

45757-3224-7



Almost There (Arr. Knight)

SATB

Almost There

A CHRISTMAS MUSICAL

Created by MICHAEL W. SMITH,
WES KING, BRADLEY KNIGHT & LUKE GAMBILL



Arranged and Orchestrated by
BRADLEY KNIGHT

NOTES

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Narration written by WES & FRAN KING

AVAILABLE PRODUCTS

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Tenor Rehearsal Track CD	45757-3225-6
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INSTRUMENTATION:

Rhythm • Drum Set • Flute 1, 2 • Oboe (Soprano Sax/Clarinet) • Clarinet 1, 2 • Trumpet 1 • Trumpet 2, 3 • Horn 1, 2 (Alto Sax 1, 2) • Trombone 1, 2 (Tenor Sax/Baritone T.C.) • Trombone 3 • Tuba (Bari Sax) • Percussion 1, 2 • Timpani • Violin 1 • Violin 2 • Viola • Cello • String Bass (Bass Clarinet/Bassoon) • String Reduction • Chord Chart

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Overture

Music by
BRADLEY KNIGHT
Arranged by Bradley Knight

NARRATOR: (*Music starts*)

You're almost there. ...

The waiting is almost over.

1 **1** With wonder (♩=88)

pp *mp*

Do you hear what I hear?

6

mf *accel.*

Christmas! Come, sing with me one more time.

2 (♩=95)

9

f

13

f

Do you remember your first Christmas?

The waiting and the wondering, the wanting and the wishes.

What joy could be wrapped for you beneath that tree.

The mystery captured your heart, as the sights, the smells, and the sounds of Christmas mingled in your mind and created the wonder of a child.

Manger scenes and tin foil wings...

Wise men and shepherds...

O Holy Night...

And peace on earth!

3 (♩=105)

Musical notation for measures 16-19. The piece is in 3/4 time with a tempo of 105. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth notes and quarter notes, often grouped in triplets. The left hand provides a steady accompaniment of eighth notes. The dynamic marking is *mf*.

Musical notation for measures 20-23. The notation continues with similar rhythmic patterns and triplet markings in both hands.

Musical notation for measures 24-29. This section includes a crescendo hairpin and a series of chords in the right hand, some marked with accents and triplets.

Do you see what I see?

(♩=116)

(Continue on)

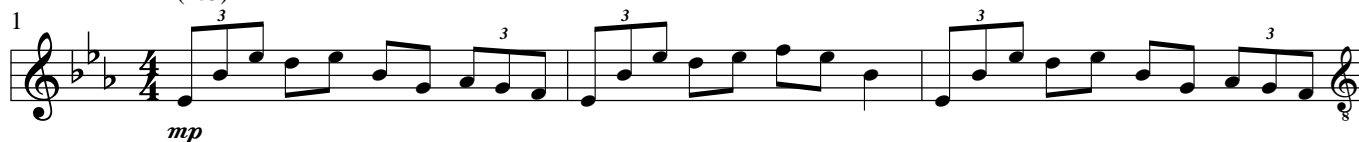
Musical notation for measures 30-33. The right hand features a melodic line with triplet markings, while the left hand has a simple bass line. The piece concludes with a final chord in the right hand.

The Bells

Words and Music by
MICHAEL W. SMITH,
AMY GRANT and WES KING
Arranged by Bradley Knight

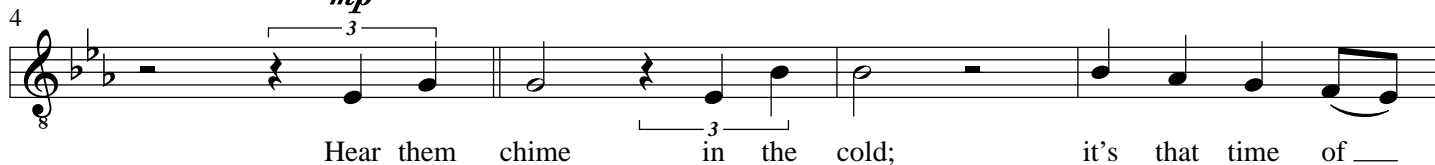
4 With an Irish lilt (♩=116)

$E^b2(\text{no}3)$



SOLO (Male)

mp



5



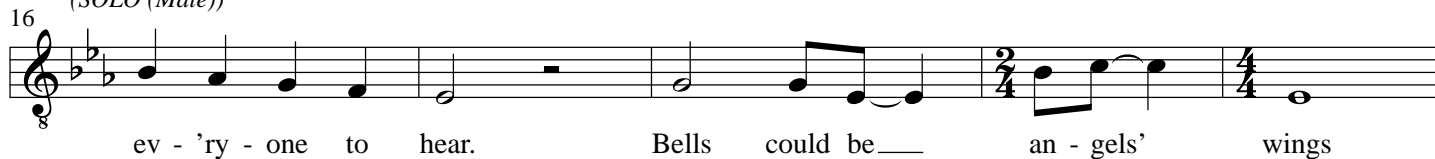
DO YOU HEAR WHAT I HEAR? (Noel Regney, Gloria Shayne)



CHOIR
mp



(SOLO (Male))



6



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6

SOLO (Male)

26

f

Glo-ry to God in the high - est. Ho - san - na! Our Lord is with us!

CHOIR

f

30

Nev-er stop lis-t'ning to the bells that are there to re - mind us: Je-sus has come!

unis.

unis.

unis.

Tenor only

Add Basses

35

7

mf

See it there: ho - ly light, the star a - bove the

mp

The star a - bove the

Tenor only

41

tree, and heav - en de - clar - ing: do you see what I see?

tree. Do you see what I see?

unis.

Add Basses

46

Ev-'ry - where, ho-ly night, you see if you be-lieve. Come join

You see if you be - lieve.

Tenor only

52

heav-en's choir. Je-su, joy of man's de - sir

No vibrato, breathy *mp unis.*

Heav - en's choir. Of man's de - sir

Tenor only *mf*

Add Basses

58

ing! *f* Glo-ry to God in the high - est. Ho - san - na! Our Lord is with

sir - ing. *f* Glo-ry to God in the high - est. Ho - san - na! Our Lord is with

Add Basses

Almost There
The Bells - Page 4 of 7

8

9

62

us! Nev - er stop search - ing by the Light that is there to guide us.

66

Optional ALTO SOLO

You heard the bells? I heard them, too! Home-ward we flew; they were
SOLO (Male)
Je-sus has come!

Alto mel.

You heard the bells? I heard them, too! Home-ward we flew; they were

Tenor only

70

10

ring - ing, "Good will to men!" That un - bro - ken song car - ries us on; they were

Add Bases

Tenor only

74

sing - ing! On Christ - mas day, the choir in my head said,
On Christ - mas day.

Add Basses

77

"God is not dead and not sleep - ing. Glo - ry, Hal - le - lu - jah!
Hal - le - lu - jah!

"God is not dead nor sleep - ing. Glo ry, Hal - le - lu - jah!

81

Glo - ry to God in the high - est.

In the high - est!

11

unis.
Glo - ry to God in the high - est.

85

(SOLO (Male))

Nev-er stop lis-t'ning
Glo-ry to God in the high-est. Ho-san-na! Our Lord is with us!

89

12

to the bells that are there to re-mind us!
Nev-er stop lis-t'ning to the bells that are there to re-mind us!

unis.
Tenor only
Add Bases

CHOIR

93

ff

SOLOIST *ad lib* lightly or sing with choir

Glo-ry to God in the high-est. Ho-san-na! Our Lord is with us!

97 *unis.* **13** *unis.*

Nev - er stop lis - t'ning to the bells that are there to re - mind us: Je - sus has

Tenor only

Add Basses

101 *SOLO (Male)*

Je - sus has come! Je - sus has come!

come! Je - sus has come! Je - sus has come! Je - sus has

107 *(Continue on)*

Je - sus has come!

come! Je - sus has come!

John 1 (In The Beginning)

Words and Music by
MICHAEL W. SMITH and WES KING
Arranged by Bradley Knight

NARRATOR: (*Music starts*) Just like you, every story has a beginning. ...

Christmas didn't begin in that stable in Bethlehem — not when Mary considered these things in her heart.

No, the Child in Mary's womb was the Word that made the worlds.

He was the God who spoke... and the universe was.

He was The Beginning.

14 Mysteriously (♩=68)

1

pp *mp*

8

15

Moderately (♩=87)

12

mp

In the be - gin - ning was the Word, the world a cold and emp - ty space.

16

unis.

God said, "Let there be light," and kept it from the dark. In the be - gin - ning was the

unis.

21

Word, that made the morn-ing learn its place, and meas-ured heav-en's heights,

Detailed description: This system contains measures 21 through 25. It features a treble and bass clef staff in G major. The melody is in the treble clef, and the bass line is in the bass clef. There are fermatas over measures 23 and 24. The lyrics are: "Word, that made the morn-ing learn its place, and meas-ured heav-en's heights,"

26

unis.

and shut the o - cean doors. The moon and stars o - beyed; the u - ni -

unis.

Detailed description: This system contains measures 26 through 30. It features a treble and bass clef staff in G major. The melody is in the treble clef, and the bass line is in the bass clef. There are fermatas over measures 28 and 29. The lyrics are: "and shut the o - cean doors. The moon and stars o - beyed; the u - ni -"

31

16

verse dis-played.

mf

Detailed description: This system contains measures 31 through 34. It features a treble and bass clef staff in G major. Measure 31 has a dynamic marking of *mf*. Measure 32 has a circled number 16. Measure 33 has a 3/4 time signature. The lyrics are: "verse dis-played."

35

mp *rit.*

Detailed description: This system contains measures 35 through 40. It features a treble and bass clef staff in G major. The melody is in the treble clef, and the bass line is in the bass clef. There are fermatas over measures 37 and 38. The lyrics are: "verse dis-played."

41

17

a tempo *rit.*

From
MEN

Detailed description: This system contains measures 41 through 44. It features a treble and bass clef staff in G major. Measure 41 has a dynamic marking of *a tempo*. Measure 42 has a circled number 17. Measure 43 has a 4/4 time signature. The lyrics are: "From MEN"

45

Slower (♩=80) *rit.* *a tempo*

A-bra-ham to Da-vid, all _____ four-teen gen-er - a-tions are. From Da-vid un-til

Detailed description: This system contains measures 45 through 49. It features a treble and bass clef staff in G major. Measure 45 has a dynamic marking of *Slower* (♩=80). Measure 46 has a 2/4 time signature. Measure 47 has a 4/4 time signature. The lyrics are: "A-bra-ham to Da-vid, all _____ four-teen gen-er - a-tions are. From Da-vid un-til"

Almost There

14

49

rit.

a tempo

18

Bab-y - lon, four-teen gen-er - a-tions are. From Bab-y - lon's cap-tiv - i - ty, we're

53

rit.

More motion (♩=90)

LADIES

al - most In the be-gin-ning was the Word, there. and the Word was with God,

58

and the Word was God. In the be-gin-ning was the Word,

63

19

and the Word was with God, the Word was with us.

68

ALTOS
mp

In the be - gin - ning was the Word; veiled in flesh, the God - head

70

20

ALL
mf All things were

see, the Word made flesh and dwelt with us. Hail In-car-nate De - i - ty. Things were things were

SOPRANOS

f made through His on - ly be - got - ten Son. of

made through His on - ly be - got - ten Son.
made through His on - ly be - got - ten Son.

God, be-hold the Lamb who takes our sin. **21**

Mild He lays His glo-ry by, born that man no more may

Word of the Fa - ther die. Of the Fa Far - ther in flesh ap - pear - ing,

Far as the curse is found.

who spoke the gal - ax - ies in the be - gin - ning.

rit. **22** *mp unis.* *rit.* (Continue on)

In the be-gin-ning was the Word.

Hark! the Herald Angels Sing

with Joy to the World!

Words by
CHARLES WESLEY

New Music by
MICHAEL W. SMITH and WES KING
Arranged by Bradley Knight

NARRATOR: (*Music starts*) The Word was in the beginning.

God spoke into the void. The darkness obeyed, and the light gave life to all the living.

In the beginning in our perfect paradise, man fell. It all could have ended that day, but God gave a promise — a Christmas Promise.

You know the story... it's the greatest story ever told.

23 Mysteriously (♩=76)

N.C.

(*At meas. 11*) Hear it again, as if for the first time. Let it mingle with your memories, and before we continue on with the story, taste the triumph of Christmas.

Hark, the herald angels sing!

Driving (♩=127)

24

CHOIR

Christ, by high - est heav - en a - dored; Christ, the — ev - er - last - ing Lord!

23 **25** *unis.*

Late in time be - hold Him come, off - spring of the Vir - gin's womb:

unis.

Detailed description: This system contains measures 23 through 26. It features a treble and bass clef staff with a key signature of two flats. The melody is in the treble clef, and the bass line is in the bass clef. Measure 25 is marked with a circled '25' and 'unis.'. The lyrics are: 'Late in time be - hold Him come, off - spring of the Vir - gin's womb:'.

27 *unis.*

veiled in flesh, the God-head see; hail the in-car-nate de - i - ty. Pleased as man with

unis.

Detailed description: This system contains measures 27 through 31. The melody continues in the treble clef, and the bass line continues in the bass clef. Measure 27 is marked with 'unis.'. The lyrics are: 'veiled in flesh, the God-head see; hail the in-car-nate de - i - ty. Pleased as man with'.

32 **26** *unis.* *f*

men to dwell, Je - sus our Em - man - u - el. Mild He lays His glo - ry by,

unis.

Detailed description: This system contains measures 32 through 36. Measure 32 is marked with a circled '26' and 'unis.'. Measure 35 is marked with a dynamic 'f'. The lyrics are: 'men to dwell, Je - sus our Em - man - u - el. Mild He lays His glo - ry by,'.

37 *unis.*

born that man no - more may die, born to raise the sons of earth, born to - give them

unis.

Detailed description: This system contains measures 37 through 41. The melody continues in the treble clef, and the bass line continues in the bass clef. Measure 37 is marked with 'unis.'. The lyrics are: 'born that man no - more may die, born to raise the sons of earth, born to - give them'.

42 *unis.* 2

sec - ond birth, born to - give them sec - ond birth.

2

Detailed description: This system contains measures 42 through 48. Measure 42 is marked with 'unis.'. The lyrics are: 'sec - ond birth, born to - give them sec - ond birth.' There are two fermatas, each marked with a '2', indicating a two-measure rest.

49 **27** *f* *molto rit.*

Detailed description: This system contains measures 49 through 52. Measure 49 is marked with a circled '27', a dynamic 'f', and 'molto rit.'. The music concludes with a final chord in the treble clef and a bass line.

Almost There

Festive! (♩=96) JOY TO THE WORLD!
(Isaac Watts, George Frederick Handel)

53 *f*

Joy to the world! the Lord is come. Let earth re-ceive her King! Let

57

ev - 'ry heart pre - pare Him room, and heav'n and na - ture sing, and

60 *unis.* 28 2

heav'n and na-ture sing, and heav'n and heav'n and na-ture sing!

67 *LADIES mf*

Joy to the world! the Sav - ior reigns. Let men their songs em - ploy, while

MEN mf

71

fields and floods, rocks, hills and plains re - peat the sound - ing joy, re -

74 *ALL* *unis.*

peat the sound-ing joy, re - peat, re - peat the sound-ing joy.

Musical notation for measures 74-78, including treble and bass staves with lyrics.

79 **29** 2

No more let sins and sor-rows grow, nor thorns in-fest the ground. He

Musical notation for measures 79-84, including treble and bass staves with lyrics.

85 **30**

comes to make His bless - ings flow far as the curse is found, far

Musical notation for measures 85-87, including treble and bass staves with lyrics.

88

as the curse is found, far as, far as, far as the curse
far as, far as, far as the curse
far as, far as, far as the curse

Musical notation for measures 88-91, including treble and bass staves with lyrics.

92 4

is found. Sing joy!

Musical notation for measures 92-95, including treble and bass staves with lyrics.

Almost There

Words and Music by
MICHAEL W. SMITH,
AMY GRANT and WES KING
Arranged by Bradley Knight

NARRATOR: (*Music starts*) Joseph and Mary,... the scandalous match made in heaven, that the playwright Providence brought together to act out their parts on the stage of redemption. Were they afraid? Did they doubt?

Immanuel in your struggles, God with you in your loss, your doubt, and your disappointment?

31 In wonder and expectancy (♩=64)

Has Immanuel come into your heart? Consider Mary, a young Jewish girl with child, on the grueling eighty mile road to Bethlehem. For her, it was one step at a time as she carried the Child who made the sun, moon, and stars, and the very world her Son would one day die to save.

And can you hear Joseph tenderly whisper to his new bride, “Hold on a few more miles, you’re almost there.”

32 With more urgency (♩=83)

SOLO (Female)

mp

23
Mar-y, full of in-no-cence, car-ry-ing the ho-ly Prince, you're al-most there; you're

26
al-most there. Moth-er of the liv-ing Word, trust-ing in the voice you heard, you're

29
al-most there; you're al-most there. You're al-most where—the an-gels see re-

33
demp-tion's plan—un-fold-ing. All hope is in the Son you'll bear. You're

37 **33**
al-most there. A lone-ly road, a will-ing heart, pray for strength to do your part.—

SOLO (Male)

8
You're

41
You're al-most there. Trust the Fa-ther to pro-vide

al-most there.

44 **34**
Bread of heav-en proph-e-sied.—— You're al-most there. You're

You're al-most there. You're

22

47

al - most where the wait - ing ends, de - liv - er - ing the Life with - in. The
al - most where the wait - ing ends, de - liv - er - ing the Life with - in. The

51

35

mf

an - swered prayer, Em - man - u - el. You're al - most there. You're
an - swered prayer, Em - man - u - el. You're

55

al - most where the jour - ney ends, where death will die and life be - gins. The
al - most where the jour - ney ends, where death will die and life be - gins. The
CHOIR mp
Ooo Ooo

59

36

an - swered prayer, Em - man - u - el. You're al - most, al - most
an - swered prayer, Em - man - u - el. Al - most, al - most
Ooo Em - man - u - el.

63

there.

there.

mf

Ah Ah Ah

68

37

You're al-most where the wait-ing ends, de-

You're al-most where the wait-ing ends, de-

Ah You're al-most where the wait-ing ends,

73

liv-er-ing the Life with-in. The an-swered prayer, Em-man-u-el. You're

liv-er-ing the Life with-in. The an-swered prayer, Em-man-u-el.

unis.

de-liv-er-ing the Life with-in. Ah Em-man-u-el.

unis.

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24

77

38

al - most there. You're al - most where your jour - ney ends, where

You're al - most where your jour - ney ends, where

Ah You're al - most where your jour - ney ends, where

81

39

death will die and life be-gins. The an - swered prayer, Em - man - u - el. You're

death will die and life be-gins. The an - swered prayer, Em - man - u - el.

death will die and life be-gins. The an - swered prayer, Em - man - u - el. —

85

rit.

a tempo

rit.

al - most there.

Ooo

Ooo

Ooo

Joseph's Song

(Joseph and Men)

Words and Music by
MICHAEL W. SMITH, WES KING
and ANDREW PETERSON
Arranged by Bradley Knight

NARRATOR: (*Music starts*) Joseph, a carpenter, an honest and faithful man who did the right thing, at the right time. But it must have been confusing. Then he looked at her.

40 Tenderly (♩=64)

1 *p* **41** *rit.*

Slightly faster (♩=76)
SOLO (Male)
mp

9 She looks like an an - gel_ that I saw in the dream where I be-

13 lieved that God had cho - sen me. I felt

18 the_ hand of heav - en_ move me, and Mar - y has my heart.

42

22 Fa-ther, help me play my_ part. Show me_ where to go;_

MEN p

Ooo_

27

8 tell me_ what to do_ now. How am I sup - posed to know the

Ooo_ Ooo_

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Joseph's Song - Page 2 of 2

26

31 **43** *rit.* *a tempo*

road to take. Won't you make me brave? I dreamed of an an - gel.

unis. *a tempo*

Won't You make me brave?

36 **44**

That night, he called me by my name. and told me not to be a-fraid.

40

He said it was You, Lord. Be-hold,

Ooo Ooo

45 **45**

the Ba - by was a boy. My bro-ken heart re-joiced.

50 *mf*

For I am will-ing. Where do I go? An-y-thing you

MEN mf

Tell me what to do. Tell me where to go. An - y-thing You

55 *rit.* *rit.* *Whispered:*

want me to, I'll o - bey, and You'll make me brave. *Whispered:* I saw an angel.

unis. *rit.* *rit.*

want, Ooo, and You'll make me brave.

The Inn in Bethlehem

Words and Music by
 MICHAEL W. SMITH, AMY GRANT
 WES KING and FRAN KING
 Arranged by Bradley Knight

46 Lightly (♩=144)
 D Dsus D $\frac{A7}{D}$ D Dsus D $\frac{A7}{D}$

mp

NARRATOR: “But thou, Bethlehem, which art little to be among the thousands of Judah, out of thee shall one come forth...” (*Micah 5:2*)

47

D Dsus D $\frac{A7}{D}$ D Dsus D

mf

SOLO (Male)
mp

Well,

I know we have trav - eled far; I see it on your face. I'll find you a rest - ing — place.

48

— Tell me, can you see the lights? Mar-y, don't give up; God has not for-

18

sak - en us. There is an inn in Beth - le - hem. You can rest your head; there's a

CHOIR
mp

There is an inn in Beth - le - hem. You can rest your head; there's a

Almost There

28

22

room for Him. The an-gel did say, "Don't be a-fraid." — E-ven though it's dark, we will

room for Him. The an-gel did say, "Don't be a-fraid." E-ven though it's dark, we will

26

49 *mf*

find the way. — *mf* May-be there's a sta - ble there; Mar-y don't you cry.

find the way. — May-be there's a sta - ble there; Mar-y don't you cry.

30

50

Do you think He's com - ing to - night? Sing glo - ri-a, — glo - ri-a! —

Sing glo - ri-a, — sing glo - ri-a! —

35

In ex-cel - sis De - o, glo - ri - a. Peace on the earth, *unis.*

In ex-cel - sis De - o, glo - ri - a. Peace on the earth, *unis.*

51

38

good-will to men. Glo - ri-a. There is an inn.

unis.

good-will to men. In ex-cel-sis De - o, glo - ri-a. There is an inn in

unis.

42

O-pen up your heart. The an-gel did say,
Beth - le-hem. O-pen up your heart, there's a room for Him. The an-gel did say,

unis.

2

unis.

2

46

"Don't be a - fraid." Then you can be born with Him Christ - mas Day.

unis.

"Don't be a - fraid." Then you can be born with Him Christ - mas Day.

unis.

52

49

Then you can be born with Him Christ - mas Day.

Then you can be born with Him Christ - mas Day.

2

The Child Is Born

Words and Music by
MICHAEL W. SMITH,
AMY GRANT and WES KING
Arranged by Bradley Knight

NARRATOR: (*Music starts*) We're almost there.

Mary can feel the Baby move. The Word made flesh, who stepped out of everywhere, into a little somewhere. An insignificant somewhere, into a virgin's womb, into a stable in Bethlehem, to save the poor fallen world that He so loved.

He is the comfort in your suffering.

He is the end of your misery.

He is the sleep He gives because He loves you.

He is the rest after your hard work, "God with us."

He is eternity's sonnet,

is Heaven's hallelujah,

is the shout of the glorified,

is the song of the redeemed,

is the chorus of angels,

is the everlasting oratorio of the great orchestra of the sky!

We worship You, Immanuel, all Divine.

In You Your Father's glories shine! (*based on a C.S. Spurgeon sermon*)

1 **53** Slowly, in wonder (♩=68)

7

13 **54** faster (♩=80)

19 *SOLO (Female)*
mp

24 **55** *mf*

Be - hold, the Child that was fore - told now is with us.

This Ba - by in my arms, could it be He's hold - ing me? Could He

29 *Opt. DUET*

be the long - a - wait - ed One, the Hope we knew would come? Sing-ing sal -

LADIES
p
Ooo

34

va - tion's song, the Child is born.

mp
Ooo

40 **56** *SOLO (Female)*
mp

And see how qui - et - ly He sleeps; the Word is with - us,

LADIES
mp
And see how qui - et - ly He sleeps; the Word is with - us,

46 **57** *mf*

who spoke and worlds be-gan, Child of mine, Son of God, Son of

who spoke and worlds be - gan.

51

Man. The long - a - wait - ed One, the Hope we knew would come.

CHOIR
mf
The long - a - wait - ed One, the Hope we knew would come.

Sing - ing sal - va - tion's song, the Child is born.

Sing - ing sal - va - tion's song, — the Child is born.

NARRATOR: All the wandering in the wilderness, the waiting, the weeping, the longing was over.

There's no more "almost there."

Do you see what I see? — Angels, shepherds, wise men, a Baby in a manger.

All around you is the Christ-like wonder of Christmas.

You are not alone. God is with you.

He is with you in your loss.

He is with you in your doubt.

He is with you in your joy.

He stepped out of His everywhere into your somewhere.

He is the quiet voice calling you.

Don't be afraid. ... Listen! ... Do you hear what I hear?

59 **58** G C/G G Em D C G

63 **63** Bm D Em C Dsus G Gmaj7 G Gmaj7

68 **68** G Gmaj7 C/G Cm/G G Gmaj7 G Gmaj7 G Gmaj7 C/G Cm/G

mp

74 Em C Em C Em *rit.* C G

NARRATOR: From the beginning, before the foundations of the earth, God knew your name.
The Child was born... for you.

78 **59** **Brightly** (♩=90) 7 A D/A A F#m

81 D A A C#m/E F#m **60** D Esus E A

86 **CHOIR** **ff** (Sop. split) (Ten. split)

O death, that an - cient foe who strikes with cru - el blow,

90

will weep this bless - ed morn the Child is born. We sing sal - va - tion's song,

96 *unis.* *gradual rit.* A(no3) *p*

the Child is born.

Emmanuel / Gloria!

Words and Music by
MICHAEL W. SMITH
Arranged by Bradley Knight

NARRATOR: (*Music starts*) Emmanuel, God with us, the Creator of all things becomes a Creature, a Child. He is closer than your heartbeat.

Prince of Peace, Mighty God, Emmanuel.

61 With growing excitement (♩=127)

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked *mf*. The piano part features a steady eighth-note accompaniment in the bass line and chords in the treble. The score is divided into systems, with measures 1, 5, 9, and 12 marked. Measure 12 begins with a vocal solo for a male voice, marked *mp*, and a choir entry, also marked *mp*. The lyrics are: "Em - man - u - el, Em - man - u - el. Em - man - u - el, Em - man - u - el. Em -". The score concludes with a final chord in the piano part.

17 **63**

man - u - el, Em - man - u - el. Won-der-ful Coun-sel-or, _

man - u - el, Em - man - u - el. Won-der-ful Coun-sel-or, _

22

Lord of life, Lord of all, He is the Prince of peace, Might-y God, Ho-ly One, _

Lord of life, Lord of all, Prince of peace, Might-y God, Ho-ly One, _

27 **64**

Em - man - u - el! Em-man - u - el!

Em - man - u - el! Em-man - u - el!

33

Won-der - ful Coun-sel - or, _ Lord of life, Lord of all, He is the

Won-der - ful Coun-sel - or, _ Lord of life, Lord of all, He is the

36

37

Prince of peace, Might-y God, Ho-ly One, Em - man - u - el!
Prince of peace, Might-y God, Ho-ly One, Em - man - u - el!

Musical score for measures 36-41, featuring vocal lines and piano accompaniment. The key signature is B-flat major. The time signature changes from 2/4 to 4/4. The lyrics are: "Prince of peace, Might-y God, Ho-ly One, Em - man - u - el!"

42

65

Em-man-u - el! Em-man-u - el! Em-man-u - el!
Em-man-u - el! Em-man-u - el! Em-man-u - el!

Musical score for measures 42-47, featuring vocal lines and piano accompaniment. The key signature is B-flat major. The time signature is 4/4. The lyrics are: "Em-man-u - el! Em-man-u - el! Em-man-u - el!"

48

ff

Musical score for measures 48-51, featuring piano accompaniment. The key signature is B-flat major. The time signature is 4/4. The dynamics are *ff*. The lyrics are: "Em-man-u - el! Em-man-u - el! Em-man-u - el!"

$\frac{B^b}{D}$ $\frac{E^b m}{C}$ $\frac{A^b}{C}$ D^b $\frac{G^b}{B^b}$ C^b $\frac{E}{G^\sharp}$ A

Brightly ($\text{♩} = 111$)

$\frac{F^\sharp m}{A}$ $\frac{A}{F^\sharp}$ $\frac{B}{E}$ $\frac{B}{D^\sharp}$ $\frac{A}{B}$ $\frac{B}{A}$ $A^b \text{ sus}$

52

66

rit. *mf* Baroque feel

Musical score for measures 52-55, featuring piano accompaniment. The key signature is B-flat major. The time signature is 4/4. The dynamics are *rit.* and *mf*. The tempo is *Baroque feel*. The lyrics are: "Em-man-u - el! Em-man-u - el! Em-man-u - el!"

56

Musical score for measures 56-61, featuring piano accompaniment. The key signature is B-flat major. The time signature is 4/4. The lyrics are: "Em-man-u - el! Em-man-u - el! Em-man-u - el!"

SOLO (Male)

mf

GLORIA (Michael W. Smith, based on "Angels We Have Heard on High")

59

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

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

MEN *mf*

65

67

and the moun-tains in re-ply _____ ech-o back their

and the moun-tains in re-ply _____ ech-o back their

72

68

joy-ous strains.____

LADIES *mf*

joy-ous strains.____ Glo-ri-a,____ O glo-ri-a,____ in ex-

76

69

cel-sis De-o.____ Glo-ri-a,____ O glo-ri-a,____ in ex-

SOLO (Male)

mf

80

Glo - ri - a, O glo - ri - a, in ex -
cel - sis De - o. Glo - ri - a, O glo - ri - a, in ex -

83

70

cel - sis De - o. Glo - ri - a, O glo - ri - a, in ex -
cel - sis De - o. Glo - ri - a, O glo - ri - a, in ex -

87

cel - sis De - o.

B^bm D^b/_{A^b} G^b D^b/_F

92

71

cel - sis De - o.

G^b A^bsus A^b D^b B^bm D^b/_{A^b} G^b D^b/_F G^b A^bsus A^b D^b

95 *mf*

Come to Beth - le - hem and see

mf

Glo - ri - a, O sing glo - ri - a!

99 **72**

Him whose birth the an - gels sing. —

72

mf

Glo - ri - a, O sing glo - ri - a!

103

Come, a - dore on bend - ed knee — Christ, the Lord, the

Come, a - dore on bend - ed knee — Christ, the Lord, the

108 **73** *mp*

new-born King. — Glo - ri - a, O glo - ri - a, in ex -

mp

new-born King. — Glo - ri - a, O glo - ri - a, in ex -

40

112 *mf* **74**

cel - sis De - o. Glo - ri - a, O glo - ri - a, in ex -

116 *f*

cel - sis De - o. Glo - ri - a, O glo - ri - a, in ex -

119 **75**

cel - sis De - o. Glo - ri - a, O glo - ri - a, in ex -

123 **76**

cel - sis De - o. In ex - cel - sis De - o.
cel - sis De - o. Ex - cel - sis De - o, in De - o.
In ex - cel - sis De - o.

127 $B^{\flat}m$ $\frac{D^{\flat}}{A^{\flat}}$ G^{\flat} $\frac{D^{\flat}}{F}$ G^{\flat} $A^{\flat}sus$ A^{\flat} D^{\flat}

mf

130 $B^{\flat}m$ $\frac{D^{\flat}}{A^{\flat}}$ G^{\flat} $\frac{D^{\flat}}{F}$ G^{\flat} A^{\flat} $\frac{D^{\flat}m}{A^{\flat}}$

mf

133 A^{\flat} $\frac{D^{\flat}m}{A^{\flat}}$ $\frac{C^{\circ}7}{A^{\flat}}$ $\frac{D^{\flat}m}{A^{\flat}}$ $\frac{C^{\circ}7}{A^{\flat}}$ $\frac{D^{\flat}m}{A^{\flat}}$ $\frac{C^{\circ}7}{A^{\flat}}$ $\frac{D^{\flat}m}{A^{\flat}}$ $\frac{C^{\circ}7}{A^{\flat}}$ $\frac{D^{\flat}m}{A^{\flat}}$

mf

136 $G^{\circ}7$ $A^{\flat}sus$ A^{\flat} **77** E A F^{\sharp} B B^{\flat} $E^{\flat}m$ D^{\flat}

mf

140 *SOLO (Male)*
mf

An - gels we have heard on high,

mf

Glo - ri - a, O sing glo - ri - a!

mf

42

144

sweet - ly sing - ing o'er the plains.

Glo - ri - a, O sing glo - ri - a!

This system contains measures 144 through 151. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'sweet - ly sing - ing o'er the plains.' and continues with 'Glo - ri - a, O sing glo - ri - a!'. The piano accompaniment consists of chords and rhythmic patterns, including eighth and sixteenth notes.

148

Je - sus, Lord of heav'n and earth.

Je - sus, Lord of heav'n and earth.

This system contains measures 148 through 151. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Je - sus, Lord of heav'n and earth.' and continues with 'Je - sus, Lord of heav'n and earth.'. The piano accompaniment consists of chords and rhythmic patterns, including eighth and sixteenth notes.

78

152

With us sing our Sav - ior's birth!

With us sing our Sav - ior's birth!

This system contains measures 152 through 155. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'With us sing our Sav - ior's birth!' and continues with 'With us sing our Sav - ior's birth!'. The piano accompaniment consists of chords and rhythmic patterns, including eighth and sixteenth notes.

156

LADIES
p

Glo - ri - a, O glo - ri - a, in ex - cel - sis De - o.

This system contains measures 156 through 159. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Glo - ri - a, O glo - ri - a, in ex - cel - sis De - o.'. The piano accompaniment consists of chords and rhythmic patterns, including eighth and sixteenth notes.

160 **79**

Glo - ri - a, O glo - ri - a, in ex - cel - sis De - o.

164 *SOLO (Male)*
mp

Glo - ri - a, O glo - ri - a, in ex - cel - sis De - o.

CHOIR
mp

Glo - ri - a, O glo - ri - a, in ex - cel - sis De - o.

168 *mf* **80**

Glo - ri - a, O glo - ri - a, in ex - cel - sis De - o.

mf

Glo - ri - a, O glo - ri - a, in ex - cel - sis De - o.

171 *ff*

Glo - ri - a, O glo - ri - a, in ex - cel - sis De - o.

ff

Glo - ri - a, O glo - ri - a, in ex - cel - sis De - o.

44

175

Glo - ri - a, O glo - ri - a, in ex - cel - sis De - o.

179

Glo - ri - a, O glo - ri - a, in ex - cel - sis De - o.

183

81

Glo - ri - a, O glo - ri - a, in ex - cel - sis De - o.

186

Hal - le - lu - jah!

Christmas Medley

(O Come, All Ye Faithful / The First Noel /
Angels We Have Heard on High / Joy to the World!)

Arranged by Bradley Knight

NARRATOR: (*Music starts*) An angel of the Lord appeared to them, and the glory of the Lord shone around them, and they were filled with great fear. And the angel said to them, “Fear not, for behold, I bring you good news of great joy that will be for all the people. For unto you is born this day in the city of David a Savior, who is Christ the Lord.

82 Mysteriously (♩=58)

N.C.

1

pp *p* *pp* *p* *pp* *p*

(*At meas. 11*) And this will be a sign for you: you will find a baby wrapped in swaddling cloths and lying in a manger.” And suddenly there was with the angel a multitude of the heavenly host praising God and saying,

“Glory to God in the highest,

and on earth peace among those with whom he is pleased!” (*Luke 2:9-14 ESV*)

(♩=90) Majestically (♩=90)

9

f

13

16

mf *ff*

Almost There
Christmas Medley - Page 2 of 7

46

F2(no3)

83

CHOIR
mf

20

f O

24 O COME, ALL YE FAITHFUL (John Francis Wade)

come, all ye faith - ful, joy - ful and tri - um - phant. O come ye, O come ye to

30

84

Beth - le - hem. Come and be - hold — Him — born the King of an - gels. O

36

come, let us a - dore Him. O come, let us a - dore — Him. O come, let us a -

41

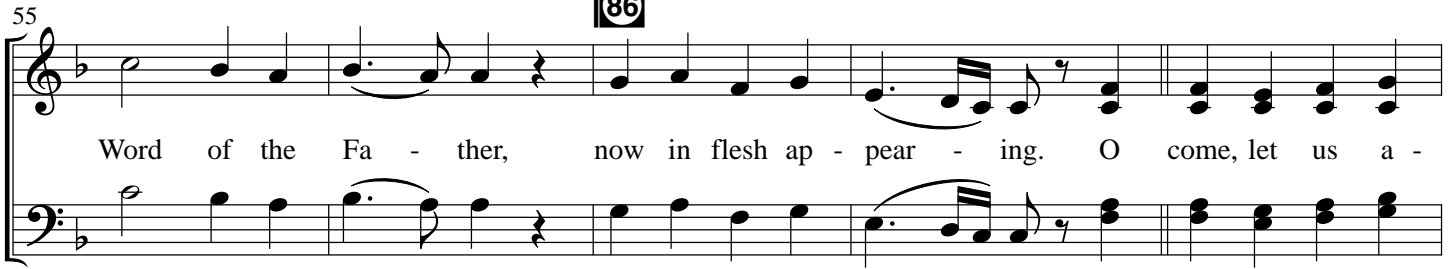
85

dore Him — Christ — the Lord. Yea, Lord we greet Thee,

49

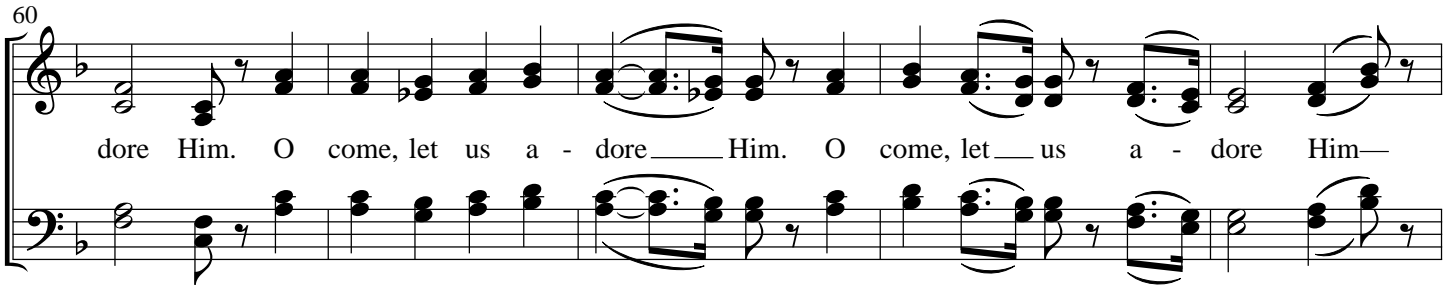
born this hap - py morn - ing. Je - sus, to Thee be all glo - ry giv'n:

55 **86**



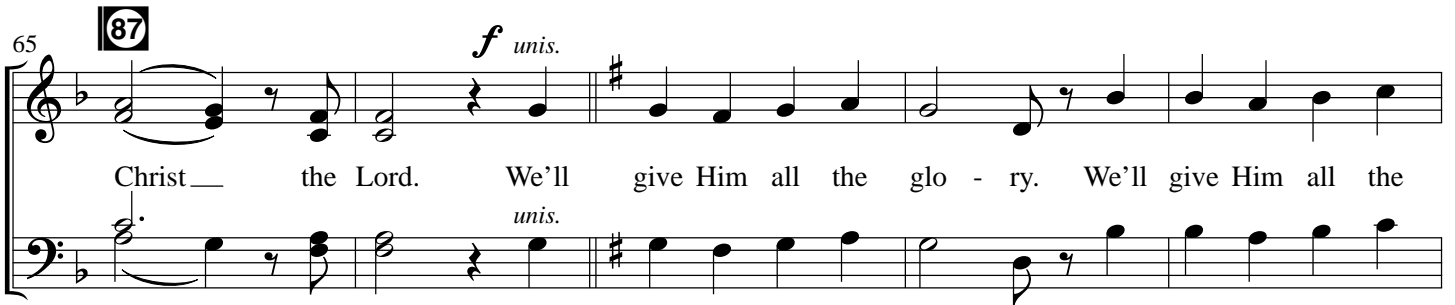
Word of the Fa - ther, now in flesh ap - pear - ing. O come, let us a -

60



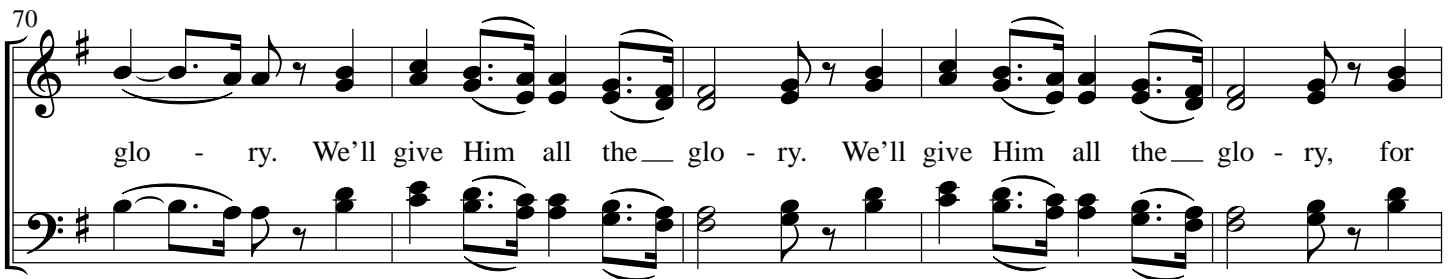
dore Him. O come, let us a - dore Him. O come, let us a - dore Him—

65 **87** *f unis.*



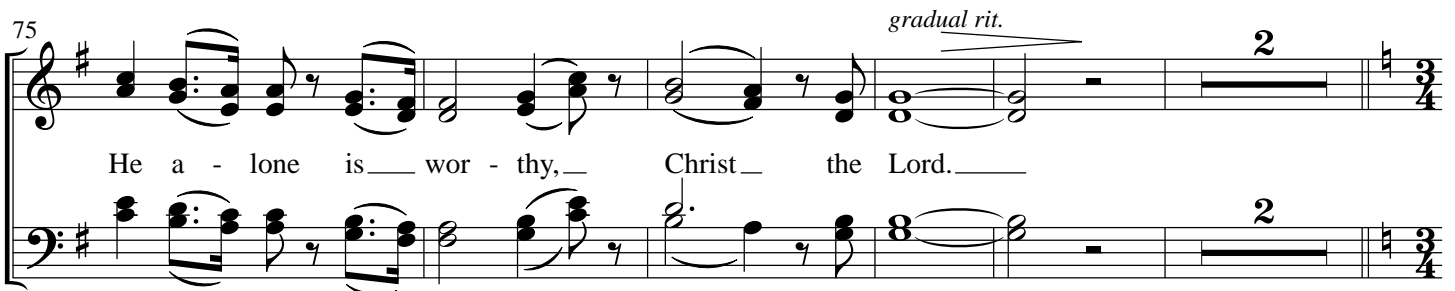
Christ the Lord. We'll give Him all the glo - ry. We'll give Him all the

70



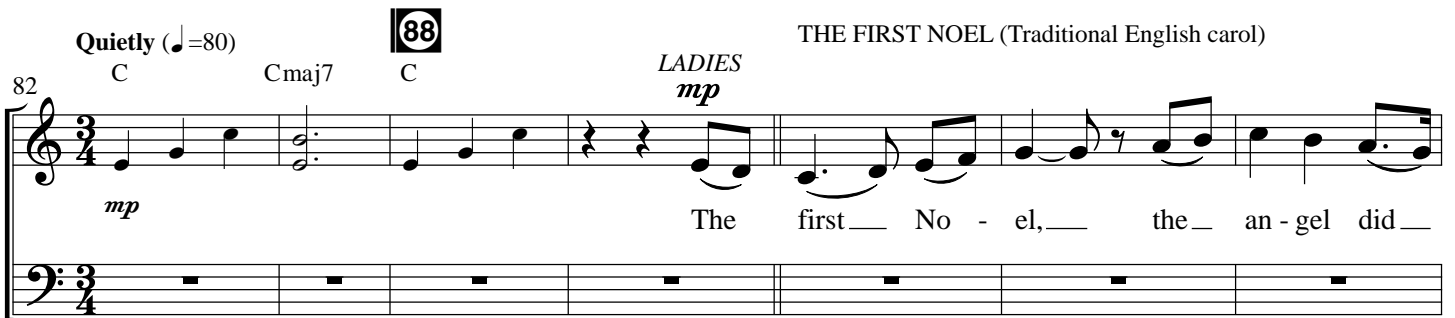
glo - ry. We'll give Him all the glo - ry. We'll give Him all the glo - ry, for

75 *gradual rit.*



He a - lone is wor - thy, Christ the Lord.

82 **88** Quietly (♩=80) C Cmaj7 C THE FIRST NOEL (Traditional English carol)
LADIES mp



The first No - el, the an - gel did

Almost There
Christmas Medley - Page 4 of 7

48

89

89

say, — was to cer - tain poor shep - herds in fields as they — lay. In —

MEN

94

fields — where they — lay — keep - ing their — sheep on a cold win - ter's night that

100

90

*ALL
mf*

was — so — deep. No - el, — No - el, No - el, — No - el! —

107

Born is the King of Is - ra - el. No - el, — No - el, No -

113

91

el, — No - el! — Born is the King, born is the King, born is the

120 **92**

King of Is - ra - el.

125 *molto rit.*

Em-man-u - el! Em-man-u - el!

Driving orchestra feel (♩=114)
E^b(no3)

132 **93**

King of Is - ra - el.

136 *SOLO*
mf ANGELS WE HAVE HEARD ON HIGH (Traditional French carol)

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

140 **94**

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

145 *CHOIR*
f

Glo - ri - a
In ex-cel - sis, in ex-cel - sis, in ex-cel - sis, glo - ri - a

Almost There
Christmas Medley - Page 6 of 7

50

149 *unis.*
in ex - cel - sis De - o! Glo - - - -
In ex - cel - sis, in ex - cel - sis,

153
- - - - ri - a in ex - cel - sis De - o!
in ex - cel - sis, glo - ri - a

158 *unis.*
Glo - - - - ri - a
In ex - cel - sis, in ex - cel - sis, in ex - cel - sis, glo - ri - a

162 *unis.*
in ex - cel - sis De - o! Glo - - - -
In ex - cel - sis, in ex - cel - sis,

166 **95**
- - - - ri - a in ex - cel - sis De - o!
in ex - cel - sis, glo - ri - a

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

Joy to the world! the Lord is come. Let earth re -

177 **96**

ceive her King! Let ev - 'ry heart pre - pare Him

183 **97**

room, and heav'n and na - ture sing, and heav'n and na - ture sing, and

188

heav'n and heav'n and na - ture sing! Sing

194 *rit.*

joy! Sing joy! Sing joy!

The Bells (Reprise)

Words and Music by
MICHAEL W. SMITH,
AMY GRANT and WES KING
Arranged by Bradley Knight

98 With an Irish lilt (♩=116) 


1 *E^b2(no3)*
mp



4 *f*




7 *SOLO (Male)*
mp




Hear them chime in the cold; it's that time of _

12 **99**




year. Christ-mas bells are ring - ing. Do you hear what I

16 DO YOU HEAR WHAT I HEAR? (Noel Regney, Gloria Shayne)



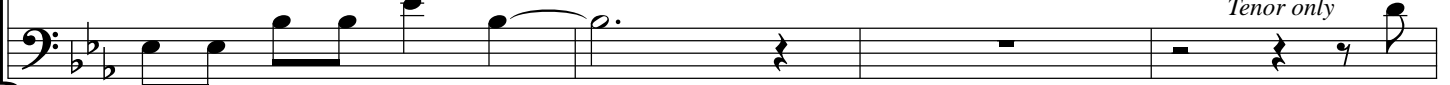
hear? Ev - 'ry - where, ho - ly night, you

CHOIR
mp



Do you hear what I hear? ____ You

Tenor only



20

see if you be-lieve. Come join heav-en's choir. Je-su, see if you be - lieve. Heav - en's choir.

No vibrato, breathy

Add Basses

26

joy of man's de - sir - ing! Of man's de - Our de - sir - ing.

mp unis.

Tenor only mf

30

f

Glo-ry to God in the high - est. Ho - san - na! Our Lord is with us!

f

Glo-ry to God in the high - est. Ho - san - na! Our Lord is with us!

Add Basses

34

Nev - er stop search - ing by the Light that is there to guide us. Je - sus has

Almost There

The Bells (Reprise) - Page 3 of 5

54

38

Optional ALTO SOLO

Musical notation for the first system, measures 38-41. The vocal line is in G major and 3/4 time. It features a vocal line with lyrics and a piano accompaniment with triplets. The lyrics are: "You heard the bells? I heard them, too! Home-ward we flew; they were ring-ing,

You heard the bells? I heard them, too! Home-ward we flew; they were ring-ing,

SOLO (Male)

Musical notation for the second system, measures 38-41. It features a vocal line with lyrics and a piano accompaniment with triplets. The lyrics are: "come!"

come!

Musical notation for the third system, measures 42-45. It features a vocal line with lyrics and a piano accompaniment with triplets. The lyrics are: "You heard the bells? I heard them, too! Home-ward we flew; they were ring-ing,

Alto mel.

You heard the bells? I heard them, too! Home-ward we flew; they were ring-ing,

Musical notation for the fourth system, measures 42-45. It features a vocal line with lyrics and a piano accompaniment with triplets. The lyrics are: "come!"

come!

42

Musical notation for the fifth system, measures 46-49. It features a vocal line with lyrics and a piano accompaniment with triplets. The lyrics are: "“Good will to men!” That un-bro-ken song car-ries us on; they were sing-ing!

“Good will to men!” That un-bro-ken song car-ries us on; they were sing-ing!

Musical notation for the sixth system, measures 46-49. It features a vocal line with lyrics and a piano accompaniment with triplets. The lyrics are: "On Christ-mas

On Christ-mas

Musical notation for the seventh system, measures 46-49. It features a vocal line with lyrics and a piano accompaniment with triplets. The lyrics are: "“Good will to men!” That un-bro-ken song car-ries us on; they were sing-ing!

“Good will to men!” That un-bro-ken song car-ries us on; they were sing-ing!

Musical notation for the eighth system, measures 46-49. It features a vocal line with lyrics and a piano accompaniment with triplets. The lyrics are: "On Christ-mas day, the choir in my head said, “God is not dead and not sleep-ing.

Add Bases

46

Musical notation for the ninth system, measures 50-53. It features a vocal line with lyrics and a piano accompaniment with triplets. The lyrics are: "On Christ-mas day, the choir in my head said, “God is not dead and not sleep-ing.

On Christ-mas day, the choir in my head said, “God is not dead and not sleep-ing.

Musical notation for the tenth system, measures 50-53. It features a vocal line with lyrics and a piano accompaniment with triplets. The lyrics are: "day. Hal-le-lu-jah!

day.

Hal-le-lu-jah!

Musical notation for the eleventh system, measures 50-53. It features a vocal line with lyrics and a piano accompaniment with triplets. The lyrics are: "On Christ-mas day, the choir in my head said, “God is not dead nor sleep-ing.

On Christ-mas day, the choir in my head said, “God is not dead nor sleep-ing.

Musical notation for the twelfth system, measures 50-53. It features a vocal line with lyrics and a piano accompaniment with triplets. The lyrics are: "On Christ-mas day, the choir in my head said, “God is not dead nor sleep-ing.

Add Bases

50

Glo - ry, Hal-le-lu-jah! Glo-ry to God in the high - est.”

In the high - est!_____

Glo - ry, Hal-le-lu-jah! Glo-ry to God in the high - est.”_____

Glo - ry, Hal-le-lu-jah! Glo-ry to God in the high - est.”_____

56

(SOLO (Male))
Nev-er stop lis-t'ning

mf Glo-ry to God in the high-est._____ Ho - san-na! Our Lord is with us!_____

Glo-ry to God in the high-est._____ Ho - san-na! Our Lord is with us!_____

60

to the bells that are there to re - mind us!_____

unis. Nev - er stop lis-t'ning to the bells that are there to re - mind us!_____

Tenor only
Nev - er stop lis-t'ning to the bells that are there to re - mind us!_____

Add Bases

Almost There

The Bells (Reprise) - Page 5 of 5

56

CHOIR

ff

SOLOIST *ad lib* lightly or sing with choir

64

Glo-ry to God in the high-est. Ho-san-na! Our Lord is with us!

68

unis. Nev-er stop lis-t'ning to the bells that are there to re-mind us: Je-sus has come!

Tenor only

Add Basses

73

SOLO (Male)

Je-sus has come! Je-sus has come!

Je-sus has come! Je-sus has come! Je-sus has

78

Je-sus has come!

come! Je-sus has come!

NOTES

There are times when God leads us to places that seem impossible to reach and calls us to do what seems impossible to do. Over 2,000 years ago, God called Mary on a journey that would lead her to deliver the long-awaited Christ Child in Bethlehem. Filled with anticipation, she remained obedient to the divine call He placed in her life.

Almost There invites your community to experience the awe and wonder of Christmas as Mary did many years ago. May this unique take on a familiar story draw your heart closer to the expectation of Christ's coming and finally the angel's joyful song of His miraculous arrival.

MODERATELY DIFFICULT • SATB • 47 MINUTES

- Creators Michael W. Smith, Wes King, Bradley Knight and Luke Gambill
- Cinematic arrangements by Bradley Knight
- Popular Christmas anthems by Michael W. Smith including "Emmanuel," "Gloria," "Almost There," along with all-new songs penned by Michael W. Smith, Wes King and Amy Grant
- Solos and narration by Michael W. Smith along with featured solos from Wes King

OVERTURE

THE BELLS

JOHN 1 (IN THE BEGINNING)

HARK! THE HERALD ANGELS SING

with JOY TO THE WORLD!

ALMOST THERE

JOSEPH'S SONG

THE INN IN BETHLEHEM

THE CHILD IS BORN

EMMANUEL *with* GLORIA!

CHRISTMAS MEDLEY

*(O Come, All Ye Faithful / The First Noel /
Angels We Have Heard on High / Joy to the World!)*

THE BELLS (REPRISE)




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