

WHEN THE TIME HAD FULLY COME

“But when the time had fully come, God sent his Son...” Galatians 4:4

Tune: HITHERTO

Scripture: Galatians 4:4-7

Christmas Eve 2008

When the time had fully come,¹
God sent us his only Son.²
Born of Mary; under law,³
To redeem⁴ and save us all.

Refrain: “Abba, Father”⁵ calls the Spirit
In our hearts⁶ this holy night!
[each day and night!]*
Spread the news⁷ that all may hear it –
Christ is born,⁸ our one true light!⁹

Heirs and children of our God,¹⁰
Sing with angels, “Gloria!”¹¹
From the fullness of his grace¹²
Blessings¹³ come throughout our days. *Refrain*

Jesus,¹⁴ our Immanuel,¹⁵
God is with us,¹⁶ all is well!
Fear not!¹⁷ Good news of great joy¹⁸
Lives within this heav’nly boy! *Refrain*

* For Advent, print “each day and night!” For Christmas Eve, print “this holy night!”

¹ Galatians 4:4

² John 3:16

³ Galatians 4:4

⁴ Galatians 4:5

⁵ Galatians 4:6

⁶ Galatians 4:6

⁷ Luke 2:10

⁸ Luke 2:11

⁹ John 1:9

¹⁰ Romans 8:17

¹¹ Luke 2:14

¹² John 1:16

¹³ John 1:16

¹⁴ Matthew 1:21

¹⁵ Matthew 1:23

¹⁶ Matthew 1:23

¹⁷ Luke 2:10

¹⁸ Luke 2:10



Classy
Sheet
Music

When The Time Had Fully Come

2011 Revisions

James DeJarnette

Flute $\text{♩} = 82$

Oboe

Clarinet in B \flat

Bassoon

Horn I & 2 in F *mf* *mp* *pp*

Horn 3 & 4 in F *pp*

Trumpet in B \flat

Trombone *mf* *p*

Tuba

Violin I *mf* *mp* *p*

Violin II *mf* *mp* *p*

Viola *mf* *mp* *p*

Cello *mf* *mp* *p*

Contrabass *mf* *mp*

Harp *mf*

Timpani *mp* *mf*

Suspended Cymbal

Soloists *(Alto)* When the time had fully come,

Sop/Alto

Ten/Bass

7

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt.

Tbn.

Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Hp.

Timp.

Sus. Cymb.

Soloists

Sop/Alto

Ten/Bass

mf

mf

mf

mp

mf

mf

C Maj

God sent us His on ly son. Born of Ma ry; un der law, to re deem and save us all. "Ab ba, Fa ther" calls the spi - rit in our heart each

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16

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt.

Tbn.

Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Hp.

Timp.

Sus. Cymb.

Soloists

Sop/Alto

Ten/Bass

f

mp

mf

mf

C Maj

day and night. Spread the news that all may hear it: Christ is born, our one true Light! (Sop.) 2. Heirs and child-ren of our God,

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23

Fl.

mf

mf

mf

mf

mf

mf

mf

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt.

Tbn.

Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Hp.

mf

D Maj

Timp.

Sus. Cymb.

Soloists

sing with an gels, "Glo ri al!" From the full ness of His grace, bless ings come through - out our days. "Ab ba, Fa ther" calls the spi - rit in our hearts each

Sop/Alto

Ten/Bass

32

Fl. *rit.* *f*

Ob. *p*

B♭ Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt.

Tbn.

Tuba

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

Hp. *mf* *mf* G9

Timp.

Sus. Cymb.

Soloists

Sop/Alto

Ten/Bass

day and night! Spread the news that all may hear it: Christ is born, our one true Light! (Duet) 3. Je - sus our Im -

Oo

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Fl. ⁴⁹

Ob.

B♭ Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt.

Tbn.

Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Hp.

Timp.

Sus. Cymb.

Soloists

Sop/Alto

Ten/Bass

in our heras each day and night! Spread the news that all may hear it: Christ is born, our one true Light! 4.Peace on earth, good

Oo

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56

FL.

Ob.

B> Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

B> Tpt.

Tbn.

Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Hp.

Timp.

Sus. Cymb.

Soloists

Sop/Alto

Ten/Bass

will toward men; Mir - a - cles a - bound in Him. Ev - en so, Lord, quick - ly come! Let your will in us be done! "Ab ba, Fa ther" calls the spir - it

"Ab ba, Fa - ther" calls the spir - it

A Maj

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65

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. 1 & 2 *mf*

Hn. 3 & 4 *mf*

B♭ Tpt. *f* *ff* *f* *mf*

Tbn. *mf*

Tuba *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Hp. *mf* *mf*

Timp. *mf* *f*

Sus. Cymb. *mf* *f*

Soloists

Sop/Alto

Ten/Bass

in our hearts each day and night! Spread the news that all may hear it: Christ is born, our one true Light!

in our hearts each day and night. Spread the news that all may hear it: Christ is born, our one true Light!

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DD Maj Slow gliss

When The Time Had Fully Come

Flute 1 and 2

James DeJarnette

♩=82

2 3 4 5 6 7 15

mp *p* *pp*

22 *f* 23 24 25 26 *mf*

27 28 29 30 31 32 *mf* *mf* *mf*

33 34 35 36 37 38 2

40 *f* 41 42 43 44 *mf*

45 46 47 48 49 50 *mf* *mf* *mf*

51 52 53 54 55

56 *f* 57 58 59 60 *mf*

61 62 63 64 65 66 *mf* *mf* *f*

67 68 69 70 71 *mf*

When The Time Had Fully Come

Oboe 1 and 2

James DeJarnette

The musical score is written for Oboe 1 and 2 in 4/4 time, with a key signature of one sharp (F#). The tempo is marked as quarter note = 82. The score consists of eight staves of music. The first staff begins with a dynamic of *mp* and includes a *timp!* marking. The second staff has dynamics of *mp*, *p*, and *pp*. The third staff has a dynamic of *mf*. The fourth staff has dynamics of *mf* and *p*. The fifth staff has a dynamic of *mf*. The sixth staff has a dynamic of *mf*. The seventh staff has a dynamic of *f*. The eighth staff has a dynamic of *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings. A large 'PREVIEW' watermark is overlaid diagonally across the page, and the text 'Classy Sheet Music' is visible in the lower right area of the score.

When The Time Had Fully Come

James DeJarnette

Clarinet 1 and 2 in B \flat

The musical score is written for Clarinet 1 and 2 in B \flat . It consists of five staves of music. The first staff begins with a tempo marking of $\text{♩} = 82$, a dynamic of *mf*, and a *timp.* marking. The first staff contains measures 1-16, with a rehearsal mark at measure 5-20. The second staff contains measures 21-24 and 29-38, with a rehearsal mark at measure 10. The third staff contains measures 39-42 and 47-54, with a rehearsal mark at measure 8. The fourth staff contains measures 55-58, with a rehearsal mark at measure 4. The fifth staff begins at measure 65 and ends with a *mf* dynamic. The score includes various musical notations such as rests, notes, and dynamic markings.

When The Time Had Fully Come

Bassoon 1 and 2

James DeJarnette

♩=82
timp.

20 18 16 6

1-20 21-38 39-54 55-60

61

66

f

mf

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When The Time Had Fully Come

James DeJarnette

Horn I & 2 in F

♩=82
timp!
mf *mf* *pp*

15 18 6
6-20 21-38 39-44
p

47
mf

54 2
59-60
mf

61
f

67
ff *mf*

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When The Time Had Fully Come

Horn 3 & 4 in F

James DeJarnette

♩=82
timp. 20 18 15
1-20 21-38 39-53 mf
55 2 59-60
62 ff
68 mf

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When The Time Had Fully Come

Trumpet 1 and 2 in B \flat

James DeJarnette

The musical score is written on a single treble clef staff in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 82. The score is divided into three systems. The first system (measures 1-53) includes a timpani part (timp.) in measure 1 and three measures of sustained chords: measure 20 (measures 1-20), measure 21 (measures 21-38), and measure 22 (measures 39-53). The second system (measures 55-61) features a six-measure rest in measure 55, followed by a series of chords with dynamic markings: *f* (measures 56-57), *mf* (measures 58-59), *mf* (measures 60-61), *f* (measures 62-63), *mf* (measures 64-65), and *f* (measures 66-67). The third system (measures 66-72) continues with chords and dynamics: *ff* (measures 68-69), *f* (measures 70-71), and *mf* (measures 72-73). A large watermark 'PREVIEW' is overlaid diagonally across the score.

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When The Time Had Fully Come

Trombone 1 and 2
(and Tuba)

James DeJarnette

Musical score for Trombone 1 and 2 (and Tuba) in 4/4 time. The score is written in bass clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 82. The score consists of three staves of music. The first staff begins with a dynamic of *mf* and includes a *timp.* marking. It features several measures of rests, with measure numbers 19, 18, and 16 indicated above the staff. The second staff starts at measure 7 and includes dynamics *mf* and *f*. The third staff starts at measure 67 and includes a dynamic of *mf*. The score is overlaid with a large, diagonal watermark that reads "return to classysheetmusic.com to purchase" and "PREVIEW".

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When The Time Had Fully Come

Tuba

James DeJarnette

♩=82
timp.

20 18 16 7

1-20 21-38 39-54 55-61

62

mf *f*

mf

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When The Time Had Fully Come

Violin 1

James DeJarnette

♩=82
timp. *mf*
mp *p*
6 *mf*
13
19 *mp*
25 *mf*
31
36 *p* *p*
42 *mf*
48

54 *mf*

58 *f*

63 *f*

67 *mf*

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When The Time Had Fully Come

Violin 2

James DeJarnette

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♩=82
timp!
mf *mp* *p*

6 *mf*

13

19 *mp*

26 *mf*

32 *p*

38 *p*

45 *mf*

51 *mf*

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57



64



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When The Time Had Fully Come

Viola

James DeJarnette

•=82
timp.^l
mf *mp* *p*
6 2 9-10 *mf*
14
20 2 25-26 *mp*
28 *mf*
34 *p*
41 2 43-44 *mf*
50 *mf*
56 2 59-60 *f* *f*
64 *mf*

When The Time Had Fully Come

Cello

James DeJarnette

♩ = 82

7

15

22

30

37

43

51

58

65

70

mf

mp

p

mf

mp

p

mf

p

mf

f

f

mf

When The Time Had Fully Come

Contrabass

James DeJarnette

•=82
timp. 1

mf *mp*

5-12

14

8

mp 21-28 *mf*

35

2 8

37-38 39-46

49

mf

56

4

59-62

f

66

mf

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When The Time Had Fully Come

Harp

James DeJarnette

1 2 2-3 2 mf C Maj

6 3 9-11 3 mf C Maj

13 2 14-15 2 mf C Maj

20 mf

24 3 25-27 3 mf 30-31 2 D Maj

32

mf

34-37

4

mf

G9

40

mf

43-45

3

mf

C Maj

47

mf

48-49

2

3

51-53

mf

3

55

f

59-61

3

f

A Maj

64-65

mf

64-65

2

68-69

2

D Maj

Slow gliss

When The Time Had Fully Come

Timpani

James DeJarnette

The musical score for Timpani is written on three staves in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into three systems. The first system contains measures 1 through 16, with dynamics *mp* and *mf*. The second system contains measures 19 through 67, with dynamics *mf* and *f*. The third system contains measures 68 through 70, with a dynamic of *f*. A large watermark 'PREVIEW' is overlaid diagonally across the score.

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When The Time Had Fully Come

Cymbals

James DeJarnette

Musical score for Cymbals, measures 61-67. The score is written on a single staff with a treble clef and a 4/4 time signature. Measure 61 is marked with a '1' above it. Measure 62 is marked with a '61' above it. Measure 63 is marked with a '62' above it. Measure 64 is marked with a '63' above it. Measure 65 is marked with a '64' above it. Measure 66 is marked with a '2' above it. Measure 67 is marked with a '66' above it. Measure 68 is marked with a '67' above it. The score includes dynamic markings of *mf* and *f* with hairpins. There are also fermatas over measures 63 and 67. A large watermark 'PREVIEW' is overlaid on the score.

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When The Time Had Fully Come

James DeJarnette

Soprano/Alto Solo

Alto

$\text{♩} = 82$ timp. **4**

1-4

When the time had ful - ly come, God sent us His on ly son.

9

Born of Ma ry; un der law, to re deem and save us all. "Ab ba, Fa ther" calls the spi - rit

15

in our heart each day and night. Spread the news that all may hear it: Christ is born, our

20

Soprano

one true Light! 2.Heirs and child - ren of our God, sing with an gels, "Glo ri a!"

25

From the full ness of His grace, bless ings come through - out our days. "Ab ba, Fa ther"

30

calls the spi - rit in our hearts each day and night! Spread the news that all may hear it:

35

Duet

Christ is born, our one true Light! 37-38 3.Je - sus our Im - man - u - el; —

41

God is with us, all is well! Fear not! Good news of great joy lives with - in this

46



heav'n-ly boy! "Ab - ba, Fa - ther" calls the spi - rit in our hearts each day and night!

51



Spread the news that all may hear it: Christ is born, our one true Light! 4. Peace on earth, good

56



will toward men: Mir - a - cles a - bound in Him. Ev - en so, Lord, quick-ly come!

61



Let your will in us be done! "Ab ba, Fa ther" calls the spi rit in our hearts each

66



day and night! Spread the news that all may hear it: Christ is born, our one true Light!

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When The Time Had Fully Come

James DeJarnette

Choir

The musical score is written for a four-part choir (Soprano/Alto and Tenor/Bass) in 4/4 time. The tempo is marked as quarter note = 82. The score is divided into systems, with measures 1-20, 21-38, 43, 48, 53, and 58 indicated. The key signature is one sharp (F#). The score includes various musical notations such as rests, notes, stems, beams, and dynamic markings like 'timp.'. There are also vocalizations 'Oo' written in the Soprano/Alto part. A large, diagonal watermark reading 'Return to classysheetmusic.com to purchase' is overlaid across the entire page.

63

Sop/Alto

Ten/Bass

"Ab ba, Fa - ther" calls the spir - it in our hearts each day and night.

67

Sop/Alto

Ten/Bass

Spread the news that all may hear it Christ is born, our one true Light!

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