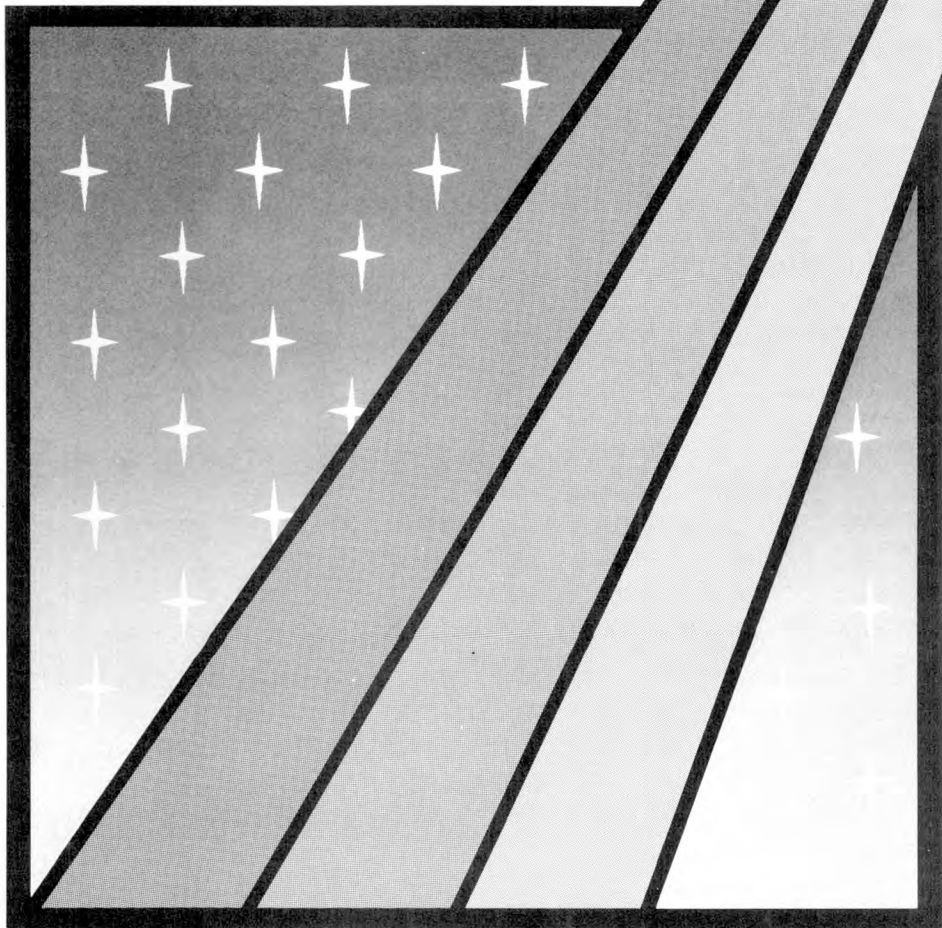


For God So Loved...



a celebration of Christ's birth
by Larry Mayfield and Derric Johnson

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FOREWORD

The world was lost in its own darkness. Political oppression weighed heavily worldwide. Spiritual depression was causing many to leave their faith. Through that night came a light of promise. . .the miracle of Christmas. . .the hinge of history.

FOR GOD SO LOVED. . .is a threefold musical view of Christmas, looking first at the men who received it; second, at the God who sent it; and third, at those who have it. Using the marvelous songs of Christmas tradition, with the added "new" of speech-choir narration, we have tried to convey the thrill and majesty of the message of the season.

FOR GOD SO LOVED. . .is intended to take us all beyond the manger. Sections One and Two deal with the history of Christmas, while Section Three tries to answer the contemporary question of "So What?" For Christmas to really live, there must be response in our hearts and action in our lives. Just a babe in Bethlehem is not Savior enough. These are songs about the Son of God Who became the Son of Man so that the sons of men might become the sons of God.

The world is lost in its own darkness. Political oppression weighs heavily worldwide. Spiritual depression is causing many to leave their faith. Through this night there still comes a light of promise. . .the miracle of Christmas.

The block contains two handwritten signatures in black ink. The signature on the left is 'Larry Mayfield' and the signature on the right is 'Derric Johnson'. Below the signatures is the printed text 'LARRY MAYFIELD and DERRIC JOHNSON'.

LARRY MAYFIELD and DERRIC JOHNSON

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For God So Loved ...

I

Man's View of Christmas

Freely – slowly – with much feeling
tacet

LARRY MAYFIELD and DERRIC JOHNSON

The first system of the piano accompaniment is in G major, 3/4 time. It begins with a *mp* (mezzo-piano) dynamic. The right hand features a melodic line with a long slur over measures 1 through 17, which includes a *cresc.* (crescendo) marking. The left hand provides a harmonic accompaniment with chords and moving lines. Measure numbers 7, 11, and 13 are indicated in circles above the staff. The system concludes with a *tacet* marking.

SPEECH CHOIR – ONE MAN:

How long wilt Thou forget us, O Lord? How long wilt Thou hide Thy face from us?

The second system of the piano accompaniment continues in G major, 3/4 time. It begins with a *rit.* (ritardando) marking. The right hand has a melodic line with a slur over measures 15 through 17, marked with a *B* (B-flat) chord symbol. The left hand continues the harmonic accompaniment. Measure numbers 15 and 17 are indicated in circles above the staff. The system concludes with a *dim. e rit.* (diminuendo e ritardando) marking and a *mf* (mezzo-forte) dynamic.

17 *Relaxed* (♩ = ♩)

Bm F#[#]/A[#] Am7 D9 G[#]m⁷₅

SPEECH CHOIR – ONE WOMAN:

How long shall the sorrow of our hearts be multiplied?

G[#]m⁷₅ C9sus C9

rall.

23 *Flowing*

F[#] Dm/F E E^bmaj7 Dmaj7 D^b7 C6

melody in middle note – right hand

SPEECH CHOIR – THREE ALTOS:

Thy words, O Lord, are pure words: as silver tried in a furnace of earth, purified seven times. Thou hast promised a redeemer; when shall He visit His people?

Bm Bm Bm7 A/B Bm Bm7

rit.

29 Em Am/E B7/E Em A/E Em7 C

SPEECH CHOIR – ALL MEN:

When shall we be saved from our enemies and from the hands of them that hate us?

the hands of them that hate us.

F#m7 Bm7 34 Esus

A musical score for a piano piece. The score is written on a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music is divided into measures by bar lines. Above the staff, there are chord markings: F#m7, Bm7, and Esus. A circled number 34 is placed above the staff. The melody is primarily in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line.

ALL LADIES:

Our souls are in deep waters where the flood doth overflow. Wilt Thou not help us?

The musical notation shows two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a whole note chord labeled "Esus" (E major sus) followed by a half note chord labeled "Em" (E minor). The bottom staff has a bass clef and a key signature of one sharp (F#). It contains a whole note chord labeled "Esus" followed by a half note chord labeled "Em".

ALL CHOIR: (*pensively*)

When shall be performed the mercy promised our fathers?

Em

38

Am

C

rall.

A musical score for the song 'The Rose Tree'. The score is written for piano (p) and includes a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'mod.' (moderate). The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody starts on a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4. The accompaniment starts with a half note D3, followed by a half note E3, and then a half note F#3. The score includes various musical notations such as notes, rests, and bar lines. The lyrics 'The Rose Tree' are written below the melody. The score is marked with 'cresc.' (crescendo) and 'rit.' (ritardando) markings. The score is marked with 'D', 'Em7', 'D/F#', 'G', 'F', and 'B7' chord symbols. The score is marked with 'p' (piano) and 'mod.' (moderate) markings. The score is marked with 'The Rose Tree' as the title. The score is marked with '1851' as the year. The score is marked with 'J. W. Johnson' as the publisher. The score is marked with 'New York' as the location. The score is marked with '1851' as the year. The score is marked with 'J. W. Johnson' as the publisher. The score is marked with 'New York' as the location.

SPEECH CHOIR – ALL CHOIR:

When shall be remembered the holy covenant sworn to Abraham? When shall we see the coming of our Savior? Come, Emmanuel!

43

E E Em

f *rit.*

3