

CHRISTMAS



A

Short Choral Work

for

Churches and Choral Societies



Composed by

ARTHUR SOMERVELL

for Soli, Mixed Chorus and Orchestra

Vocal Score



Female Chorus, Vocal Score, Price 4/- net

(1956)

Chorus parts, Tonic Sol-fa and Libretto

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CHRISTMAS

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Christmas.

PART I. ADVENT.

№ 1. CHORUS. "How long wilt Thou forget me?"

ARTHUR SOMERVELL.

Andante. $\text{♩} = 72$ (about)

SOPRANO
How long wilt Thou for-get me, O Lord, How

ALTO
How long wilt Thou for - get me, O

TENOR
How long wilt Thou for-get me,..... O Lord, for

BASS
How long wilt Thou for -

PIANO
p

long wilt Thou for - get me,.... O Lord, For - get me..... for -

Lord, How long..... wilt Thou forget me, O Lord, for -

e - - ver? How long, how long wilt Thou for - get me,..... O

- get me, O Lord, How long wilt Thou for - get me,..... O

e - - ver?..... How long wilt Thou for - get.....
 e - - ver? How long, long wilt Thou for - get me, O
 Lord, for e - - ver? How long wilt Thou for -
 Lord, for e - - ve.? How long, how long wilt Thou for -

..... me, O Lord, How long, how long
 Lord, how long, how.... long, How long..... wilt Thou for
 - get me, How long wilt Thou for - get? How....
 - get me, O Lord, How long, how long, how

wilt Thou for - get, How long wilt Thou for-get, How
 - get me, O Lord, for e - - ver? How..... long wilt Thou for -
 long wilt..... Thou for - get, How..... long wilt Thou for -
 long.... wilt Thou for - - get, How long wilt

long wilt Thou for-get, How long.....wilt Thou for-get?
 get me, O Lord, How long wilt Thou forget O Lord?
 - get me, O Lerd, How long wilt Thou forget me, O Lord?
 Thou for-get?How long wilt Thou for-get me, O Lord, how long?

Why art thou cast down, O my soul?..... Why art thou cast
 down, O my soul? Why art thou cast down, O my soul?.....

down, O my soul?..... Why art thou..... cast
 Why art thou cast down, O my soul? Why art thou cast.....

No 3. CHORUS "My tears have been my meat."

SOPRANO *p* =72. CHORUS
 down? My tears have been my meat, day and night, While
ALTO CHORUS *p*
 down? My tears have been my meat, day and
TENOR *p*
 My tears have been my meat, day..... and night, While
BASS *p*
 My tears have been my

they continually say... un - to me, Where,..... where is
 night, While they con - tin - ually say to me, Where,.... where is....
 they contin - ually say, say..... un - to me, Where,.... where.... is
 meat, day and night, While they con - tin - ually say un - to.... me,

now thy God? My tears have been my meat, day.....
 now.... thy God? My tears..... have been my meat,.... day and
 now..... thy God? My tears have been my
 Where is thy God? My tears, my tears have been my

..... and night, day and night, While they
 night, day and night, day and night, While they..... con - tin - ually
 meat, my... tears..... have been my meat, While
 meat, day and night, day.... and night, While they say

say un-to me, Where..... is now thy God? Where..... is now thy
 say un - - to me,..Where is now, where is now thy God? Where is thy
 they say to me, Where is now, where is now thy God? Where.... is thy
 un - to me,.. Where is now thy God? Where is...thy God? Where

God? Where, where..... is now thy God? How long wilt Thou for -
 God? Where is now thy God, where, where? How long wilt Thou for -
 God? Where..... is now thy God? How long wilt Thou for -
 is now thy God? is now thy God? How long wilt Thou for -

- get me, how long wilt Thou for-get me, how long,.... 0 Lord?
 - get me, how long wilt Thou for- get me how long,.... 0 Lord?
 - get.... me, how long wilt Thou for- get me, how long,.... 0 Lord?
 - get me, how long wilt Thou for- get me, how long, 0 Lord?

No 4. SOLO. (BASS) "Comfort ye."

(The Watchman.)

Andante sostenuto. ♩ = 60

p
non legato

The piano introduction consists of two systems of grand staff notation. The first system shows the right hand playing a melodic line with eighth and sixteenth notes, and the left hand playing a steady bass line of quarter notes. The second system continues this texture, with the right hand moving to a higher register and the left hand maintaining the bass line.

The piano accompaniment for the first system of the vocal line. The right hand plays chords and moving lines that support the vocal melody, while the left hand continues the bass line. The tempo and dynamics remain consistent with the introduction.

Com - fort ye, my.....
p

The second system features the vocal line in the bass clef, starting with the lyrics "Com - fort ye, my.....". The piano accompaniment continues in the grand staff, with the right hand providing harmonic support and the left hand playing the bass line. A dynamic marking of *p* is present.

peo-ple, saith your God. Com - fort ye, my
mf

peo-ple, saith your God. Com - fort ye, my

The third system continues the vocal line with the lyrics "peo-ple, saith your God. Com - fort ye, my". The piano accompaniment follows, with a dynamic marking of *mf* appearing in the vocal line.

peo - - ple, saith..... your God. Speak ye com-fort-ab-ly to Je -

The fourth system concludes the vocal line with the lyrics "peo - - ple, saith..... your God. Speak ye com-fort-ab-ly to Je -". The piano accompaniment continues to the end of the system.

- ru - sa-lem, Speak..... ye comfort-ab-ly to Je-ru-sa-lem. Com - - fort

ye, Com - fort ye, my people, saith your God.

And cry un-to

her, that her war-fare is ac - com-plished, That her in - i - qui - ty,

espress.

That her in - i - qui - ty is par - - - doned, is

par - - - doned, her in - i - qui - ty is par-doned.

p
Com - fort

ye, my..... peo-ple, saith your God.

mf
Cry to her that her war - fare is ac -

rall.
- com - plished,..... that her in - i - qui - ty..... is..... par-doned.

rall.

№ 5. RECIT. (BASS) "Behold a Virgin."

CHORUS "O come, O come Immanuel."

Behold a Virgin shall con-ceive, and bear a Son, And shall call His

f

ff name Im - man - u - el, God with us. *f* $\text{♩} = 48$ CHORUS.
Tenors & Basses.

O

come, O come Im - man - - - u -

- el..... And

ran - som cap - tive Is - - ra -

el,..... That

mourns in lone - ly ex - - ile

here,.....

Un - til the Son of God.....

ap - pear.....

This system contains the first two staves of music. The top staff is a vocal line in bass clef with a key signature of two flats and a common time signature. It features a melodic line with a long note followed by a dotted half note. The bottom two staves are a piano accompaniment in grand staff, with the right hand playing a rhythmic pattern of eighth and sixteenth notes and the left hand playing a steady bass line.

ff Re - joice,..... Re -

This system contains the second two staves of music. The vocal line continues with the lyrics "Re - joice,..... Re -". The piano accompaniment features a dynamic marking of *ff* (fortissimo) and continues with the same rhythmic patterns as the first system.

- joice,..... Im - man -

This system contains the third two staves of music. The vocal line continues with the lyrics "- joice,..... Im - man -". The piano accompaniment continues with the same rhythmic patterns.

- u - el Shall come to thee O Is - - -

This system contains the fourth two staves of music. The vocal line continues with the lyrics "- u - el Shall come to thee O Is - - -". The piano accompaniment continues with the same rhythmic patterns.

- ra - el.....

This system contains the fifth two staves of music. The vocal line continues with the lyrics "- ra - el.....". The piano accompaniment continues with the same rhythmic patterns.

Much slower.

Watchman! Watchman! What of the night?

Watchman! Watchman! What of the night?

Watchman! Watchman! What of the night?..... What of the night?

Watchman! Watchman! What of the night?..... What of the night?

WATCHMAN (SOLO)

a tempo

The morn - ing cometh; the night cometh al - so.

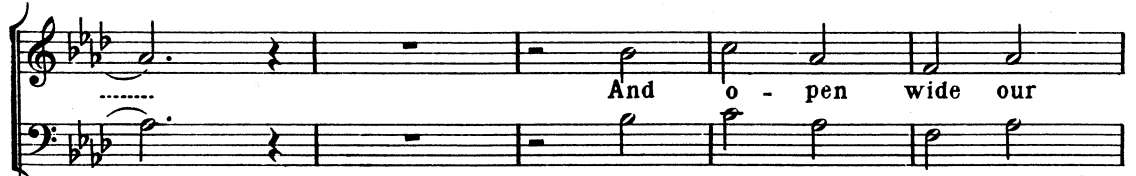
CHORUS. O come, Thou

Watch ye, en-quire ye, re-turn a - gain.

Key of Da - - vid, come



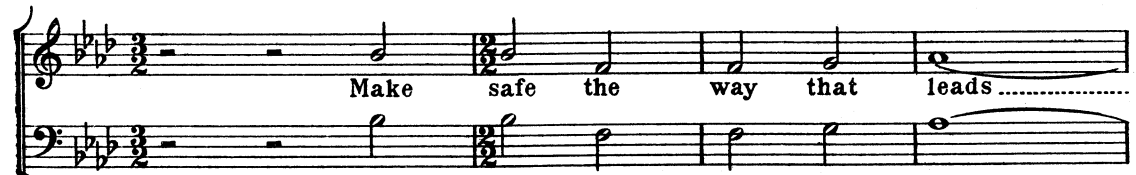
..... And o - pen wide our



Heav'n - - ly home;



Make safe the way that leads



..... on high,.....

This system contains the first two systems of music. The top system shows the vocal line with the lyrics "on high," and the piano accompaniment. The bottom system continues the piano accompaniment.

And close the path to

This system contains the third and fourth systems of music. The top system shows the vocal line with the lyrics "And close the path to" and the piano accompaniment. The bottom system continues the piano accompaniment.

mi - se - ry.....

This system contains the fifth and sixth systems of music. The top system shows the vocal line with the lyrics "mi - se - ry....." and the piano accompaniment. The bottom system continues the piano accompaniment.

..... Re - joice!.....

This system contains the seventh and eighth systems of music. The top system shows the vocal line with the lyrics "Re - joice!....." and the piano accompaniment. The bottom system continues the piano accompaniment.

Re - joice!..... Im -

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It contains the lyrics "Re - joice!..... Im -" with a long horizontal line indicating a sustained note. The middle staff is a vocal line in bass clef, also with a long horizontal line. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a rhythmic pattern of eighth and sixteenth notes.

man - - u - - el Shall come to

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "man - - u - - el Shall come to". The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff, continuing the rhythmic pattern from the first system.

thee, O Is - - - ra - el.....

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "thee, O Is - - - ra - el.....". The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff, continuing the rhythmic pattern.

The fourth system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a long horizontal line and a dotted line below it. The middle staff is a vocal line in bass clef with a long horizontal line. The bottom staff is a piano accompaniment in grand staff, continuing the rhythmic pattern.

Watchman! Watchman! What of the night?..... What of the night?

Watchman! Watchman! What of the night?..... What of the night?

Watchman! Watchman! What of the night? WATCHMAN.

Watchman! Watchman! What of the night? The

Molto maestoso. ♩ = 92 (about)

ff The night is de-part-ing, the

ff The night is de-part-ing, the

ff The night is de-part-ing, the

night is de-part-ing, the day..... is at hand. The night is de-part-ing, the

Con più mosso. $\text{♩} = 48$ (about)

rall. *ff* $\text{♩} = \text{♩}$

day..... is at hand. Al - migh - ty God, Give us grace

rall. *ff*

day..... is at hand. Al - migh - ty God, Give us grace That

rall. *ff*

day..... is at hand. Al - migh - ty God, Give us grace

rall. *ff*

day..... is at hand. Al - migh - ty God, Give us grace

rall. *f*

f

That we may cast off the works of dark - ness, That

f

we may cast off the works of darkness, that we may cast off the works of darkness, that

f

That we may cast off the works of dark - ness, of dark - ness,

f

That we may cast off the works the works of darkness, of dark - ness,

we may cast a - way the works of dark - - - ness, of

we may cast off the works of dark - - - ness, of

That we may cast a - way the works of

That we may cast a - way the works of darkness, of

dark - - - ness, that we may cast a - way, may cast a -

dark - - - ness, that we may cast a - way, may cast a -

dark - - - ness, of dark - ness, of..... dark - ness, may

dark - ness, that we may cast a - way the works of dark -

- way, may cast a - way the works of dark - ness, cast a -

- way, may cast a - way the works of dark - ness, cast a -

cast a - way, a - way the works of dark - ness, cast a -

- ness, and cast a - way the works of dark - ness, cast a -

rit. $d = d.$ *ff*

- way the works of dark - ness, And

- way the works of dark - ness,

- way the works of dark - ness, *ff* And

- way the works of dark - ness,

rit. *ff a tempo*

put up - on us the ar - - - mour of light, the *ff*

And

put up - on us the ar - - - mour of light, the *ff*

And

ar - mour, the ar - mour, the ar - - - mour of light,

put up - on us the ar - - - mour of light,

ar - mour, the ar - mour, the ar - - - mour of light,

put up - on us the ar - - - mour of light,

Now in the time of this mortal life,

Now in the time of this mortal

Now in the time of this mortal life,

Now in the time of this mortal

Now in the time of this mortal life..... In which Thy

life, Now in the time of this mortal life..... In which Thy

Now in the time of this mortal life..... In which Thy

life, Now in the time of this mortal life..... In which Thy

p (senza rall.)

p

p

p

Son Je - sus Christ came to vis - it us in great hu - mil - i -

Son Je - sus Christ came to vis - it us in great hu - mil - i -

Son Je - sus Christ came to vis - it us in great hu - mil - i -

Son Je - sus Christ came to vis - it us in great hu - mil - i -

ty; That in the last day, When He shall

ty; That in the last day, When He shall

ty; That in the last day, When He shall

ty; That in the last day, When He shall

come again in glo-ry to judge both the quick and the dead,.....

come again in glo-ry to judge both the quick and the dead,.....

come again in glo-ry to judge both the quick and the dead,.....

come again in glo-ry to judge both the quick and the dead,.....

ff We..... may rise..... to the life immortal, may rise to the life immortal, through

ff We..... may rise..... to the life immortal, may rise to the life immortal, through

ff We..... may rise to the life immortal, may rise to the life immortal, through

ff We..... may rise..... to the life immortal, may rise, may rise to the life immortal, through

rall.
Him who liv-eth and reigneth with Thee and the Ho - ly Ghost, Now and e -

rall.
Him who liv-eth and reigneth with Thee and the Ho - ly Ghost, Now and e -

rall.
Him who liv-eth and reigneth with Thee and the Ho - ly Ghost, Now and e -

rall.
Him who liv-eth and reigneth with Thee and the Ho - ly Ghost, Now and e -

rall.

rall.
- ver. A - men, A - men, A - - men.

rall.
- ver. A - men, A - men, A - - men.

rall.
- ver. A - men, A - men, A - - men.

rall.
- ver. A - men, A - men, A - - men.

rall.

PART II. THE ANNUNCIATION.

No 6. { RECIT (BASS) "And the Angel Gabriel"
 SOLO "As Mary walked upon the hill"
 RECIT (BASS) & SEMI CHORUS. "And the Angel came unto her."

And the an - gel Ga - bri-el was sent from God un-to a ci - ty of

Ga - li-lee named Naz - a-reth, to a Vir - gin es-poused to a

man whose name was Jos - eph, of the house of Da - vid. And the

Andante quasi allegretto. $\text{♩} = 88$ (about)

Vir - gin's name was Ma - ry. As

Ma - ry walk'd up - on the hill, Where the pa-tient flocks were spread,

Chil-dren's voi - ces came to her Through the air that was so still:

(Sing - ing, laugh - ing, gay and sweet,) And she heard their lit - tle feet Come down the

hill. *p* A lit - tle lamb they bore a-long When they

came in-to... her sight, Then they ceased their laugh - ing song, Laid their

gen-tle bur-den down, Left the lit-tle... lamb for her To...

take, she knew not where, And com-fort it. *p* She

lif-ted up... the ten - der thing, Held it gent-ly in... her arms; I

heard them, as... they par - ted, sing, Run-ning gai-ly down the hill.

"Guard the.. lit-tle... lamb and..keep Him safe while he's a - sleep A - lone with

thee." *RECIT. mf* And the an-gel came un- to....

$\text{♩} = 72$ (about)
GABRIEL.
TENORS. (Semi chorus.)

her, and said - "Hail, thou that art high-ly fa-voured, the Lord is with thee,

RECIT.

Bless - ed art thou..... a-mong wo-men." And when she saw him, she was

trou-bled at his say-ing, and cast in her mind what man-ner of sal-u - ta-tion this might

GABRIEL. (TENORS)

be. And the an-gel said un-to her, "Fear not, Ma - ry, for

thou hast found fa-vour with God, And be - hold, thou shalt bring forth a son, and shalt

Maestoso.

call His name Je - sus. He shall be great,..... and shall be

called the Son of the High-est, And the Lord God shall give un-to

Him the throne of His fa - ther Dav - id, And He shall


reign o - ver the house of Ja - cob for e - ver, and of His



king - dom there shall be no end."



RECIT. p MARY.
Then said Ma - ry un - to the an - gel, "How shall this thing



RECIT. GABRIEL.
be?" And the an - gel an - swer'd and said un - to her, "The



Ho - ly Ghost shall come up - on thee, And the power of the High - est shall

o - ver - sha - - - dow thee; There-fore that Ho - - - ly

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G major (one sharp). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, quarter notes A4 and G4, and finally a half note F#4. The piano accompaniment features a steady bass line with chords in the right hand.

Thing which shall be... born of thee, shall be called the Son,..... the

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4 and B4, a half note C5, quarter notes B4 and A4, and a half note G4. The piano accompaniment includes a *ff* dynamic marking. The system concludes with a double bar line.

Son... of God." And the an-gel de-

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment includes a *f* dynamic marking. The system concludes with a double bar line.

- part - ed from her. *sostenuto*

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment includes a *p* dynamic marking and a *pp* dynamic marking. The system concludes with a double bar line.

Nº 7. SOLO. "My soul doth magnify the Lord"

*
 My soul doth mag-ni-fy the Lord And my spirit hath rejoiced in God my Sa - viour,
 For He hath re - gard - ed the low-li-ness of His hand - maid - en.
 For be - hold, from hence - forth all gen - er - a - tions shall call me bless - ed.
 For He that is mighty hath mag - ni - fied me, and Ho - ly is His name.

The musical score is written for a solo voice and piano accompaniment. It consists of four systems of music. Each system includes a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are printed below the vocal line. The first system begins with an asterisk (*). The piano accompaniment features a steady eighth-note bass line and a more melodic treble line with some chords. The key signature has one sharp (F#), and the time signature is 4/4.

* A slight rall. at each half verse, and end of verse.

PART III. THE BIRTH OF JESUS.

№ 8. RECIT (BASS) "Then Joseph went up from Galilee."

DUET (SOPRANO & TENOR) & CHORUS. "Surely His bed was found that night!"

p

Then Jos-eph went up from Gal-i-lee un-to the

p

Detailed description: This system contains the first line of music. The top staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. A dynamic marking *p* is placed above the first note. The lyrics "Then Jos-eph went up from Gal-i-lee un-to the" are written below the staff. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it. The piano accompaniment consists of two staves: the right hand has a whole note chord of G4, B4, and D5, and the left hand has a whole note chord of G2, B1, and D2. A dynamic marking *p* is placed below the right hand.

ci-ty of Beth-le-hem, To be taxed, with Ma-ry his es-pous-ed

Detailed description: This system contains the second line of music. The top staff continues the bass line from the previous system. The lyrics "ci-ty of Beth-le-hem, To be taxed, with Ma-ry his es-pous-ed" are written below the staff. The piano accompaniment continues with chords in the right hand and single notes in the left hand.

wife. And it was so that when they were there, the days were accomplished that

Detailed description: This system contains the third line of music. The top staff continues the bass line. The lyrics "wife. And it was so that when they were there, the days were accomplished that" are written below the staff. The piano accompaniment continues with chords in the right hand and single notes in the left hand.

she should be de-liv-er'd. And she brought forth her first-born son, and wrapp'd Him in

Detailed description: This system contains the fourth line of music. The top staff continues the bass line. The lyrics "she should be de-liv-er'd. And she brought forth her first-born son, and wrapp'd Him in" are written below the staff. The piano accompaniment continues with chords in the right hand and single notes in the left hand.

swad-dling clothes, and laid Him in a man-ger, be-cause there was

p

Andante ♩=76.

no room for them in the inn.

p

SOLO SOPRANO.

p

Sure - ly His bed was found that night In cas-tle or... in...

SOLO TENOR.

SOPRANO.

pp

(closed lips)

m..... m.....

ALTO.

pp

(closed lips)

m..... m.....

TENOR.

pp

(closed lips)

m..... m.....

BASS.

pp

(closed lips)

m..... m.....

hall?

p

'Twas on-ly a sweet-smelling truss of hay, And a man-ger in a

This system contains the first two lines of the musical score. The vocal line begins with a rest followed by the lyrics "hall?". The piano accompaniment starts with a piano (*p*) dynamic. The lyrics continue: "'Twas on-ly a sweet-smelling truss of hay, And a man-ger in a". The piano part features a melodic line with slurs and a bass line with sustained notes marked with 'm'.

Sure-ly all the court would come Their lit-tle King to

stall.

This system contains the second two lines of the musical score. The vocal line continues with the lyrics "Sure-ly all the court would come Their lit-tle King to" and ends with "stall.". The piano accompaniment continues with the same melodic and bass lines as the first system, maintaining the 'm' markings in the bass line.

joy-ful awe Would come to see her child?

p

Three

m

stran-ger men were all she saw, And shep-herds from the wild.

mf

mf

mf

mf

m

PART IV. THE SHEPHERDS AND THE MAGI.

No. 9. { RECIT. (BASS) "Now there were shepherds."
 { SOLO (TENOR) & CAROL. "While shepherds watched."

RECIT.

Now there were shep-herds a - bid - ing in the

field Keep - ing watch o - ver their flocks by night.

Allegretto. * $\text{♩} = 72$

p

pp

*The beat is exactly the same in this and the following section in $\frac{6}{8}$ time.

TENOR SOLO

p

While

(♩ = 72)

shep-herds watched their flocks by night, All seat - ed on the ground, The

an - gel of the Lord came down And glo - ry shone a - round.

pp

"Fear not," said he, for migh - ty dread Had

seized their trou-bled mind;..... "Glad tid - ings of great joy I bring To

TENOR

you and all man - kind".....

SOLO (SOPRANO)

p

"To you in Da-vid's town this day Is born of Da-vid's

SOLO (ALTO)

p

"To you in Da-vid's town this day Is born of Da-vid's

SOLO (TENOR)

p

"To you in Da-vid's town this day Is born of Da-vid's

SOLO (BASS)

p

"To you in Da-vid's town this day Is born of Da-vid's

line..... A Sa-voir,Who is Christ the Lord,And this shall be the sign: The

p

line A Sa-voir, Who is Christ the Lord,And this shall be the sign: The

p

line A Sa-voir,Who is Christ, is Christ the Lord,And this shall be the sign: The

p

line..... A Sa-voir,Who is Christ the Lord,And this shall be the sign: The

p

heav'n - ly Babe you there shall find To hu - man view dis - played,..... All
 heav'n - ly Babe you there shall find To hu - man view dis - played,..... All
 heav'n - ly Babe you there shall find To hu - man view dis - played,..... All
 heav'n - ly Babe you there shall find To hu - man view dis - played, All mean - ly

CHORUS
 mean - ly wrapped in swath - ing bands, And in a man - ger laid?..... Thus
 CHORUS
 mean - ly wrapped in swath - ing bands, And in a man - ger laid?..... Thus
 CHORUS
 mean - ly wrapped in swath - ing bands, And in a man - ger laid?..... Thus
 CHORUS
 wrapped in swath - ing bands, And in a man - ger laid?..... Thus

spake the ser - aph, and forth-with Ap - peared a shi - ning thron'g..... Of
 spake the ser - aph, and forth-with Ap - peared a shi - ning thron'g Of an - gels
 spake the ser - aph, and forth-with Ap - peared a shi - ning thron'g Of an - gels
 spake the ser - aph, and forth-with Ap - peared a shi - ning thron'g Of an - gels,

ff
 an-gels prais - ing God, who thus Ad-dressed their joy - ful song:..... "All
 prais - ing God, who thus Ad-dressed their joy - ful song:..... "All
 prais - ing God, who thus Ad-dressed their joy - ful song: "All glo - ry,
 an-gels prais - ing God, who thus Ad-dressed their joy - ful song:..... "All
ff

glo - ry be to God on high, And on the earth be peace,..... Good-
 glo - ry be to God on high, And on the earth be peace,..... Good-
 glo - ry be to God on high, And on the earth be peace,..... Good-
 glo - ry be to God on high, And on the earth be peace, Good-will hence-
ff

ver
 - will henceforth from heav'n to men Be - gin and ne - ver
 - will henceforth from heav'n to men Be - gin and ne - ver
 - will henceforth from heav'n to men Be - gin and ne - ver
 - forth..... from heav'n to men Be - gin and ne - ver
ff

TENOR I. *mf*TENOR II. *mf*BASS I. *mf*BASS II. *mf*

cease."

cease."

cease."

cease."

Let us go now

Let us go now

Let us go now

Let us go now

e - ven to Beth-le-hem..... And see this thing which is come to

e - ven to Beth-le-hem..... And see this thing which is come to

e - ven to Beth-le-hem..... And see this thing which is come to

e - ven to Beth-le-hem..... And see this thing which is come to

♩ a very little faster than ♩.

pass, which the Lord hath show - ed to us.

pass, which the Lord hath show - ed to us.

pass, which the Lord hath show - ed to us.

pass, which the Lord hath show - ed to us.

№ 10. SOLO (TENOR) "Strengthen ye the weak hands!"

Allegro moderato.

TENOR SOLO.

Strength-en ye the

weak hands, And con-firm the fee - - ble knees.

Say to them of a fear - ful... heart, Be strong, be - - -

- hold your God, your God will come and save you. Then shall the

mf

mf

The musical score is written for a tenor solo and piano accompaniment. It consists of four systems of music. The first system shows the beginning of the piece with the tempo marking 'Allegro moderato' and the title 'TENOR SOLO.'. The lyrics 'Strength-en ye the' are written under the first staff. The second system continues the lyrics 'weak hands, And con-firm the fee - - ble knees.' The third system continues with 'Say to them of a fear - ful... heart, Be strong, be - - -'. The fourth system concludes with '- hold your God, your God will come and save you. Then shall the'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

lame man leap as an hart, And the tongue of the dumb shall

sing. For in the wil-der-ness shall wa-ters break forth, and

streams in the des-ert, and streams..... in the

des-ert. And an

high - way shall be there, and it shall be

called the way of ho - - - li

- ness. *p* And the re-deem - ed,

and the re-deem - ed shall... walk.....

..... there. And the

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

Zion,..... with songs and e - ve - last - ing... joy, with

songs..... and e - ver - last - ing joy up-on their

heads, *p* And sor - row..... and sigh - ing.....

..... shall flee..... a - way, and *dim. e*

rall. al fine. sor-row and sigh - ing shall flee, shall flee..... a -

rall. al fine.

Allegro. ♩ = 96

- way.

Nº 11. CHORUS. "Let us go even unto Bethlehem."

RECIT (BASS) "Now when Jesus was born."

Allegro.

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of two systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment.

System 1:

- Vocal Line:**
 - Let us now go e - ven un-to Beth-le-hem and see... this
- Piano Accompaniment:**
 - Accompanying the vocal line with chords and melodic fragments.

System 2:

- Vocal Line:**
 - Let..... us now go e -
 - go e - - ven un-to Beth-le-hem and see this thing which is
 - thing which is come to pass, Let us go now e - ven to
- Piano Accompaniment:**
 - Continues the accompaniment for the second system.

- ven un-to Beth-le-ham and see... this thing which is come to....
 come to pass,..... and see.... this thing, and see this
 Beth - le - hem..... and see.... this thing which is come.... to
 Let us now go e - ven un-to

pass,..... and see....this thing which is come to pass, Which the
 thing which is come to... pass, which is come..... to pass, Which the
 pass,..... and see this thing which is come..... to pass, Which the
 Beth-le-hem and see.... this thing....which is come to pass, Which the

Lord hath made known un-to us, which the

Lord hath made known un-to us, which the

Lord hath made known un-to us, which the

Lord hath made known un-to us, which the

Lord hath made known un-to us. And our eyes shall see the

Lord hath made known un-to us. And our eyes... shall see the

Lord hath made known un-to us. And our eyes shall see the

Lord hath made known un-to us. And our eyes shall see the

King in His... beau - ty; And be - hold..... the land,.....

King in His beau - ty; And be - hold the land,..... the....

King in His beau - ty; And be - hold..... the land,.....

King in His beau - ty; And be - hold the land,..... the....

..... shall.... be - hold..... the land that is ve - ry far off.

land..... that is ve - ry far off.

..... shall.... be - hold..... the land that is ve - ry far off.

land..... that is ve - ry far off.

ff

Our eyes shall see the King in.... His... beau - ty; they....

ff

Our eyes shall see the King in..... His

ff

Our eyes shall see..... the

Our eyes shall

..... shall be - hold, they..... shall be - hold... the

beau - ty; they..... shall..... be - hold... the

King in.... His beau - ty; they shall be - hold... the

see..... the King in His beau - ty; they..... shall be -

rall.
land,.... the land that is ve - ry far off.

rall.
land,.... the land that is ve - ry far off.

rall.
land, the land that is ve - ry far off.

rall.
- hold the land that is ve - ry far off.

RECIT.
SOLO.
p

Now when Je - sus was born in..... Beth - le - hem, in the

days of He - rod the king, Be - hold there came wise men from the east to Je -

№ 12. CHORUS. (TENORS & BASSES) "Say where is He?"

Alla marcia. ♩: 112.

- ru - sa - lem.

pp

TENOR.

BASS I. *p>*

Say where is He that is born

BASS II. *p>*

Say where is He that is born

sempre gves.....

For we have seen His
 King of the Jews? For we have seen His star and are come to
 King of the Jews? For we have seen His star..... in the

sempre gues.....

star in the East and are come to wor-ship Him.
 wor-ship Him. Say where is He that is born
 East and are come to wor - - ship Him.

sempre gues.....

Say where is He that is born
 King of the Jews?
 Say where is He that is born King of the Jews?

sempre gues.....

King of the Jews? For we have seen His star in the East And are come to wor-ship

mf Say where is He that is born King of the Jews?

f

sempre gues.....

Him..... Say where is He that is born King..... of the

f

f Say where is He that is born King.... of the Jews?

sempre gues.....

Jews?

ff Say where is

f For we have seen His star in the East and are come to wor-ship Him.

ff

sempre gues.....

For we have
He that is born King of the Jews? For we have seen His star and are
For we have
sempre gues.

seen His star in the East and are come to worship Him.
come to worship Him..... For we have seen His
seen His star in the East,.....
sempre gues.

mf For we have seen His star in the East and are come to worship Him. *rall.*
star For we have seen His star in the East and are come to worship Him. *mf* *rall.*
For we have seen His star, For we have seen His star in the East and are come to worship Him. In *BASSES*
rall.

Maestoso.
BASSES.

Beth-le-hem of Ju - de - a, For thus is it writ-ten by the

f

pro-phet: "And thou, Beth - le - hem, art not the

least among the prin-ces of Ju - da: for out of thee shall come.... a

Gov-ern-or, that shall rule my peo - - ple Is - ra - el!"

CHORUS OF ANGELS.

♩=69. SOPRANO I.

ppp
Glo - - ry to God in the high - - est,

SOPRANO II.

ppp
Glo - - ry to God in the high - - est,

ALTO I.

ppp
Glo - - ry to God in the high - - est,

ALTO II.

ppp
Glo - - ry to God in the high - - est,

Glo - ry to God in the high - - est. *lunga*

Glo - ry to God in the high - - est. *lunga*

Glo - ry to God in the high - - est. *lunga*

Glo - ry to God in the high - - est. *lunga*

Allegro.

SOPRANO.

Our eyes shall see the King in His beauty; they shall be-hold, they

ALTO.

Our eyes shall see the King in His beauty; they shall

TENOR.

Our eyes shall see..... the King in... His beau - ty;

BASS.

Our eyes shall see..... the King in His

..... shall be-hold the land, the land that is ve-ry far off.

..... be-hold the land, the land that is ve-ry far off.

they shall be-hold the land, the land that is ve-ry far off.

beau-ty; they shall be-hold the land that is ve-ry far off.

Tempo di Marcia.

rall.

f

non legato

p

PART V. AT THE MANGER.

Nº 13. CHORALE. "See now fulfilled."

Adagio.

p legatissimo

See now ful-fill'd what God de - creed, "From Ja - cob shall a

p legatissimo

See now ful - fill'd what God de - creed, "From Ja - cob shall a

p legatissimo

See now ful - fill'd what God de - creed, "From Ja - cob shall a

p legatissimo

See now ful-fill'd what God de - creed, "From Ja - cob shall a

p

star pro - ceed"; And East - ern sa - ges with a - maze Up -

star pro - ceed"; And East - ern sa - ges with a - maze Up -

star pro - ceed"; And East - ern sa - ges with a - maze Up -

star pro - ceed"; And East - ern sa - ges with a - maze Up -

on the won - drous vis - ion gaze. The guid - ing star a -
 on the won - drous vis - ion gaze. The guid - ing star a -
 on the won - drous vis - ion.....gaze. The guid - ing star a -
 on the won - drous vis - ion gaze. The guid - ing star a -

bove is bright; With - in them shines a clear - er light, Which
 bove is.....bright; With - in them shines a clear - er light, Which
 bove is bright; With - in them shines a clear - er.....light, Which
 bove is bright; With - in them shines a clear - er light, Which

leads them on with pow'r di - vine To seek the giv - er of the sign.
 leads them on with pow'r di - vine To seek the giv - er of the sign.
 leads them on with pow'r di - vine To seek the.....giv - er of the sign.
 leads them on with pow'r di - vine To seek the giv - er of the sign.

No 14. Adoration of the Magi.

RECIT.
(TENOR)

And when they were come to the house, they saw the

young child and Ma - ry His mo - ther, and fell

down and... wor-shipp'd Him,..... And when they had o-pen'd their

trea - sures, they pre-sent - ed un-to Him gold,..... frank-in-cense and

Maestoso.

myrrh.
1st KING.

mf

Thou art a King! My King, I give to Thee

Gold, as the emblem of Thy sov-reignty.

p

2nd KING. (TENOR.)

mf

High Priest art Thou; Frank-in-cense do I bring: Through

Thee, rise our pray's to the E - ter - nal King.

p.

3rd KING.

p

Myrrh is my gift, - sign..... of Thy life on earth,

Sor - - row and suff - 'ring from Thine hour of birth.

SOPRANO.

Adagio.

ppp

Glo-ry to God in the high - est. Glo-ry to God in the high - est.

ALTO.

ppp

Glo-ry to God in the high - est. Glo-ry to God in the high - est.

TENOR.

ppp

Glo-ry to God in the high - est.

Adagio ma un poco andante.

pp

№ 15. SOLO (CONTRALTO) & CHORUS. "Lullay, Lullay."

Adagio ma un poco andante. ♩ : 56.

CONTRALTO.

pp

What thoughts are thine, thou

pp

mo-ther dear? And are they full of.... hope or fear? Lul - lay, lul - lay,

SOPRANO.

pp

lul -

ALTO.

pp

lul -

TENOR.

pp

lul -

BASS.

pp

lul -

p
He shall be great as
- lay, lul - lay, lul - lay, ... lul - lay, lul - lay.
- lay, lul - lay, lul - lay, lul - lay.
- lay, lul - lay, ... lul - lay, lul - lay, lul - lay.
- lay, lul - lay, lul - lay, lul - lay.

pp

was fore-told; He... wears a crown, but not of gold. Lul - lay, lul - lay, *pp*
lul - *pp*
lul - *pp*
lul - *pp*
lul -

Both Lord and Christ is

- lay, lul-lay, lul - lay, lul - lay, lul - lay, lul lay.

- lay, lul-lay, lul - lay, lul - lay, lul - lay.

- lay, lul-lay, lul - lay, lul - lay, lul - lay, lul - lay.

- lay, lul-lay, lul - lay, lul - lay, lul - lay.

pp He a-lone, But crown'd with thorns, the... cross.... His throne.

pp lul - lay, lul-lay, lul -

pp lul - lay, lul-lay, lul -

pp lul - lay, lul-lay, lul -

pp lul - lay, lul-lay, lul -

p

(CHORUS OF ANGELS)

- lay, lul - lay, lul - lay, lul - lay, lul - lay. *ppp* Glo - ry to God in the

- lay, lul - lay, lul - lay, lul - - lay. *ppp* Glo - ry to God in the

- lay, lul - lay, lul - lay, lul - lay, lul - lay.

- lay, lul - lay, lul - lay, lul - lay.

high - est. Glo - ry to God in the high - est.

high - est. Glo - ry to God in the high - est.

PART VI. DEPARTURE OF THE MAGI.

Nº 16. CHORUS "Glory to God."

Andante maestoso. ♩ = 104

Piano introduction in B-flat major, 3/4 time. The music begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The right hand features a melodic line with grace notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Vocal and piano accompaniment for the first phrase. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "Glo - ry to God in the" and "Glo - - - ry to". The piano accompaniment provides a steady harmonic support, with a *ff* (fortissimo) dynamic marking.

Vocal and piano accompaniment for the second phrase. The vocal parts continue with the lyrics "high - - - est." and "God in the high - est." and "high - - - est." and "high - - - est.". The piano accompaniment continues with a *ff* dynamic, providing a strong harmonic foundation for the vocal lines.

Glo - - - ry, glo - - - ry, glo - ry, glo - ry to

Glo - - - ry,

The first system of the musical score consists of four staves. The top staff is a vocal line in G major with lyrics: "Glo - - - ry, glo - - - ry, glo - ry, glo - ry to". The second staff is another vocal line with lyrics: "Glo - - - ry,". The third and fourth staves are empty. The piano accompaniment is shown in the second system, with a treble and bass clef staff. The piano part features a steady accompaniment of chords and eighth notes.

God in the high - - est, to God in the

Glo - - - ry, glo - ry, glo - ry to God in the

Glo - - - ry, glo - -

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "God in the high - - est, to God in the". The second staff is another vocal line with lyrics: "Glo - - - ry, glo - ry, glo - ry to God in the". The third staff is a vocal line with lyrics: "Glo - - - ry, glo - -". The fourth staff is empty. The piano accompaniment is shown in the second system, with a treble and bass clef staff. The piano part continues with a steady accompaniment of chords and eighth notes.

high - est, to God..... in the high-est,.....

high - est, to God..... in the high - est,

- - ry, glo-ry, glo-ry to God in the high - est,.....

Glo - ry, glo-ry to God in the high - - est,

ff

pp

And on earth, peace to men..... of good -

pp

And on earth, peace to.... men..... of good -

pp

And on earth, peace to.... men..... of good -

pp

And on earth, peace to men..... of good -

pp

- will.
 - will.
 - will. *f* We praise Thee, we
 - will. *f* We praise Thee, we bless Thee, we wor-ship Thee, we praise Thee

p — *f*

f We
 We praise Thee, we bless Thee, we wor-ship
 bless Thee, we wor-ship Thee, we praise Thee, we bless Thee, we
 we bless Thee, We praise Thee, we bless Thee, we wor-ship

praise Thee, we bless Thee, we wor - ship Thee. We give thanks

Thee, we praise Thee, we bless..... Thee. We give thanks

glo - - - ri - fy Thee. We give thanks

Thee, we glo - - - ri - fy Thee. We give thanks

..... to Thee..... for Thy great glo - ry, we give thanks..... to Thee

..... to Thee..... for Thy great glo - ry, we give thanks..... to Thee

..... to Thee..... for Thy great glo - ry, we give thanks..... to Thee

..... to Thee..... for Thy great glo - ry, we give thanks..... to Thee

..... for Thy great glo - ry.

..... for Thy great glo - ry.

..... for Thy great glo - ry.

..... for Thy great glo - ry.

ff Yea, Lord we greet Thee, Born this hap-py morn - ing,

ff Yea, Lord we greet Thee, Born this hap-py morn - ing,

ff Yea, Lord we greet Thee, Born this morn - ing,

ff Yea, Lord we greet Thee, Born this hap-py morn - ing,

Je - su to Thee..... be glo - ry given.

Je - su to Thee be glo - - - ry given.

Je - su to Thee..... be glo - ry given.....

Je - su to Thee..... be glo - ry given.....

mf Word of the Fa - ther, Now in flesh ap - pear - ing. *p* 0

mf Word of the Fa - ther, Now in flesh ap - pear - ing. *p* 0

mf Word of the Fa - ther, Now in flesh ap - pear - ing. *p* 0

mf Word of the Fa - ther, Now in flesh ap - pear - ing. *p* 0

come let us a - dore Him, O come let us a - dore Him, O
 come..... O come let us a - dore Him, O
 come let us a - dore Him, O come let us a - dore Him, O
 come let us a - dore..... Him, O come let us a - dore Him, O.....

come let us a - dore Him Christ..... the Lord.....
 come let us a - dore Him Christ..... the Lord.....
 come let us a - dore Him Christ..... the Lord.
 come let us a - dore Him Christ..... the Lord.....
 come let us a - dore Him Christ..... the Lord.....

pp A - - men,..... *rall.* A - - men.....
pp A - - men,..... *rall.* A - - men.....
pp A - - men,..... *rall.* A - - men.....
pp A - - men,..... *rall.* A - - men.....
 A - - men,..... A - - men.....

“CHRISTMAS” AS A PAGEANT

SCENE I. ADVENT.

Night. City gates, with walls extending (R and L). On a platform behind the wall stands the Watchman looking out over the country. Enter (L) a crowd (semi-chorus) singing No. 1 “How long wilt Thou forget me?” Two Angels from wings (R) sing No. 2 “Why art Thou?” Enter (R) a crowd (semi-chorus) singing No. 3 “My tears.” The first crowd joins in the chorus.

At the end, as they sit down despairingly, the Watchman sings No. 4 “Comfort ye,” towards the end of which the crowd begin to listen intently. As he sings the recit. No. 5 “Behold a Virgin,” half the crowd rise and break into the first verse of “O come, O come.” Both crowds sing “Watchman, Watchman,” and the second verse of “O come, O come.” During the singing of the last chorus “Almighty God” after the words “in great humility” light begins to glow behind the city walls, and during the “Amen,” the crowd divides, the gates open and Mary is discovered sitting in reverie on a mound on a hillside in daylight: Tableau and Curtain.

SCENE II. THE ANNUNCIATION.

Recit. No. 6 ad lib. Curtain. The Virgin Mary discovered (R) seated on a small mound on a hillside. Soprano solo from wings, “As Mary walked.” During verse 2 some children approach her, one of them carrying a lamb which he puts into her arms. Exit children during verse 3. Enter Gabriel (L). (Recit. ad lib. off stage.) Gabriel sings “Hail,

thou that art." (*Recit. off stage* "And when she saw him.") Gabriel, "Fear not," etc. (*Recit. off stage* "Then said Mary.") Gabriel, "The Holy Ghost." *Exit* Gabriel. *Recit. off stage* "And the Angel." Mary sings "My soul doth magnify."

SCENE III. THE STABLE AND THE MANGER.

Recit. off stage No. 8 "And Joseph." *Curtain. Tableau of the Stable with Mary and Joseph, during which the Carol "Surely His bed" is sung off stage.*

SCENE IV. THE SHEPHERDS AND THE KINGS.

Recit. off stage "Now there were Shepherds." *Curtain. Night. A group of shepherds discovered, sitting and lying on the ground. One of the shepherds plays on his pipe. Carol from both wings, "While Shepherds watched," followed by short chorus by Shepherds, "Let us go now." An old Shepherd sings No. 10 as an exhortation to the others.**

*NOTE—When "Christmas" is performed as a Pageant it is advisable to omit No. 11; otherwise the action is unduly delayed.

As they are preparing to set off they hear the approach of the Three Kings singing No. 12, which, beginning a long way off stage, gradually becomes nearer and louder until the Kings and their followers enter. Their question is answered by one of the Shepherds, "In Bethlehem of Judea." Chorus of Angels off stage in the distance "Glory to God." All now move away singing "Our Eyes shall see." Exeunt slowly. Curtain.

SCENE V. AT THE MANGER.

*Curtain. Scene, The Stable and Manger. Mary leaning over the Manger, with Joseph standing by. Enter Kings * and Shepherds singing No. 13 "See now." Presentation of Gifts by the Three Kings. (Chorus, off, "Glory to God.") All sing No. 15. (Chorus off, "Glory to God.")*

- (¹) Either a black out in which the Stable and Manger disappear, or
(²) A drop lowered to conceal the Stable and Manger.

SCENE VI.

The Kings and Shepherds sing No. 16. They remain on the stage until they reach the words "Yea, Lord we greet Thee," when they move gradually off the stage; the music becoming more and more distant, until it practically fades away. Curtain.



* When the Pageant is performed in a church, the entrance of the Three Kings should be up the church, and on to the stage. If there are three aisles, each King might have an aisle to himself, and march up while No. 13 is being sung.

Choral Music

J. S. Bach

Cantata No. 140. Sleepers, Wake!
Edited by C. V. Stanford

Benjamin Britten

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for Baritone Solo, Mixed Chorus and Orchestra

Songs of Childhood, Op. 76
for Chorus, Strings and Piano

The Three Kings
for Chorus and String Orchestra

Alexandre Gretchaninoff

Liturgia Domestica, Op. 79
*for Tenor and Bass Soli, Mixed Chorus, String
Orchestra, Organ and Harp*

Serge Prokofieff

Sept ils Sont Sept, Op. 30
for Tenor Solo, Chorus and Orchestra

Alec Rowley

By the Deep-Nine
for Chorus and Orchestra

The River
for Chorus and Orchestra

Arthur Somervell

Christmas
for Soli, Mixed or Female Chorus and Orchestra

The Passion of Christ
Oratorio with Organ (or Piano) and Strings

Charles V. Stanford

The Bard, Op. 50
for Chorus and Orchestra

Elegiac Ode, Op. 21
for Soprano and Baritone Soli, Chorus and Orchestra

Phaudrig Crohoore, Op. 62
for Chorus and Orchestra

Songs of the Sea, Op. 91
*for Baritone Solo, Mixed or Male Voice Chorus and
Orchestra*

Welcome Song, Op. 107
for Chorus and Orchestra

Igor Strawinsky

Mass
for Mixed Chorus and Double Wind Quartet

Symphonie de Psalms
for Mixed Chorus and Orchestra

Arthur Sullivan

On Shore and Sea
Cantata for Soli, Chorus and Orchestra

Haydn Wood

Ode to Genius
for Chorus and Orchestra

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