

Concerning the Birth of The Good Shepherd

A CHORAL NARRATIVE
FOR
SOLO VOICES, QUARTET AND CHORUS

THE TEXT SELECTED BY THE COMPOSER
FROM
THE SCRIPTURES

THE MUSIC BY
W. H. NEIDLINGER

PRICE ONE DOLLAR

THE JOHN CHURCH COMPANY

CINCINNATI NEW YORK LONDON

"The House devoted to the Progress of American Music"

252003

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The Time of performance for the complete score is 58 minutes.
In case a shorter performance be necessary the omission of numbers 2a,
3a and 3c, in Part I, and of 2a and 4, in Part II, will allow an abbreviated
performance in 44 minutes.

PART ONE

THE PROPHETS AND THE PROPHECIES

- No. 1. (a) "Hear, O heavens, and give ear, O earth: for the Lord hath spoken, I have nourished and brought up children, and they have rebelled against me.

The ox knoweth his owner, and the ass his master's crib: but Israel doth not know, my people doth not consider.

They have provoked the Holy One of Israel unto anger, they are gone away backward.

And the daughter of Zion is left as a cottage in a vineyard, as a lodge in a garden of cucumbers, as a besieged city."

(Isa. I: 2, 3, 4, 8.)

- (b) "Now will I sing to my well-beloved a song of my beloved touching his vineyard. My well-beloved hath a vineyard in a very fruitful hill:

And he fenced it, and gathered the stones thereof, and planted the choicest vine: he looked that it should bring forth grapes, and it brought forth wild grapes.

What could have been done more to my vineyard."

(Isa. V: 1, 2, 4.)

- (c) "Wash ye, make you clean; put away the evil of your doings from before mine eyes; cease to do evil;

Learn to do well; seek judgment, relieve the oppressed, judge the fatherless, plead for the widow.

Come now, and let us reason together, saith the Lord: Though your sins be as scarlet, they shall be as white as snow; though they be red like crimson, they shall be as wool.

If ye be willing and obedient, ye shall eat the good of the land:

Behold upon the mountains the feet of him that bringeth good tidings, that publisheth peace! O Judah, keep thy solemn feasts, perform thy vows: for the wicked shall no more pass through thee; he is utterly cut off."

(Isa. I: 16, 17, 18, 19; Nahum I: 15.)

- (d) "I will gather the remnant of my flock out of all countries whither I have driven them, and will bring them again to their folds;

I will set up shepherds over them which shall feed them; and they shall fear no more, neither be dismayed; neither shall they be lacking, saith the Lord."

(Jer. XXIII: 3, 4.)

No. 2. (a) "Break forth into joy, sing together, ye waste places of Jerusalem: for the Lord hath comforted his people, he hath redeemed Jerusalem.

The Lord hath made bare his holy arm in the eyes of all nations; and all the ends of the earth shall see the salvation of our God."

(Isa. LII: 9, 10.)

(b) "And righteousness shall be the girdle of his loins, and faithfulness the girdle of his reins.

The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion and the fatling together: and a little child shall lead them."

(Isa. XI: 5, 6.)

(c) "For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace.

And the Spirit of the Lord shall rest upon him, the spirit of wisdom and understanding, the spirit of knowledge and of the fear of the Lord;"

(Isa. IX: 6—XI: 2.)

No. 3. (a) CONTEMPLATION—(Instrumental).

(b) "He shall feed his flock like a shepherd; he shall gather the lambs with his arm, and carry them in his bosom, and shall gently lead those that are with young."

(Isa. XL: 11.)

(c) "Ye shall have a song, as in the night, when a holy solemnity is kept; and gladness of heart, as when one goeth with a pipe to come into the mountain of the Lord, to the mighty One of Israel."

(Isa. XXX: 29.)

(d) "And thou, Bethlehem, in the land of Juda, art not the least among the princes of Juda: for out of thee shall come a Governor, that shall rule my people Israel.

And it came to pass in those days, that there went out a decree from Caesar Augustus, that all the world should be taxed.

And all went to be taxed, every one into his own city.

And Joseph went up from Galilee, out of the city of Nazareth, into Judea, unto the city of David, which is called Bethlehem,

To be taxed with Mary his espoused wife, being great with child.

And so it was, that, while they were there, the days were accomplished that she should be delivered.

And she brought forth her first-born son, wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn."

(St. Matthew II: 6; St. Luke II: 1-7.)

(e) "O little town of Bethlehem,
How still we see thee lie."

PART TWO
THE SHEPHERDS AND THE ANGELS
THE FULFILLMENT

- No. 1. **"Blessed is he that cometh in the name of the Lord!
Hosanna in the highest!"**
(St. Matthew XXI: 9.)
- No. 2. (a) **"The Wise-Men came from the East that day,
They came to the place where Jesus lay:
Alleluia!**
**"Bearing gifts, kneeling low,
While the star hung all aglow:
Alleluia!**
**"Like them we follow the self-same way,
To bring our gifts this holy day:
Alleluia!**
**"Bearing gifts, kneeling low,
Led by the star of long ago:
Alleluia!"**
- (b) **"There were shepherds abiding in the field, keeping watch
over their flock by night.
And the angel of the Lord came upon them, and the glory
of the Lord shone round about them; and they were sore
afraid."**
(St. Luke, II: 8, 9.)
- (c) **"And the angel said unto them, Fear not; for, I bring you
good tidings of great joy.
For unto you is born this day, in the city of David, a Saviour,
which is Christ the Lord.
Ye shall find the babe wrapped in swaddling clothes, lying
in a manger.
And suddenly there was with the angel a multitude of the
heavenly host praising God, and saying,
Glory to God in the highest, and on earth peace, good will
toward men."**
(St. Luke II: 10-14.)
- (d) **"And it came to pass, as the angels were gone away from
them into heaven, the shepherds said one to another, Let us
go even unto Bethlehem, and see this thing which is come to
pass, which the Lord hath made known unto us.
And they came with haste, and found Mary and Joseph,
and the babe lying in a manger.
And when they had seen it, they made known abroad the
saying which was told them concerning this child.
And all they that heard it wondered at those things which
were told them by the shepherds.
But Mary kept all these things, and pondered them in her
heart."**
(St. Luke II: 15-19)

- No. 3. "And the shepherds returned, glorifying and praising God for all the things they had heard and seen.
I will praise thee, O Lord, with my whole heart;
I will be glad and rejoice in thee: I will sing praise to thy name, O thou Most High.
Thou crownest the year with thy goodness; and thy paths drop fatness.
The pastures are clothed with flocks; the valleys also are covered over with corn; they shout for joy, they also sing."
(St. Luke II: 20; Ps. IX: 1, 2; LXV: 11, 13.)

THE FOLLOWERS OF THE STAR

- No. 4. "The wilderness and the solitary place shall be glad; and the desert shall rejoice, and blossom as the rose.
And a highway shall be there, and a way, and it shall be called The way of holiness;
And the ransomed of the Lord shall return, and come to Zion with songs of everlasting joy."
(Isa. XXXV: 1, 8, 10.)
- No. 5. "Unto us a child is born:
Unto us a son is given."
Amen! Alleluia!

THE COMPOSER'S FOREWORD TO THE INTERPRETERS

PART I—A prologue—outlining the recognition by God, the Father, of the necessity to substitute the humanity of his son for the more drastic appeal of the prophets if he would bring his children back to him; then the consequent prophecies and promises concerning his coming.

PART II—The fulfillment of the prophecies; the relation of all these things to us, and the final Amen! Alleluia! which we, as humble followers of the star, are privileged to add to the story of long ago.

This is not an "Oratorio" nor a "Cantata"—it is no thing so formal: the composer would call it a Choral Narrative of the longings of the Father-heart.

The intensely dramatic story underlying the text must control the musical interpretation, suggest the pauses and, in the end, produce the moods which "bring us into the picture" looking down upon that "little town" toward which prophecy so long pointed; wondering or rejoicing with the shepherds and, finally, adding our own "Amen! Alleluia!"

Therefore every member of the chorus, as well as the solo singer, must "tell the story." To be a good story-teller means, primarily, that one must **REPRESS** emphasis and be simple, when dealing with details, in order that the big climactic periods may be forceful of themselves, rather than made so by **OVER-emphasis**.

Musical expedients are always and only attempted in order to gain what the composer believes they may contribute to the effective telling of the story—but never for their own exploitation. His one idea is to leave, in the hearts of those who listen, a conviction that the simplicity, beauty and compelling love of the story "Concerning the Birth of the Good Shepherd" is still warm and human after more than twenty centuries.

The "parts" are divided into "numbers" (these latter often containing sub-divisions) defining the progress and the moods of the story. After each "number," therefore, a short silence should ensue: but nothing extraneous to the development of the story should be presented during these pauses. No story with a serious purpose should be so interrupted, and certainly not this story.

Concerning The Birth Of The Good Shepherd

For Soli, Quartet and Chorus

The Text Selected from the Scriptures
by *The Composer*

The Music by
W. H. NEIDLINGER

(Isa. I: 2,3,4,8)

TENOR SOLO *mp*

Hear, O heav-ens, and give ear, O earth;—

ORGAN

Largo (♩=58)

mf *mp*

accel.

for— the Lord hath spo - ken; I have nour-ished and brought up

f *rit.* *p*

accel. *f* *rit.* *p*

accel.

chil - dren, and they have re - belled a - gainst me. The—

f *mp*

accel. *f* *mp*

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mp rit. 3

ox know-eth his own-er and the ass his mas-ter's crib: but

mp rit.

p.

Is - ra-el doth not know, my— peo - ple doth not con -

accel. 3

sid - er. They have pro - vok - ed the Ho - ly One of

accel. 3

p.

ff *rit.*

Is - ra-el un - to an - ger, They are

ff *rit.* *mf*

gone a-way back-ward. And the daugh-ter of Zi-on is

p *morendo*

left as a cot-tage in a vine-yard, As a

lodge in a gar-den of cu-cum-bers,

as a be-sieg-ed cit-y.

(Isa. V:1,2,3)

SOLO BASS (or Baritone) AND CHORUS

SOPRANO
mp
Now_ will I sing to my well be - lov - ed, —

ALTO
mp
Now_ will I sing to my well be - lov - ed,

TENOR
mp
Now, —

BASS
mp
Now,

(♩ = 58)
mp
For rehearsal only

mf
now will I

mf
now will — I

mf
now will I sing to my well be - lov - ed a

mf
now sing a

mp SOLO

My

sing.

sing of my be-lov-ed touch-ing his vine-yard.

sing of my be-lov-ed touch-ing his vine-yard.

song.

well be-lov-ed hath a vine-yard in a ver-y fruit-ful

ORGAN

hill. And

p Now will I sing to my well be - lov - ed.

p Now will I sing to my well be - lov - ed.

p well be - lov - ed.

p well be - lov - ed.

The first system consists of five vocal staves and a piano accompaniment. The vocal parts are in 7/4 time and feature a melodic line with lyrics. The piano accompaniment is in 7/4 time and provides harmonic support. The tempo is marked 'And'.

fenced it, and gath-ered the stones there-of, and plant-ed the choic-est vine.

rit.

The second system continues the vocal and piano parts. The vocal parts are in 6/4 time and feature a melodic line with lyrics. The piano accompaniment is in 6/4 time and provides harmonic support. The tempo is marked 'rit.' (ritardando).

He look - ed that it should bring forth grapes, — and it

He look - ed that it should bring forth, bring forth grapes, and it

He look - ed that it should bring forth, bring forth grapes, and it

He look - ed that it should bring forth, bring forth grapes, and it

He look - ed it should bring forth grapes, and it

brought forth, brought forth wild — grapes. — What

brought forth wild grapes. My well be - lov - ed, well be - lov -

brought forth wild grapes. My be - lov - ed, well be - lov -

brought forth wild grapes. — My well be - lov - ed, well be - lov -

brought forth wild — grapes. — be - lov - ed, well be - lov -

could have been done more *mf* to my vine - yard.

ed, my well be - lov - ed, my well be - lov - ed.

ed, well be - lov - ed, my well be - lov - ed.

ed, well be - lov - ed, my well be - lov - ed.

ed, well be - lov - ed, be - lov - ed.

accel.

p Now will I sing to my well be - lov - ed, my well be - lov - ed. *rit.*

p Now will I sing to my well be - lov - ed, my well be - lov - ed. *rit.*

p Now will I sing to my well be - lov - ed, my well be - lov - ed. *rit.*

p my be - lov - ed, well be - lov - ed. *rit.*

p *accel.* *rit.*

(Isa. I: 16, 17, 18, 19)

CHORUS (a cappella if desired)

Wash ye, wash ye, make you clean; _____

Wash ye, wash ye, wash ye, - make you clean; -

Wash ye, wash ye, - wash ye, - make you clean; -

Wash ye, wash ye, wash ye, make you clean; -

Doppio movimento (♩ = 58)

f *p* *accel.*

For rehearsal only

put a-way the e-vil of your do-ings from be-fore mine eyes;

put the e - vil do-ings from be-fore mine eyes;

put the e-vil of your do-ings from be-fore mine eyes;

put the e - vil do-ings from be-fore mine eyes;

mf *rit.*

rit. *mf*

Cease to do e - vil; Learn to do well: Seek judg - ment, re - lieve the op -

rit. *mf*

Cease to do e - vil; Learn to do well: Seek judg - - -

rit. *mf*

Cease to do e - vil; Learn to do well: Seek judg - - -

rit. *mf*

Cease to do e - vil; Learn to do well: Seek judg - - -

rit. *mf*

mp *ritenuto*

pressed, judge the fa - ther-less, plead for the wid - ow.

mp *ritenuto*

ment, — judge the fa - ther-less, plead for the wid - ow.

mp *ritenuto*

ment, — judge the fa - ther-less, plead for the wid - ow.

mp *ritenuto*

ment, judge the fa - ther-less, plead for the wid - ow.

mp *ritenuto*

QUARTET (*a capella*)

mp
piu lento
Come, ————— come ————— now, and

mp
piu lento
Come, ————— come ————— now, and

mp
piu lento
Come now, — come — now, — — — — — come now, — — — — — come — — — — — and

mp
piu lento
Come, ————— come now, ————— come ————— and

mp
piu lento

accel. *rit.*
let — us — rea — son to — geth — er saith the Lord:—

accel. *rit.*
let us rea — son to — geth — er — — — — — saith — the Lord:—

accel. *rit.*
let us rea — son to — geth — er — — — — — saith — the Lord:—

accel. *rit.*
let us rea — son to — geth — er saith the Lord:—

accel. *rit.*

mf *marcato*
 though your sins be as scar - let,
mf *marcato*
 though your sins be as scar - let,
mf *marcato*
 though your sins be as scar - let,
mf *marcato*
 though your sins be as scar - let,

f
 they shall be white as snow,
f
 they shall be white, white as snow, white as snow,
f
 they shall be white as snow,
f
 they shall be white as snow,

ritenuto

though they be red like crim - son, - they shall be as wool.

ritenuto

though like crim - son, - they shall be as wool.

ritenuto

though they be red like crim - son, they shall be as wool.

ritenuto

though like crim - son, - they shall be as wool.

a tempo

If ye be will - ing and o - be - dient ye shall eat the good of the land.

a tempo

If ye be o - be - dient ye shall eat the good of the land. -

a tempo

If ye be o - be - dient ye shall eat the good of the land.

a tempo

If ye be o - be - dient ye shall eat the good of the land.

a tempo mp
Come, _____ come _____ now, and

a tempo mp
Come, _____ come _____ now; and

a tempo mp
Come now, — come now, — come now, — come _____ and

a tempo mp
Come, _____ come now, _____ come _____ and

The first system of music consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is piano accompaniment. The tempo is marked 'a tempo' and the dynamic is 'mp'. The lyrics are: 'Come, _____ come _____ now, and' (Soprano), 'Come, _____ come _____ now; and' (Alto), 'Come now, — come now, — come now, — come _____ and' (Tenor), and 'Come, _____ come now, _____ come _____ and' (Bass). The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

accel cresc.
let us rea - son to - geth - er saith the Lord:—

accel cresc.
let us rea - son to - geth - er _____ saith the Lord:—

accel cresc.
let us rea - son to - geth - er _____ saith the Lord:—

accel cresc.
let us rea - son to - geth - er saith the Lord:—

The second system of music consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is piano accompaniment. The tempo is marked 'accel cresc.'. The lyrics are: 'let us rea - son to - geth - er saith the Lord:—' (Soprano), 'let us rea - son to - geth - er _____ saith the Lord:—' (Alto), 'let us rea - son to - geth - er _____ saith the Lord:—' (Tenor), and 'let us rea - son to - geth - er saith the Lord:—' (Bass). The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

mf though your sins be as scar-let, *marcato*

mf though your sins be as scar-let, *marcato*

mf though your sins be as scar-let, *marcato*

mf though your sins be as scar-let, *marcato*

mf *marcato*

they shall be white as snow, *f*

they shall be white, white as snow, white as snow, *f*

they shall be white as snow, *f*

they shall be white as snow, *f*

f

ritenuto
mp

though they be red like crim-son, — they shall be as wool. —

rit.

ritenuto
mp

though like crim-son, they shall be as wool. —

riten.

rit.

though they be red like crim-son, — they shall be as wool. —

ritenuto
mp

rit.

though like crim-son, — they shall be as wool. —

mp *ritenuto*

rit.

(Nahum I: 15)
TUTTI

mf

Be - hold, up-on the moun-tain, be - hold, up-on the moun-tain, the feet of

mf

Be - hold, be - hold, — be - hold, on the moun-tain, the feet of

mf

Be - hold, be - hold, — be - hold, on the moun-tain, the feet of

mf

Be - hold, be - hold, — be - hold, on the moun-tain, the feet of

(♩ = 100)

ORGAN

mf

him that bring-eth good tid - ings, that pub - lish - eth

him that bring-eth good tid - ings, that pub - lish - eth,

him that bring-eth good tid - ings, that pub - lish - eth,

him that bring-eth good tid - ings, that pub - lish - eth,

molto rit.

f

molto rit.

f

molto rit.

f

molto rit.

peace. O Ju - dah,

pub - lish - eth peace. O Ju - dah,

pub - lish - eth peace. O Ju - dah,

pub - lish - eth peace. O Ju - dah,

pub - lish - eth peace. O Ju - dah,

pub - lish - eth peace. O Ju - dah,

ff *largando*

ff *largando*

ff *largando*

ff *largando*

ff *largando*

ff *largando*

(♩ = 76)

O Ju - dah, - Keep thy sol - emn feasts, per -

O Ju - dah, - Keep thy feasts, per -

O Ju - dah, - Keep thy sol - emn feasts, per -

O Ju - dah, Keep thy feasts, per -

(32 ft.)

form thy vows; for the wick - ed shall no more pass

form thy vows, for the wick - ed shall no more pass

form thy vows, for the wick - ed shall no more pass

form thy vows, for the wick - ed shall no more pass

through thee; he is ut - ter - ly cast off. O

through thee; he is ut - ter - ly cast off. O

through thee; he is ut - ter - ly cast off. O

through thee; he is ut - ter - ly cast off. O

Ju - dah, O Ju - dah, Keep thy sol - emn vows.

Ju - dah, O Ju - dah, Keep thy sol - emn vows.

Ju - dah, O Ju - dah, Keep thy vows.

Ju - dah, O Ju - dah, Keep thy vows.

All Trumpets

Recit. SOP.

I will gath - er the rem - nant of my flock out of all

(a little faster)

pp

coun - tries whith - er I have driv - en them, and will

(more slowly)

bring them a - gain to their folds: — will

(♩ = 56)

bring them a - gain to their folds.

rit. p

SOLO SOPRANO AND CHORUS

SOP.
p I will set up shep-herds, *mp* shep-herds which shall feed them. *rit.*

ALTO
p I will set shep-herds, *mp* which shall feed them. *rit.*

TENOR
p I will set shep-herds, *mp* which shall feed them. *rit.*

BASS
p I will set shep-herds, *mp* which shall feed them. *rit.*

(♩ = 88)

a tempo (simply)
p I will set shep-herds o-ver them which shall feed them, they shall fear no more,

p I will set shep-herds which shall feed them, nei-ther shall they

p I will set shep-herds which shall feed them, nei-ther shall they

p I will set shep-herds which shall feed them, nei-ther shall they

p I will set shep-herds which shall feed them, nei-ther shall they

a tempo
(♩ = 72) *p (simply)*

rit. nei-ther be dis - may - ed, for I will set up shep - herds, *a tempo*

rit. fear, nor be dis-may - ed, - I will set up shep - herds, *a tempo*

rit. fear, nor be dis-may - ed, I will set up shep - herds, *a tempo*

rit. fear, nor be dis-may - ed, I will set up shep - herds, *a tempo*

rit. fear, shall they fear, shep - herds, *a tempo*

p accel set up shep-herds, *p rit.*

p I will set up shep-herds, set up shep - herds, *rit.*

p I will set up shep-herds, will set up shep-herds o-ver them, *rit.*

p accel I will set up shep-herds, will set up shep-herds, *rit.*

p I will set up shep-herds, will set up shep-herds, *rit.*

p I will set up shep-herds, shep-herds, will set up shep - herds, *rit.*

shall_ feed_ them._

— which shall_ feed_ them, — shall feed them. —

— which shall_ feed_ them, — shall feed them. —

— which shall_ feed_ them, which shall_ feed —

rit.

rit.

them.

pp

(♩ = 80)

mp

mf *f*

(Isa. LII: 9, 10)

f

Break forth in - to joy, break forth, break

f

Break forth in - to joy, break forth, sing

f

Break forth, break forth, — sing to - geth - er,

f

Break forth, sing to - geth - er,

f

forth in - to joy, break forth! *mf* Sing to - geth - er ye *cresc.*
 — to - geth - er, sing! *mf* Sing, sing, *cresc.*
 sing to - geth - er, sing, break forth! *mf* Sing to - geth - er, *cresc.*
 sing to - geth - er, sing, break forth! *mf* Sing to - geth - er, — *cresc.*

waste plac - es, Sing to - geth - er ye waste plac - es
 ye waste plac - es, Sing, sing, — waste plac - es
 waste plac - es, Sing to - geth - er, waste plac - es
 ye waste plac - es, Sing to - geth - er, — ye waste plac - es

of Je - ru - sa - lem: break forth, break

of Je - ru - sa - lem: break forth in - to joy, break

of Je - ru - sa - lem: break forth in - to joy, break

of Je - ru - sa - lem: break

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The lyrics are: 'of Je - ru - sa - lem: break forth, break' (Soprano), 'of Je - ru - sa - lem: break forth in - to joy, break' (Alto), 'of Je - ru - sa - lem: break forth in - to joy, break' (Tenor), and 'of Je - ru - sa - lem: break' (Bass).

in - to joy,
forth, sing, - break forth in - to joy, sing to - geth - er, sing,

forth, break forth, - sing to - geth - er, sing,

forth, sing, - break forth in - to joy, O sing, to - geth - er -

forth, break forth, - sing O sing, to - geth - er -

The second system continues the vocal and piano parts. The lyrics are: 'in - to joy, forth, sing, - break forth in - to joy, sing to - geth - er, sing,' (Soprano), 'forth, break forth, - sing to - geth - er, sing,' (Alto), 'forth, sing, - break forth in - to joy, O sing, to - geth - er -' (Tenor), and 'forth, break forth, - sing O sing, to - geth - er -' (Bass). The piano accompaniment continues with chords and melodic lines.

sing to - geth - er sing, break forth, ye waste plac -
 sing to - geth - er sing, break forth, ye waste plac -
 sing, break forth in - to joy, break forth, ye waste plac -
 sing, break forth in - to joy, break forth, ye waste plac -

ff

es, break forth in - to joy, break forth in - to
 es, break forth in - to joy, break forth in - to
 es, break forth in - to joy, — break forth in - to
 es, break forth in - to joy, — break forth in - to

mf *cresc.*

joy, break forth in - to joy, break

joy, break forth in - to joy, break

joy, break forth in - to joy, break

joy, break forth in - to joy, break

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "joy, break forth in - to joy, break".

ff rit. forth, break forth in - to joy.

ff rit. forth, break forth in - to joy.

ff rit. forth, break forth in - to joy.

ff rit. forth, break forth in - to joy.

The second system continues the vocal and piano parts. It includes dynamic markings: *ff* (fortissimo) and *rit.* (ritardando). The lyrics are: "forth, break forth in - to joy.". The piano accompaniment features chords and moving lines in both hands.

(♩ = ♩ of previous movement)

mf

Sing to - geth - er, sing to - geth - er, for the

mf

Sing to - geth - er, sing to - geth - er, for the

mf

Sing to - geth - er, sing to - geth - er, for the

mf

mf

rit.

Lord hath com - fort - ed His peo - ple, Sing to -

rit.

Lord hath com - fort - ed His peo - ple, Sing to -

rit.

Lord hath com - fort - ed His peo - ple, Sing to -

rit.

rit.

cresc. accel.

geth - er, sing to- geth - er, break forth in - to joy, - break

cresc. accel.

geth - er, sing to- geth - er, break forth in - to joy, break

cresc. accel.

geth - er, sing to- geth - er, break forth in - to joy, - break

cresc. accel.

Più lento

ff forth in - to joy. For the Lord, the

ff forth in - to joy. The Lord, the

ff forth in - to joy. The

ff The Lord, the

(a cappello) Più lento

252003

Lord hath com-fort-ed His peo-ple, the, Lord—the

Lord, the Lord, the Lord, the Lord,— the

Lord, the Lord, the Lord,— the Lord,— the

Lord, the Lord, the Lord, the Lord, the

Lord, *rit.* hath re-deemed Je-ru-sa-lem.

Lord *rit.* hath re-deemed Je-ru-sa-lem.

Lord *accel.* hath re-deem-ed, *rit.* re-deem-ed Je-ru-sa-lem.

Lord *rit.* re-deemed Je-ru-sa-lem.

mp

For the Lord hath com - fort-ed His peo - ple, -

mp

For the Lord hath com - fort-ed, hath - com - fort-ed,

mp

For the Lord hath com - fort-ed, hath - com - fort-ed, hath -

mp

For the Lord hath com - fort-ed, com - fort-ed,

rit.

He hath re - deem-ed Je - ru - sa-lem, re - deem-ed Je - ru - sa-lem, -

rit.

com - fort-ed, re - deem - ed Je - ru - sa-lem,

rit.

com - fort-ed, re - deem - ed, re-deem-ed Je - ru - sa-lem,

rit.

com - fort-ed, re - deem - ed Je - ru - sa-lem,

He hath made bare His ho - ly - arm, in the
He made bare His ho - ly arm, in the
He hath made bare His ho - ly arm, in the
He hath made bare His arm, His ho - ly arm, in the

molto rit.
eyes, the eyes of all na - tions:
eyes, - the eyes *molto rit.* of all na - tions:
eyes, - the eyes *molto rit.* of all na - tions: and
eyes, of all *molto rit.* na - tions:

mp all — the ends of the earth ——— shall

mp ends of the earth ——— shall

mp all the ends of the earth, all the ends of the earth shall see the sal -

mp ends of the earth ——— shall

mp *p.* *rit.*

see the sal - va - tion of our God. ———

see sal - - - va - - - tion.

va - tion of our God, the sal - va - tion of our God.

see sal - - - va - - - tion.

p. *rit.*

Tempo primo

TUTTI *f*

Break

Break forth, break forth, break forth in - to joy, Sing! —

Break forth, — break forth, — O

Break forth, — break forth, — Sing! —

Break forth, — break forth, — O

Tempo primo

ff forth, — break forth! *mp* *cresc.*

— O sing!

ff sing — to - geth - er! *mp* *cresc.*

Break forth, break forth, break

ff Break forth, break forth, break *mp* *cresc.*

ff sing! *mp* *cresc.*

— sing — to - geth - er! O sing! —

Sing! Break forth, break forth!

forth in - to joy! Break forth, break forth!

forth in - to joy! Break forth, break forth!

Sing! Break forth, break forth!

mf Sing to - geth - er, Sing to - geth - er,

mf Sing to - geth - er, Sing, Sing,

mf Sing to - geth - er, Sing, O sing - to - geth - er,

mf Sing to - geth - er, Sing to - geth - er,

cresc.

Sing to - geth - er ye waste plac - es

cresc.

Sing to - geth - er Sing - O sing - to - geth - er

cresc.

Sing to - geth - er ye waste plac - es

cresc.

Sing to - geth - er ye waste plac - es

rit.

of Je - ru - - sa - lem. — *Pausa*

rit.

of Je - ru - sa lem. — *Pausa*

rit.

of Je - ru - - sa - lem. — *Pausa*

rit.

of Je - ru - sa - lem, Je - ru - sa - lem. — *Pausa*

Meno mosso

mf

He hath made bare — His ho - ly arm, — in the

He hath made bare — His ho - ly arm, in the

His ho - ly arm, in the

Meno mosso (♩ = 66)

mf

rit. *p*

eyes, the eyes of all na - tions. And

eyes, — the eyes — of — all — na - tions. And

eyes, — the eyes — of all — na - tions. And

of all na - tions. And

rit. *p*

rit.

all — the ends of the earth

rit.

all — the ends of the earth

rit.

all — the ends of the earth

rit.

ancor rit.

shall see sal - va - - tion.

ancor rit.

shall see sal - va - - tion.

ancor rit.

shall see sal - va - - tion.

ancor rit.

(Isa. XI: 5,6)

Recit. CONTRALTO

p

And right - eous - ness shall

(♩ = 44)

p

mp

be the gir - dle of his loins, and

mp

mp

faith - ful - ness, faith - ful - ness the

mp

più lento

gir - dle of his reins.

più lento

poco a poco

The wolf shall dwell with the lamb, and the

poco a poco

leopard shall lie down with the kid: The

calf and the young lion and the fatling together: and a

rit.

much more slowly
very gently

little child shall lead them.

pp

SOLO BARITONE AND CHORUS

Musical score for piano accompaniment and vocal staves. The piano part is in 4/4 time with a tempo marking of quarter note = 66 (♩ = 66). It features a dynamic range from *f* to *ff*. The vocal staves (Soprano, Alto, Tenor, Bass) are currently silent, indicated by a horizontal line.

BARITONE

mf

SOPRANO

For un - to us, —

Un - to us, —

ALTO

Un - to us, —

TENOR

Un - to us, —

BASS

Piano accompaniment for the vocal section, continuing from the previous page. It features a dynamic marking of *f* and includes a fermata over the final chord.

a child is born, —
 un - to us, —
 un - to us, —
 un - to us, —

The first system consists of five staves. The top staff is a vocal line with lyrics "a child is born, —". The next three staves are vocal lines with lyrics "un - to us, —". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

un - to us a son is giv - -
 un - to us a son, — a son is giv'n,
 un - to us a son, a son is giv'n,
 un - to us a son, a son is giv'n,
 un - to us a son, a son is giv'n,

The second system consists of five staves. The top staff is a vocal line with lyrics "un - to us a son is giv - -". The next three staves are vocal lines with lyrics "un - to us a son, — a son is giv'n,", "un - to us a son, a son is giv'n,", and "un - to us a son, a son is giv'n,", respectively. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

en:
un - to us, and the gov - ern - ment shall be up - on, shall his
un - to us, and the gov - ern - ment shall
un - to us, and the gov - ern - ment shall be up - on, shall
and the gov - ern - ment shall

mp *accel.*
mp *accel.*
mp *accel.*
mp *accel.*

shoul - der:
be on his shoul - der: and his name shall be call - ed
be on his shoul - der: and his name shall be call - ed
be on his shoul - der: and his name shall be call - ed
be on his shoul - der: and his name shall be call - ed

ff *f* *rit.*
ff *f* *rit.*
ff *f* *rit.*
ff *f* *rit.*

BARITONE

Won - der - ful, — Coun - sel -

mf Won - der - ful, — Won - der - ful, Coun - sel - lor, The

mf Won - der - ful, — Won - der - ful, Coun - sel - lor, The

mf Won - der - ful, — Won - der - ful, Coun - sel - lor, The

mf Won - der - ful, — Won - der - ful, Coun - sel - lor, The

The first system of the musical score features a vocal line for a baritone and a piano accompaniment. The vocal line begins with the lyrics 'Won - der - ful, — Coun - sel -' and continues with three staves of lyrics: 'Won - der - ful, — Won - der - ful, Coun - sel - lor, The', 'Won - der - ful, — Won - der - ful, Coun - sel - lor, The', and 'Won - der - ful, — Won - der - ful, Coun - sel - lor, The'. The piano accompaniment consists of two staves with chords and melodic lines. Dynamics include *mf* and *f*.

lor, — The Might - y God.

Might - y, — Might - y God, The Ev - er - last - ing Fa - ther, The

Might - y, — Might - y God, The Ev - er - last - ing Fa - ther, The

Might - y, — Might - y God, The Ev - er - last - ing Fa - ther, The

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with the lyrics 'lor, — The Might - y God.' and continues with three staves of lyrics: 'Might - y, — Might - y God, The Ev - er - last - ing Fa - ther, The', 'Might - y, — Might - y God, The Ev - er - last - ing Fa - ther, The', and 'Might - y, — Might - y God, The Ev - er - last - ing Fa - ther, The'. The piano accompaniment consists of two staves with chords and melodic lines. Dynamics include *ff* and *rit.*.

SOLO SOPRANO

pp *mp*

morendo Won - der - ful, Coun - sel - lor,

pp Prince of Peace. Won - der - ful,

morendo *pp* Prince of Peace. Won - der - ful,

pp Prince of Peace. Won - der - ful.

morendo *pp* Prince, the Prince of Peace.

ff *rit.*

affrettando The Might - y God, *ff* The Might - y God,

Won - der - ful, Coun - sel - lor, Might - y God, *rit.*

affrettando Won - der - ful, Coun - sel - lor, Might - y God, *ff* *rit.*

affrett. Won - der - ful, Coun - sel - lor, Might - y God, *ff* *rit.*

affrettando Won - der - ful, Coun - sel - lor, Might - y God, The Might - y God,

God, *ff* *rit.*

affrettando *ff* *rit.*

BARITONE

mf

For un - to us, —

f Un - to us, —

f Un - to us, —

f Un - to us, —

f Un - to us, —

The first system of the musical score features a vocal line for the Baritone and a piano accompaniment. The vocal line begins with a rest followed by the lyrics "For un - to us, —" with a dynamic marking of *mf*. Below the vocal line are four staves, each with a vocal line and the lyrics "Un - to us, —" with a dynamic marking of *f*. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

a child is born, —

un - to us, —

un - to us, —

un - to us, —

The second system of the musical score continues the vocal and piano parts. The vocal line begins with a rest followed by the lyrics "a child is born, —". Below it are three staves with vocal lines and the lyrics "un - to us, —". The piano accompaniment continues with two staves.

f
un - to us a son is giv - -
un - to us a son, - a son is giv'n,
un - to us a son, a son is giv'n,
un - to us a son, a son is giv'n,
un - to us a son, a son is giv'n,

en:
un - to us, and the gov - ern - ment shall be up - on, shall his
un - to us, and the gov - ern - ment shall
un - to us, and the gov - ern - ment shall be up - on, shall
un - to us, and the gov - ern - ment shall be up - on, shall
and the gov - ern - ment shall

mp *accel.* *mp* *accel.* *mp* *accel.* *mp* *accel.*

shoul - der: — *ff* *f* *rit.*
be on his shoul - der: — and his name shall be call - ed
be on his shoul - der: — *ff* *f* *rit.*
be on his shoul - der: — and his name shall be call - ed
be on his shoul - der: — *ff* *f* *rit.*
be on his shoul - der: — and his name shall be call - ed
be on his shoul - der: — *ff* *f* *rit.*
be on his shoul - der: — and his name shall be call - ed

Won - der - ful, — Coun - sel -
mf Won - der - ful, — *f* Won - der - ful, Coun - sel - lor, The
mf Won - der - ful, — *f* Won - der - ful, Coun - sel - lor, The
mf Won - der - ful, — *f* Won - der - ful, Coun - sel - lor, The
mf Won - der - ful, — *f* Won - der - ful, Coun - sel - lor, The

mf *f*

SOLG SOPRANO (*Quiet recitation*)

And the spir - it of the Lord shall be up - on him, the *mp*
(a cappella) The spir - - - it of the Lord, the *mp*
 The spir - - - it of the Lord, the *mp*
 The spir - - - it of the Lord, the *mp*
 The spir - - - it of the Lord, the *mp*

a little faster
do not drag
(a cappella)

spir - it of wis - dom and un - der - stand - ing, the
 spir - - - it of wis - dom, - the
 spir - - - it of wis - dom, - the
 spir - - - it of wis - dom, - the

rit. *mf*

spir - it of knowl - - - edge, and of the

spir - it of knowl - edge, and of the

spir - it of knowl - edge, and of the

spir - it of knowl - edge, and of the

rit.

morendo

fear *morendo* of the Lord.

fear of the Lord, the - fear.

fear of the Lord, the fear.

fear of the Lord, the fear.

morendo

fear of the Lord, the fear.

morendo

the fear of the Lord. —

morendo

Always quietly

MANUALS

PEDAL *pp*

p

p

rit.

The musical score is written for piano and consists of three systems of staves. The top system includes a treble clef staff for the right hand (MANUALS) and a bass clef staff for the left hand (PEDAL). The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Always quietly' and the metronome marking is '(♩ = 66)'. The first system begins with a piano (*p*) dynamic. The second system continues the piece with a piano (*p*) dynamic. The third system includes a ritardando (*rit.*) marking. The score features various musical notations including slurs, ties, and dynamic markings.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The right hand contains a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. A dynamic marking of *p* (piano) is present in the right hand.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand has a melodic line with slurs and ties, and the left hand has a bass line with slurs and ties. A dynamic marking of *p* (piano) is present in the right hand.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand has a melodic line with slurs and ties, and the left hand has a bass line with slurs and ties. A dynamic marking of *p* (piano) is present in the right hand.

Fourth system of musical notation, concluding the piece. It features a grand staff with treble and bass clefs. The right hand has a melodic line with slurs and ties, and the left hand has a bass line with slurs and ties. A dynamic marking of *pp* (pianissimo) is present in the right hand, and the word *morendo* is written below the right hand. A final double bar line is present at the end of the system.

SOLO SOPRANO AND CHORUS

Very gently
 SOPRANO *pp*
 He shall feed His flock, shall feed His flock, feed His flock, —

ALTO *pp*
 He shall feed His — flock, shall feed His — flock, feed His flock, —

TENOR *pp*
 He shall feed His flock, shall feed His flock, feed His flock, —

BASS *pp*
 He shall feed His flock, shall feed His flock, feed His flock, —

Very gently (♩ = 72)
 (a cappella) *pp*

p *accel* *rit.*
 He shall feed His flock — like a shep-herd, like a —

accel *rit.*
 He shall feed His flock, — shall feed His

accel *rit.*
 like a shep-herd, shall feed His

accel *rit.*
 like a shep-herd, He shall feed His

accel *rit.*
 like a shep-herd, feed His

rit.

pp
 shep - herd, and shall gath-er the lambs, with His
pp
 flock He shall gath-er the lambs,
pp
 flock He shall gath-er the lambs,
pp
 flock like a shep-herd, He shall gath-er the lambs,
pp
 flock He shall gath-er the lambs,
pp

accel *p*
 arm, He shall car - ry
accel
 He shall car - ry them in— His bos - om, shall
accel
 He shall car - ry them in— His bos - om, shall
accel
 He shall car - ry— them in His— bos - om, shall
accel
 He shall car - ry
accel

more slowly

them in His bos - om, and shall gen - tly
 car - ry them in His bos - om, and shall gen - tly
 car - ry them in His bos - om, and gen - tly
 car - ry them in His bos - om, and shall gen - tly
 them in His bos - om, gen - tly

(See Note)

pp as softly as possible
 lead, gen - tly lead those that are with young.
pp lead, gen - tly, gen - tly lead those with young.
pp lead, gen - tly, gen - tly lead those with young.
pp lead, gen - tly lead those with young.
pp lead, those that are with young.

Note. In the next 6 bars reach ♩ = 60. Then tempo primo
 18471 - 164

tempo primo
pp
rit.
He shall feed His flock, shall feed His flock, feed His flock. —
pp
rit.
He shall feed His flock, shall feed His flock, feed His flock. —
pp
He shall feed His flock, shall feed His flock, feed His flock. —
pp
rit.
He shall feed His flock. —
tempo primo
pp
rit.

(Isa. XXX: 29)
CHORUS

SOPRANO
CONTRALTO
TENOR
BASS
ORGAN
(♩ = 96)
p
rit.

mp

mp

Ye shall have a song _____ when a

mp

Ye _____ shall have a song as in the night, in _____

mp

Ye shall have _____ a song as in the night, a _____

mp

Ye shall have a song in the night, _____ in _____

mp

ho - ly so - lem - ni - ty is kept; a
 ho - ly so - lem - ni - ty. Ye
 song in the night. — Ye shall have a song in the
 ho - ly so - lem - ni - ty, shall have a song — Ye

accel.

accel.

accel.

accel.

accel.

song when a
 — shall have a song as in the night, as in the night, a
 night, a song in the night, as in the night, a
 — shall have a song in the night, — a

mf

mf

mf

mf

mf

ho - ly so - lem - ni - ty is kept. —

song in the night, in the night.

song in the night, in the night.

ho - ly so - lem - ni - ty, in the night. —

Gradually increasing in intensity

And glad - ness of heart, — glad - ness of heart,

And glad - ness — of — heart, glad - ness of heart, —

And glad - ness — of — heart, glad - ness — of — heart,

Ye shall have a song, — ye shall have a song,

Gradually increasing in intensity

glad - ness of heart, — as when one go - eth with a
 glad - ness of heart, as when one go - eth, —
 glad - ness of heart, — as when one go - eth,
 glad - ness of heart as when one go - eth

The first system of the musical score consists of five staves. The top staff is a blank treble clef staff. The second, third, and fourth staves are vocal staves with lyrics. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "glad - ness of heart, — as when one go - eth with a", "glad - ness of heart, as when one go - eth, —", "glad - ness of heart, — as when one go - eth,", and "glad - ness of heart as when one go - eth".

pipe to come to the moun - tain of the
 when one go - eth with a pipe to the moun - tain —
 when one go - eth with a pipe to the moun - tain
 with a pipe — to the moun - tain

The second system of the musical score consists of five staves. The top staff is a blank treble clef staff. The second, third, and fourth staves are vocal staves with lyrics. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "pipe to come to the moun - tain of the", "when one go - eth with a pipe to the moun - tain —", "when one go - eth with a pipe to the moun - tain", and "with a pipe — to the moun - tain".

Lord, to the Mighty - One of Is - ra - el,
of the Lord, to the Mighty - y One of Is - ra - el,
of the Lord, to the Mighty - y One of Is - ra - el,
of the Lord, to the Mighty - y One of Is - ra - el,

f more slowly
The Might - y One of Is - ra - el.
f
The Might - y One of Is - ra - el.
f
The Might - y One of Is - ra - el.
f
The Might - y One of Is - ra - el.

SOLO CONTRALTO

Ye shall have a song, — shall have a

p Ye shall have a song, — Ye shall have a song, —

Ye shall have, have a song,

Ye shall have a song, — Ye shall have a song, —

Ye shall have a song,

(♩ = 69)

rit. song — as in the night, *ancor rit.* *p* a

rit. a song as in the night, *p*

ye shall have a song, — a song *ancor rit.* *p*

rit. in — the night, *ancor rit.* *p* a

rit. ye shall have a song, a song *ancor rit.* *p* a

rit. in — the night, *ancor rit.* *p* a

Largo

song as in the night, when a

p ye shall have a song, a song, when a

song in the night, when so -

song, a song as in the night, when a

song in the night, when so -

Largo

rit. (♩ = 54)

pp

ho - ly so - lem - ni - ty, is kept.

pp

ho - ly so - lem - ni - ty, is kept.

pp

lem - ni - ty, is kept.

pp

ho - ly so - lem - ni - ty, is kept.

pp

lem - ni - ty, is kept.

p accel. *rit.* *accel.* *mf* *rit.*

morendo (Soft Trumpet) *pp*

(St. Matthew II: 6)
(St. Luke II: 1-8)

Quasi Recit.
SOPRANO

And thou, Beth - le - hem, *ff*

CONTRALTO

And thou, Beth - le - hem, *ff*

TENOR

And thou, Beth - le - hem, *ff*

BASS

And thou, Beth - le - hem, *ff*

ORGAN

Largo (♩ = 69)

mf *ff*

in the land of Ju - da, art not the least, — the least, the

in the land of Ju - da, art not the least, — the least, the.

thou Beth - le - hem, art not the least, the

least a-mong the princ-es of Ju - da: for out of thee shall come a

least a-mong the princ-es of Ju - da: for out of thee shall come a

least a-mong the princ-es of Ju - da: for out of thee shall come a

mf

mf

mf

mf

accel.

ff

accel.

ff

accel.

ff

accel.

ff

accel.

ff

molto rit.

Gov - ern - or that shall rule my peo - ple Is ra - el. —

molto rit.

Gov - ern - or that shall rule my peo - ple Is - ra - el. —

molto rit.

Gov - ern - or that shall rule my peo - ple Is - ra - el. —

molto rit.

piu lento
p *mf*

Thou, Beth - le - hem, ⁱⁿ in the land of Ju - da, — art not the

p *mf*

Thou, Beth - le - hem, Thou, Beth - le - hem, —

piu lento
p *mf*

Thou, Beth - le - hem, Thou, Beth - le - hem, —

p *mf*

piu lento
p *mf*

molto rit.

least, the least — a - mong the princ - es of

mf not the least — a - mong the princ - es, the

mf art not the least — a - mong the princ - es, the

molto rit.

art not the least — of

molto rit.

Ju - - da.

princ - es of Ju - da.

princ - es of Ju - da.

Ju - - da.

pp

Repressed
(♩ = 60) (Use a very soft Trumpet)

p And it came to pass in those

The first system features a vocal line starting with a rest, followed by the lyrics "And it came to pass in those". The piano accompaniment consists of a right-hand part with chords and eighth notes, and a left-hand part with a steady eighth-note bass line. Dynamics include a piano (*p*) marking above the vocal line and another *p* marking below the piano accompaniment.

mf days, that there went out a de-cree from Cae-sar Au-

The second system continues the vocal line with the lyrics "days, that there went out a de-cree from Cae-sar Au-". The piano accompaniment continues with similar textures. A mezzo-forte (*mf*) dynamic marking is placed above the vocal line.

rit. f gus-tus, That all the world should be taxed. And

The third system contains the lyrics "gus-tus, That all the world should be taxed. And". The piano accompaniment features a *rit.* (ritardando) marking and a forte (*f*) dynamic marking. The vocal line also has a *rit. f* marking above it.

mp quite simply all went to be taxed, ev-ry-one in-to his own cit-y.

The fourth system concludes the lyrics with "all went to be taxed, ev-ry-one in-to his own cit-y.". The piano accompaniment includes a mezzo-piano (*mp*) dynamic marking, a *rit.* marking, and a pianissimo (*pp*) marking. The vocal line has a *rit.* marking above it. Triplet markings (*3*) are present over some notes in both parts.

(♩ = 54) *sempre legato*

pp

And Jo - seph went up from Gal - i - lee,

pp

And Jo - seph went up from Gal - i - lee,

pp

And Jo - seph went up from Gal - i - lee,

pp

(♩ = 54)

pp

p

out of the cit - y of Naz - a - reth,

p

out of the cit - y of Naz - a - reth,

p

out of the cit - y of Naz - a - reth,

p

p

mf in - to Ju - de - a, *accel.* *3* un - to the cit - y of Da - vid, which is *ff* *rit. dim.*

mf in - to Ju - de - a, *accel.* *3* cit - y of Da - vid, which is *ff* *rit. dim.*

mf in - to Ju - de - a, *accel.* *3* cit - y of Da - vid, which is *ff* *rit. dim.*

mf in - to Ju - de - a, *accel.* *3* cit - y of Da - vid, which is *ff* *rit. dim.*

mf *accel.* *3* *ff* *rit. dim.*

very quiet recitation
pp call - ed Beth - le - hem; to be taxed with Ma - ry his es -

pp call - ed Beth - le - hem; to be taxed with Ma - ry his es -

pp call - ed Beth - le - hem; to be taxed with Ma - ry his es -

pp

Cantabile
pp

pous - ed wife, be - ing great with

pous - ed wife, be - ing great with

pous - ed wife, be - ing great with

This system contains three vocal staves and one piano accompaniment staff. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "pous - ed wife, be - ing great with".

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a melodic line in the right hand and a supporting bass line in the left hand, with various chords and intervals.

child. — And so it was, that while they were there, the

child. — And so it was, that while they were there, the

child. — And so it was, that while they were there, the

This system contains three vocal staves and one piano accompaniment staff. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "child. — And so it was, that while they were there, the". There are triplets marked with a '3' in the vocal parts.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It continues the musical accompaniment from the first system, with a melodic line in the right hand and a supporting bass line in the left hand.

rit.

days were ac - com - plish - ed that she should be de

rit.

days were ac - com - plish - ed that she should be de -

rit.

days were ac - com - plish - ed that she should be de -

rit.

piulento (quietly)

pp 3

liv - er - ed. And she brought forth her first - born son,

pp 3

liv - er - ed. And she brought forth her son,

pp 3

liv - er - ed. And she brought forth her first - born son,

pp 3

And she brought forth her son,

piulento

pp

In a mood of introspection (a cappella)

O lit - tle town of Beth - le - hem, how still, how

O lit - tle town of Beth - le - hem, how

O lit - tle town,

O lit - tle town of Beth - le -

For rehearsal only

how still, how still, *p* *more slowly*
mp still, how still, how

still, *p*

how still we see thee lie. *p*

hem, *more slowly*

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with lyrics 'how still, how still, still, how still, how'. It features a dynamic marking of *p* and a tempo instruction of *more slowly*. The second staff is a vocal line with lyrics 'still,' and a dynamic marking of *p*. The third staff is a vocal line with lyrics 'how still we see thee lie.' and a dynamic marking of *p*. The fourth staff is a vocal line with lyrics 'hem,' and a tempo instruction of *more slowly*. The piano accompaniment is shown in the bottom two staves, with dynamics *p* and *mp*.

still, *pp* how still. *pp*

p we see thee lie, *pp* how still. *pp*

p we see thee lie, *pp* how still. *pp*

p how still, *pp* how still. *pp*

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics 'still, how still.' and a dynamic marking of *pp*. The second staff is a vocal line with lyrics 'we see thee lie, how still.' and dynamic markings of *p* and *pp*. The third staff is a vocal line with lyrics 'we see thee lie, how still.' and dynamic markings of *p* and *pp*. The fourth staff is a vocal line with lyrics 'how still, how still.' and dynamic markings of *p* and *pp*. The piano accompaniment is shown in the bottom two staves, with a dynamic marking of *pp*.

"Blessed is He that cometh"

St. Matthew, XXI:9

Largo with great tranquillity

SOLO SOPRANO

SOPRANO

CONTRALTO

TENOR

BASS

ORGAN

The first system of the score features five vocal staves (Solo Soprano, Soprano, Contralto, Tenor, Bass) and an organ part. The key signature is one flat (B-flat) and the time signature is 6/4. The organ part begins with a tempo marking of *mp* and a tempo of $\text{♩} = 76$. The organ accompaniment consists of a flowing eighth-note pattern in the right hand and a more static bass line in the left hand.

pp

Bless - ed is he that com - eth

pp

Bless - - - - ed,

pp

Bless - - - - ed,

pp

Bless - - - - ed,

pp

Bless - - - - ed,

pp

Bless - - - - ed,

Pause until vibration ceases.

The second system continues the vocal and organ parts. The lyrics are: "Bless - ed is he that com - eth", "Bless - - - - ed,", "Bless - - - - ed,", "Bless - - - - ed,", "Bless - - - - ed,", and "Bless - - - - ed,". The organ part includes a *pp* marking and a *rit.* (ritardando) marking. A note in the organ part is marked with a *pp* dynamic. The organ accompaniment continues with the same eighth-note pattern in the right hand.

in the name, in the name, the
bless - ed, bless - ed,
bless - ed, bless - ed,
bless-ed is he that com - eth, bless - ed,
bless - ed, bless - ed,

mp

name of the Lord,
bless-ed is he, he that com - eth, bless - ed,
bless - ed, he that com - eth, bless-ed is he,
bless - ed, bless - ed, bless - ed,
bless - ed, bless - ed, bless - ed,

mf

bless - ed, bless - ed.
 bless - ed, bless - ed.
 he that com - eth, bless - ed.
 he com - eth, bless - ed.
 bless - ed, bless - ed.

mp *rit.* *pp*
mp *rit.* *pp*
mp *rit.* *pp*
mp *rit.* *pp*
mp *rit.* *pp*

Ho - san - na! Ho - san - na! Ho -
 Ho - san - na! Ho - san - na! Ho - san - na, Ho - san - na! Ho -
 Ho - san - na! Ho - san - na! Ho - san - na, Ho - san - na! Ho -
 Ho - san - na! Ho - san - na! Ho - san - na! Ho -
 Ho - san - na! Ho - san - na! Ho - san - na! Ho -

mp *f*
mp *f*
mp *f*
mp *f*

(♩ = 76)
 (♩ = ♩ of previous movement)

accel. *ff*

san - na! Ho - san - - na! _____ Ho - san - na in - the

accel. *ff*

san - na! Ho - san - - na! _____ Ho - san - na in the

accel. *ff*

san - - na! Ho - san - na in the high - est, in - the

accel.

san - - na _____ in _____ the

Detailed description: This system contains the first four staves of music. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass). The bottom two staves are piano accompaniment. The music is in 4/4 time with a key signature of one sharp (F#). The lyrics are 'san - na! Ho - san - - na! _____ Ho - san - na in - the' for the first line, 'san - na! Ho - san - - na! _____ Ho - san - na in the' for the second line, 'san - - na! Ho - san - na in the high - est, in - the' for the third line, and 'san - - na _____ in _____ the' for the fourth line. Dynamics include 'accel.' and 'ff'.

ff *mp*

high - est. _____ Ho - san - na in - the

ff *mp*

high - est. _____ Ho - san - na in the

ff *mp*

high - est. _____ Ho - san - na in the

ff *mp*

high - est. _____ Ho - san - na in the

Detailed description: This system contains the next four staves of music. The top three staves are vocal parts. The bottom two staves are piano accompaniment. The lyrics are 'high - est. _____ Ho - san - na in - the' for the first line, 'high - est. _____ Ho - san - na in the' for the second line, 'high - est. _____ Ho - san - na in the' for the third line, and 'high - est. _____ Ho - san - na in the' for the fourth line. Dynamics include 'ff' and 'mp'.

Bless - - ed, _____
 high - est! _____ Bless - ed is he, _____
 high - est! _____ Bless - ed is he _____
 high - est! _____ Bless - - ed _____

high - est! _____ Bless - - - -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "Bless - - ed, high - est! Bless - ed is he, high - est! Bless - ed is he high - est! Bless - - ed". The piano part features a melodic line in the right hand and a bass line in the left hand, with some octaves indicated by the number '8'.

more slowly
mp _____
 _____ bless - - - -
 _____ *mp* _____
 _____ is he - - that com - -
 _____ *mp* *more slowly* _____
 _____ is he - - that com - eth, bless - - - -
 _____ *mp* _____
 ed, _____ bless - - - -
 _____ *more slowly* _____
 _____ *mp* _____

The second system of the musical score continues the vocal and piano parts. The lyrics are: "ed, bless - - is he - that com - is he - that com - eth, bless - ed, bless - -". The piano accompaniment continues with the same melodic and bass lines, including octaves marked with '8'. The tempo and dynamics markings are *more slowly* and *mp*.

(SOLO SOP.)

p rit. bless - ed, ——— bless - ed, ——— bless - ed, ———

ed, ——— bless - ed is he, ——— he that ———

p rit. eth, ——— bless - - - ed he that

p rit. ed, ——— bless - - - ed he that

p rit. ed, ——— bless - - - ed he that

pp bless - ed.

com - - eth.

pp com - - eth in ——— the name ——— of the

pp com - - eth.

pp com - - eth.

pp

Solemnly - very intense - do not hurry

p Bless - ed is he, *mp*

p Lord, *mp* bless - ed,

mp bless - ed,

8 Much Faster

pp Ho - san - na, Ho - san - na, Ho - san - na! *ff*

Ho - san - na! Ho - san - na!

pp Ho - san - na! Ho - san - na! bless - *ff*

Ho - san - na, Ho - san - na, Ho - san - na!

(at once)

Much Faster

ff

more slowly *rit. dim.* *mp* bless - ed, *dying away*

more slowly *rit. dim.* *mp* bless - ed, — bless - ed,

- ed is he that com - eth in the name of the

more slowly *rit. dim.* *mp* *dying away*

pp *mp accel.* *molto rit.*

bless - ed, — bless - ed is he that com - eth: —

pp *mp accel.* *molto rit.*

Lord, — bless - ed is he that com - eth:

mp accel. *molto rit.*

bless - ed is he that com - eth: —

mp accel. *molto rit.*

pp *mp accel.* *molto rit.*

of the Lord,
he that cometh, bless - - - ed,
he that cometh, bless - ed is he,
bless - - - ed, bless - - - ed,
bless - - - ed, bless - - - ed,

mf

bless - ed, bless - - - ed.
bless - ed, bless - - - ed.
he that cometh, bless - - - ed.
he cometh, bless - - - ed.
bless - ed, bless - - - ed.

mp rit. *pp*

mp Bless - ed, *rit.* bless - ed, *p* bless - ed, — — — — —
mp Bless - ed, *rit.* bless - ed, *p* bless - ed,
 Bless - ed is he, *rit.* bless - ed is he, bless - ed is he that
mp Bless - ed, *rit.* bless - ed, *p* bless - ed is he, — — — — —
mp Bless - ed, *rit.* bless - ed, *p* bless - ed,
 Bless - ed, bless - ed, bless - ed.

morendo bless - ed. — — — — —
 bless - ed, *morendo* bless - ed, bless - ed, — — — — —
 bless - ed, *morendo* bless - ed, bless - ed, — — — — —
 com - eth, *morendo* bless - ed, bless - ed, bless - ed. — — — — —
 bless - ed is he that com - eth, *morendo* bless - ed, — — — — —
 bless - ed, *morendo* bless - ed, — — — — —
 ed, — — — — — bless - ed, — — — — — bless - ed. — — — — —

Note: - In the last eight measures first the Contraltos, then Contralto and Tenors, then Tenors and First Bass and finally the Second Bass, carry the theme down to a pianissimo - all else must be subordinated - dying away into silence.
 18471 - 164

“The Wise-Men”

(♩ = 116)

Piano introduction in 4/4 time. The score consists of two staves. The upper staff features a melodic line with slurs and accents, starting with a *mf* dynamic and transitioning to *mp*. The lower staff provides harmonic accompaniment with chords and moving lines. A *Pausa* (pause) is indicated above the second measure of the upper staff.

Continuation of the piano introduction. The upper staff continues the melodic line, with dynamics ranging from *mf* to *f* and *mp*. The lower staff continues the accompaniment. A *molto rit.* (molto ritardando) instruction is placed above the fifth measure of the upper staff.

Strict time until last 4 measures

CONTRALTO

Contralto vocal line starting with a *mf* dynamic. The melody is simple and follows the lyrics.

The Wise - Men came from the East that day, They

TENOR

Tenor vocal line starting with a *mf* dynamic. The melody is simple and follows the lyrics.

The Wise - Men came, came that day, To the

BASS

Bass vocal line starting with a *mf* dynamic. The melody is simple and follows the lyrics.

The Wise - Men came, came that day, To the

Piano accompaniment for the vocal entry. It consists of two staves. The upper staff has chords and the lower staff has a bass line. The dynamic is *mf*.

Note: - This number may be omitted.. in which case go at once to Clarinet entrance at close of number.

no rit.

came to the place where Je - sus lay; — Al - le

no rit.

place — where Je - sus lay; — Al - le -

no rit.

place — where Je - sus lay; — Al - le -

no rit.

dim.

lu - ial Al - le - lu - - ial

lu - - ial Al - le - - lu - ial

lu - - ial Al - le - - lu - ial

in - u - en - do

Steadily increasing to f

SOPRANO

very legato

p Bear - ing gifts, kneel - ing low, While the Star hung all a - glow:

CONTRALTO

p Bear - ing gifts, kneel - ing low, While the Star hung all a - glow:

TENOR

p Bear - ing gifts, kneel - ing low, While the Star hung all a - glow:

BASS

p *Steadily increasing to f*

Keep this soft

Al - le - lu - ial Al - le - lu - ial Like

Bear - ing gifts, kneel - ing low, Al - le - lu - ial

kneel - ing low, Al - le - lu - ial Like

Steadily decreasing to p

f

them we fol - low the self-same way, To bring our gifts this ho - ly day.

To bring gifts this ho - ly day.

f

them we fol - low the self-same way, To bring gifts this ho - ly day.

f *Steadily decreasing to p*

no rit.

Al - le - lu - ia! Al - le - lu - ia!

no rit.

Al - le - lu - ia! Al - le - lu - ia!

no rit.

Al - le - lu - ia! Al - le - lu - ia!

no rit.

Al - le - lu - ia! Al - le - lu - ia!

no rit.

Al - le - lu - ia! Al - le - lu - ia!

no rit.

dim - in - u - en - do

p Bear-ing gifts, kneel-ing low, *mp rit.* Led by the star of long a - go.

p Bear-ing gifts, kneel-ing low, *mp rit.* Led by the star of long a - go,

p Bear-ing gifts, kneel-ing low, *mp rit.* Led by the star of long a - go,

p Bear-ing gifts, kneel-ing low, *mp rit.* Led by the star of long a - go,

p *mp rit.*

mf Al - le - lu - ial *f*

Al - le - lu - ial *f* Al - le - lu - ial

mf Bear - ing gifts, kneel - ing low, *f* Al - le - lu - ial

mf Kneel - ing low, *f* Al - le - lu - ial

mf *f*

mf morendo

Like the Wise - Men, - Like those Wise - Men of

mf morendo

Bear - ing gifts, kneel - ing low, Like those Wise - Men of

mf morendo

Bear - ing gifts, kneel - ing low, - Like those Wise - Men of

mf morendo

pp

long a - go. _____

pp

long a - go. _____

pp

long a - go. _____

pp

(Clar.) (♩ = 92)

pp

rit.

St. Luke, II: 8, 14
 SOPRANO *Quietly*

p *mp*

There were shep-herds a-bid-ing in the field, keep - - -

CONTRALTO *mp*

Keep - ing - watch - -

TENOR

BASS *mp*

Keep - - -

Quietly *mp*

dim. rit. *pp* *f*

ing watch. And the

dim. rit. *pp* *f*

o - ver their flocks by night. And the

dim. rit. *pp* *f*

ing watch. And the

dim. rit. *pp* *f*

accel. *ff* *molto rit.*

an - gel of the Lord, came up - on them,

accel. *ff* *molto rit.*

an - gel of the Lord, came up - on them,

accel. *ff* *molto rit.*

an - gel of the Lord, came up - on them,

accel. *ff* *molto rit.*

an - - - gel, came up - on them,

accel. *ff* *molto rit.*

accel.

mp *f* *ff*

And the glo - ry of the Lord, - shone round a -

mp *f* *accel.* *ff*

And the glo - ry of the Lord, - shone round a -

mp *f* *accel.* *ff*

And the glo - ry of the Lord, - shone round a -

mp *f* *accel.* *ff*

And the glo - ry of the Lord, - shone round a -

mp *f* *accel.* *ff*

ff

bout them,

ff

bout them,

ff

bout them,

ff

bout them,

ff *rit. marcato*

Pausa *p* *mf* *p*

Pausa and they were sore a - fraid.

Pausa *p* *mf* *p*

Pausa and they were sore a - fraid.

Pausa *p* *mf* *p*

Pausa and they were sore a - fraid.

Pausa (Let Alto and Bass tell it)

(until vibration ceases) *p* *mf* *p*

Simply *mp*

And the an - gel said un - to them, _____

mp

And the an - gel said: _____

mp

And the an - gel said: _____

mp

Simply *mp*

CONTRALTO SOLO

mp

"Fear not, fear not, for I

(♩ = 60)

mp

bring you good ti - dings, good — ti - dings of —

accel.

accel.

great — joy. For un - to

rit.

mp

rit.

mp

you is — born this day, — in the

cit - y of Da - vid, a Sav - iour which is

Christ the Lord. Ye shall find the

rit. *very gently p*

rit. *p*

babe wrapped in swad - dling clothes,

ly - ing in a man - ger?

dying away *mp*

mp *pp*

SOPRANO *mf* *accel. cresc.*
 And sud-den-ly there was with the an-gel a

CONTRALTO *mf* *accel. cresc.*
 And sud-den-ly there was with the an-gel a

TENOR *mf* *accel. cresc.*
 And sud-den-ly there was with the an-gel a

BASS *mf* *accel. cresc.*
 And sud-den-ly there was with the an-gel a

(♩ = 50)

mf *accel. cresc.*

mul-ti-tude of the heav'n-ly host, — prais-ing *rit.*

mul-ti-tude of the heav'n-ly host, — prais-ing *rit.*

mul-ti-tude of the heav'n-ly host, — prais-ing *rit.*

mul-ti-tude of the heav'n-ly host, — prais-ing *rit.*

rit.

God and say - ing: "Glo - ry to God in the

God and say - ing: "Glo - - - -

God and say - ing: "Glo - ry to God in the

"Glo - - - -

(♩ = 84)

high - - - - est,

ry, Glo - ry to God on high,

high - - - - est,

ry, Glo - ry to God on high,

Pausa

until vibration ceases

More Slowly

and on earth peace, toward
 and on earth peace, toward
 and on earth peace, toward
 and on earth peace, good will, toward

mp *p* *mp* *p* *mp* *p* *mp* *p*

More Slowly

mp

men??
 men??
 men??
 men??

dying away

mp
And it came to pass as the an - gels were gone_ a -

mp
And it came to pass as the an - gels were gone_ a -

mp
And it came to pass as the an - gels were gone_ a -

mp
p

(d. = 56)

f
way from them in - to heav - - en, — The

f
way from them in - to heav - - en, — The

f
way from them in - to heav - - en, — The

f
p

More Slowly

mp

shep - herds said, one to an - oth - er,

mp

shep - herds said, one,

mp

shep - herds said, one,

mp

More Slowly

mp

8:

rit.

one to an - oth - er: _____

rit.

one to an - oth - er: _____

rit.

one to an - oth - er: _____

rit.

rit.

rit.

Steadily increasing

mp e - ven un - to

Let us now go, — go un - to

mp Let us now go, go un - to

mp Let us now go, go un - to

mp Let us now — go, e - ven un - to

(♩ = 54)

mp *Steadily increasing*

accel. cresc.

Beth - le - hem, and see this thing which has

accel. cresc.

Beth - le - hem, and see — this thing, and

accel. cresc.

Beth - le - hem, and let us now go, let us now go, and

accel. cresc.

Beth - le - hem, — let us go, — — — and

accel. cresc.

SOLO SOP.

Let us now

come to pass. Let us now

see to pass. Let us now

which has come to pass. Let us now

see this thing. Let us

go, let us now go and see this

go, let us now go and see this

go, let us now go and see this

now go, let us now go and see this

cresc. rit.
which the Lord hath made known,

thing, the Lord made known, and

thing, the Lord made known, made known, and

thing, which the Lord hath made known, made known, and

thing, the Lord hath made known, and

cresc. rit.

much more slowly

see this thing which the Lord hath made known. And they

much more slowly see this thing, this thing. And they

much more slowly see this thing, this thing. And they

much more slowly which the Lord hath made known. And they

much more slowly see this thing, this thing. And they

mp

came with haste and found Ma - ry, Jo - seph, and the
 came and found Ma - ry, Jo - seph, and the
 came with haste and found Ma - ry, Jo - seph, and the
 came and found Ma - ry and Jo - seph, the

rit. *ancor rit.* *rit.* *ancor rit.* *rit.* *ancor rit.* *rit.* *ancor rit.*

(From this point ritard to end at ♩ = 54)

babe, ly - ing in a man - ger. —
 babe, ly - ing in a man - ger. —
 babe, ly - ing in a man - ger. —
 p and the babe.

p *molto rit.* *p* *molto rit.* *p* *molto rit.* *p* *molto rit.*

p
And when they had seen it, they

p
And when they had seen it, they

(♩ = 60)

pp steadily increasing in intensity

p

PEDALS

Detailed description: This system contains the first vocal and piano entries. The vocal parts (Soprano and Alto) enter with a melody in G major, marked *p*. The piano accompaniment begins with a triplet of eighth notes in the right hand and a single eighth note in the left hand, marked *pp* and *steadily increasing in intensity*. A tempo marking of (♩ = 60) is present. Pedal markings are shown in the bass line.

made known a - broad the say - ing which was told them con -

made known a - broad the say - ing which was told them con -

Detailed description: This system continues the vocal and piano parts. The vocal parts repeat the phrase "made known a - broad the say - ing which was told them con -". The piano accompaniment continues with the triplet pattern, marked *p*. Pedal markings are shown in the bass line.

Note:-No concrete directions are practical for this number. It is an epitome of the bells of two thousand Christmases greeting that word the shepherds "made known abroad concerning this child."
Use all your resources to build up the effect of the bells of ages - rising to a crashing climax and then dying away into the soft organ point of the great out-doors. Use even the church-bell (at the apex of the crescendo) if possible.

(dim. and rit. to end at ♩ = 46)

all they that heard it — won - - - dered at those

all they that heard it — won - - - dered at those

all they that heard it — won - - - dered at those

rit. *ff*

(Steadily decres. and ritard from here to end at ♩ = 46)

rit. *ff*

things which were told them by the shep - herds. SOLO CONT.

things which were told them by the shep - herds. But

things which were told them by the shep - herds.

mp

mp

“And the Shepherds returned”

(A Choral Duet)

St. Luke II: 20.

Ps. IX: 1, 2.

Ps. LXV: 11, 13.

The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part begins with a tempo marking of $(\text{♩} = 72)$ and a dynamic marking of *mp*. The music features a melodic line in the right hand and a supporting bass line in the left hand, with various articulations and phrasing marks.

The second system of the musical score continues the composition. It features the same four-staff layout. The piano part includes a *morendo* marking, indicating a gradual decrescendo. The melodic lines in both the vocal and piano parts are connected by long, sweeping phrases.

The third system of the musical score concludes the piece. It maintains the four-staff structure. The piano part ends with a *pp* (pianissimo) dynamic marking. The final measures show a resolution of the melodic lines.

WOMEN

MEN

mp

And the shep - herds re - turn - ed, prais - ing God,

And the shep - herds re - turn - ed, prais - ing God,

mp

cresc. accel. prais - ing, glo - ri - fy - ing, *rit.* glo - ri - fy - ing, glo - ri - fy - ing.

prais - ing and glo - ri - fy - ing, glo - ri - fy - ing, glo - ri - fy - ing.

cresc. accel. *rit.*

God.

God.

mf more slowly with my whole

I will praise Thee, O Lord, my whole

mf more slowly

mf

accel.

Glo - ri - fy - ing, prais - ing God, prais - ing God,

Glo - ri - fy - ing God, prais - ing God,

heart. I will be glad and re -

(semi-staccato) *legato*

accel.

(sempre staccato 8ft. Ped.) (legato)

rit.

prais - - ing Thee, — prais - ing God; — the

joice — in Thee, — Thou Most —

joice, re - joice in Thee, — Thou Most

rit.

mp *f* *rit.*

shep-herds re-turn-ed glo - ri - fy - ing and prais - ing God — for

shep - - herds glo - ri - fy - ing — God — for

High.

mp *f* *rit.*

molto rit.

all things they had heard and seen.

all things they had heard and seen.

mp
Thou

molto rit.

(Octave lower)

mp

crown-est the year with good-ness, Thy paths drop fat-ness. The

with Thy *mf* *mp*

with Thy *mf* *mp*

cresc. accel. pas - tures are cloth - ed with flocks, *rit. dim.* The val - - leys are

The pas - tures are cloth - ed with flocks, The val - leys are

cresc. accel. *rit. dim.*

The

accel. *rit.*

cov - ered o - ver with corn, they al - so sing, they shout for joy. -

cov - ered with

accel. *rit.*

ff broadly

shep-herds re-turn-ed prais-ing God, prais-ing,

Shout for joy, praise God, mag-ni-prais-ing,

(♩ = 80)
(as written) *broadly*

ff

mag-ni-

ff *ff*

mag-ni-fy-ing God. Glo-ri-fy-ing and

prais-ing God.

prais-ing God.

mag-ni-fy-ing God.

prais-ing God.

ff

prais - ing God.

rit. dim.

mf I will praise the Lord,

I will praise Thee, O Lord,

will praise the Lord,

rit. dim.

mf

SOPRANO *Largo*

Mag - ni - fy - ing, prais - ing, glo - ri - fy - ing

CONTRALTO

glo - - - ri - fy - ing

TENOR

I will praise Thee, praise and glo - ri - fy, —

BASS

praise

Largo

WOMEN

God.

MEN

f

rit.

I will praise Thee, O Lord, ——— will — praise — Thee.

O Lord, — will — praise — Thee.

f

rit.

p steadily increasing

I will praise Thy name with my

p

I will praise Thee, praise Thy name, O Lord,

p

I will —

steadily increasing

p

whole heart. And the
praise Thee with my whole heart. And the

This system contains the first two systems of music. The first system has two vocal staves with lyrics: "whole heart. And the". The second system has two vocal staves with lyrics: "praise Thee with my whole heart. And the". Below these are two piano staves with accompaniment.

shep-herds re-turn-ed, glo-ri-fy-ing and prais-ing Thee.
shep-herds re-turn-ed, glo-ri-fy-ing and prais-ing Thee.

This system contains the third and fourth systems of music. The third system has two vocal staves with lyrics: "shep-herds re-turn-ed, glo-ri-fy-ing and prais-ing Thee." and includes dynamic markings *f* and *rit.*. The fourth system has two vocal staves with the same lyrics and includes dynamic markings *f* and *rit.*. Below these are two piano staves with accompaniment.

This system contains the fifth system of music, which is piano accompaniment. It consists of two piano staves. The first staff has a dynamic marking *f* and the second staff has a dynamic marking *rit.*

SOPRANO *Largo assai*

with my
I will praise Thee, O my God,

CONTRALTO
O my God, with my

TENOR
I will praise Thee, O my God, my God,

BASS
I will praise Thee, O God,

(♩ = 76) *Largo assai*

rit.
whole heart, my whole heart.

rit.
with my whole heart.

rit.
whole heart, my whole heart.

rit.
whole heart, with my whole heart.

rit.

Al - le - lu - ia! A - men! A -

Al - le - lu - ia! A - men! A

Al - le - lu - ia! A - men! Al - le - lu - ia!

Al - le - lu - ia! A - men! A -

* (♩ = 72)

men! Al - le - lu - ia! A -

men! Al - le - lu - ia! Al - le - lu - ia! A -

A - men! Al - le - lu - ia!

A - men! A - men! A - men!

men! A - men! Al - le - lu - ia! A - men!

men! Al - le - lu - ia! A - - - men! A -

men!

A - - - men, Al - le - lu - ia! A - - - men!

A - - - - men! — A - - - men! A -

molto rit.

molto rit.

This system contains five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 7/4. The music features a triplet of eighth notes in the vocal lines and piano accompaniment. The tempo marking *molto rit.* appears above the final measure of the piano accompaniment.

- men! Al - le - lu - ia! A - - -

A - - - men! Al - le - lu - ia! A - - - men!

- men!

fff

fff

fff

fff

This system contains five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 7/4. The music features a triplet of eighth notes in the vocal lines and piano accompaniment. The dynamic marking *fff* (fortissimo) is present in the piano accompaniment staves.

men!

a tempo *mf* O my God,

I will praise Thee, O God, with my

mf O God,

a tempo (octave lower) *mf*

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines. The first vocal line starts with a rest and then has a melodic line with lyrics 'O my God,'. The second vocal line has lyrics 'I will praise Thee, O God, with my' and 'O God,'. The piano accompaniment consists of two staves. The right hand has a melodic line with lyrics 'O my God,' and 'O God,'. The left hand has a bass line. Dynamics include *mf* and *a tempo*. The key signature has two sharps (F# and C#).

rit. *mp* whole heart, With my whole heart.

rit. *pp*

rit. *mp* *pp*

Detailed description: This system contains the second two systems of music. The top two staves are vocal lines. The first vocal line has lyrics 'whole heart, With my whole heart.' and ends with a fermata. The second vocal line has lyrics 'whole heart.' and ends with a fermata. The piano accompaniment consists of two staves. The right hand has a melodic line with lyrics 'whole heart, With my whole heart.' and ends with a fermata. The left hand has a bass line. Dynamics include *rit.*, *mp*, and *pp*. The key signature has two sharps (F# and C#).

"The Desert shall Blossom as the Rose"

Isa. XXXV: 1,8,10.

QUARTET

SOPRANO

CONTRALTO

TENOR

BASS

(♩ = 104)

p *mf* *rit.*

mf

The wil - der - ness and the sol - i - ta - ry place shall be

mf

The wil - der - ness, the wil - der - ness shall be

mf

The wil - der - ness, the wil - der - ness shall be

mf

The wil - der - ness, the wil - der - ness shall be

mf

mf glad; shall be glad, *f*

mf glad; shall be

mf glad; and re - joice, shall be *f*

mf glad; be glad and re - joice, be *f*

mf *f*

Piu lento

mp and the des - ert shall blos - som as the

mp glad, the des - ert,

mp glad, the des - ert,

mp glad, the des - ert,

Piu lento

f *mp*

rose, _____ shall

_____ the

shall_ blos - som as the rose, _____ the

shall_ blos - som as the rose, _____ shall

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes.

blos - - - som, blos - - - som, The_

wil - der - ness shall blos - som, blos - - - som, shall

wil - der - ness shall blos - som, blos - som as the rose, shall_

blos - - - som, shall_ blos - som as the rose, shall

The piano accompaniment continues with similar harmonic and rhythmic structures.

f joyce, ————— *ff* shall_ blos - som, shall *rit.*

f the wil - der - ness shall _____

f the wil - der - ness shall _____

f the wil - der - ness shall _____

mp slowly *p* blos - som, shall_ blos - som as the rose.

mp blos - som, — shall _____ blos - som.

mp blos - som, — shall _____ blos - som.

p blos - som, — *mp* blos - - - som.

mp
 A high-way shall be there, a high-way shall be there, the
mp
 A high-way shall be there, a high-way shall be there, the
mp
 A high - - way, a high - - way of
mp
 A high - - way, _____ 3.
 (♩ = 96)

Detailed description: This system contains the first four staves of music. The top three staves are vocal lines in treble clef, each with a melodic line and lyrics. The first staff starts with a mezzo-piano (*mp*) dynamic. The second staff continues the melody. The third staff has a more sparse melodic line. The fourth staff is the piano accompaniment in bass clef, featuring a steady eighth-note accompaniment. A tempo marking '(♩ = 96)' is placed above the piano staff. The system concludes with a fermata over the final note of the vocal line.

molto rit.
 way of ho - li - ness, of ho - - - li
 way of ho - li - ness, of ho - - - li -
 ho - - li - ness, The way of ho - - - li -
 way, the way of ho - li - ness.
molto rit. *pp*

Detailed description: This system contains the next four staves of music. The top three staves are vocal lines in treble clef with lyrics. The first staff begins with a 'molto rit.' (molto ritardando) marking. The piano accompaniment in the bottom staff also features a 'molto rit.' marking. The piano part includes a *pp* (pianissimo) dynamic marking. The system ends with a fermata over the final note of the vocal line.

a tempo
more quietly

ness. _____ A high-way shall be there, *p*
a tempo

ness. _____ A high-way shall be there, a
a tempo

ness. _____ A high - - - way, a
a tempo

_____ A high - - - way, _____
a tempo

p more quietly

rit. high-way shall be there, *morendo* the way of ho - li -

rit. high-way shall be there, the way of ho - li -

rit. high - - - way of ho - - - li -

rit. _____ a way, the
morendo

rit.

ness, a way.

ness, the way of ho - li - ness.

ness, the way, a way.

way of ho - li - ness.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are: 'ness, a way.', 'ness, the way of ho - li - ness.', 'ness, the way, a way.', and 'way of ho - li - ness.'. The piano accompaniment consists of a grand staff with treble and bass clefs, featuring a steady bass line and a more active treble line with some chords.

p And it shall be called the way of ho - li - ness. — *mp*

p The way, the way of ho - li - ness. — *mp*

p The way of ho - li - ness. — *mp*

p The way of ho - li - ness. — *mp*

p The way of ho - li - ness. — *mp*

Detailed description: This system contains four vocal staves and a piano accompaniment. The key signature changes to B major. The lyrics are: 'And it shall be called the way of ho - li - ness.', 'The way, the way of ho - li - ness.', 'The way of ho - li - ness.', and 'The way of ho - li - ness.'. The piano accompaniment features a grand staff with treble and bass clefs, with a prominent bass line and a treble line that includes some chords and melodic fragments. Dynamics markings *p* and *mp* are clearly visible above the vocal lines.

Tempo primo

And the ran-somed of the Lord shall re-turn and come to—

And the ran-somed, of the

And the ran-somed, of the

And the ran-somed, of the

Tempo primo

molto rit.

f

Zi - on with songs of ev - er - last - ing

Lord, with songs of ev - er - last - ing

Lord, with songs of joy.

Lord, with songs of joy.

molto rit.

mf rit.

joy. And sor - row and sigh - ing shall

joy. shall _____

shall _____

shall _____

mf rit.

Detailed description: This system contains the first two systems of a musical score. The first system features a vocal line with lyrics 'joy. And sor - row and sigh - ing shall' and a piano accompaniment. The second system continues the vocal line with 'joy. shall _____' and the piano accompaniment. The piano part includes a 'mf rit.' marking. The key signature has two sharps (F# and C#).

flee a - way. _____

flee, flee a - way. _____

flee, flee a - way. _____

flee, flee a - way. _____

Detailed description: This system contains the next two systems of the musical score. The third system features a vocal line with lyrics 'flee a - way. _____' and a piano accompaniment. The fourth system continues the vocal line with 'flee, flee a - way. _____' and the piano accompaniment. The piano part includes a 'b' marking. The key signature has two sharps (F# and C#).

mf
The wil - der - ness and the sol - i - ta - ry place shall be

mf
The wil - der - ness, the wil - der - ness shall be

mf
The wil - der - ness, the wil - der - ness shall be

mf
The wil - der - ness, the wil - der - ness shall be

mf glad; shall be glad, *f* and the *Piu lento mp*

mf glad; shall be glad, *f*

mf glad; and re - joice, shall be glad, *f*

mf glad; be glad and re - joice, be glad, *Piu lento mp*

des - ert shall blos - som as the rose, shall

the des - ert, the

the des - ert shall blos - som as the rose, the

the des - ert shall blos - som as the rose, shall

p blos - - - som, blos - - - som, the

p wil - der - ness shall blos - som, blos - - - som, shall

p wil - der - ness shall blos - som, blos - som as the rose, shall

p blos - - - som, shall blos - som as the rose, shall

accel. *f* *rit.*

des - ert shall blos - som as the rose, as the rose. —

f *rit.*

blos - - - - som, as the rose.

f *rit.*

blos - - - - som, as the rose.

f *rit.*

blos - - - - som, as the rose.

accel. *f* *rit.*

Piu lento *p* *accel.*

The wil - der - ness and the sol - i - ta - ry place, shall re -

p

The sol - i - ta - ry place, —

p

The sol - i - ta - ry place, —

p

The sol - i - ta - ry place, —

Piu lento *p* *accel.*

f *ff* *rit.*

joice, _____ shall_ blos - som, shall

f *ff*

the wil - der - ness shall

f *ff*

the wil - der - ness shall _____

f *ff*

the wil - der - ness shall _____

Detailed description: This system contains five staves. The top four are vocal staves for different parts, each with lyrics. The bottom two are piano accompaniment staves. Dynamics include *f* (forte) and *ff* (fortissimo), with a *rit.* (ritardando) marking. The key signature has two sharps (F# and C#).

p *slowly*

blos - som, shall_ blos - som as the rose.

mp

blos - som, shall _____ blos - som.

mp

blos - som, shall _____ blos - som.

mp

blos - som, blos - - - - som.

p *mp slowly*

Detailed description: This system contains five staves. The top four are vocal staves for different parts, each with lyrics. The bottom two are piano accompaniment staves. Dynamics include *p* (piano) and *mp* (mezzo-piano), with a *slowly* marking. The key signature has two sharps (F# and C#).

Amen! Alleluia!

Musical score for the beginning of "Amen! Alleluia!". It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 104. The piano part begins with a mezzo-forte (*mf*) dynamic. The vocal staves are currently empty, indicating the start of the piece.

Vocal and piano accompaniment for the lyrics "Un-to-us, a child is born:". The lyrics are repeated on four vocal staves (Soprano, Alto, Tenor, Bass). The piano accompaniment is shown below. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are marked as forte (*f*). The lyrics are: Un - to - us, — a child — is born:

Un - to us, a Son is

Un - to us, a Son is

Un - to us, a Son, Son,

Un - to us, a

ff giv'n. *mp* Al - le - lu - ial *cresc.*

ff giv'n. *mp* Al - le - lu - ial *cresc.*

ff Un - to us, a Son. *mp* Al - le - lu - ial *cresc.*

ff Son. *mp* A - men! Al - le - lu - ial *cresc.*

ff *mp* *cresc.*

Al - le - lu - ial A - men! *accel.*

Al - le - lu - ial A - men! *accel.*

Al - le - lu - ial A - men!
A - - - - - men!

A - - - - - men! A - men! A - men! *accel.*

p

A - men! A - men! A - men!

Al - le - lu - ial A - men! Al - le - lu - ial Al - le - lu - ial *rit.*

A - men! A - men! A - men! Ai - le - lu - ial *rit.*

Al - le - lu - ial A - men! Al - le - lu - ial Al - le - lu - ial *rit.*

A - men! A - men! A - men! Al - le - lu - ial *rit.*

p

A - men! A - - - men!

Al - le - lu - ia! A - - - men!

Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

8

Adagio molto

ff

Un - to - us, a - child is born.

Un - to - us, - a child, a - child is born.

A - - - men! A - men! A - men!

Un - to - us, - a - child, a - child is born.

Adagio molto

ff

8 8 8 8 8 8 8

(Ped. 16)

a tempo

Un - to us a Son is giv'n

mf A - men! A - men! A - men! A - men!

mf a tempo A - men! A - men! A - men! A - men!

mf a tempo A - - - - - men! A - men! A - men! A - men!

mf a tempo A - men! A - - - - - men! A - men!

mf a tempo A - - - - - men! A - men! A - men! A - men!

mf a tempo A - men! A - - - - - men! A - men!

mf a tempo A - - - - - men! A - men! A - men! A - men!

mf a tempo A - men! A - - - - - men! A - men!

mp Al - le - lu - ia! Al - le - lu - ia! *mf*

mp Al - le - lu - ia! Al - le - lu - ia! *mf*

mp Al - le - lu - ia! Al - le - lu - ia! *mf*

mp Al - le - lu - ia! Al - le - lu - ia! *mf*

mp Al - le - lu - ia! Al - le - lu - ia! *mf*

mp Al - le - lu - ia! Al - le - lu - ia! *mf*

mp Al - le - lu - ia! Al - le - lu - ia! *mf*

mp Al - le - lu - ia! Al - le - lu - ia! *mf*

A - men! Al - le - lu - ia! A - men! A -

mp

A - men! A - - - men! Al - le - lu - ia

mp

A - men! A - - - men! Al - le - lu - ia!

mp

A - men! A - - - men! Al - le - lu - ia!

mp

Steadily increasing in intensity

mp

men! A - men! Al - le - lu -

A - men! A - - -

A - men! A - - -

A - men! A - - -

- ial A - men! A - men!

men! Al - le - lu - ial _____ Al - le - lu - -

men! Al - le - lu - ial _____ Al - le - lu - -

men! Al - le - lu - ial _____ Al - le - lu - -

men! Al - le - lu - ial _____ Al - le - lu - -

A - - - men!

accel.

ial A - men! _____ Al - le - lu - ial

accel.

ial A - men! _____ Al - le - lu - ial

accel.

ial A - men! _____ Al - le - lu - ial

accel.

ial A - - - - -

rit.

A - men! Al - le - lu - ia! A - men! _____

rit.

A - men! Al - le - lu - ia! A - men! _____

rit.

A - men! Al - le - lu - ia! A - men! _____

rit.

men! A - men! A - men! A - men!

Adagio
SOLO SOP.

ff

A - - - - men! _____ A -

ff

A - - - - men! _____ A -

ff

A - - - - men! _____ A -

ff

Adagio
(♩ = 60)

ff

Trumpets

men! A - - - men!

men! A - men! A - - - men!

men! A - men! A - - - men!

men!

A - - - men!

A - men!

A - men!

A - - - men!

A - men!

A - - - men!

A - - - men!

ff

ff

ff

ff

fff

fff

fff

fff

fff

fff