# Christmas Medley 1 — 2 pages

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### Number chart

1 IS THE KEY NOTE · IN OUR KEY 1 = A MAJOR · THE NUMBERS ARE THE SAME IN EVERY KEY

□□ □□□ □□□– 3/4, PIANO INTRO + RENA

| | | | |
|---|---|---|---|
| 1 | 4 | 3m7 | 1 |
| 5 1 | 5 4 | 3m 2m7 1 | 4 5 6m |

في بيت لحم منزل فيه ثوى طفل صغير

Original score note: Last two bars E at beat 3.

| | | | |
|---|---|---|---|
| 1 | 4 | 1M7 | 5 6m |
| 5 1 | 7° 4 | 3m7 2m7 1 | 4 5 6m |

الناس طراً جهلوا بأنه الرب القدير

Original score note: Opening F#m at 1, E at 3; D at 1, G#° at 3; final E at 3.

CHORUS — BAND PLAYS

| | | | |
|---|---|---|---|
| 1 | 4 | 1M7 | 5 6m |
| 5 1 | 5 4 | 3m7 2m7 1 | 4 5 6m |

هيا اسجدوا وسبحوا مليكنا وعظموا

Original score note: Last two bars E at beat 3.

VERSE 2

| | | | |
|---|---|---|---|
| 1 | 4 | 3m7 | 1 |
| 5 1 | 5 4 | 3m 2m7 1 | 4 5 6m |

جاء ملاك بالعجل بشر بالقول الصحيح

| | | | |
|---|---|---|---|
| 1 | 4 | 1M7 | 5 6m |
| 5 1 | 7° 4 | 3m7 2m7 1 | 4 5 6m |

بأن ذا الطفل هو المخلص الرب المسيح

Original score note: Opening F#m at 1, E at 3; D at 1, G#° at 3; final E at 3.

CHORUS

| | | | |
|---|---|---|---|
| 1 | 4 | 1M7 | 5 6m |
| 5 1 | 5 4 | 3m7 2m7 1 | 4 5 6m |

هيا اسجدوا وسبحوا مليكنا وعظموا

Original score note: Last two bars E at beat 3.

CHORUS TRANSITION

| | | | |
|---|---|---|---|
| ♭6° 1 | 4 | 1M7 | 5 6m |
| 5m 1 | 5 4 | 3m7 2m7 1 | 4 5 6m |

هيا اسجدوا وسبحوا مليكنا وعظموا

Original score note: Opening E at beat 3; F° at beat 3; penultimate E at beat 3. BAND PLAYS 4 BARS 3/4 (DOUBLE COUNT).

□□ □□ □□□□□– INSTRUMENTAL INTRO

Original score note: Gaby and Emil: Sol Fa# Sol Mi (4 times); Si La Si Sol (4 times). Solfa is source performance cue; consult original for melody.

Original score note: Band loop has explicit right-pointing arrow; following row is LTR as printed.

| ♭3 | ♭3 | 4 | 5m |
|---|---|---|---|

VERSE 1 — OPENING GROUP TWICE

| ×2 | 5m | 2⁷ ♭3° | 3° 5m |
|---|---|---|---|
| 1m | ♭7 | 4 | 5m |
| | 5m | 2⁷ ♭2° | 5m |

ها من الشرق ملوك للهدانا قادمون فوق سهل وجبال ذا النجم تابعين

Original score note: C#° at beat 3; B7 in final Bb°/B7 bar at beat 3.

VERSE 2 — OPENING GROUP TWICE

| ×2 | 5m | 2⁷ ♭3° | 3° 5m |
|---|---|---|---|
| 1m | ♭7 | 4 | 5m |
| | 5m | 2⁷ ♭2° | 5m |

أنا أهديه الذهب ملك وافتدى فهو ملك الكل نعم على مدى الأدهار

Original score note: C#° at beat 3; B7 in final Bb°/B7 bar at beat 3.

VERSE 3 — OPENING GROUP TWICE

| | | | |
|---|---|---|---|
| ×2 | 5m | $2^7$ $\flat3^\circ$ | $3^\circ$ 5m |
| 1m | $\flat7$ | 4 | 5m |
| | 5m | $2^7$ $\flat2^\circ$ | 5m |

وأنا أهدي لبان رمز حمد وصلاة واسجدوا فاعبدوه هو الرب الإله

Original score note: C#° and later B7 at beat 3. ACAPELLA cue points at final Em.

VERSE 4 — OPENING GROUP TWICE

| | | | |
|---|---|---|---|
| ×2 | 5m | $2^7$ $\flat3^\circ$ | $3^\circ$ 5m |
| 1m | $\flat7$ | 4 | 5m |
| | 5m | $2^7$ $\flat2^\circ$ | 5m |

أنا بالمر أجيء رمز حزن ومحن وصليب وحنوط للقبر والكفن

Original score note: C#° and later B7 at beat 3. M2ATASH cue at final Em.

VERSE 5 — OPENING GROUP TWICE

| | | | | |
|---|---|---|---|---|
| | 5m | $\flat3$ | 4 | 5m |
| ×2 | 5m | $\flat3$ | 4 | 5m |
| 1m | $\flat7$ | 4 | 5m | |
| 5m | 5m | $2^7$ $\flat2^\circ$ | 5m | |
| | | | $4^7$ | |

هيا فانظروا المسيح ملكاً حبراً ذبيح هللويا الكون يهدي لمجده التسبيح

Original score note: B7 at beat 3; original arrow returns to the instrumental intro.

□□□ □□□ □□□□ □□□□□□□□– BAND PLAYS

| | | |
|---|---|---|
| ♭7/2 ♭7 | 4/6 4 | ♭3 5m 4/6 ♭7 |
| #4° ♭7/4 | 1/3 4 5m | ♭7 4/6 ♭3/5 4 |
| 1/3 1 | 4 | |

## هلم بنا معشر المؤمنين إلى بيت لحم نسر منشدين

Original score note: Four-chord bar G/D-F#/Em/C uses beats 1/2/3/4. Em/D/A-C# bar D at 3 and A/C# at 4; following D/C-E/D-F#/G at 1/2/3/4.

| | | |
|---|---|---|
| ♭7/2 ♭3 ♭7/2 | ♭7 1m | 3° ♭3 ♭7/2 1m |
| 4/6 5m 4 | ♭7 ♭3 5m 4/6 ♭7 | ♭3 5m 4/6 ♭7 |
| #4° ♭7 | | |

## هناك لدى سيد العالمين لنسجد بحب له عابدين

Original score note: Opening C at beat 3 and G/B at 4; D at beat 1 and Em at 3; first post-D/F# group has five printed chords in a single source bar.

| | | |
|---|---|---|
| 3° ♭3 ♭7/2 1m | 4/6 5m #4° 4 | 4 ♭7 |
| ♭7 | | |

## لنسجد بحب له عابدين

Original score note: First two bars each use beats 1/2/3/4.

VERSE 4

| | | |
|---|---|---|
| ♭7/2 ♭7 | 4/6 4 | ♭3 5m 4/6 ♭7 |
| #4° ♭7/4 | 1/3 4 5m | ♭7 4/6 ♭3/5 4 |
| 1/3 1 | 4 | |

لك الحمد يا حي يا سرمد وشكر مدى الدهر لا ينتهي

| | | |
|---|---|---|
| ♭7/2 ♭3 ♭7/2 | ♭7 1m | 3° ♭3 ♭7/2 1m |
| 4/6 5m 4 | ♭3 5m 4/6 ♭7 | ♭7 |
| ♭3 5m 4/6 ♭7 | #4° ♭7 | |

فاسمى العطايا أنت الأوحد نقابلها بالثناء شاكرين

Original score note: G/B at beat 4 in opening bar, C at 3; D at1, Em at3; final G/D-F#/Em/C bar uses beats1/2/3/4.

| | | |
|---|---|---|
| 3° ♭3 ♭7/2 1m | 4/6 5m #4° 4 | 4 ♭7 |
| ♭5 | ♭2 | ♭3 |
| ♭3 | | |

نقابلها بالثناء شاكرين

Original score note: First two bars each use beats 1/2/3/4. Source marks Counter leftwards on this row.

GLORIA — FIRST TIME, LATIN SOURCE READS LTR

| | | |
|---|---|---|
| 2° ♭2 ♭6 | ♭3 ♭7m | 4⁷ ♭6 |
| ♭3 ♭6 | ♭7m ♭6 ♭3 4m | ♭3/5 ♭3 |

## GLORIA in excelsis deo

Original score note: F/Bb/B° bar: Bb at beat 3, B° at beat 4. Latin text and ascending printed beat marks establish LTR order for this row.

GLORIA — SECOND TIME

| | | | |
|---|---|---|---|
| ♭3/5 ♭3 | 2° ♭2 ♭6 | ♭3 ♭7m | 4⁷ ♭6 |
| | | ♭3 ♭6 | ♭5 ♭4 |

Original score note: Source highlights Db Eb replacing the Dm/C/F/Gm bar on second time.

VERSE 1

| | | |
|---|---|---|
| ♭6/5 ♭6 | ♭3⁷ 4m⁷ | ♭6/1 ♭6 |
| ♭6 ♭3⁷ ♭2 | ♭6/5 ♭6 | ♭7 4m |
| ♭3 | ♭3 ♭7 | |

مع ملاك الله جند لرعاة قد ظهر حوله الأملاك تنشد وخلاص للبشر

Original score note: Bb/C7/F at beats 1/2/3; source holds marked over F/E, Dm7/C7, F/A and F.

| | | |
|---|---|---|
| ♭6/1 ♭6 | ♭3/5 ♭7m/4 | ♭2 ♭6/1 ♭6 |
| ♭3⁷ 2° | ♭6/1 ♭2 | ♭7m 6° ♭7m |
| ♭6/1 ♭3/5 | ♭6 ♭3 ♭2 | ×2 |

في العلى لله مجد وعلى الأرض السلام ولنا شكر وحمد وسرور للأنام

Original score note: F/F-A/Bb bar Bb at beat 4. Bb/C/F at beats1/2/3. Source passing melody fa-sol and sol-fa kept on original.

VERSE 2

| | | | |
|---|---|---|---|
| ♭6/5 ♭6 | ♭3⁷ 4m⁷ | ♭6/1 ♭6 | |
| ♭6 ♭3⁷ ♭2 | ♭6/5 ♭6 | ♭7 4m | |
| ♭3 | ♭3 ♭7 | | |

اسمعوا لحن الثناء من جنود في علاه بقيثائر السماء سبحوا الرب الإله

| | | | |
|---|---|---|---|
| ♭6/1 ♭6 | ♭3/5 ♭7m/4 | ♭2 ♭6/1 ♭6 | |
| ♭3⁷ 2° | ♭6/1 ♭2 | ♭7m 6° ♭7m | |
| ♭6/1 ♭3/5 | ♭6 ♭3 ♭2 | ×2 | |

ولد اليوم المسيح مضجعاً في المذود ملكه ملك صحيح دائم للأبد

Original score note: F/F-A/Bb bar Bb at beat 4; Bb/C/F at beats1/2/3. Verse2 brace repeats entire two-line section twice.

VERSE 3

| | | | |
|---|---|---|---|
| ♭6/5 ♭6 | ♭3⁷ 4m⁷ | ♭6/1 ♭6 | ♭6 ♭3⁷ ♭2 |
| ♭6/5 ♭6 | ♭7 4m | ♭3 | ♭3 ♭7 |

تاركاً مجد علاه وترانيم الصفا أشرقت شمس سناه جناحيها الشفا

| | | | |
|---|---|---|---|
| ♭6/1 ♭6 | ♭3/5 ♭7m/4 | ♭2 ♭6/1 ♭6 | ♭3⁷ 2° |
| ♭6/1 ♭2 | ♭7m 6 ♭7m | ♭6/1 ♭3/5 | 1 ♭3 ♭2 |

فهلما يا برايا وارفعي صوت المديح هوذا الماحي الخطايا ربنا الفادي المسيح

Original score note: Source verse3 has plain F# (not F#°); last Bb/C/A at beats1/2/3.

ENDING — SLOW

| | | |
|---|---|---|
| **1 ♭3 ♭2** | **♭3/5 ♭7m/4** | **♭3 ♭7m $4^{7}$ ♭2** |

هوذا الماحي الخطايا ربنا الفادي المسيح

Original score note: Bb/C/A at beats1/2/3.

| | | |
|---|---|---|
| | **♭3 ♭6** | **♭7m ♭6 ♭3 4m** |

**in excelsis deo**