

Rejoice, the King Is Born!

Lloyd Larson

Intermediate

Rejoice, the King Is Born!

A Christmas Celebration for Solo Piano

Lloyd Larson

LORENZ

PUBLISHING CO.

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Foreword

When we experience Christmas each year, I am reminded that God's plan to send Jesus into the world as a baby was Plan A, not Plan B. Many times, over the course of my life I have had to resort to Plan B because, for whatever reason, Plan A just did not work out. But God's plan from the very beginning – the original plan – included the sending of Jesus as a baby; as the prophesied Messiah; as Emmanuel, God with us.

The gospel writer, John, was one of the twelve disciples, and perhaps the closest of the twelve to Jesus Himself. He had a relationship and, in all likelihood, a level of understanding and insight into Jesus that exceeded his colleagues. John refers to Jesus as the "Word" in the gospel that bears his name. Whenever "Word" is used in that gospel, it is synonymous with Jesus. With that understanding, the Word (Jesus) was present with God, the Creator, from the very beginning of time: *In the beginning was the Word, and the Word was with God, and the Word was God. He was in the beginning with God.* (Jn. 1:1-2)

We also see God's original plan underscored in the writing of the prophets who hundreds of years before Christ's birth assured their hearers that a Messiah would come: *The Lord Himself will give you a sign. Behold, a virgin shall conceive and bear a Son, and shall call His name Emmanuel. (Is. 7:14) You, O Bethlehem Ephrathah, who are too little to be among the clans of Judah, from you shall come forth for me One who is to be ruler in Israel, whose coming forth is from of old, from ancient days. (Mic. 5:2)*

From the beginning, Jesus was God's Plan A. He came as a light into a dark world, which doesn't seem all that different from the world in which you and I live. The hope of a newborn King, the promise of a brighter new day found in this "light of the world," as Jesus called Himself, is so desperately needed by all of us. The carols of Christmas that we hear reverberate with these themes and remind us that God's Plan A was sufficient in Christ's day and it is sufficient in ours as well.

May you and those who hear you play these timeless Christmas melodies be encouraged by the assurances that God's original plan is one filled with a joy and hope for today and for tomorrow. *Rejoice, the King is born!*

—Lloyd Larson

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Worship Christ, the Newborn King!

Arranged by **Lloyd Larson**

Tunes: REGENT SQUARE by **Henry T. Smart**,

ADESTE FIDELES from **John F. Wade's** *Cantus Diversi*,

WINCHESTER OLD from **T. Este's** *The Whole Book of Psalmes*

Festively ♩ = ca. 112

The image displays a piano score for the hymn 'Worship Christ, the Newborn King!'. The score is written for piano in 4/4 time, with a tempo of approximately 112 beats per minute. It is arranged by Lloyd Larson, combining three different tunes: 'Regent Square' by Henry T. Smart, 'Adeste Fideles' from John F. Wade's 'Cantus Diversi', and 'Winchester Old' from T. Este's 'The Whole Book of Psalmes'. The score is divided into four systems, each containing a grand staff (treble and bass clef). The first system begins with a forte (ff) dynamic. The second system starts with a forte (f) dynamic and ends with a mezzo-forte (mf) dynamic. The third system begins with a mezzo-forte (mf) dynamic. The fourth system continues the piece. The score includes various musical notations such as chords, single notes, and rests. A large, stylized watermark of a rose is visible in the background of the score.

Duration: 3:00

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BS

42

mf

mel.

45

f

48

51

mf

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54

Good Christian Friends, Rejoice

Arranged by **Lloyd Larson**

Tune: **IN DULCI JUBILO**

Traditional German Melody, 14th c.

Joyously ♩ = ca. 92

mf

6

11

16

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Duration: 2:10

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BS

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21

21

24

f

24

27

27

30

mf

30

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33

33

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Break Forth, O Beauteous Heavenly Light

Arranged by **Lloyd Larson**

Tune: **ERMUNTRE DICH**

by **Johann Schop**

Slowly ♩ = ca. 60

The musical score is written for piano in 4/4 time. It consists of four systems of music. The first system begins with a mezzo-piano (*mp*) dynamic. The second system starts at measure 4. The third system starts at measure 7. The fourth system starts at measure 10 and includes a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic. The score is overlaid with a large, semi-transparent 'LORENZ PUBLISHING CO.' watermark.

Duration: 3:20

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47

f

51

54

mf

57

cresc. *poco rit.* *f*

60

ff *molto rit.*

Still, Still, Still

Arranged by **Lloyd Larson**
 Tune: STILL, STILL, STILL
 Traditional Austrian Melody
 Quoting STILLE NACHT
 by **Franz Gruber**

Quietly, expressively ♩ = ca. 72

mp

poco rit.

5

p a tempo

(bring out mel.)

8

11

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Duration: 3:00

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On This Day Earth Shall Ring

Arranged by **Lloyd Larson**

Tune: **PERSONENT HODIE**

From *Piae Cantiones*, 1582

Buoyantly $\text{♩} = \text{ca. } 84$

The musical score is written for piano in 2/2 time, featuring a key signature of one sharp (F#). It consists of four systems of staves, each with a treble and bass clef. The first system begins with a mezzo-forte (*mf*) dynamic. The second system starts at measure 5. The third system starts at measure 10. The fourth system starts at measure 14 and includes a mezzo-piano (*mp*) dynamic marking. A large, stylized watermark of a leafy branch is centered over the score, and the text 'LORENZ PUBLISHING CO.' is printed in large, bold, grey letters across the middle of the page.

Duration: 2:20

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18

Musical score for measures 18-21. Treble clef, key of D major. Bass clef, key of D major. Measures 18-21 show a melodic line in the treble and a supporting bass line.

22

mf

Musical score for measures 22-25. Treble clef, key of D major. Bass clef, key of D major. Measures 22-25 show a melodic line in the treble and a supporting bass line. A dynamic marking of *mf* is present.

26

Musical score for measures 26-29. Treble clef, key of D major. Bass clef, key of D major. Measures 26-29 show a melodic line in the treble and a supporting bass line.

30

Musical score for measures 30-33. Treble clef, key of D major. Bass clef, key of D major. Measures 30-33 show a melodic line in the treble and a supporting bass line.

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34

Musical score for measures 34-37. Treble clef, key of D major. Bass clef, key of D major. Measures 34-37 show a melodic line in the treble and a supporting bass line.

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78



82



86

ff

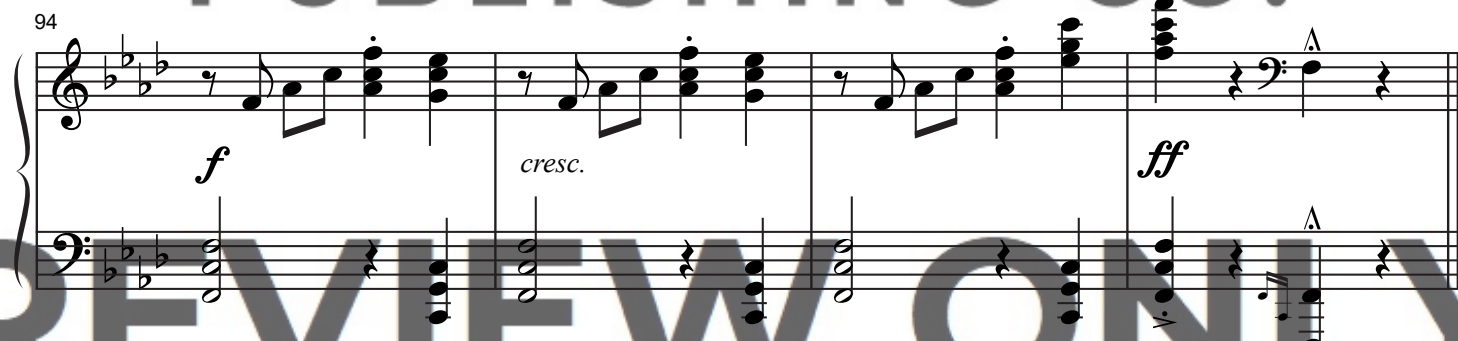


90



94

f *cresc.* *ff*

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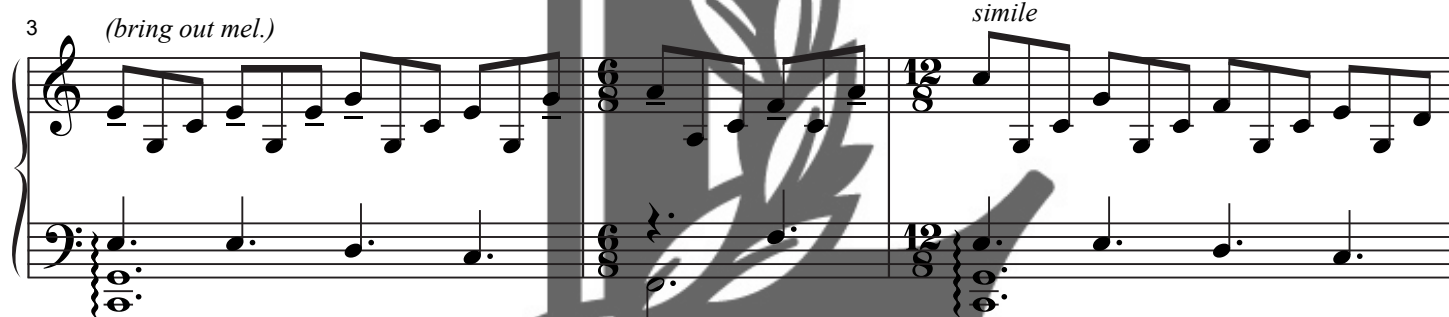
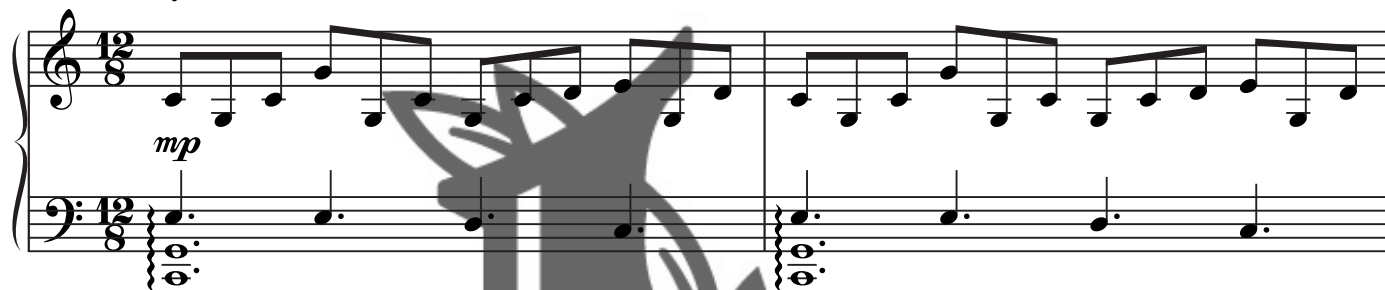
O Holy Night!

Arranged by **Lloyd Larson**

Tune: CANTIQUE DE NOEL

by **Adolphe C. Adam**

Gently ♩ = ca. 69



Duration: 3:15

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Thou Didst Leave Thy Throne

Arranged by Lloyd Larson

Tune: MARGARET

by Timothy R. Matthews

Serenely ♩ = ca. 72

p

4

7

10

cresc.

3

mp *poco rit.*

Duration: 3:10

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13

a tempo

poco rit.

16

p a tempo

19

mp

22

25

cresc.

African American Spiritual

Expressively, very freely ♩ = ca. 72 - 80

mp

holding back

moving forward

4

The musical score is written for piano on a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The melody is primarily in the treble clef, featuring a series of eighth and sixteenth notes. The bass clef provides a simple harmonic accompaniment with whole and half notes. A large, stylized rose is superimposed over the right side of the page, partially obscuring the musical notation. The word 'holding back' is written in a cursive font near the end of the piece.

7

moving forward

holding back

10

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a simple accompaniment of quarter and eighth notes. A large, semi-transparent watermark 'PUBLISHING CO.' is overlaid across the center of the page. The dynamic marking 'mf' (mezzo-forte) is placed below the upper staff in the third measure.

BS