mp

3

SOLO 1
mp

When the

C#m B D# E

5

world is clos - ing in — and the truth is hard to see, when

C#m E

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SOLO 2
mp

72
7

wor - ry seems to o - ver - whelm me, I'll get on — my knees. When the

C#m A B E

9

an - swer is - n't clear, when my on - ly hope is gone, when I

C#m E

11

can't see through my feet, — I'll get on — my — knees.

C#m G#m A B

DISC 1
64

CHOIR (gently)
mf

13

— And the peace of God will guard your hearts, and the

E A A(b5) Bsus E

16

peace of God will fill your mind. It's a peace too great to

E A A(b5) Bsus E A

DISC 1 65

FOR REVIEW ONLY

19

com - pre - hend, and the peace of God will reign.

A(b5) Bsus E A Bsus E

FOR REVIEW ONLY

22

So I will trust ___ in You.

A E A

f

FOR REVIEW ONLY

24

I'll say You are ___ my God; my life is in ___ Your hands.

B A B E A

FOR REVIEW ONLY

74

26

So I will trust in You.

B A E A

DISC 1 66

FOR PREVIEW ONLY

28

I'll say You are my God, my life is in Your hands.

B A B E A

FOR PREVIEW ONLY

30

And the peace of God will

B E A

mp

FOR PREVIEW ONLY

32

guard your hearts, and the peace of God will

A(♭5) B_{sus} E A

FOR PREVIEW ONLY

34

fill your mind. It's a peace too great to

A(b5) Bsus E A

Musical score for measures 34-35. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line has lyrics: "fill your mind. It's a peace too great to". The piano accompaniment features chords A(b5), Bsus, E, and A. There are fermatas over the final notes of the vocal line.

36

com - pre - hend, and the peace of God will reign.

A(b5) Bsus E A Bsus

Musical score for measures 36-37. The system includes a vocal line and a piano accompaniment. The key signature is three sharps. The vocal line has lyrics: "com - pre - hend, and the peace of God will reign.". The piano accompaniment features chords A(b5), Bsus, E, A, and Bsus.

38

So I will trust in You.

E A E A

Musical score for measures 38-40. The system includes a vocal line and a piano accompaniment. The key signature is three sharps. The vocal line has lyrics: "So I will trust in You.". The piano accompaniment features chords E, A, E, and A. A dynamic marking of *f* (forte) is present. A box labeled "DISC 1" with the number "67" is located above measure 38.

41

I'll say You are my God, my life is in Your hands.

B A B E A

Musical score for measures 41-43. The system includes a vocal line and a piano accompaniment. The key signature is three sharps. The vocal line has lyrics: "I'll say You are my God, my life is in Your hands.". The piano accompaniment features chords B, A, B, E, and A.

76

43

So I will trust in You.

B A E A

DISC 1 68

45

I'll say You are my God, my life is in Your hands.

B A B E A

47

SOLO 1 *mp* SOLO 2

And the peace of God will guard your hearts, and the

B A E A B_{sus} E

mp

50

peace of God will reign.

rit. *Slower*

rit. A B_{sus} E A B_{sus} E

Alleluia, Amen!

From the musical "Faith News"

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsén

DISC 1
69 Ballad feel (♩ = 70)

1 N.C.

Measures 1-2 of the piano introduction. The music is in 4/4 time with a ballad feel. The right hand features a steady eighth-note accompaniment, while the left hand has a simple bass line. A dynamic marking of *p* (piano) is present.

Measures 3-4 of the piano introduction, continuing the eighth-note accompaniment in the right hand.

5 SOLO 1
mp

Measure 5, the beginning of the vocal solo. The melody is written in the treble clef.

We be - lieve God's prom - is - es are true.

simile

Measures 6-7 of the piano accompaniment. A dynamic marking of *subito p* (suddenly piano) is present at the start of measure 6.

7

Measure 7, the end of the vocal solo. The melody is written in the treble clef.

We be - lieve what He says He'll do.

Measures 8-9 of the piano accompaniment, continuing the eighth-note accompaniment.

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78 SOLO 2

9 *mp*

Musical notation for measures 78-9. The system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat (F major). The piano accompaniment starts with a grand staff (treble and bass clefs). The lyrics are: "We'll re-joice no mat - ter what_ to - mor-row brings, and to -". Chords indicated below the vocal line are F, G, C, and C/E. The piano part has a dynamic marking of *mp*.

11 **DISC 1**
70

Musical notation for measures 11-10. The system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat (F major). The piano accompaniment starts with a grand staff. The lyrics are: "geth - er we will join and sing:___ Al - le -". Chords indicated below the vocal line are F and G. The piano part has a dynamic marking of *mp*. A "CHOIR" label with a dynamic marking of *mf* is positioned above the piano part.

13

Musical notation for measures 13-12. The system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat (F major). The piano accompaniment starts with a grand staff. The lyrics are: "lu - ia, praise the Name of Je - sus! Al - le -". Chords indicated below the vocal line are G, C/F, and C. The piano part has a dynamic marking of *mf*.

15

Musical notation for measures 15-14. The system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat (F major). The piano accompaniment starts with a grand staff. The lyrics are: "lu - ia, prais - es to the Lamb! Al - le -". Chords indicated below the vocal line are G, G/F, and C. The piano part has a dynamic marking of *mf*.

17

lu - ia, praise the Name of Je - sus! Al - le -

G G/F C

19

lu - ia! A - men!

F G C

DISC 1
71

21

N.C.

p

23

F G C C/E

mf

25

G C

DISC 1
72

80
27

CHOIR
ff

I stand with faith on Your prom - is - es. — I

F G

29

know You will nev - er let me go.

Am G F C

31

Your Word is true and will nev - er fail. — I

F G

33

DISC 1
73

Jubilant praise!

know You will nev - er let me go. Al - le -

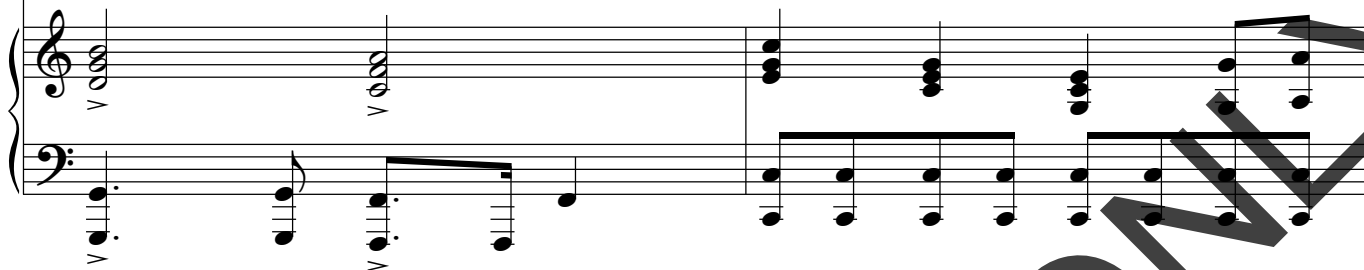
Am Em F

35



lu - ia, praise the Name of Je - sus! Al - le -

G F C

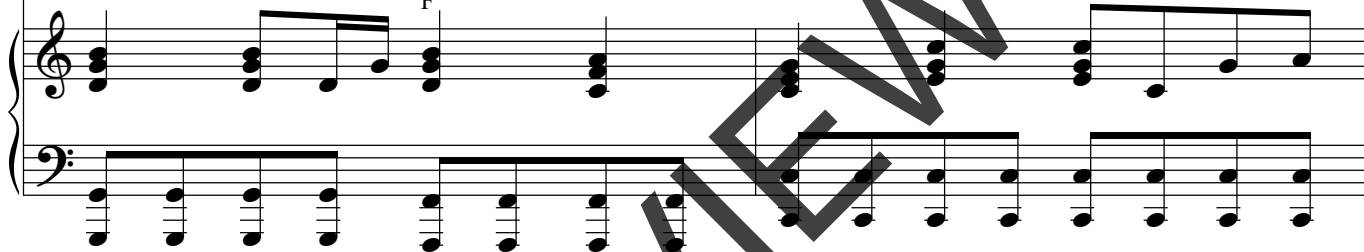


37



lu - ia, prais - es to the Lamb! Al - le -

G G/F F C

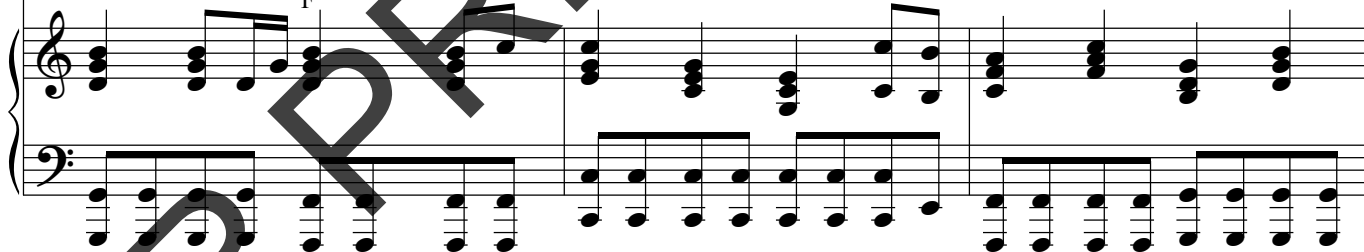


39



lu - ia, praise the Name of Je - sus! Al - le - lu - ia! A -

G G/F C F G

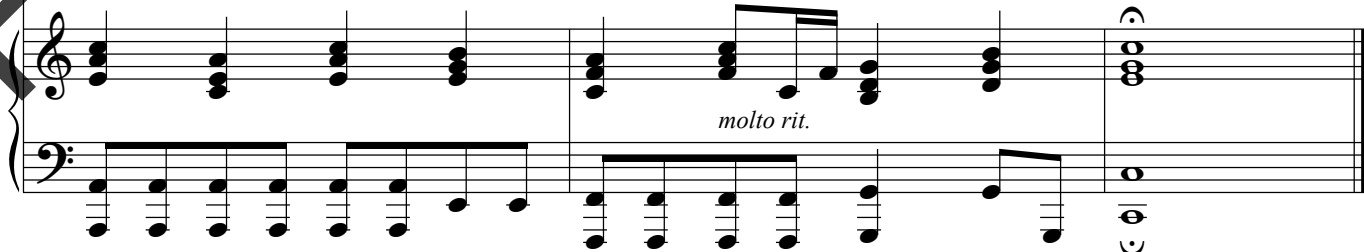


42



men! Al - le - lu - ia! A - men!

Am Em F G C



molto rit.

Back to the Cross

From the musical "Back to the Cross"

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DISC 1
74 Reflectively (♩ = 105)

1 N.C.

mf (Drum pick-up)

DISC 1
75 Faster, driving Rock (♩ = 157)

5

f G C/G F2/G

8

CHOIR f

Back oh, we got-ta get back,

G/C C/G

11

back, oh, we got - ta get back.

F2/G C/G

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13

Back, oh, we got - ta get back,

G C
G

DISC 1
76

This system contains measures 13 and 14. It features a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#). Chords G and C/G are indicated below the vocal line.

15

back, oh, we got - ta get back.

F2 C
G G

This system contains measures 15 and 16. It continues the vocal line and piano accompaniment. Chords F2/G and C/G are indicated below the vocal line.

17

SOLO 1
mf

Back to sur - ren - der, back to faith, back to the day He made

G G

mf half-time groove

This system contains measures 17, 18, and 19. It features a solo piano part with a half-time groove. The piano accompaniment includes sustained chords in the right hand and a rhythmic bass line in the left hand.

20

CHOIR
f

— a way. Back, oh, we got - ta get back,

G C
G

f full-time feel

This system contains measures 20, 21, and 22. It features a choir part and piano accompaniment. The piano accompaniment includes sustained chords in the right hand and a rhythmic bass line in the left hand. Chords G and C/G are indicated below the choir line.

SOLO 2
mf

84
23

DISC 1
77

back, oh, we got-ta get back. Back to the day He paid

*F*₂
G C
G

mf half-time groove

26

the price and o - pened the way to par - a - dise.

G

29

CHOIR

Back, oh, we got - ta get back,

f
G C
G

f full-time feel

31

DISC 1
78

back, oh, we got - ta get back.

*F*₂
G C
G

33

We're go - in' back, we're go - in' back,

Em Em D C

35

we're go - in' back_ to the cross! We're go - in' back,

G D Em Em D

DISC 1
79

38

we're go - in' back, we're go - in' back_ to the cross!_ The

C G D

41

cross, the mys - ter - y, the mo - ment ev - 'ry - thing

G D Em

86

44

changed. The point in his - to - ry, the

C G D

Musical notation for measures 44-46, including vocal line and piano accompaniment.

47

mir - a - cle of grace.

Em C

Musical notation for measures 47-48, including vocal line and piano accompaniment.

49

Back, oh, we got ta get back,

G C/G

Musical notation for measures 49-50, including vocal line and piano accompaniment.

51

back, oh, we got - ta get back.

G C/G

Musical notation for measures 51-52, including vocal line and piano accompaniment.

53

Back, oh, we got - ta get back,

G C
G

DISC 1
80

55

back, oh, we got - ta get back.

F2 C
G G

57

G

61

Em C G

p

64

D Em C

88

67

G

D

Em

Musical notation for measures 67-69. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note B4. The bass line starts with a quarter note G2, followed by quarter notes A2, B2, and C3. Chord symbols G, D, and Em are placed above the treble staff.

DISC 1
81

70

C

G/B

D

Musical notation for measures 70-72. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note B4. The bass line starts with a quarter note G2, followed by quarter notes A2, B2, and C3. Chord symbols C, G/B, and D are placed above the treble staff.

73

f

We're go - in' back,

we're go - in' back,

Em

Em

D

C

Musical notation for measures 73-74. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, and a quarter note C5. The bass line starts with a quarter note G2, followed by quarter notes A2, B2, and C3. Chord symbols Em, Em, D, and C are placed above the treble staff. The dynamic marking *f* is present in both staves.

75

we're go - in' back ___ to the cross! ___

G

D

Musical notation for measures 75-76. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, and a quarter note C5. The bass line starts with a quarter note G2, followed by quarter notes A2, B2, and C3. Chord symbols G and D are placed above the treble staff.

77

DISC 1
82

We're go - in' back, we're go - in' back,

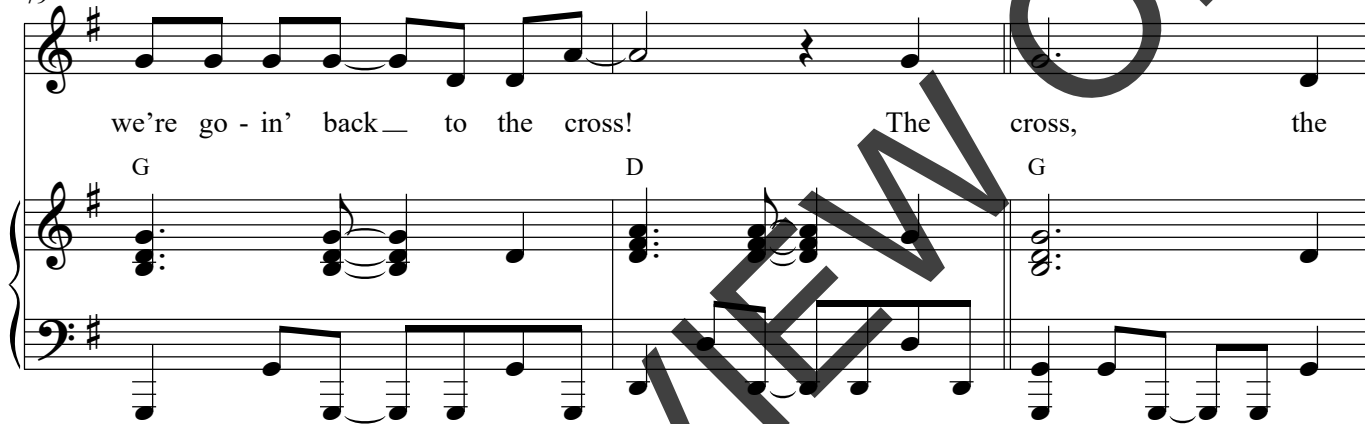
Em Em D C



79

we're go - in' back__ to the cross! The cross, the

G D G



82

mys - ter - y,___ the mo - ment ev - 'ry - thing changed. The

D Em C

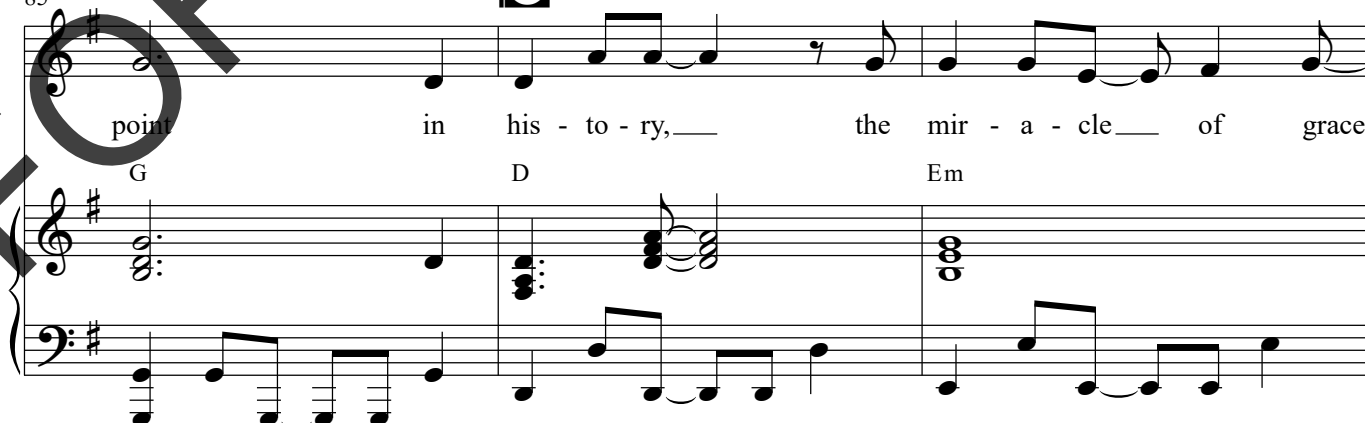


85

DISC 1
83

point in his - to - ry,___ the mir - a - cle___ of grace.

G D Em



90

88

The cross, the mys - ter - y, the

C A^b E^b

88 89 90

91

mo - ment ev - 'ry - thing changed. The point in

F^m D^b A^b

91 92 93

94

his - to - ry, the mir a - cle of grace.

E^b F^m D^b

94 95 96

97

Back, oh, we got - ta get back,

A^b D^b A^b

97 98 99

99

back, oh, — we got - ta get back.

G^b2
 A^b D^b
 A^b

This system contains measures 99 and 100. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are "back, oh, — we got - ta get back." The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. Chords are indicated as G^b2 over A^b and D^b over A^b .

101

Back, oh, — we got - ta get back,

A^b D^b
 A^b

This system contains measures 101 and 102. The vocal line continues with the lyrics "Back, oh, — we got - ta get back,". The piano accompaniment continues with similar harmonic support. Chords are indicated as A^b and D^b over A^b .

103

back, oh, — we got - ta get back, back to the cross!

G^b2
 A^b D^b
 A^b

This system contains measures 103 and 104. The vocal line concludes with the lyrics "back, oh, — we got - ta get back, back to the cross!". The piano accompaniment provides harmonic support. Chords are indicated as G^b2 over A^b and D^b over A^b .

105

A^b ff

This system contains measures 105 and 106. The vocal line is mostly silent, with a few notes. The piano accompaniment features a grand staff with a ff dynamic marking. The system ends with a double bar line.

Emmanuel

From the musical "Isaiah Jones and the Seekers of The Lost Christmas Treasure"

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DISC 1
85 With energy (♩ = 128)

1 Cm B^b

mf

3 E^b F sus

5 SOLO (opt. CHOIR) *mf*

When it all goes wrong,

Cm B^b

7 when the jour - ney's long, when I

E^b F sus

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9

don't un - der - stand, He is

Cm B^b A^b B^b

12

still: Em - ma - a - an - u - el Em -

Cm B^b Cm B^b

15

ma - a - an u - el.

Cm B^b

17

Joy to our world, the Sav - ior is here - Em -

A^b B^b

94

DISC 1
87

19

mf

ma - a - an - u - el. When it all goes wrong

Cm B \flat Cm

mf

Musical score for measures 19-21. The vocal line starts with a half rest, followed by a quarter note 'ma', a quarter note 'a', a quarter note 'an', a quarter note 'u', and a half note 'el.'. The piano accompaniment features a steady eighth-note pattern in the right hand and a quarter-note pattern in the left hand. Chords are Cm, B \flat , and Cm.

22

I will sing my song.

B \flat E \flat

Musical score for measures 22-23. The vocal line has a half rest in measure 22, followed by a quarter note 'I', a quarter note 'will', a quarter note 'sing', a quarter note 'my', and a half note 'song.'. The piano accompaniment continues with the same rhythmic pattern. Chords are B \flat and E \flat .

24

When it falls a - part,

Fsus Cm

Musical score for measures 24-25. The vocal line has a half rest in measure 24, followed by a quarter note 'When', a quarter note 'it', a quarter note 'falls', a quarter note 'a', and a half note 'part,.'. The piano accompaniment continues with the same rhythmic pattern. Chords are Fsus and Cm.

26

DISC 1
88

He is still: Em -

B \flat A \flat B \flat Cm B \flat

f

Musical score for measures 26-28. The vocal line has a half rest in measure 26, followed by a quarter note 'He', a quarter note 'is', a quarter note 'still:', and a half note 'Em -'. The piano accompaniment continues with the same rhythmic pattern. Chords are B \flat , A \flat , B \flat , Cm, and B \flat . A dynamic marking of *f* is present at the start of measure 27.

29

ma - a - an - u - el, Em - ma - a - an - u -

Cm B^b Cm

f

32

el. Joy to our world, the

B^b A^b

34

Sav - ior is here— Em - ma - a - an - u - el.

B^b Cm B^b

DISC 1
89

37

God With Us, He is here— Em - man - u - el!—

Gm E^b B^b F

mf half-time feel

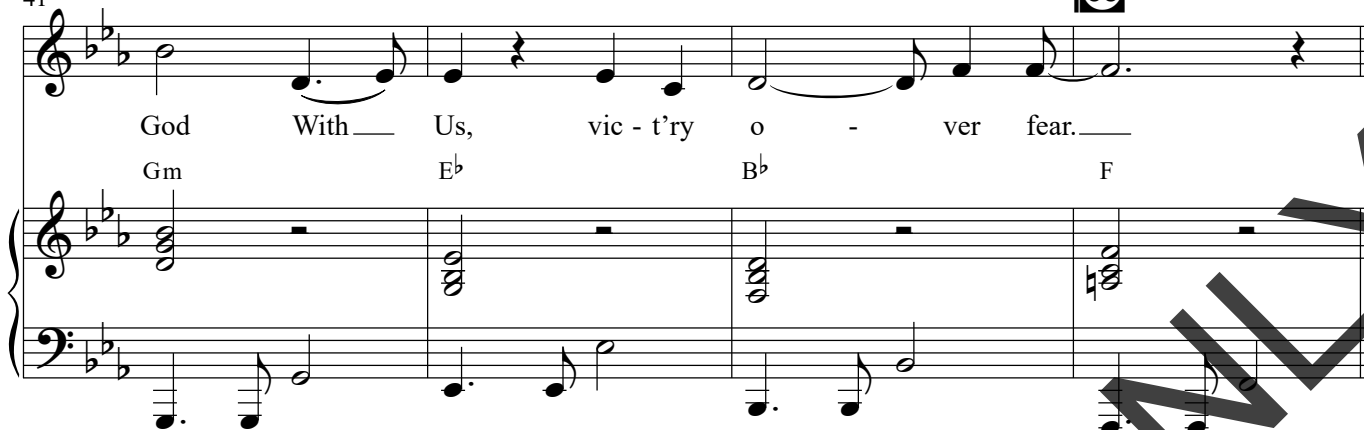
96

41

DISC 1
90

God With Us, vic - t'ry o - ver fear.

Gm E^b B^b F



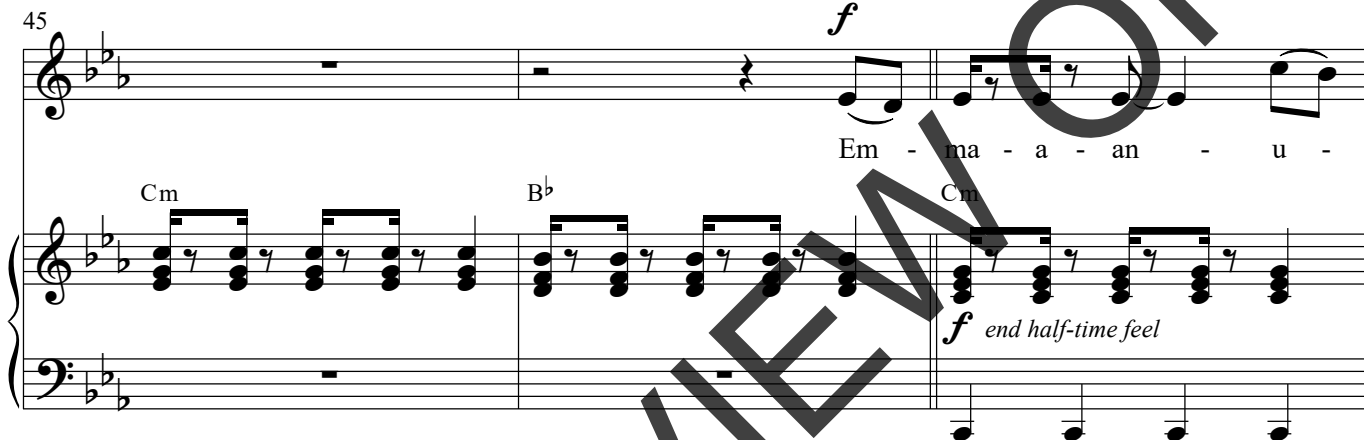
45

Em - ma - a - an - u -

f

Cm B^b Cm

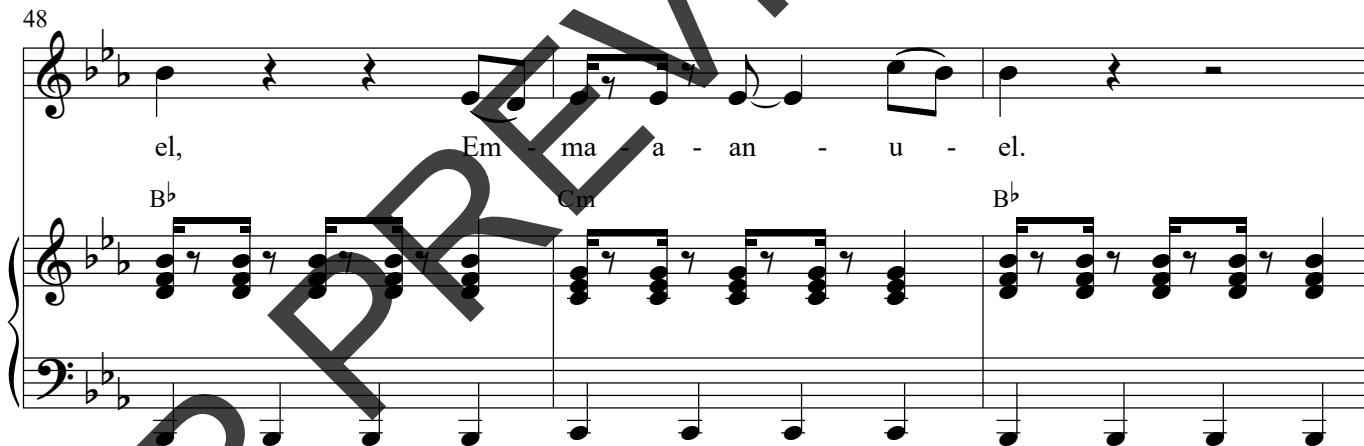
f end half-time feel



48

el, Em - ma - a - an - u - el.

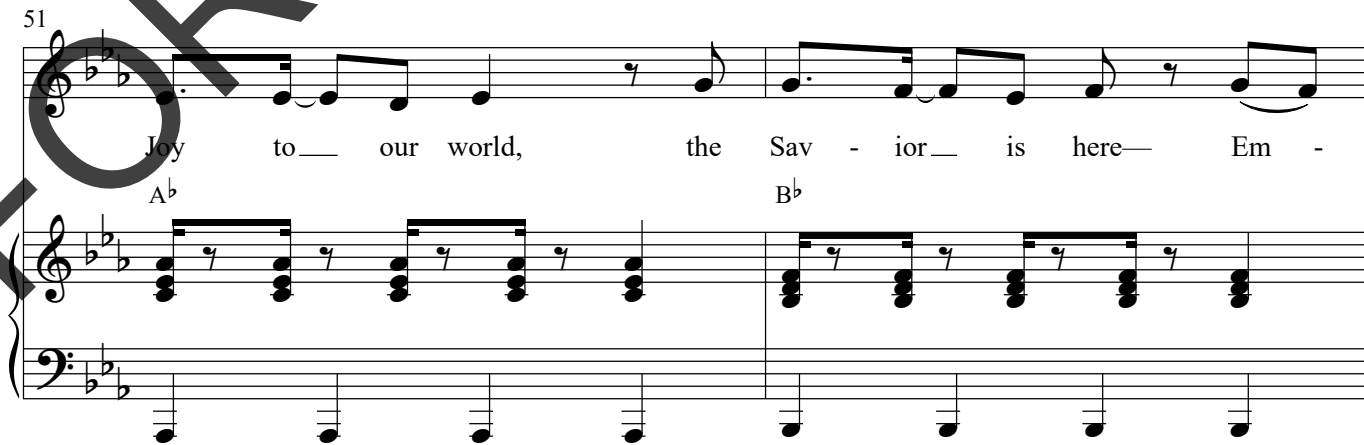
B^b Cm B^b



51

Joy to our world, the Sav - ior is here - Em -

A^b B^b



DISC 1
91

53

ma - a - an - u - el. God With Us, He is

Cm B \flat Gm E \flat

half-time feel

57

here— Em - man - u - el! God With Us, vic - t'ry

B \flat F Gm E \flat

61

o - ver fear. God With Us, He is

B \flat F Gm E \flat

65

here— Em - man - u - el! God With Us, though the

B \flat F Gm E \flat

98

69

disc 1
92

road's un - clear.

B \flat F Cm

end half-time feel

72

f

Em - ma - a - an - u el, Em -

B \flat Cm B \flat

f

75

ma - a - an - u el. Em - ma - a - an - u -

Cm B \flat A \flat

78

el Em - ma - a - an - u - el!

B \flat Cm B \flat C(no3)

Back to the Manger

From the musical "Back to the Manger"

Words and Music by
CHRISTY SEMSEN

Arranged by Daniel Semsén

DISC 2
1 Modern Rock (♩ = 133)

3

(Drum fill) *ff* with energy!

Fm D^b A^b D^b E^b D^b

3

A^b C Fm D^b

6

A^b D^b E^b D^b A^b E^b

9

DISC 2
2 E^bm C^b G^b

12

CHOIR *mf*

It's time to — get back to the

D^b G^b D^b

mf

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100

15

ti - ny Gift_ born in a sta - ble. It's time to_ get back

E^bm C^b G^b

18

_ to a King's birth, more than a fa - ble: the

D^b d^b E^bm C^b

21

heart of God, born in Beth - le - hem._

A^bm G^b C^b₂

24

Back to_ what mat - ters,

D^b Fm D^b A^b E^b
D^b D^b

f

27

back to what is real, — back to — a Sav-

A^b C Fm D^b

30

- ior, — back where wise men kneel. —

A^b E^b A^b E^b
D^b D^b

33

We're go-in' back! We're go-in' back! We're go-in' back to the man-

Fm N.C. D^b A^b E^b

36

ger! We're go-in' back! We're go-in' back!

Fm N.C. D^b

102

39

Musical score for measures 39-40. The vocal line begins with the lyrics "We're go - in' back to the man - ger!". The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand. Chords are labeled as A^b and E^b.

DISC 2
5

41

Musical score for measures 41-43. The vocal line is silent. The piano accompaniment continues with chords in the right hand and eighth notes in the left hand. Chords are labeled as E^bm, C^b, and G^b.

44

Musical score for measures 44-46. The vocal line begins with the lyrics "It's time to get back to a". The piano accompaniment features chords in the right hand and eighth notes in the left hand. Chords are labeled as D^b, G^b, and D^b. The dynamic marking *mf* is present.

47

Musical score for measures 47-50. The vocal line continues with the lyrics "Sav - ior that has come to free us. It's time to get back". The piano accompaniment features chords in the right hand and eighth notes in the left hand. Chords are labeled as E^bm, C^b, and G^b.

50

— to God's Gift of life:— the ba - by Je - sus, the

D^b *E^bm* *C^b*

53

heart of God, born in Beth - le - hem.—

A^bm *G^b* *B^b* *C^b2*

56

Back to— what mat - ters,

D^b *Fm* *D^b* *A^b* *E^b*
D^b *D^b*

f

59

back to what is real,— back to— a Sav-

A^b *C* *Fm* *D^b*

104

62

- ior, — back where wise men kneel.

A^b E^b
D^b D^b A^b E^b

65

We're go-in' back! We're go-in' back! We're go-in' back to the man-

Fm N.C. D^b A^b E^b

68

- ger! We're go-in' back! We're go-in' back!

Fm N.C. D^b

71

We're go-in' back to the man-ger! —

A^b E^b

73

CHOIR 1

Back, back, get back, back to the man - ger.

Fm

(Cues opt. if no drums)

This block contains the musical notation for measures 73 and 74. It features a vocal line for CHOIR 1 and a piano accompaniment. The vocal line has lyrics: "Back, back, get back, back to the man - ger." The piano part includes a chord of Fm and a note indicating "(Cues opt. if no drums)".

75

Back, back, get back. We're go - in' back.

This block contains the musical notation for measures 75 and 76. The vocal line has lyrics: "Back, back, get back. We're go - in' back." The piano accompaniment continues with a steady bass line.

77

CHOIR 1

Back, back, get back, back to the man - ger.

CHOIR 2

Back to a star - ry night, back to the man - ger.

Fm D^b

p

This block contains the musical notation for measures 77 and 78. It features two vocal lines: CHOIR 1 and CHOIR 2. The piano accompaniment includes chords of Fm and D^b, and a dynamic marking of *p* (piano).

106

79

Back, back, get back. We're go - in' back.
Back to a gift of light, we're go - in' back!

A^b E^b

This system contains two measures of music. The first measure (79) has lyrics "Back, back, get back. We're go - in' back." The second measure (80) has lyrics "Back to a gift of light, we're go - in' back!". The piano accompaniment features chords in the right hand and a rhythmic bass line in the left hand.

81

Back, back, get back, back to the man - ger.
Back to a star - ry night, back to the man - ger.

F^m D^b

This system contains two measures of music. The first measure (81) has lyrics "Back, back, get back, back to the man - ger." The second measure (82) has lyrics "Back to a star - ry night, back to the man - ger.". The piano accompaniment continues with chords and a steady bass line.

DISC 2
8

83

Back, back, get back. We're go - in' back!
Back to a gift of light, we're go - in' back!

A^b E^b

This system contains two measures of music. The first measure (83) has lyrics "Back, back, get back. We're go - in' back!". The second measure (84) has lyrics "Back to a gift of light, we're go - in' back!". The piano accompaniment features chords and a rhythmic bass line.

85 *ALL*
f

Back to what mat - ters, —

Fm D^b A^b D^b E^b D^b

87

back to what is real, —

A^b C

89

back to a Sav - ior, —

Fm D^b A^b D^b E^b D^b

91

back where wise men kneel. —

A^b E^b

108

93

Two systems of music. The first system shows a vocal line and a piano accompaniment. The vocal line has two phrases: "We're go - in' back!" and "We're go - in' back!". The piano accompaniment consists of chords and moving lines in both hands. Chord symbols are placed below the piano part: Fm, N.C., and D^b.

95

Two systems of music. The first system shows a vocal line and a piano accompaniment. The vocal line has one phrase: "We're go - in' back to the man - ger!_". The piano accompaniment consists of chords and moving lines in both hands. Chord symbols are placed below the piano part: A^b and E^b.

97

Two systems of music. The first system shows a vocal line and a piano accompaniment. The vocal line has two phrases: "We're go - in' back!" and "We're go - in' back!". The piano accompaniment consists of chords and moving lines in both hands. Chord symbols are placed below the piano part: Fm, N.C., and D^b.

99

Two systems of music. The first system shows a vocal line and a piano accompaniment. The vocal line has one phrase: "We're go - in' back to the man - ger!_". The piano accompaniment consists of chords and moving lines in both hands. Chord symbols are placed below the piano part: A^b and E^b.

101

We're go - in' back! We're go - in' back!

Fm Db

103

We're go - in' back to the man - ger!

Ab Eb

105

We're go - in' back! We're go - in' back!

Fm Db

DISC 2
9

107

We're go - in' back to the man - ger! We're go - in' back!

(Shout!)

Ab Eb Fm Eb Fm

All About that Baby

From the musical "All About That Baby"

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DISC 2
10 Pop groove (♩ = 138)

1 *mp* B^b A^b₆⁹

3 B^b B^b₂

5 *SOLO 1 mp*
 Could it be, _____ oh, could it be _____

7 G^m E^bmaj7

that God nev - er planned to send a Sav - ior

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10

in a con - qu'ring king? —

E^b6 *B^b*

12

SOLO 2
mp

Could it be, oh, could it be —

A^b9 *B^b*

15

what we'd been wait - ing for, our ex - pec - ta - tions

Gm *E^bmaj7*

18

DISC 2
11

were wish - es and dreams? We

E^b6 *B^b*

CHOIR
mf

112

21

find in - stead a Ba - by Boy ly - ing

A^b2 E^b

Musical score for measures 21-22. The vocal line is in a soprano clef with a key signature of two flats. The piano accompaniment is in a grand staff. Chords A^b2 and E^b are indicated below the vocal line.

23

help - less in the hay; God's un - ex - pect - ed Gift

B^b2 B^b B^b2 B^b A^b2

Musical score for measures 23-24. The vocal line is in a soprano clef. The piano accompaniment is in a grand staff. Chords B^b2, B^b, B^b2, B^b, and A^b2 are indicated below the vocal line.

DISC 2
12

26

born to - day Could it be

E^b F F *f*

Musical score for measures 26-28. The vocal line is in a soprano clef. The piano accompaniment is in a grand staff. Chords E^b, F, and F are indicated below the vocal line. A dynamic marking *f* is present above measure 28.

29

all a - bout that Ba - by, all a - bout that Ba -

B^b E^b F E^b F B^b E^b F(no3)

Musical score for measures 29-31. The vocal line is in a soprano clef. The piano accompaniment is in a grand staff. Chords B^b, E^b, F, E^b, F, B^b, E^b, and F(no3) are indicated below the vocal line. A dynamic marking *f* is present at the beginning of the piano part.

32

- by? — We be - lieve the an - gel's sto -

E \flat F(no3) B \flat E \flat F

34

- ry — and we will give — Him glo -

E \flat F B \flat E \flat F(no3)

36

- ry. — If this Ba - by is — a King,

E \flat Gm

DISC 2
13

38

it chang - es ev - 'ry - thing. —

E \flat B \flat E \flat F

SMALL GROUP

114

41

f

We'll nev - er be___ the same!

(CHOIR)

All a - bout that Ba - by,___ all a - bout that Ba -

B^b E^b F(no3) E^b F B^b E^b F(no3)

44

DISC 14

We'll nev - er be___ the same!

- by. ___

E^b F B^b A^b E^b B^b

48

(Spoken)

f

Just what's it all a - bout, all a - bout, all a - bout?

N.C.

51 *(Shouted)* *(Spoken)*

What's it all a - bout, all a - bout? That Ba - by! What's it all a - bout, all a -

54 *(Shouted)*

bout, all a-bout? What's it all a-bout, all a - bout? That Ba - by!

58 *mp*

Could He be oh, could He be

60

the Sav - ior of the world in a sta - ble, -

116

63

clothed in hu - mil - i - ty? —

E^b6 B^b A^b9

66

Could He be, — oh, could — He be — both hu -

B^b Gm

69

- man and — di - vine? — A mys - ter - y. —

E^bmaj7 E^b6

72

It's hard to think — of peace

B^b B^b2 A^b2

mf

75

— on earth — when there's dark - ness all — a - round.

E^b B^b2 B^b B^b2

77

— But then a light breaks through the star -

B^b A^b2

DISC2
16

79

- ry sky — and hope is found. — *f* Could it be

E^b F F

82

all a - bout — that Ba - by, — all a - bout that Ba -

B^b E^b F E^b F B^b E^b F(no3)

118

85

- by? — We be - lieve the an - gel's sto -

E \flat F B \flat E \flat F

Musical score for measures 85-86. The vocal line is in G-flat major (two flats). The piano accompaniment features a steady bass line and chords in the right hand.

87

- ry, — and we will give — Him glo -

E \flat F B \flat E \flat F(no3)

Musical score for measures 87-88. The vocal line continues with a melodic line. The piano accompaniment includes a prominent bass line and chords.

89

- ry. — If this Ba - by is — a King,

E \flat F Gm

Musical score for measures 89-90. The vocal line has a slight pause before the final note. The piano accompaniment features a sustained chord in the right hand.

91

DISC 2
17

it chang - es ev - 'ry - thing. —

E \flat B \flat E \flat F

Musical score for measures 91-92. The vocal line features a long, sweeping melodic line. The piano accompaniment includes a sustained chord in the right hand.

94 *f*

We'll nev - er be__ the same!

(CHOIR)

All a - bout that Ba - by,__ all a - bout that Ba -

B^b E^b F E^b F B^b E^b F

97

We'll nev - er be__ the same!

(Spoken)

- by.__ Just what's it all a - bout, all a - bout, all a - bout?

E^b F N.C.

100

(Shouted) (Spoken)

What's it all a - bout, all a - bout? That Ba - by! What's it all a - bout, all a -

120

DISC 2
18

(Shouted)

103

bout, all a - bout? What's it all a - bout, all a - bout? That Ba - by!

106

(Spoken)

What's it all a - bout, all a - bout, all a - bout? What's it all a - bout, all a -

B \flat B \flat / D E \flat E \flat / G A \flat F B \flat B \flat / D E \flat E \flat / G

109

(Shouted)

(Spoken)

bout? That Ba - by! What's it all a - bout, all a - bout, all a - bout?

A \flat F B \flat B \flat / D E \flat E \flat / G A \flat F

112

(Shouted)

What's it all a - bout, all a - bout? That Ba - by!

B \flat B \flat / D E \flat E \flat / G A \flat F B \flat (no3)

God with Us

From the musical "We Three Spies"

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DISC2
19 Rock (♩ = 101)

B B2 B B2

(Drum fill) *mf*

SOLO 1
mf

3

The

G#m7

5

peo - ple_ that walked in the dark - ness of night, _

B

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122

DISC 2
20

7

days so — dark, sin cloud - ed out the light. In

G#m7

9

ex - pec - ta - tion, — they wait - ed in faith — for

A

11

hope for the fu — ture — a king to save. —

E Bsus F#

13

God with us: Em - man - u - el, — Em - man - u - el. —

E D# G#m

CHOIR

15

Here with us! Em - man - u - el, Em - man - u - el. A

E D# G#m

17

mir - a - cle come down at last: Em -

E D# G#m E D# G#m

19

DISC 22

man - u - el, Em - man - u - el. To our

E D#

mf

21

bro - ken world, the Mes - si - ah came, bring - ing

B

mf

124

23

peace and hope with His mighty Name. In

G#m7

25

just a baby Boy, the Hope for all men,

A

DISC 23

27

Christ has come! Christ will come again!

E Bsus F#

29

God with us: Em - man - u - el, Em - man - u - el.

E D# G#m

31

Here with us! Em - man - u - el. Em - man - u - el. A

E D# G#m

33

mir - a - cle come down at last: Em -

E D# G#m E D# G#m

35

man - u - el, Em - man - u - el. Good

E D#

DISC 2
24

ff

37

News to the poor! Good News for the bro - ken hearts! Good

A^b D^b A^b

ff

126

DISC 2
25

39

f Spoken

News — for the cap-tives. Good News for those who cry! Good

A^b *D^b*
A^b

41

Sung

Spoken

News! Em-man - u - el, God with us! We're sing - in', "Good

E *D[#]* *G[#]m*

(Drums play through rests)

43

Sung

Spoken

News! Em-man - u - el, God with us!" Tell the world, "Good

E *D[#]* *G[#]m*

45

Sung

Spoken

News! Em-man - u - el, God with us!" We're sing - in', "Good

E *D[#]* *G[#]m*

DISC 2
26

47

ff

News! Em - man - u - el, God with us!" Good

49

News _____ to the poor! Good News for the bro - ken hearts! Good

ff

51

News _____ for the cap - tives! Good News for those who cry. Good

53

News _____ to the poor! Good News for the bro - ken hearts! Good

128

55

DISC 2
27

News _____ for the cap-tives! Good News for those who cry!_

A^b *D^b*
A^b

This system contains the musical notation for measures 55 and 56. It features a vocal line with lyrics, a piano accompaniment, and a guitar part. The key signature is B-flat major. A large watermark 'FOR PREVIEW ONLY' is overlaid on the page.

57

God with us! God with us!

E D# G#m E D# G#m

This system contains the musical notation for measures 57 and 58. It features a vocal line with lyrics, a piano accompaniment, and a guitar part. The key signature is B-flat major. A large watermark 'FOR PREVIEW ONLY' is overlaid on the page.

59

God with _____ us! God with us!

E D# E D# G#m

Spoken
ff

This system contains the musical notation for measures 59 and 60. It features a vocal line with lyrics, a piano accompaniment, and a guitar part. The key signature is B-flat major. A large watermark 'FOR PREVIEW ONLY' is overlaid on the page.

Messiah

From the musical "All About That Baby"

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semser

DISC2
28 Gospel Swing! (♩ = 200)

The musical score is written for piano and drums. It begins with a 4/4 time signature and a key signature of two sharps (F# and C#). The tempo is marked as 'Gospel Swing!' with a quarter note equal to 200 beats per minute. The score starts with a 'Drum fill' and a fortissimo (ff) dynamic. A note above the first measure indicates a drum pattern: a quarter note followed by two eighth notes. The piano part features a steady bass line with chords, while the right hand plays chords and moving lines. Measure 21 includes a '8va' marking with a dashed line indicating an octave shift.

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130

CHOIR

25

f

Musical score for measures 25-28. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "Glo - ry to God. Glo - ry to God. Sing Glo-ri - a!". The piano accompaniment features a bass line with eighth notes and a treble line with chords. A dynamic marking of *f* is present.

29

Musical score for measures 29-32. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "Glo - ry to God. Glo - ry to God. Sing Glo-ri - a!". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *f* is present.

33

DISC2
30

Musical score for measures 33-36. The system includes a vocal line and a piano accompaniment. The vocal line is mostly empty. The piano accompaniment is labeled "(Drums cont.)" and features a bass line with eighth notes and a treble line with chords. A dynamic marking of *f* is present.

37

Musical score for measures 37-40. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "Glo - ri - a! We sing,". The piano accompaniment features a bass line with eighth notes and a treble line with chords. A dynamic marking of *f* is present.

41

“Glo - ri - a!”

G A D A A

45

Glo - ri - a! We sing,

G A D A A

49

“Glo - ri - a!”

G A D A A

53

Do not be a - fraid, we bring you ti - dings of joy.

A

(Drums cont.)

132

57

CHOIR

SOLO 2

Glo - ri - a! It's

G A D A A

FOR PREVIEW ONLY

61

Good, Good News! We bring you ti - dings of joy.—

D D A

DISC 2
32

65

CHOIR

SOLO 3

Glo - ri - a! To -

G D A A

69

day in the town of Da - vid,— a Sav - ior has— been born,

E7 D2

DISC 2
33

72

the Mir - a - cle__ you've wait - ed for,__ a Sav-

E7 *8va*-----

75

CHOIR

- ior has__ been born. And He's Mes - si - ah!

D G D A

79

Mes - si - ah!

G D A

83

He is Mes - si -

G

134

86

Musical score for measures 86-88. The vocal line begins with a long note on 'ah!' followed by 'He is Mes -'. The piano accompaniment features a D major chord in the right hand and a bass line in the left hand.

89

Musical score for measures 89-92. The vocal line continues with 'si - - - ah!'. The piano accompaniment features a G major chord in the right hand and a bass line in the left hand.

93

Musical score for measures 93-96. This system shows the piano accompaniment for measures 93-96, with no vocal line present.

97

Musical score for measures 97-100. This system shows the piano accompaniment for measures 97-100, with no vocal line present.

101

DISC 2
34

Musical score for measures 101-104. This system shows the piano accompaniment for measures 101-104, with no vocal line present.

SOLO 1

105 *f*

You will find the ba - by Boy and this will be a sign:

108 *CHOIR*

Glo - ri - a!

112 *SOLO 2* *f*

Wrapped up in a sta - ble stall, the Sav -

115 *DISC 2* **35** *CHOIR*

ior of man - kind! Glo - ri - a!

136

119

To - day in the town of Da -
E7

Musical notation for measures 119-121, including vocal line and piano accompaniment.

122

- vid, a Sav - ior has been born.
D2

Musical notation for measures 122-123, including vocal line and piano accompaniment.

124

The Mir - a - cle you've wait - ed for, a Sav -
E7

Musical notation for measures 124-126, including vocal line and piano accompaniment.

127

ior has been born. And He's Mes -
D7

Musical notation for measures 127-129, including vocal line and piano accompaniment.

CHOIR 1 only

129 *f*
CHOIR 2
Glo - ry to God. Glo - ry to God. Sing Glo-ri - a!
CHOIR 1
f
si - - - ah. Mes -
G D A

133
Glo - ry to God. Glo - ry to God. Sing Glo-ri - a!
si - - - ah! He is Mes -
G D A

137
Glo - ri - a! We sing,
si - - - ah! He is Mes -
G D A

138
141

DISC 2
37

“Glo - ri - a!”

si - - - ah! And He's Mes -

G D A

Musical score for measures 138-141. It features a vocal line with lyrics, a piano accompaniment, and a guitar part with chords G, D, and A. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

145 SOLO 1 and 2

Glo - ry to God. Glo - ry to God. Sing Glo - ri - a!

(CHOIR 2)

Glo - ri - a! We sing,

(CHOIR 1)

si - - - ah! He is Mes -

G

Musical score for measures 145-148. It features a solo vocal line, two choir parts (CHOIR 1 and CHOIR 2), and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

149

ff

He is Mes -

(SOLO 1 and 2)

Glo - ry to God.

Glo - ry to God. Sing Glo - ri - a!

(CHOIR 2)

"Glo - ri - a!"

ff
We sing,

(CHOIR 1)

si - - - ah!

ff
He is Mes -

153

si - ah, Re - deem - er, Em - man - u - el and

(SOLO 1 and 2)

ff

Glo ry to God.

Glo - ry to

(CHOIR 2)

"Glo - - ri - - a!"

(CHOIR 1)

si - - - ah!

G D A

ff

(piano ad lib to end)

140

156

(SOLO 3)



Musical staff for Solo 3, treble clef, key signature of three sharps (F#, C#, G#).

Sav - ior. Mes - si - ah, Re - deem - er, Em -

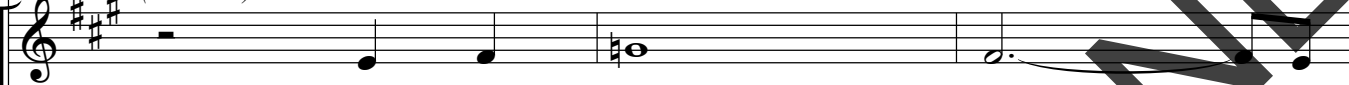
(SOLO 1 and 2)



Musical staff for Solo 1 and 2, treble clef, key signature of three sharps.

God. Sing Glo - ri - a! Glo - ry to God.

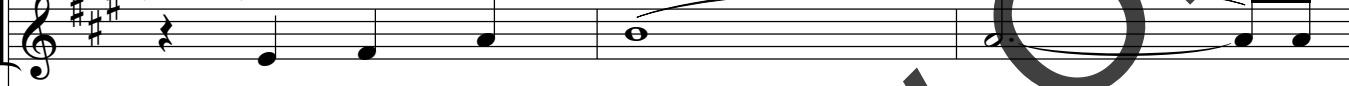
(CHOIR 2)



Musical staff for Choir 2, treble clef, key signature of three sharps.

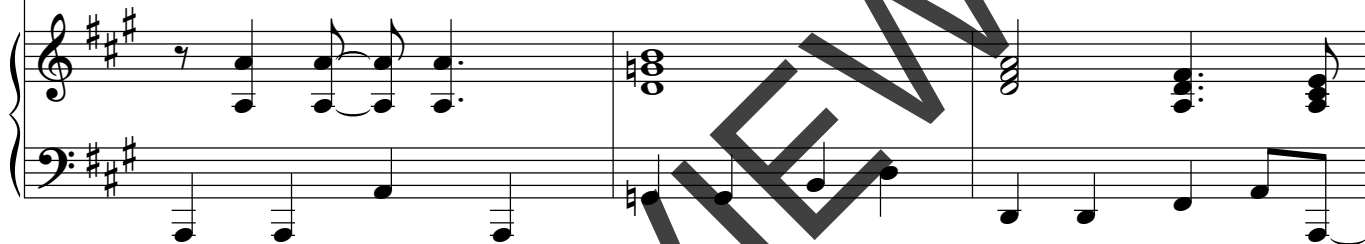
We sing, "Glo - ri - a!"

(CHOIR 1)



Musical staff for Choir 1, treble clef, key signature of three sharps.

He is Mes - si - ah!
G D A



Piano accompaniment, grand staff, key signature of three sharps.

DISC2

38

159

(SOLO 3)



Musical staff for Solo 3, treble clef, key signature of three sharps.

man - u - el and Sav - ior! Mes - si - ah, Re -

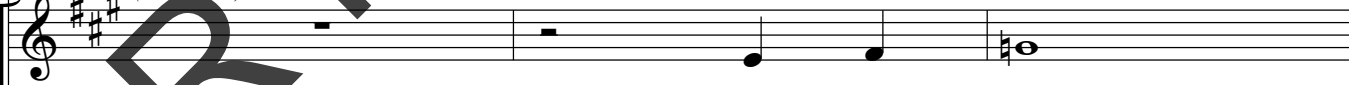
(SOLO 1 and 2)



Musical staff for Solo 1 and 2, treble clef, key signature of three sharps.

Glo - ry to God. Sing Glo - ri - a! Glo - ry to

(CHOIR 2)



Musical staff for Choir 2, treble clef, key signature of three sharps.

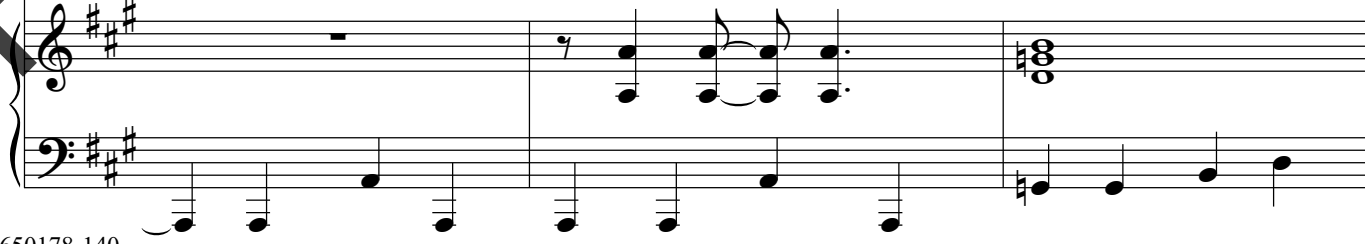
We sing, "Glo -

(CHOIR 1)



Musical staff for Choir 1, treble clef, key signature of three sharps.

He is Mes - si - ah!
G



Piano accompaniment, grand staff, key signature of three sharps.

162 (SOLO 3) *molto rit.*
deem - er, Em - man - u - el and Sav - ior!_

(SOLO 1 and 2)
God. Glo - ry to God. He is Mes -

(CHOIR 2) *molto rit.*
ri - a!" We sing,

(CHOIR 1)
- - - ah! He is Mes -

D A *molto rit.*

165 (SOLO 3)
Glo - ri - a!"

(SOLO 1 and 2)
si - - - ah!

(CHOIR 2)
"Glo - ri - a!"

(CHOIR 1)
si - - - ah!

G D A (7) A

What Can I Give?

with Away in a Manger

From the musical "Straight Outta Bethlehem"

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsén

DISC 2
39 Ballad (♩ = 83)

1

D(no3) G2(#4) G2 D2(no3)

mp

4

SOLO mp

Ti - ny Ba - by look - ing up at me,

G2(#4) G2 G A D2

7

tears from heav - en on His cheeks I see.

G A D2

9

Is this the One who made the an - gels sing? Just

G A D2 F# G

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11 DISC2
40

what do you of - fer a ba - by King?

G A D2/F# G2

14 *CHOIR*
mp

In - fant Sav - ior, ly - ing help - less - ly, wrapped in beau - ty

G A D2 G A

17

and hu - mil i - ty. If this is the One we've been

D2 G A

19 DISC2
41

wait - ing for, He's wor - thy of rich - es and so much more.

D2/F# G2 G A D2/F# G2

144

22

mf

— What can I give? What can I bring to the One

G A

mf

This system contains measures 22, 23, and 24. It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#). The piano part includes a dynamic marking of *mf* at the beginning of measure 23. Chords G and A are indicated below the piano part.

25

— we've ex - pect - ed — Mes - si - ah, the King? —

D2

This system contains measures 25 and 26. The piano part includes a dynamic marking of *mf* at the beginning of measure 26. A chord of D2 is indicated below the piano part.

27

What can I give? What can I bring to the King

G A

This system contains measures 27 and 28. Chords G and A are indicated below the piano part.

29

of the world who has — ev - 'ry - thing? —

D2 D2

This system contains measures 29 and 30. Chords D2 are indicated below the piano part.

31 *f*

You sang with the stars, paint - ed the moon. —

f

D(no3) F# D(no3) G A

33

You spoke — to the sky and the flow - ers in bloom. — Be - yond

D(no3) F# D(no3) G A

35

all we — know — or all — we can see, You are Ho -

D(no3) F# D(no3) G A

37

- ly; You — are my God. — So what can I give? —

D(no3) F# D(no3) G A D D F# G2

146

40

DISC 2
43

Musical score for measures 40-42. The vocal line starts with the lyrics "What can I give?". The piano accompaniment features chords D, D/F#, and G2. The time signature is 3/4.

43

mp

*Bawk bawk bawk

Musical score for measures 43-45. The vocal line includes the lyrics "Moo moo" and "*Bawk bawk bawk". The piano accompaniment features chords D2 and G. The time signature is 3/4.

46

*Bawk bawk bawk

Musical score for measures 46-48. The vocal line includes the lyrics "Baa baa baa" and "Baa baa baa baa baa baa". The piano accompaniment features chords D and A. The time signature is 3/4.

49

Musical score for measures 49-51. The vocal line includes the lyrics "Meow meow meow meow" and "Moo moo". The piano accompaniment features chords G, D, and D. The time signature is 3/4.

*a few chickens or chicken solo

52 *Bawk bawk bawk Moo moo Moo moo Baa baa baa baa

G2 D

55 ALL Meow meow meow meow meow Baa baa baa baa

A D Em7 G D

DISC 2 44

59 CHOIR 1 *mf rit.* Sweetly (♩ = 85) A - way in a man - ger, no crib for a

CHOIR 2 *mf* Moo moo Moo moo Moo moo

A B E A

148

63

bed, the lit - tle Lord Je - sus laid

Baa baa baa baa Baa baa baa baa baa baa

E B

This system contains measures 63, 64, and 65. It features three staves: a vocal line with lyrics, a vocal line with animal sounds, and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. A large watermark 'FOR PREVIEW ONLY' is overlaid on the page.

66

down His sweet head. The stars in the sky — looked

baa Meow meow meow meow Moo moo Moo moo

A E

This system contains measures 66, 67, 68, and 69. It features three staves: a vocal line with lyrics, a vocal line with animal sounds, and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. A large watermark 'FOR PREVIEW ONLY' is overlaid on the page.

70

down where He lay, the lit - tle Lord

Moo moo Baa baa baa baa Meow meow meow

A E B

This system contains measures 70, 71, 72, and 73. It features three staves: a vocal line with lyrics, a vocal line with animal sounds, and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. A large watermark 'FOR PREVIEW ONLY' is overlaid on the page.

73

DISC 2
45 rit.

Je - sus a - sleep on the hay.

meow meow meow Baa baa baa baa baa

E B D# C#m A B E

rit.

Slower (♩ = 80)

SOLO

mp

76

What can I give? What can I bring? I have noth - ing to give You, Mes-si -

A2 B E

mp

79

ah, my King un - less I give You me.

A2 B E

slowing rit. () p

slowing rit. p

Joy Has Come

with Joy to the World!

From the musical "Jingle Bell Beach"

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DISC 2
46 Gently (♩ = 95)

Piano introduction in G major, 4/4 time. The piece starts with a mezzo-forte (*mf*) dynamic. The melody is in the right hand, and the bass line is in the left hand. Chords G, Cmaj7, and D are indicated above the staff. The tempo is marked *poco rit.* (ritardando).

JOY TO THE WORLD! (Isaac Watts, George Frederick Handel)

SOLO 1 (freely)
mf a tempo

Vocal and piano accompaniment for the first system of 'Joy to the World!'. The vocal line starts at measure 4. The piano accompaniment is in G major, 4/4 time, with a mezzo-forte (*mf*) dynamic and a tempo marking of *a tempo*. Chords G and Cmaj7 are indicated above the piano staff.

Vocal and piano accompaniment for the second system of 'Joy to the World!'. The vocal line continues from measure 7. The piano accompaniment is in G major, 4/4 time, with a mezzo-forte (*mf*) dynamic and a tempo marking of *a tempo*. Chords Cmaj7, D, Em, and C are indicated above the piano staff.

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DISC 2

47

accel.

10

ceive her King.

D G

accel.

Slightly faster (♩ = 105)

12

SOLO 1

Let ev - 'ry heart pre -

CHOIR mp

Let ev 'ry heart pre -

Slightly faster (♩ = 105)

15

pare Him room, and heav-en and na - ture

pare Him room, and heav-en and na - ture

152

18

— sing, and heav - en and na - ture sing, and
sing, and heav - en and na - ture sing.
D D7

21 (SOLO 1)

rit.

heav'n and heav'n and na - ture
G Cmaj7 D

DISC2

48

Surfin' (♩ = 186)

24

f

sing!
G(no3) F G(no3)

SOLO 2

mf

27

Go, tell it on the moun - tain, sing it with the waves: Good
G

15^{ma} - , (long gliss.)

mf

30

News, a Child__ was born__ to save!__

f

33

Go,

SOLO 3
mf

F

36

sing it with the an - gels, the wind and the trees. All cre - a - tion bows
N.C.

mf

154

DISC 2

50

39

— its knee. —

42

CHOIR
mf

We're sing - in joy! Joy!

F G

45

Joy! Joy! Joy to the world! —

D G C

DISC 2

51

48

Joy joy, joy! — The Lord is come. —

G D G

51 *f*

Joy has come!

D G Em

54 Joy for ev - 'ry - one! Joy has come!

C D G

57 Joy for ev - 'ry - one!

Em C D

60  While

G(no3) F G(no3)

156

64

fields and floods, rocks, hills and plains shout for joy to praise

G

Musical notation for measures 64-66, including vocal line and piano accompaniment.

67

DISC 2
53

His Name.

f

Musical notation for measures 67-69, including vocal line and piano accompaniment.

70

We're sing - in' joy! Joy!

F G

mf

Musical notation for measures 70-72, including vocal line and piano accompaniment.

73

Joy! Joy! Joy to the world!

D G C

Musical notation for measures 73-75, including vocal line and piano accompaniment.

76

DISC 2
54

Joy, joy, joy, — the Lord is come! —

79

Joy — has come! —

82

Joy for ev - 'ry one! — Joy — has come!

85

DISC 2
55

Joy for ev - 'ry - one! —

158

88

Em - man - u - el! — We will go

A^b *Fm* *D^b*

91

DISC 2
56

— and — tell. — Em - man - u - el! —

E^b *A^b* *Fm*

94

We will go — and — tell. — Let ev - 'ry heart pre-pare

D^b *E^b* *A^b*

(Drums cont.)

97

Him room. O - pen up your life, pre-pare Him room.

G^b(no3) *A^b(no3)* *F^b(no3)*

mf

100

Je - sus is joy! Go, tell the world. All heav - en pro-claims.

G^b(no3) F^b(no3) G^b(no3)

Detailed description: This system contains measures 100, 101, and 102. The vocal line features a melody with lyrics. The piano accompaniment consists of chords and rhythmic patterns. Chord changes are indicated as G^b(no3), F^b(no3), and G^b(no3).

103

Go, tell the world!

G^b(no3) G(no3) A^b(no3)

15^{ma} - r (gliss.)

Detailed description: This system contains measure 103. The vocal line has the lyrics 'Go, tell the world!'. The piano accompaniment includes a glissando in the right hand. Chord changes are indicated as G^b(no3), G(no3), and A^b(no3). A '15^{ma} - r (gliss.)' marking is present.

106

Joy — has come! Joy for ev -

f

A^b Fm D^b

Detailed description: This system contains measures 106, 107, and 108. The vocal line has the lyrics 'Joy — has come! Joy for ev -'. The piano accompaniment features a forte (*f*) dynamic. Chord changes are indicated as A^b, Fm, and D^b.

109

'ry - one! — Joy — has come! —

E^b A^b Fm

Detailed description: This system contains measures 109, 110, and 111. The vocal line has the lyrics ''ry - one! — Joy — has come! —'. The piano accompaniment features a forte (*f*) dynamic. Chord changes are indicated as E^b, A^b, and Fm.

160

112

Musical score for measures 112-114. The vocal line (treble clef) has lyrics: "Joy for ev - 'ry - one!_ Joy_ has come!". The piano accompaniment (grand staff) includes chords: D^b, E^b, and A^b.

115

Musical score for measures 115-117. The vocal line (treble clef) has lyrics: "Joy for ev - 'ry - one!_". The piano accompaniment (grand staff) includes chords: F^m, D^b, and E^b.

118

Musical score for measures 118-120. The vocal line (treble clef) has lyrics: "Joy_ has come!_ Joy for ev -". The piano accompaniment (grand staff) includes chords: A^b, F^m, and D^b.

121

Musical score for measures 121-123. The vocal line (treble clef) has lyrics: "'ry - one! Joy_ has come!". The piano accompaniment (grand staff) includes dynamics: *mf* and *ff*, and a chord: A^b.

Disco Gloria

From the musical "Straight Outta Bethlehem"

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DISC 2
58 Disco (♩ = 108)

$A^b(\text{no}3)$ N.C. $A^b(\text{no}3)$ N.C.
 (Drum fill) *mf* (Drums cont.)
 4 $A^b(\text{no}3)$ N.C.
 7 $A^b(\text{no}3)$ N.C. $A^b(\text{no}3)$ N.C.
 11 **DISC 2** 59 *CHOIR* *mf*
 And sud - den - ly, —
 $A^b(\text{no}3)$ N.C. $B^b(\text{no}3)$

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162

14

sud - den-ly, — the glo - ry of — the Lord shone 'round a - bout

A^b(no3)

16

— them, and they were ter - ri - fied,

B^b(no3)

19

ter - ri - fied!

(Drums cont.)

23

Do not be a - fraid — I am bring - ing you — Good News, — Good

SOLO
mf

A^b(no3) *G^b(no3)* *D^b(no3)*

25

News of — great joy — for ev - 'ry - one. — To

G^b(no3) D^b(no3) A^b(no3)

DISC 2
61

27

you is born this day in the cit - y of Da - vid a

A^b(no3) G^b(no3) D^b(no3)

29

Sav - ior, Mes - si - ah, the Lord. — We sing the

G^b(no3) D^b(no3) A^b(no3)

CHOIR
mf

31

dis - co Glo - ri - a! We sing the dis - co Glo - ri - a!

G^b D^b A^b G^b D^b

164

34

We sing the dis - co Glo - ri - a! We sing the

A^b G^b D^b A^b

37

dis - co Glo - ri - a!

G^b D^b A^b N.C.

(Drums cont.)

42

And sud - den - ly, — sud - den - ly, —

B^b(no3) A(no3)

45

sud - den - ly! —

A^b(no3) G(no3)

DISC 2
63

47

Musical score for measures 47-48. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand.

CHOIR

49

Musical score for measures 49-51. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment includes a forte (*f*) dynamic and chord changes: B^b(no3), A^b, E^b, and B^b.

“Glo-ry to God in the high - est heav - en, — Glo-ry to God!

52

Musical score for measures 52-54. The vocal line continues with the lyrics. The piano accompaniment includes chord changes: A^b and E^b.

Glo-ry to God! — Peace on — earth a - mong those He fa - vors.

DISC 2
64

55

Musical score for measures 55-57. The vocal line concludes with the lyrics. The piano accompaniment includes chord changes: B^b, A^b, and E^b.

Glo-ry to God! Glo-ry to God! We sing the dis - co Glo-ri - a!

166

58

58 We sing the dis - co Glo - ri - a! We sing the

B^b A^b E^b B^b

FOR REVIEW

61

61 dis - co Glo - ri - a! We sing the dis - co Glo - ri - a!

A^b E^b B^b A^b E^b

DISC 2
65

FOR REVIEW

64

64 We sing the dis - co Glo - ri - a!

C^b(no3) D^b E^b A^b E^b

FOR REVIEW

67

67 We sing the dis - co Glo - ri - a! We sing the

B^b A^b E^b B^b

FOR REVIEW

70

dis - co Glo - ri - a! We sing the dis - co Glo - ri - a!

A^b E^b B^b A^b E^b

DISC 2
66

73

C^b(no3) D^b E^b E^b(no3)

mf

76

79

The dis - co Glo - ri - a!

G^b(no3) D^b(no3) E^b(no3)

ff

That Holy Night

with O Holy Night!

From the musical "All About That Baby"

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DISC2
67 Expressively (♩ = 72)

1 *A^b*

DISC2
68

5

SOLO
mp

9

O ho - ly night! the stars are bright - ly shin - ing.

A^b *E^b(no3)*

13

This si - lent night, the stars are bright - ly shin - ing; the

A^b *E^b(no3)*

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17

world is wait - ing, search - ing for some - thing more

Fm D^bmaj7 Fm D^bmaj7

Musical score for measures 17-20, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "world is wait - ing, search - ing for some - thing more". Chords indicated below the vocal line are Fm, D^bmaj7, Fm, and D^bmaj7.

21

DISC2
69

CHOIR
mf

Will this ho - ly night bring

A^b2

Musical score for measures 21-24, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Will this ho - ly night bring". Chords indicated below the vocal line are A^b2. A dynamic marking of *mf* is present.

25

free - dom from the dark - ness? Will this si - lent

E^b A^b

Musical score for measures 25-27, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "free - dom from the dark - ness? Will this si - lent". Chords indicated below the vocal line are E^b and A^b.

28

night bring free - dom from the dark - ness? The

E^b

Musical score for measures 28-31, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "night bring free - dom from the dark - ness? The". Chords indicated below the vocal line are E^b.

170

31

world is long - ing, des - p'rate for some hope

Fm7 D^bmaj7 Fm7 D^bmaj7

Musical score for measures 31-34, featuring vocal line and piano accompaniment. The key signature is B-flat major (two flats). The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

35

— Could it be — af - ter all of — these

A^b B^m A^b/
C

Musical score for measures 35-38. The piano part continues with the same accompaniment pattern.

39

years, our Sav - ior — is fi - nal - ly

D^b B^m A^b/
C

Musical score for measures 39-42. A "DISC 2 70" label is present in the upper right area of the score.

43

here? — That ho - ly night — when

D^bsus D^b E^b

f

Musical score for measures 43-46. The piano part features a dynamic marking of *f* (forte) starting at measure 43.

47

mer - cy — fell like rain and God broke through our dark - ness and our

Fm Db Ab

51

— pain. — That ho - ly night — when

Eb Eb

55

Love came down to earth, — Em - man - u - el with us — in a

Fm Dbmaj7 Ab

59

frag - ile — Ba - by's — birth. —

“For to us ...”

E^b2(no3) Ab mp

(Optional reading at meas. 62)

For to us a child is born,
to us a son is given,
and the government will be on his shoulders.

And he will be called
Wonderful Counselor, Mighty God,
Everlasting Father, Prince of Peace. (Isaiah 9:6 NIV)

63

Musical notation for measures 63-66. Treble clef, key signature of two flats (B-flat major/D-flat minor). Chords: D^b, A^b. The melody consists of quarter and eighth notes.

67

67

Musical notation for measures 67-70. Treble clef, key signature of two flats. Chords: E^b, A^{b2}, A^b. A "DISC 2 72" label is present above measure 69. The melody continues with quarter and eighth notes.

71

71

That ho - ly night when mer - cy fell like

Musical notation for measures 71-74. Treble clef, key signature of two flats. Chords: B^b, F^m. Dynamics: *f*. The melody includes a long note with a fermata over the word "night".

75

rain and God broke through our dark - ness and our pain.

Musical notation for measures 75-78. Treble clef, key signature of two flats. Chords: D^b, A^b, E^b. Dynamics: *f*. The melody continues with quarter and eighth notes.

79

That ho - ly night _____ when Love came down to

E♭ Fm

83

earth, Em - man - u - el with us _____ in a frag - ile _____ Ba - by's

D♭maj7 A♭ E♭2(no3)

O HOLY NIGHT! (John S. Dwight, Adolphe Adam)

87

birth. And we fall _____ on our knees!

rit. a tempo Fm Cm

91

We hear _____ the an - gel voic -

B♭m Fm

174

95

es! O night di - vine,

Ab Eb Ab

99

O night when Christ was born!

Db Ab Eb Ab Ab/C

103

O night di - vine,

Ab/Eb Ab Eb Ab Ab/C

107

DISC2
74

O night, O night di - vine!

Dbmaj7 Db6 Ab Eb Ab

111 *rit.* *a tempo*

Christ is the Lord,

E7 F#m C#m

rit. *a tempo*

115

O praise His Name for - ev -

Bm F#m

119

er! His pow - er and glo -

A E F#m

123

ry - ev - - er - more pro - claim.

D A E A C#

176

127

His pow'r and glo -

A E A E D A C#

FOR PREVIEW ONLY

131

DISC 2
75

- ry ev - er - more pro - claim.

Dmaj7 D6 A E A mp

FOR PREVIEW ONLY

136

E A A D

FOR PREVIEW ONLY

141

A E A

Slowing to end

FOR PREVIEW ONLY

(Optional reading at meas. 136)

**Of the greatness of his government and peace
there will be no end.**

**He will reign on David's throne
and over his kingdom,**

**establishing and upholding it
with justice and righteousness**

from that time on and forever. (Isaiah 9:7a NIV)

The Crazy Christmas Medley

with Jingle Bells; O Come, All Ye Faithful;
 We Three Kings; The Twelve Days of Christmas;
 Away in a Manger; O Christmas Tree;
 Up on the Housetop *and* Joy to the World!

From the musical "The Secret of Snowflake County"

Arranged by Daniel Semsen

DISC 2
76 Rock (♩ = 135)

Piano introduction in 4/4 time. The right hand starts with a (Drum fill) and then plays chords for F, Am, B♭m7, and C. The left hand plays a rhythmic accompaniment with 'x' marks indicating a specific pattern.

4 *CHOIR* **f** JINGLE BELLS (James Lord Pistpont)

Dash - ing through the snow in a one horse o - pen sleigh,

Piano accompaniment for the first line of the choir part, including chords F and B♭.

7

o'er the fields we go laugh - ing all the way! Bells on bob - tails ring

Piano accompaniment for the second line of the choir part, including chords C and F.

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178

DISC 2

77

10

Musical score for measures 10-11. The vocal line is in treble clef with a key signature of one flat and a 2/4 time signature. The lyrics are: "mak - ing spir - its bright. What fun it is to ride and sing a". The piano accompaniment is in bass clef. Chords B^b and C are indicated below the vocal line.

O COME, ALL YE FAITHFUL (Latin Hymn, attr. to John Francis Wade, John Francis Wade)

Polka (♩ = 158)

mf

12

Musical score for measures 12-14. The vocal line is in treble clef with a key signature of one flat and a 2/4 time signature. The lyrics are: "sleigh-ing song to - night! O come, let us a -". The piano accompaniment is in bass clef. Chords C, B, B^b, C, F, and C are indicated below the vocal line. The dynamic *mf* is marked.

15

Musical score for measures 15-17. The vocal line is in treble clef with a key signature of one flat and a 2/4 time signature. The lyrics are: "dore Him! O come, let us a -". The piano accompaniment is in bass clef.

18

Musical score for measures 18-20. The vocal line is in treble clef with a key signature of one flat and a 2/4 time signature. The lyrics are: "dore Him! O come, let us a -". The piano accompaniment is in bass clef. Chords C, A/C[#], Dm, A, and B^b are indicated below the vocal line.

DISC 2
78

21

dore Him— Christ, the

C F B^b F/C C

Musical score for measure 21. The vocal line is in a treble clef with a key signature of one flat (B-flat major). The lyrics are "dore Him— Christ, the". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. Chords are indicated as C, F, B^b, F/C, and C.

23

WE THREE KINGS (John H. Hopkins, Jr.)

star of won - der, star of light, star with roy - al beau - ty bright.

F D^{b9}

Musical score for measure 23. The vocal line is in a treble clef with a key signature of one flat. The lyrics are "star of won - der, star of light, star with roy - al beau - ty bright." The piano accompaniment features a right hand with chords and a left hand with a simple bass line. Chords are indicated as F and D^{b9}.

25

Come, all ye faith - ful joy - ful and tri - um - phant. The

G^b D^b G^b C/D

Musical score for measure 25. The vocal line is in a treble clef with a key signature of one flat. The lyrics are "Come, all ye faith - ful joy - ful and tri - um - phant. The". The piano accompaniment features a right hand with chords and a left hand with a simple bass line. Chords are indicated as G^b, D^b, G^b, and C/D.

DISC 2
79

27

THE TWELVE DAYS OF CHRISTMAS (Trad. English Carol)

first day of Christ - mas my true love gave to me—

G D G N.C.

Musical score for measure 27. The vocal line is in a treble clef with a key signature of one sharp (D major). The lyrics are "first day of Christ - mas my true love gave to me—". The piano accompaniment features a right hand with chords and a left hand with a simple bass line. Chords are indicated as G, D, G, and N.C.

180

29

Urban Hiphop (♩ = 80) AWAY IN A MANGER (Source Unknown, James R. Murray)

Musical notation for measures 29-30. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The lyrics are "A - way in a man - ger, —". The piano accompaniment starts with a forte dynamic and features a steady eighth-note bass line in the left hand and chords in the right hand.

Musical notation for measures 31-32. The vocal line continues with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter rest. The lyrics are "a - way in a man - ger. We sing, a -". The piano accompaniment continues with the same rhythmic pattern.

Musical notation for measures 33-34. The vocal line consists of eighth notes with 'x' marks above them, indicating a rap or rhythmic style. The lyrics are "way in a man - ger, no crib for a bed, the". The piano accompaniment continues with the same rhythmic pattern.

Musical notation for measures 35-36. The vocal line consists of eighth notes with 'x' marks above them. The lyrics are "lit tle Lord Je - sus lay down His sweet head. A -". The piano accompaniment continues with the same rhythmic pattern.

DISC2
80

35

way in a man - ger, no crib for a bed, the

lit - tle Lord Je - sus lay down His sweet head.

This system contains two systems of musical notation. The first system (measures 35-36) features a vocal line with lyrics and a piano accompaniment. The piano part consists of a simple bass line with quarter notes and rests. The second system (measures 36-37) continues the piano accompaniment with a similar bass line.

Pop Rock (♩ = 114)

f O CHRISTMAS TREE (Traditional German Carol)

37

Christ - mas tree, O Christ - mas tree, how love - ly are your

Em C D

branch - es. O Christ - mas tree, O Christ - mas tree, how

C Em G

This system contains two systems of musical notation. The first system (measures 37-40) features a vocal line with lyrics and a piano accompaniment. The piano part includes chords (Em, C, D) and a bass line. The second system (measures 40-43) continues the piano accompaniment with chords (C, Em, G) and a bass line.

182

43

DISC 2
81

love - ly are _____ your branch - es. Let

D G

45

UP ON THE ROUSETOP (Benjamin Harby)

earth re - ceive her King! On the house - top, rein - deer pause.

C D C

47

DISC 2
82

SOLO (Rap)

Come, all ye faith - ful. Joy

G D G(no3) F(no3) G(no3) N.C.

50

JOY TO THE WORLD! (Isaac Watts, George Frederick Handel)

to the world! the Lord is come. Let earth re - ceive her King. And ev - 'ry heart pre -

G(no3) F(no3) G(no3)

CHOIR

52

pare Him room. (And a par - tridge in a pear tree.) Joy

F(no3) G(no3)

54

to the world! the Lord is come. Let

F(no3) G(no3)

55

earth re - ceive her King. And ev - 'ry heart pre -

56

DISC 2 43

pare Him room. (And a par - tridge in a pear tree.) O

F(no3) G(no3) D C# C D G/D

accel. *f*

accel.

184

58

Polka (♩ = 158)

come, let us a - dore Him. (And a par-tridge in a pear tree.) O

G

61

come, let us a - dore Him. (And a

G D

63

par - tridge in a pear tree.) O come, let us a -

B C

65

dore Him, Christ the Lord!

D G C G/D D

EASTER MINI-MUSICAL

GOD'S GRACE—Celebrating New Life in Christ

by Christy Semsen

*(3 children and 1 Teen/Older child (Chloe))**(SAMUEL and SAGE and her best friend AUDREY are snowed in on Easter weekend, and the internet is out. SAMUEL and AUDREY are sitting dejectedly on opposite sides of the room.)*

SAGE: *(walking onstage)* Mom said the internet's still out. That settles it. Worst Spring Break ever.

SAMUEL: *(grumbling)* It should be illegal for it to snow this hard in April.

AUDREY: He's not wrong. Where's the spring, I ask you?

CHLOE: Hey, beautiful people! *(bounding onstage)* What to do on this glorious day?

OTHER THREE: Ugh. Groan.

CHLOE: Come on! It's Easter weekend! The time we celebrate new life!

SAMUEL: I'm seeing winter, not spring.

CHLOE: I'm not saying it's spring outside, but we still can remember the miracle of Easter!

SAMUEL: Show me a miracle by giving me 70 degree weather.

CHLOE: It's clear you need to remember what's so important about Easter. God gave us His Son as a sacrifice!

SAGE: Chloe's right. I guess we could stand to remind ourselves what this weekend is really about.

CHLOE: Now we're talking!

DISC 1
74 Song: Back to the Cross

CHLOE: I know that having no internet seems like a national emergency, but you know, people lived without technology for centuries. I'm taking charge here. It's time for some "Creativity by Chloe."

SAGE: Oh, no. The last time she declared "Creativity by Chloe" we ended up with an open mic night in a barn... that no one attended...

SAMUEL: ... except the chickens.

CHLOE: *(positively)* And those chickens LOVED it!

SAMUEL: *(dryly)* But now, they expect gourmet coffee every day.

CHLOE: Regardless. I see a dramatic opportunity.

AUDREY: Where. In the snow?

CHLOE: *(motioning towards a trunk)* In this costume trunk! We are going to go back in time and experience life before the internet.

ALL: *(groan)*

CHLOE: *(prodding them off the couch)* Come on! It's my mission to cheer you up! And we are going to do that by going back in time.

AUDREY: *(not convinced)* Back in time?

CHLOE: Obviously we can't REALLY go back in time, that's just crazy. But we can pretend!

SAMUEL: *(pulling out something from trunk)* Okay. The first thing in this trunk is a hat and some beads. How does that take me back in time, O Creative Chloe?

CHLOE: Perfect! The 1920s! That's a great way to start our creative adventure! Grab that Bible, Sage, open up to that bookmark and read the highlighted verse. I was just reading this today!

SAGE: Matthew 16:24. Jesus said, "If anyone would come after me, he must deny himself and take up his cross *(Music begins)* and follow me. For whoever wants to save his life will lose it, but whoever loses his life for me will find it."

(The KIDS adorn themselves with fedoras and beads. Select CHOIR KIDS can wear flapper costumes.)

DISC 1

9

Song: No Matter the Cost

SAGE: *(coming around)* That wasn't so bad!

SAMUEL: I guess not...

AUDREY: I didn't exactly understand all of the Bible verse. What does "deny himself and take up his cross" mean?

SAMUEL: I think it means if you and your friend both want the last cookie, maybe you can let them have it!

CHLOE: Right! So denying yourself means not always doing what you want.

AUDREY: I guess. But taking up my cross? I don't have a cross. That's just weird.

- CHLOE: **In this context, taking up your cross is like, choosing to endure something difficult because you want to follow God. It's deciding to sacrifice and follow Him first!**
- SAGE: **But the only way we can do that is by God's grace. And we can't do that alone. His grace empowers us and sets us free from fear and death.**
- CHLOE: **That is so true, my friend. I bet we can base another song around that! Let me see if we can be creative with something else in here. Samuel, what else is in there?**
- SAMUEL: **Okay, I've got (*reaching in*) some sunglasses, a funny round skirt with a dog on it, and a deflated beach ball!**
- SAGE: **A poodle skirt! That's perfect 1960s!**
- DISC 1**
17 Song: **God's Grace**
- CHLOE: **God's gift of grace is evidence that He lives in us!**
- SAGE: **You're right, Chloe. I DO feel like celebrating Easter!**
- SAMUEL: **We can celebrate new life in Christ even when the weather doesn't cooperate.**
- CHLOE: **Because of Jesus' sacrifice on the cross, we can be forgiven.**
- SAGE: **His death and resurrection brought victory over sin and death.**
- CHLOE: **We can worship Him no matter where we are. And all of heaven is worshipping with us.**
- SAMUEL: **It's easy to get stuck focusing on temporary circumstances.**
- AUDREY: **Like no internet...**
- SAGE: **... or snow that doesn't know when it's time to go...**
- CHLOE: **(turning in her Bible) Hebrews 12:1-2 says "Therefore, since we are surrounded by such a great cloud of witnesses, let us throw off everything that hinders and the sin that so easily entangles. (*passes the Bible*)"**
- AUDREY: **And let us run with perseverance the race marked out for us, fixing our eyes on Jesus, the pioneer and perfecter of faith. (*passes the Bible*)"**
- SAGE: **For the joy set before him he endured the cross, scorning its shame, and sat down at the right hand of the throne of God." (NIV)**
- CHLOE: **What a reason to praise!**
- DISC 1**
69 Song: **Alleluia, Amen!**

SCRIPTURE SONG MINI-MUSICAL
NO WORRY!—Living in God’s Peace

by Christy Semsen

- KID 1: “Therefore I tell you, do not worry about your life, what you will eat or drink;
- KID 2: Or about your body, what you will wear. Is not life more than food, and the body more than clothes?
- KID 3: Look at the birds of the air; they do not sow or reap or store away in barns, and yet your heavenly Father feeds them.
- KID 4: Are you not much more valuable than they?
- KID 5: Can any one of you by worrying add a single hour to your life?
- KID 1: And why do you worry about clothes? See how the flowers of the field grow. They do not labor or spin. Yet I tell you that not even Solomon in all his splendor was dressed like one of these.
- KID 2: If that is how God clothes the grass of the field, which is here today and tomorrow is thrown into the fire, will he not much more clothe you—you of little faith?
- KID 3: So do not worry, saying, ‘What shall we eat?’ or ‘What shall we drink?’ or ‘What shall we wear?’ For the pagans run after all these things, and your heavenly Father knows that you need them.
- KID 4: But seek first his kingdom and his righteousness, and all these things will be given to you as well.
- ALL: Therefore do not worry about tomorrow, for tomorrow will worry about itself. Each day has enough trouble of its own.” (*Matthew 6:25-34 NIV*)
- KID 5: Dear God, help us to trust You with everything we are. We know that You love each one of us and will take care of us. Help us to seek You with all of our hearts. We love You!

DISC 1

29 Song: Do Not Worry (Hey-O)

- KID 1: The Bible says that God cares about each one of us, and treasures us as a Shepherd takes care of each sheep in his flock. He will care for, lead and guide us as we walk through challenges in this life. Think about God as your Shepherd as we sing these words from Psalm 23.

DISC 1

48 Song: The Lord Is My Shepherd

- KID 2: You, God, are my God,
earnestly I seek you;
I thirst for you,
my whole being longs for you,
in a dry and parched land
where there is no water.
- KID 3: I have seen you in the sanctuary,
and beheld your power and your glory.
- KID 4: Because your love is better than life,
my lips will glorify you.
- KID 5: I will praise you as long as I live,
and in your name I will lift up my hands. *(Psalm 63:1-4 NIV)*
- KID 1: Do not be anxious about anything, but in every situation, by prayer and
petition, with thanksgiving, present your requests to God.
- ALL: And the peace of God, which transcends all understanding, will guard your
hearts and your minds in Christ Jesus. *(Phil 4:6-7 NIV)*

DISC 1

63 Song: The Peace of God

NON-SEASONAL MINI-MUSICAL

BE STILL AND KNOW—The Lord Is My Shepherd

by Christy Semsen

(Four KIDS stand spread across stage, in spotlights, if possible. They speak directly to the audience, as if they are being interviewed by someone.)

- KID 1: *(very confident)* Hello. I'm _____. Nice to meet you. I'm a straight "A" student who does many different extra-curricular activities and am already on the fast track to be quarterback, valedictorian, and president of the glee club in high school. *(pretends like he is listening to a question)* How old am I? Oh, I'm only ____ *(age)*. But it's never too early to start. I was preparing for this stuff in preschool. They don't even know what's coming! *(smiles big)*
- KID 2: *(shy)* I was told that this was where to go for the snack? *(listens)* No? *(listens)* Who am I? I'm just your average kid. Don't mind me, I'll come back later when there's a snack.
- KID 3: What do I like to do? Oh, you know, for me it's all about recess, recess, recess. Mr. Halverson let us bring our own basketballs today, so we're going to have a tournament at recess.
- KID 1: *(enthusiastic)* Every day is an adventure! It's gonna be a great day!
- KID 2: I hope we don't pick for teams in gym class today, that's the worst. *(listening, worried)* Wait, did you hear something? Are we doing that today?
- KID 3: My mom says, "This is the day the Lord has made!" So... every day is a great day... as long as they don't cancel recess.

DISC 1

56 Song: Be Still, My Soul

- ALL: When you are still, only God is left.
- KID 4: If you want to know God and experience His peace. Stop. Be still.
- KID 1: Sure! I know God is real. I've been going to Sunday School since I was born—even before I was born, according to my mom and dad. I have the God thing under control.

KID 2: Well, I'm not sure God has had time to notice me. Not a lot of people do. I mean, I think I'm doing an okay job, but sometimes people just talk over me when I'm trying to say something. I wonder if God hears the people that don't have loud voices.

ALL: Be still and know. He is God.

KID 3: My dad says God is a (*popular sports team*) _____ fan. So I'm sure he's cool with me! I love the (*sports team*) _____.

KID 1: God with us? (*looking around, startled*) Like here? Where?

KID 2: It would be nice to know He was with us when things are hard. And they're hard a lot these days.

KID 3: Emmanuel. I think it means God with us.

KID 2: My mom says that even when we don't understand why things happen, we can trust that He is with us. When the Israelites were crying out for a Savior, God sent Emmanuel down to earth!

DISC 1
85 Song: Emmanuel

KID 4: We live in a world that takes away peace. It's with God that we find it again.

KID 1: Peace? (*emphatic*) No. My life is excitement! All the time! I am in 14 different clubs, including one that I am the charter member of. High schools look for this stuff. I don't have time for peace.

KID 2: (*vulnerable*) I don't really feel comfortable with lots of people, but I get lonely when I'm by myself. I'm afraid people don't like me.

ALL: Where's God when I'm afraid?

KID 3: I don't know—peace sounds pretty cool. Life can get stressful.

KID 4: God can give us peace. We are His sheep and He is our Shepherd. He will take care of us like a shepherd protects his flock.

DISC 1
48 Song: The Lord Is My Shepherd

KID 4: Surely goodness and mercy will follow me, ...

KID 3: ... and me, ...

KID 1: ... and me, ...

KID 2: ... even me!

ALL: **ALL** the days of my life!

KID 2: Even when things are not clear.

KID 4: We can trust God to guide us and take care of us.

KID 1: He is **BIGGER** than anything—even than my tai-kwan-do instructor—and that's big!

KID 2: We don't need to do life alone.

ALL: We are not alone.

KID 4: I need to think about who God IS, not who I am. It's not my fight.

KID 1: Like David... and Goliath!

KID 2: Yeah, sometimes I feel like there are a lot of Goliaths in my school. It's hard being the little one.

KID 4: The Bible says that God will fight for us. We need to trust Him and be still. The battle belongs to the Lord.

DISC 1

41 Song: Not My Battle

FOR PREVIEW ONLY

CHRISTMAS MINI-MUSICAL
MESSIAH—Celebrating God With Us
by Christy Semsen

(4 characters)

(FELIX, JUDE, MILA and KAITLYN are standing around at a Christmas party. FELIX and MILA are on devices, while KAITLYN and JUDE are eating cookies.)

FELIX: *(looking up from his phone, disturbed)* **Is the WIFI out?**

MILA: *(still playing on a device)* **No, I have service.**

FELIX: *(playfully accusing)* **Somebody's using up all the bandwidth, again!**

KAITLYN: **You guys, get off your phones. This is a Christmas party!**

MILA: *(false enthusiasm)* **A party! Perfect place to play video games.**

KAITLYN: **No, it's Christmas!**

FELIX: **Christmas is so over. Endless parties, stale cookies, happy people—it's exhausting.**

JUDE: **I'll help you out, Kaitlyn. Okay, everyone, *(holding up a stocking)* put your phones here. In the Christmas stocking.**

FELIX and MILA: **Nooooo...**

JUDE: **We clearly need to get back to the meaning of Christmas.**

KAITLYN: **Yes! Back to what really matters. Back to the place where our hope began. Back... to the manger.**

DISC 2
1 Song: Back to the Manger

FELIX: *(unconvinced)* **Yeah, I've heard the Christmas stories a thousand times.**

MILA: **Me, too. Good news, great joy, peace on earth, a Baby in a manger, a partridge in a pear tree. Blah blah blah.**

JUDE: **You know, sometimes we can hear something so many times, it loses its meaning. Now that we've put down our devices and gotten rid of our distractions, let's try to get back to what matters.**

KAITLYN: **Let's get back to the beginning, before the 12 days of Christmas, before the wise men, before the angels and before the manger. God's people were waiting, longing for a Savior.**

JUDE: **Isaiah 9:2 says, “The people who walked in darkness have seen a great light; on those living in the land of deep darkness a light has dawned.” (NIV)**

DISC2

19 Song: **God with Us**

KAITLYN: **The news that God had come to earth to be with them was Good News for everyone! Everyone could rejoice!**

FELIX: *(know-it-all, dismissing it)* **And angels appeared to shepherds and everyone was scared...**

KAITLYN: **Have YOU ever seen an angel?**

FELIX: **No.**

KAITLYN: **Close your eyes and imagine.**

(As she softly talks in a soothing voice, JUDE and FELIX close their eyes and relax.)

You’re just doing your part-time job, and earning some extra money watching some sheep. Your eyes are starting to close and all those white fluffy blobs are getting blurry, when... (Music begins)

DISC2

28 Song: **Messiah**

(during song, measure 2)

JUDE: *(suddenly in a very loud voice)* **Bam!**

FELIX: **Augh!**

JUDE: *(excitedly)* **A bright light startles you awake!**

FELIX: *(offended)* **Hey, thanks for the warning!**

JUDE: **Well, now you get it!**

KAITLYN: *(continuing the story)* **You’re squinting, and you can’t be sure, but the light seems to be moving towards you.**

FELIX: **Well, that’s a little freaky!**

JUDE: **Tell me about it! Luke 2:8 & 9 says, “And there were shepherds living out in the fields nearby, keeping watch over their flocks at night. An angel of the Lord appeared to them, and the glory of the Lord shone around them, and they were terrified!” (NIV)**

(spoken during measures 33-36)

MILA: **This is all kind of far-fetched.**

KAITLYN: **Just put yourself in those shepherds' shoes!** (*Choir angels sing to the 4 KIDS.*)
(spoken during measures 92-104)

KAITLYN: *(measure)* **"Suddenly a great company of the heavenly host appeared with the angel, praising God and saying,**

JUDE and KAITLYN: **"Glory to God in the highest heaven and on earth peace to those on whom his favor rests."**

(song continues and ends)

KAITLYN: **"When the angels had left them and gone into heaven, the shepherds said to one another, "Let's go to Bethlehem and see this thing that has happened, which the Lord has told us about." (Luke 2:13-15 NIV)**

FELIX: *(positively)* **I guess that's kinda chill.**

MILA: **Yeah.**

JUDE: **Just think about the message the angels brought to those ordinary shepherds. They had been waiting for as long as they could remember, and the Messiah was finally to be born.**

MILA: *(sincerely)* **I bet they must have been really excited!**

KAITLYN: *(smiling)* **They ran to find the Baby. They couldn't wait. They didn't know what to expect. But then they found Him—the Messiah!**

JUDE: **Can you imagine how they felt?**

FELIX: **Well, if something like that happened to me, I'd be a different person. You can't go through a scare like that and not be changed. You can bet those shepherds' lives were never the same again.**

JUDE: **Great point! It's like that even today. Once you encounter Jesus and experience and understand His love, it changes you.**

KAITLYN: **Once you go back to the manger and recognize God's greatest Gift, you are never the same.**

DISC2
39 Song: **What Can I Give?** *with* **Away in a Manger**

(OPTION: For an alternate, upbeat ending, sing Joy Has Come with Joy to the World!)