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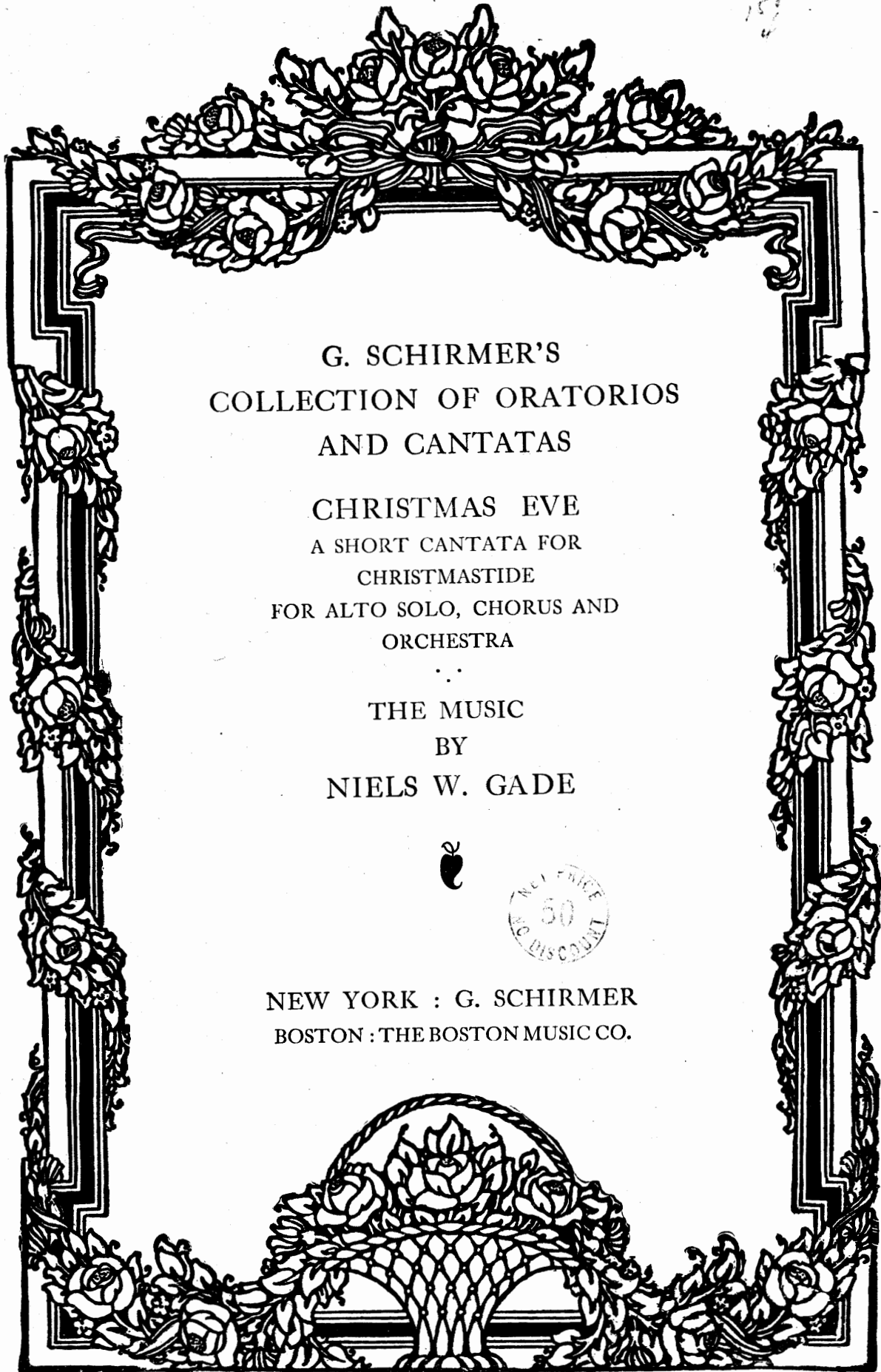
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AND CANTATAS

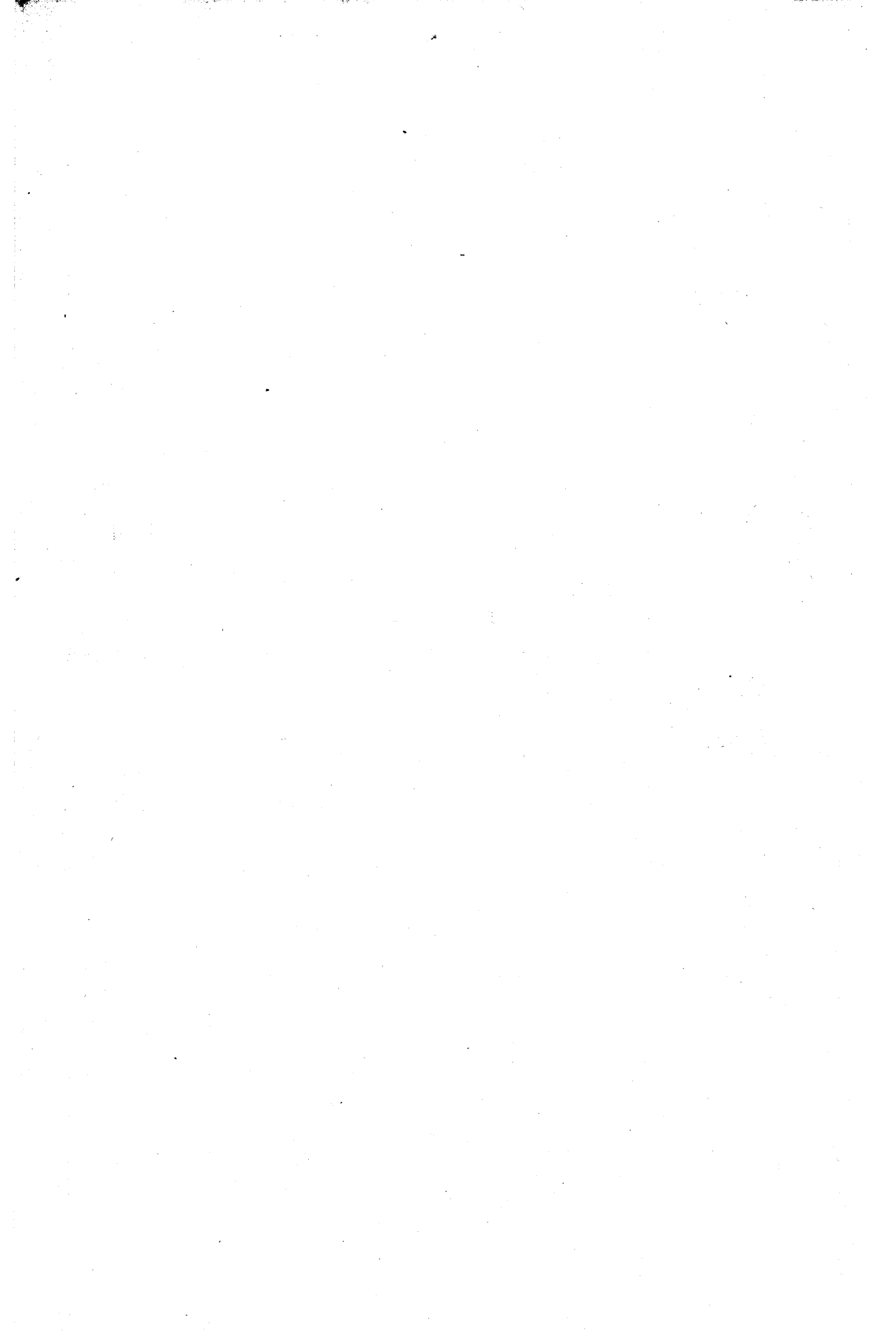
CHRISTMAS EVE
A SHORT CANTATA FOR
CHRISTMASTIDE
FOR ALTO SOLO, CHORUS AND
ORCHESTRA

THE MUSIC
BY
NIELS W. GADE



NEW YORK : G. SCHIRMER
BOSTON : THE BOSTON MUSIC CO.





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Christmas Eve.

Nº 1. Introduction.

Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Tympani, Harp and Strings.

NIELS W. GADE. Op. 40.

Andante con moto.
Brass & Harp.

Piano.

The first system of the piano introduction features a grand staff with treble and bass clefs. The tempo is marked 'Andante con moto' and the dynamics are 'pp'. The key signature has two flats. The music consists of chords in the right hand and a rhythmic accompaniment in the left hand. Above the staff, there are markings for 'Fl.' and 'Harp'. Below the staff, there are markings for 'Str.' and 'Wood, sustain. p e dolce'. The system ends with a double bar line and a repeat sign.

The second system continues the piano introduction. It features a grand staff with treble and bass clefs. The dynamics are 'pp'. The music consists of chords in the right hand and a rhythmic accompaniment in the left hand. Above the staff, there is a marking for 'Str.'. Below the staff, there are markings for 'trem.' and 'Reo.'. The system ends with a double bar line and a repeat sign.

The third system continues the piano introduction. It features a grand staff with treble and bass clefs. The music consists of chords in the right hand and a rhythmic accompaniment in the left hand. Below the staff, there are markings for 'Reo.'. The system ends with a double bar line and a repeat sign.

The fourth system continues the piano introduction. It features a grand staff with treble and bass clefs. The dynamics are 'pp'. The music consists of chords in the right hand and a rhythmic accompaniment in the left hand. Above the staff, there is a marking for 'Harp'. Below the staff, there are markings for 'Reo.'. The system ends with a double bar line and a repeat sign.

The fifth system continues the piano introduction. It features a grand staff with treble and bass clefs. The dynamics are 'pp'. The music consists of chords in the right hand and a rhythmic accompaniment in the left hand. Above the staff, there is a marking for 'Str.'. Below the staff, there are markings for 'Reo.'. The system ends with a double bar line and a repeat sign.

First system of musical notation. Treble clef with a key signature of two flats (B-flat, E-flat). The bass line features a rhythmic pattern of eighth notes with a 'Ped.' (pedal) marking. The right hand has a melodic line with a 'pp' (pianissimo) dynamic marking.

Second system of musical notation. Treble clef. The bass line has a 'Tromb.' (Trombone) marking. The right hand continues the melodic line with a 'p' (piano) dynamic marking. 'Ped.' markings are present in the bass line.

Third system of musical notation. Treble clef. The bass line has an 'mf Hn.' (mezzo-forte Horn) marking. The right hand has a 'Harp.' marking. 'Ped.' markings are present in the bass line.

Fourth system of musical notation. Treble clef. The bass line has an 'f' (forte) marking. The right hand has a 'Harp.' marking and a 'legato' instruction. 'Ped.' markings are present in the bass line.

Fifth system of musical notation. Treble clef. The bass line has a 'dim.' (diminuendo) marking. The right hand has a 'Fl.' (Flute) marking. 'Ped.' markings are present in the bass line.

Sixth system of musical notation. Treble clef. The bass line has an 'mf A Seraph.' marking. The right hand has a 'Fl.' (Flute) marking and a 'pp Ob.' (pianissimo Oboe) marking. The system includes the following lyrics: "Hear, ye hosts of an - gels, Speed on wings un - rest - ing." 'Ped.' markings are present in the bass line.

dim. p

God Him - self com - mands you!

p Bssn.

Str.

* *Red.* * *Tymp.* *Red.* *

B dolce

Fly, from heav'n de - scend - ing: Earth - ward is your mis - sion:

B

Red. * *Red.* *

Sing in ex - ul - ta - tion, Christ the Lord to hon -

Fl. & Ob.

Str.

pp

or!

Hns.

Cello

* *Red.* * *Red.* * *Red.* *

Nº2. Chorus. "Behold, a Star appeareth."

Allegretto.

Soprani. *mf* Behold, a

Tenori. *mf* Behold, a

Piano. *Allegretto.*
Cl. Bssn. & Hns. sustain.
p *Harp* *cresc.* *f* *mf*
Fl. & Ob.

Star ap - pear - - eth, behold, a

Star ap - pear - - eth, behold, a

Star ap - pear - - eth, Ex -

Star ap - pear - - eth, Ex -

pectant eyes — now meet - - ing, ex - pectant eyes — now

pectant eyes — now meet - - ing, ex - pectant eyes — now

f

ped. * *ped.* * *ped.* * *ped.* *

meet - ing!

meet - ing!

Chorus of Shepherds.

ALTI. *pp*

BASSI. *pp*

An - gel - ic hosts — sur-round us, From

An - gel - ic hosts — sur-round us, From

pp Str.

ff.

pp

ped. *

f *dolce*

A-rise, ye wakeful shep-herds, Your in-fant

A-rise. ye wakeful shep-herds,

heav'n — to earth de - scend - ing, An-gel - ic hosts — sur -

heav'n — to earth de - scend - ing, An-gel - ic hosts — sur -

p

p

p

Ad. * *Ad.* * *Ad.* *

Lord — be greet - ing, your — Lord.

A-rise, your in - fant

round us, from heav'n — to earth de - scend - ing,

round us, from heav'n — to earth de - scend - ing,

f
Your in - fant Lord be

Lord, _____ your Lord _____ be

Their songs of ex - ul - ta - tion With

Their songs of ex - ul - ta - tion With

f

Red.

*

Red.

*

Cp
greet - - - ing. Be - hold, a

greet - - - ing. Be - hold, a

p
Na - - - ture's voic - es blend - - ing.

Na - - - ture's voic - es blend - - ing.

C
f
Tr. & Cello.

Red.

*

Red.

*

Star — ap - pear - eth, Expect - ant

Star — ap - pear - eth, Expect - ant

p O ti - dings sweet — and

p O ti - dings sweet — and

Fl.

Harp.

Tr. & Cello.

Red. * *Red.* *

eyes — now meet - ing! Let

eyes — now meet - ing! Let

f

f

bless - ed, Which God to Man — is

bless - ed, Which God to Man — is

Red. * *Red.* *

Man self-love a - ban - don, let
 Man self-love a - ban - don, let
 giv - ing, O ti - dings sweet and
 giv - ing, O ti - dings sweet and

f
Red. * *Red.* *

Man self-love a - ban - don, *dolce.*
 Man self-love a - ban - don, *dolce.*
 The
 The
 bless - ed, Which God to Man is giv - ing.
 bless - ed, Which God to Man is giv - ing.
f
Fl.
Tromb. & Tuba.
Red. * *Red.* *

Love made Man re-ceiving,

Love made Man re-ceiving,

An -

An -

p

p

Str.

Re. * Re. * Re. * Re. * Re. * Re. *

the Love made

the Love made

p

p

gel - ic hosts sur - round us, From heav'n to earth de -

gel - ic hosts sur - round us, From heav'n to earth de -

Fl.

Cl.

Re. * Re. * Re. * Re. *

Man re- ceiv - ing, the

Man re- ceiv - ing, the

scend - ing, Their songs of

scend - ing, Their songs of

dolce.

And * And * And *

Love made Man, the

Love made Man, the

ex - ul - ta - tion With

ex - ul - ta - tion With

And * And *

Love, the Love made Man re -
 Love, the Love made Man re -
 Na - ture's voic - es blend - ing.
 Na - ture's voic - es blend - ing.

Re. * *Re.*

dim.
 ceiv - ing.
 ceiv - ing.

* *Re.* *

No 3. Air. "O! With pure devotion."

Andantino. The Seraph.

Voice. *p* O! — with

Piano. *Str. con sordini.*
p Hns. Tpts. Tromb. & Tuba.
♩. Tjmp. * *p Str.*

pure — de - vo - tion May each heart — be fill'd; — Haste to

yon - der cra - dle, haste to yon - der cra - dle, Wor - ship

Cl. *pp* *p*

ye — the Child, — wor - ship ye — the Child. —

dim. *p* *dim.*

Hn. *dim.*

dolce.
 Long — de-sir'd sal-va-tion Comes to bless man-

p Tromb. & Tuba. Str.

fz dolce.
 kind; — Our God's lov-ing kind-ness Yours — it is — to

p *pp*

Df p
 find. — Lo, — the night — of

Wind. *p* Str. Hus.

Tymp. *f*

dim.
 e - - - - - vil Soon — will pass — a -

f *p*

p way, *Cl.* soon *dim.* will pass a - way; *Fl.*

pp Bssu.

Tur.

Fl.

Lo.

con anima. Full and free re - demp - - tion

trem.

pp Str.

trem.

Lo.

p Brings a bright - er day, *f* free re - demp - -

Lo.

** Lo.*

** Lo.*

** Lo.*

** Lo.*

- tion, full and free re - demp - -

p Wind.

Lo.

** Lo.*

** Lo.*

** Lo.*

** Lo.*

** Lo.*

tion brings a bright - er day.

p Str.

dim.

Tymp.

mf praise to the new-ly born Here do we bring, *dim.*

mf praise to the new-ly born Here do we bring, *dim.*

praise, — praise, — praise to the

praise, — praise to the

mf *p*

praise — to the new - ly born

new - ly born

new - ly born

Harp. *Wind sustain.*

p
bring, praise to the new-ly born

p
bring, praise to the new-ly born

p
praise, praise, praise,

p
praise, praise, praise,

Ob.

p

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

dim. E
here do we bring, praise,

dim.
here do we bring, praise, praise,

mf
praise to our
praise to our
praise to our

mf Tutti. E

Ad. *

praise, praise to the

praise here do we bring, here do we

Lord do we sing, to our

Lord do we sing, to our

ℳ. * ℳ. * ℳ. *

new-ly born here do we bring, to the

bring, praise to the new-ly born,

Lord do we sing, praise to the

Lord do we sing, praise to the new-ly born,

ℳ. * ℳ. * ℳ. * ℳ. * ℳ.

The musical score consists of four systems. The first system has two vocal staves and a piano accompaniment. The lyrics are: "new - ly born, praise, praise, praise, praise, praise to the new - ly born, praise, praise, praise, new - ly born bring, praise to the new - ly born, praise to the new - ly born, bring, praise, praise,". The piano part features a complex texture with many beamed sixteenth notes and dynamic markings like *f* and *mf*. The second system continues the vocal lines with lyrics: "praise here do we bring, praise, praise, praise, praise here do we bring, praise, praise,". The piano part includes a *dim.* marking and ends with an asterisk. The third system continues the piano accompaniment with various textures and dynamics.

p praise, praise, —

p praise, —

p praise, —

p praise, —

p praise, —

p praise, —

p Str. Wind sustain.

Harp.

Red. * *Red.* * *Red.* * *Red.* * * *Red.* * *Red.* *

mf praise to the new - ly born here do we bring, *dim.*

mf praise to the new - ly born here do we bring, *dim.*

praise, —

praise, —

mf *dim.*

Red. * * *Red.* *

F

praise, ————— praise to our

praise ————— here do we bring, to our

mf

praise to our Lord ————— do we

praise ————— to our Lord do we sing, —————

F

p

Lord, ————— to our Lord do we sing, —————

Lord ————— do we sing,

sing, ————— to our Lord do we sing, —————

praise ————— to our Lord do we sing, —————

f
 praise to the new - ly born, praise, — praise, —
 praise to the new - ly born, praise, — praise, —
 praise, — praise, — praise, —
 praise, — praise, — praise, —

f Tutti.
 * Red. * Red. * Red. * Red. *

praise, — praise —
 praise, — praise —
 praise, — praise —
 praise, — praise —

dim.
 * Red. *

here do we bring,

here do we bring,

here do we bring,

here do we bring,

Ad.

*

p

praise!

praise!

p

praise!

p Str.

Wind.

pp

Ad.

*

Ad.

*

Moderato.

Fl.
p
Hu. *Str.*

Fl. & Cl. *Fl.*

sf *f*

G
Brass.
Tymp.

Cl.
dim. *pp*

The Seraph.

lugubre

When on-ward I am gaz -

Str.

p

ing. I read dis - tress and

f *dim.*

pp

Red. * Red. *

wrath: I hear the tramp — of na -

f

p *f*

Red. * Red. * Red. * Red. *

tions, I hear the tramp — of na - tions,

f

p *sf* *p*

Red. * Red. * Red. * Red. *

De - struc -

f *sf*

Ob.

Red. *

tion round — their path.

p dim.

pp *rit.*

Str.

Andante con moto.

Wood.

Harp.

p Tromb. sustain.

Tpt.

Reo.

Tromb.

Reo.

Vl.

Str. dolce

Reo.

Alto Solo.

con anima

But now a cheer - ful

pp Wind.

Reo.

morn - ing Oer - spreads the wea - ry

Reo.

earth, Once more is Hope up -

pp

spring - - ing. To greet the

Sav - iour's birth; But now a cheer - ful

pp

morn - ing O'er-spreads the wea - ry earth. Once

f

more is Hope up - spring - ing. To greet the

p *cresc.*

Sav - iour's birth.

Chorus.
SOPRANI. *f*

For - get, O Man, thy sor - row, Break off the chains of

ALTI. *f*

For - get, O Man, thy sor - row, Break off the chains of

TENORI. *f*

For - get, O Man, thy sor - row, Break off the chains of

BASSI. *f*

For - get, O Man, thy sor - row, Break off the chains of

f Harp & Str.

sin; All they that live to Je - sus True life in heav'n shall

sin; All they that live to Je - sus True life in heav'n shall

sin; All they that live, All they that live to Je - sus True life shall

sin; All they that live to Je - sus True life shall

win, they that live to Je - sus, life in heav'n shall *dim.*

win, they that live to Je - sus, life in heav'n shall *dim.*

win, they that live to Je - sus, life in heav'n shall *dim.*

win, they that live _____ life in heav'n shall *dim.*

f Tutti *p* *dim.*

*Red. ** *Red. ** *Red. ** *Red. **

win. For - get, O Man, thy sor - row, Break *f* *p*

win. For - get, O Man, thy sor - row, Break *f* *p*

win. For - get, O Man, thy sor - row, Break *f* *p*

win. For - get, O Man, thy sor - row, Break *f* *p*

p *f* *p*

Str. & Wind. *3* *3* *3* *3*

*Red. * Hu. * Red. **

off the chains of sin; All they that live to

off the chains of sin; All they that live to

off the chains of sin; All they that live to

off the chains of sin; All they that live to

The piano accompaniment includes triplet patterns in both the right and left hands.

K^f b²

Je - sus, that live to Je -

Je - sus, that live to Je -

Je - sus, that live to Je -

Je - sus, that live to Je -

f Tutti

dim.

dim.

dim.

dim.

dim.

Red. * *Red.* *

sus, to Je - - sus, to
 sus, to Je - - sus, to
 sus, to Je - - sus, to
 they that live to Je - - sus, to
 sus, to

pp dolce.
Wind sustain.
 Str. *Re.* * *Re.* * *Re.* *

Je - - sus, true life shall
 Je - - sus, true life shall
 Je - - sus, true life shall
 Je - - sus, true life, true life shall
 Je - - sus, true life shall

p
Re. * *Re.* * *Re.* *

win.

win.

win.

win.

This section consists of four staves of music. Each staff begins with a treble clef (except for the bottom staff which has a bass clef) and a key signature of two flats. The music is primarily sustained notes, with the word 'win.' written below each staff. The notes are held across two measures.

Ped.

*

This section shows a piano accompaniment for two staves. The right hand features a series of ascending eighth-note patterns, while the left hand provides a steady bass line. A 'Ped.' marking is present at the beginning, and an asterisk is at the end.

This section consists of four staves of music. Each staff begins with a treble clef (except for the bottom staff which has a bass clef) and a key signature of two flats. The music is primarily sustained notes, with the word 'win.' written below each staff. The notes are held across two measures.

Tutti.

p dim.

Ped.

*

This section shows a piano accompaniment for two staves. The right hand features a series of ascending eighth-note patterns, while the left hand provides a steady bass line. A 'Tutti.' marking is present at the beginning, and 'p dim.' is at the end. A 'Ped.' marking is also present, and an asterisk is at the end.

ST. FRANCIS OF ASSISI

(LITTLE FLOWERS)

ORATORIO IN PROLOGUE AND TWO PARTS

Poem by GABRIEL NIGOND

For soli, chorus (men, women and children), and orchestra

By GABRIEL PIERNÉ

English version by CLAUDE AVELING

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GABRIEL PIERNÉ'S new oratorio, *Les fioretti de Saint François d'Assisi*, which this House has issued in an expressively poetic English version of the original text by Claude Aveling, was presented for the first time at one of the *March Concerts-Colonne* in Paris, and its instant success was marked by insistent calls for the composer after each of its numbers.

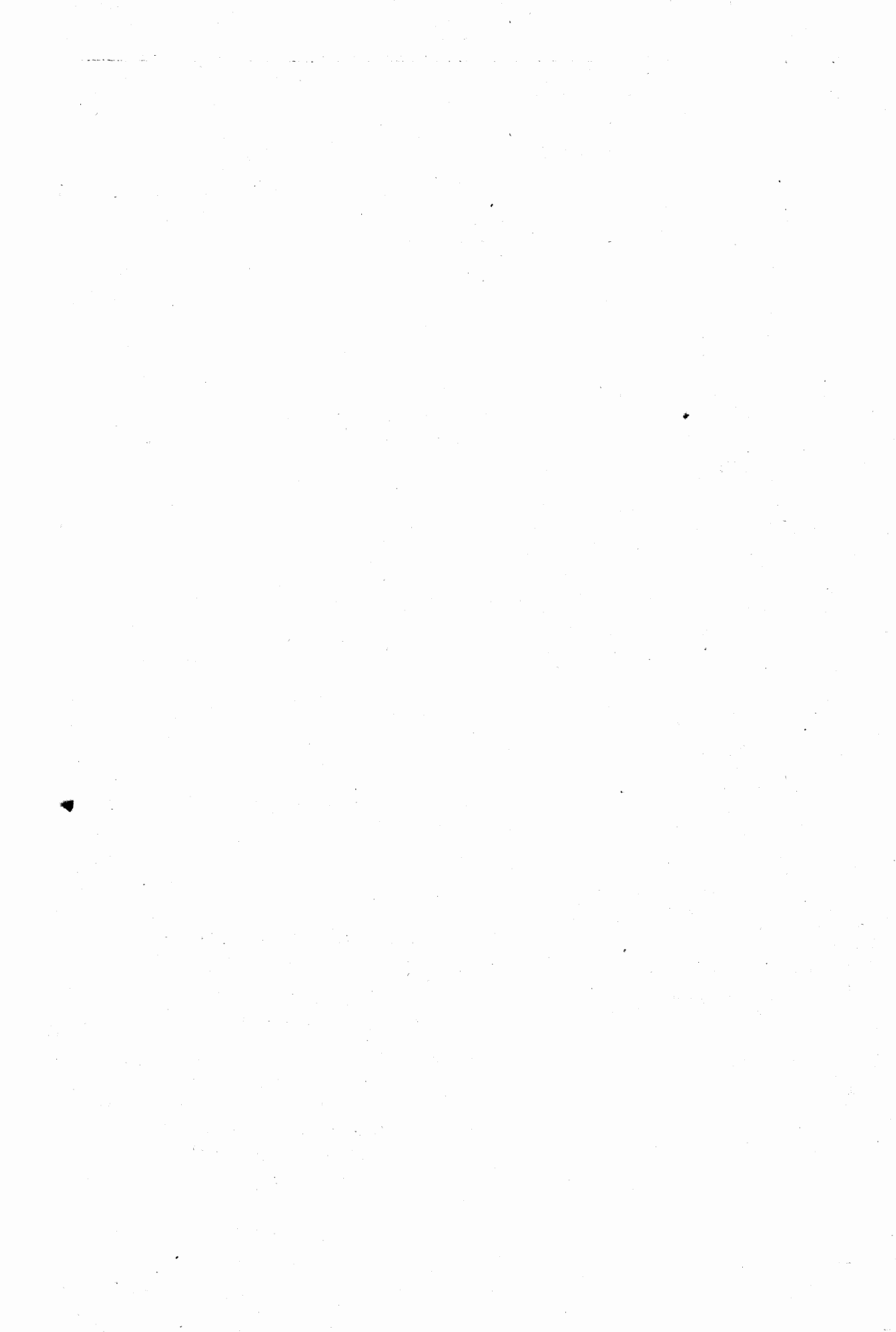
The story is as follows: Francis, enjoying a gay life in the pursuit of pleasure, suddenly denies himself to the companions of his revels, and admits that he has chosen "Lady Poverty" to be his bride. The development of Divine grace in his soul is then shown: Encountering a leper he consoles him; meeting St. Claire he recalls to her how he had brought her to God; in the field the birds suffer him to approach, listen to his exhortations and sing the glory of the Lord. He receives the blessed Stigmata of the Passion, as a sign of his spiritual election. Gathering his disciples, he then in the "Canticle of the Sun" embodies his doctrines for their guidance. And, his lifework done, he dies in the glorious certitude of Paradise.

A fine and flowing *Prologue* introduces the dialogue between Francis and Lady Poverty. It is developed with much melodious sweetness, and there is a charming effect of bells underlying the clear voices of the sopranos with pianissimo chime. Oboe and xylophone give special character to the scene with the leper, and, in the episode of Saint Claire, alternation of violins, flutes and 'cellos throw into relief the tender timidity of the converted woman's song. The scene of the Stigmata is the most dramatic of the work. Grandiosely conceived from the standpoint of style, it is replete with fire and conviction. In the "Canticle of the Sun," the principal theme, a series of chords in octaves and fourths introduced by the brasses is later developed with a fine suggestion of Palestrina; while in the death-scene the voices of the birds, "the little children of God," waiting to carry the soul of Saint Francis to Paradise, are again introduced.

The spiritual beauty of its subject, and the charm, delicacy and religious conviction expressed in its music make the work in every way a worthy successor of "The Childrens' Crusade" and the composer, drawing his inspiration from the affecting ingenuousness and gentleness of his hero, has imbued his pages with a wonderful atmosphere of peace, serenity and mystic love.

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Boston: The Boston Music Co.



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