

He Is Born

Lloyd Larson

2-staff, Moderately Easy

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He Is Born

Christmas Carols for Organ

Lloyd Larson

LORENZ

PUBLISHING CO.

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FOREWORD

I have often wrestled with the dueling aspects of *timely* and *timeless*. There have been decisions that I have made or witnessed over the years that seemed to be timely; the right decision at a given moment. But was it the right decision when reviewed through the lens of time? Something that feels right, looks right, or sounds right today may or may not receive the same assessment in a decade or next year or even tomorrow. It takes a discerning mind and heart to discover the gems of life that will survive the tests of time.

The Apostle Paul says that *When the fullness of time had come, God sent forth His Son.... (Gal. 4:4)*. There were both timely and timeless dimensions to the birth of Jesus. The world needed to experience the coming of the Messiah just at the time that Jesus was born. His arrival was timely. It was the fulfillment of prophets' words who promised that He would come. But Christ's earthly arrival could also be described as timeless. The message He brought—a message of hope, love, and redeeming grace—is one that never grows old. It is one our world needs today as much as it needed at His birth. It is timeless!

I think it can be said that many of the Christmas carols that have been woven into the fabric of our yuletide celebrations are also timeless. They have survived because they have something to say and have been wedded with memorable melodies. My goal in this collection has been to take these enduring strains and package them in fresh ways for the organist. At the same time, I wanted to do my best as an arranger to stay out of the way and ensure that these ageless melodies took center stage.

As you again celebrate the season of Christmas, I hope that you experience anew the joy and promise inherent in these familiar melodies. And I pray that those who hear you play them will be reminded that in a world where we too often seek the immediate, God has offered us the eternal: a relationship with the Creator of life that is endless. That is a timeless message worth sharing!

—Lloyd Larson

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He Is Born, the Divine Christ Child

Sw. Flutes 8, 2
Gt. Flute 8
Ped. Flute 16, 8

Lloyd Larson
Tune: IL EST NÉ
French carol

Lightly, steadily $\text{♩} = \text{ca. } 84$

mp
Gt.
Ped.

5 Sw.

9 *p*

13

Duration: 2:15

17

mp

21

p

25

mp

29

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33

+ 4

mf

Sw.

No Ped.

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73

f

77

ff

81

Original registration
Sw.

Gt.

mf

85

mp

89

p non rit.

pp

Sva - - - - -

p non rit. *pp* Sva - - - - -

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How Far Is It to Bethlehem

9

Sw. String 8, Celeste
Gt. Flute 8
Ped. Quiet 16, 8

Lloyd Larson
Tune: STOWEY
English carol

Gently, expressively ♩ = ca. 80

Gt.

p

5

Sw. { *mp*

No Ped.

10

Ped.

15

Gt.

p

Duration: 2:30

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20

Sw.

25

mp

No Ped.

30

cresc. poco a poco

Ped.

- Celeste
+ Foundations 8, 4

34

poco rit.

a tempo
mf

Ped.

Slightly broader ♩ = ca. 76

38

rit.

f

Ped.

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In the Bleak Midwinter

Sw. Flutes 8, 4
 Gt. Principal 8, Sw. to Gt.
 Ped. Quiet 16, 8

Lloyd Larson
 Tune: CRANHAM
 by Gustav Holst

Pensively, very freely ♩ = ca. 80

The musical score is written for piano and organ. It consists of four systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked 'Pensively, very freely' with a quarter note equal to approximately 80 beats per minute. The score includes various performance instructions such as 'p' (piano), 'mp' (mezzo-piano), 'holding back', 'moving forward', 'rit.' (ritardando), and 'Ped.' (pedal). The organ part is indicated by 'Sw.' (swell) and 'No Ped.' (no pedal). The piano part includes a large 'L' watermark and the text 'Lorenz Publishing Co.' across the middle. The score is marked with measure numbers 5, 9, and 13. The first system ends with a 'Sw.' instruction. The second system ends with a 'holding back' instruction. The third system ends with a 'holding back' instruction. The fourth system ends with a 'rit.' instruction and a fermata.

Duration: 2:50

16 Quickly, steadily ♩ = ca. 104

Gt.

Musical score for measures 16-19. The piece is in 2/4 time. Measure 16 starts with a piano (*p*) dynamic. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. A guitar (Gt.) part is indicated above the staff, starting in measure 17 with a melodic line.

20

mp

Musical score for measures 20-22. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The dynamic is mezzo-piano (*mp*).

23

Musical score for measures 23-25. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes.

26

Sw.
*mp*Gt.
mel.
mf

No Ped.

Musical score for measures 26-28. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. A string (Sw.) part is indicated above the staff, starting in measure 27 with a melodic line. A guitar (Gt.) part is indicated below the staff, starting in measure 27 with a melodic line. The dynamic is mezzo-forte (*mf*). The instruction "No Ped." is written below the staff.

29

poco rit.

Musical score for measures 29-31. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The instruction "poco rit." is written above the staff.

It Came upon the Midnight Clear

Sw. String 8, Flute 8
Gt. Quiet Solo Reed (+ Trem.)
Ped. Quiet 16, Sw. to Ped.

Lloyd Larson
Tune: CAROL
by Richard S. Willis

Pensively ♩ = ca. 84

Gt.

The musical score is written for a piano and guitar. The piano part is in 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'Pensively' with a quarter note equal to approximately 84 beats per minute. The score is divided into four systems, each containing a grand staff (treble and bass clef) and a guitar staff. The first system starts with a piano (p) dynamic. The second system begins with a measure number of 5. The third system begins with a measure number of 9. The fourth system begins with a measure number of 13. The score includes various musical notations such as notes, rests, and dynamic markings. A large, stylized watermark of a leaf is visible across the center of the page, and the text 'LORENZ PUBLISHING CO.' is printed in large, bold letters across the bottom of the score area.

Duration: 4:00

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17

Sw.

21

mp

25

cresc. *rit.*

29

Gt.

a tempo
sub. p

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33

Sw.

poco rit.

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93

cresc.

rit.

a tempo
sub. p

Gt.

97

101

Sw.

cresc. poco a poco

mp *rit.*

105

a tempo
p

109

molto rit.

pp

Manger Carols

Sw. Foundations 8, 4
 Gt. Solo Stop/Combination
 Ped. Quiet 16 (8), Sw. to Ped.

Lloyd Larson
 Tunes: TEMPUS ADEST FLORIDUM
 from *Piae Cantiones*, 1582;
 CRADLE SONG
 by William J. Kirkpatrick;
 W ZLOBIE LEZY
 Polish Carol;
 AWAY IN A MANGER
 attr. to James R. Murray

Tenderly, freely ♩ = ca. 80

Sw. { *p*

No Ped.

mp

poco rit.

Ped.

Light, steady tempo ♩ = ca. 88

mel.

Duration: 3:50

13

mel.

16

mel.

mf

19

22

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25

dim. e poco rit.

mp
a tempo

77

cresc. poco a poco



80



83

dim. e poco rit.

mp
a tempo



86

rit.

p



89

molto rit.



While Shepherds Watched Their Flocks

Sw. Principals 8, 4
 Gt. Principals 8, 4, 2 (2-2/3)
 Ped. Principals 16, 8 (Sw. to Ped.)

Lloyd Larson
 Tune: CHRISTMAS
 from Weyman's *Melodia Sacra*, 1815

Joyously, steadily ♩ = ca. 76

Gt.

f

Sw.

simile

Ped.

3

5

7

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The musical score is written for guitar and piano. The guitar part is in the treble clef, 4/4 time, and features a melody of eighth and sixteenth notes. The piano part is in the bass clef, 4/4 time, and features a steady accompaniment of chords. The score is divided into four systems, each starting with a measure number (1, 3, 5, 7). The first system includes dynamic markings 'f' and 'simile', and a tempo marking 'Joyously, steadily ♩ = ca. 76'. The piano part includes a 'Ped.' (pedal) marking. The score is watermarked with 'LORENZ PUBLISHING CO.' and a large 'L' logo.

Duration: 2:40

35

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38

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41

cresc. rit.

45

Broadly ♩ = ca. 72

Gt.

ff *simile*

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47

molto rit.

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Once in Royal David's City

Sw. Full to Mixture
Gt. Foundations 8, 4, Sw. to Gt.
Ped. Full to balance, Sw. to Ped.

Lloyd Larson
Tune: IRBY
by Henry J. Gauntlett

Regally ♩ = ca. 96

Gt. { *f*

Ped.

4

mf Sw.

7

No Ped.

10

Ped.

Duration: 2:40

45

mf

Ped.

48

mf

Ped.

51

Gt. {*f*}

No Ped.

Ped.

54

rit.

a tempo

Ped.

57

cresc.

rit.

ff *molto rit.*

Ped.

O Come, All Ye Faithful

Sw. Full
 Gt. Foundations 8, 4 (2), Sw. to Gt.
 Ped. Full to balance, Sw. to Ped.

Lloyd Larson
 Tune: ADESTE FIDELES
 from John F. Wade's *Cantus Diversi*, 1751
 Quoting REGENT SQUARE
 by Henry T. Smart

Boldly ♩ = ca. 100

3

5

8

Duration: 3:30

67

f

70

ff

73

76

79

f *cresc. poco a poco* *molto rit.* *ff*