

# Midnight Clear

## 1. O come, all ye faithful

Peter Smith (2012)

Con Moto ♩ = 72

The musical score is arranged in two systems. The first system includes vocal parts and the beginning of the string accompaniment. The second system continues the string accompaniment.

**Vocal Parts:** Soprano Solo, Soprano, Alto, Tenor, and Bass. All vocal staves are currently empty, indicating the start of the piece.

**String Ensemble:** Violin I, Violin II, Viola, Violoncello, and Double Bass. The music begins in 4/4 time with a dynamic marking of *p* (piano). The Violin I part features a melodic line with slurs and accents. The Violin II part plays a rhythmic accompaniment. The Viola part has a similar rhythmic accompaniment. The Violoncello and Double Bass parts provide a steady bass line.

**Other Instruments:** Harp. The Harp part is currently empty.

S. Solo

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

Hp

3

*f* *p*

O come, all ye faith - ful,

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

This musical score is for the hymn 'O come, all ye faithful'. It features a vocal soloist (S. Solo) and a full orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) enter in the second measure with a triplet of eighth notes, marked with a forte (*f*) dynamic. The instrumental parts (Violins I and II, Viola, Violoncello, Double Bass, and Harp) also enter in the second measure with a forte (*f*) dynamic. The score is divided into two measures, with dynamics shifting from forte (*f*) to piano (*p*) in the second measure. The key signature has one flat (B-flat major or D minor), and the time signature is 3/8.

5

S. Solo

S  
joy - ful and tri - um - phant, *mp* O come ye, o come ye, o come ye, o

A  
joy - ful and tri - um - phant, *mp* O come ye, o come ye, o come ye, o

T  
joy - ful and tri - um - phant, *mp* O come ye, o come ye, o

B  
joy - ful and tri - um - phant, *mf* O come ye, o

Vln1 *mf* *p* *mf* *p*

Vln2 *mf* *p* *mf* *p*

Vla *mf* *p* *mf* *p*

Vc *mf* *p* *mf* *p*

Db *mf* *p* *mf*

Hp

7

S. Solo

S  
come ye to Beth - le - hem; Come and be-hold him,

A  
come ye to Beth - le - hem; Come and be-hold him,

T  
come ye, to Beth - le - hem; Come and be-hold him,

B  
come ye, to Beth - le - hem; Come and be-hold him,

Vln1  
3 3 3 3 *f* *p*

Vln2  
3 3 3 3 *f* *p*

Vla  
3 3 3 3 *f* *p*

Vc  
3 3 3 3 *f* *p*

Db  
*f* *p*

Hp

9

S. Solo

S  
born\_ the King of an - gels, O come let us, o come let us, o come let us, o

A  
born\_ the King of an - gels, O come let us, o come let us, o come let us, o

T  
born\_ the King of an - gels, O come let us, o

B  
born\_ the King of an - gels, O come let us, o come let us, o

Vln1  
*mf* *p* *subito p*

Vln2  
*mf* *p* *subito p*

Vla  
*mf* *p* *subito p*

Vc  
*mf* *p* *subito p*

Db  
*mf* *p* *subito p*

Hp

11

S. Solo

S  
come let us a-dore him, Christ the Lord. *f* *f sempre*

A  
come let us a-dore him, Christ the Lord. *f* *f sempre*

T  
come let us a-dore him, Christ the Lord. *f* *f sempre*

B  
come let us, a-dore him, Christ the Lord. *f* *f sempre*

Vln1  
*f* *p*

Vln2  
*f* *p*

Vla  
*f*

Vc  
*mf* *f*

Db  
*mf* *f*

Hp

13

S. Solo

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

Hp

The musical score for measures 13 and 14 features the following details:

- Measures 13 and 14:** The vocal parts (S, A, T, B) are silent, indicated by whole rests. The instrumental parts (Vln1, Vln2, Vla, Vc) have musical notation with dynamics like *p*. The Hp part is silent.
- Vln1:** Treble clef, starting with a fermata in measure 13, then playing a melodic line in measure 14.
- Vln2:** Treble clef, playing a melodic line in measure 13, then a rest in measure 14.
- Vla:** Alto clef, playing a melodic line in measure 13, then a rest in measure 14.
- Vc:** Bass clef, playing a melodic line in measure 13, then a rest in measure 14.
- Db:** Bass clef, silent.
- Hp:** Grand staff, silent.

15

S. Solo

S  
*mf* 3  
See how the shep - herds, sum - moned to his cra - dle.

A  
*mf* 3  
See how the shep - herds, sum - moned to his cra - dle.

T  
*mf* 3  
See how the shep - herds, sum - moned to his cra - dle.

B  
*mf* 3  
See how the shep - herds, sum - moned to his cra - dle.

Vln1  
*mf* *mp* 3 3

Vln2  
*mf* *mp* 3 3

Vla  
*mf* *mp* 3 3

Vc  
*mf* *mp* 3 3

Db  
*mf*

Hp  
*mp*



17

S. Solo

S *mp* 3 3 3 3  
Lea-ving their flocks, draw nigh, lea - ving their flocks\_\_ with ho - ly fear.

A *mp* 3 3 3 3  
Lea-ving their flocks, draw nigh, lea - ving their flocks\_\_ with ho - ly fear.

T *mp* 3 3 3  
Lea - ving their flocks, draw nigh, draw nigh with ho - ly fear.

B *mp* 3 3  
Lea - ving their flocks\_\_ with ho - ly fear.

Vln1 3 3

Vln2 3 3

Vla 3

Vc 3

Db

Hp

19

S. Solo

S  
We too would thi - ther bend\_ our joy-ful foot - steps,

A  
We too would thi - ther bend\_ our joy-ful foot - steps,

T  
We too would thi - ther bend\_ our joy-ful foot - steps,

B  
We too would thi - ther bend\_ our joy-ful foot - steps,

Vln1  
*f* *mf*

Vln2  
*f* *mf*

Vla

Vc

Db

Hp  
*f* *mf* *8va*

21

S. Solo

S  
*p* O come let us, o come let us, o come let us, o come let us *f* a-dore him,

A  
*p* O come let us, o come let us, o come let us, o come let us *f* a-dore him,

T  
*mp* O come let us, o come let us *f* a-dore him,

B  
*mp* O come let us, o come let us, o come let us, a-dore him,

Vln1  
*subito p*

Vln2  
*subito p*

Vla  
*p*

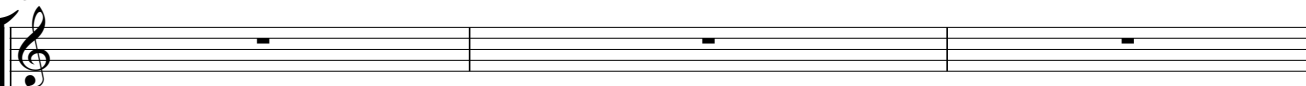
Vc  
*p*

Db  
*p*

Hp  
*subito p*

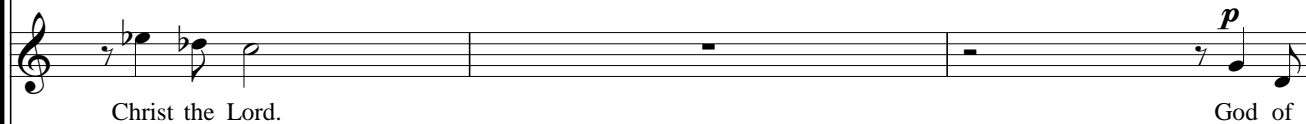
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S. Solo



Staff for S. Solo, containing rests for the first three measures.

S



Soprano vocal staff with lyrics: Christ the Lord. God of

A



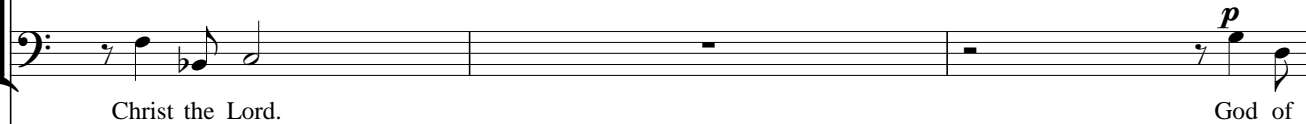
Alto vocal staff with lyrics: Christ the Lord. God of

T



Tenor vocal staff with lyrics: Christ the Lord. God of

B



Bass vocal staff with lyrics: Christ the Lord. God of

Vln1



Violin 1 staff with dynamics: *f*, *p*, *mp*, *p*

Vln2



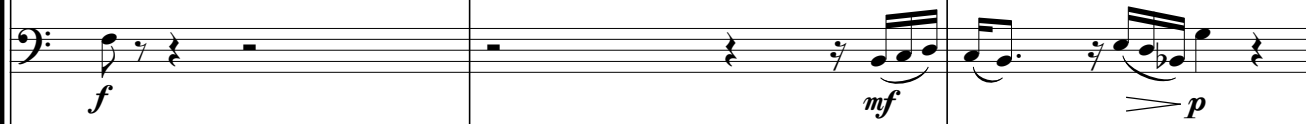
Violin 2 staff with dynamics: *f*, *p*, *mp*, *p*

Vla



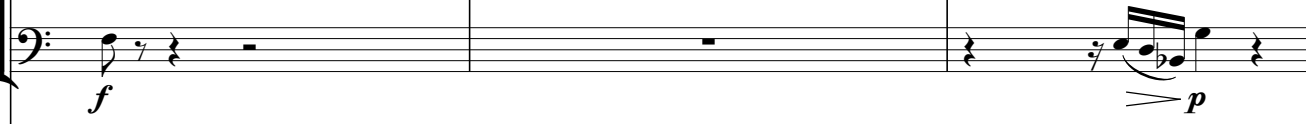
Viola staff with dynamics: *f*, *mf*, *p*

Vc



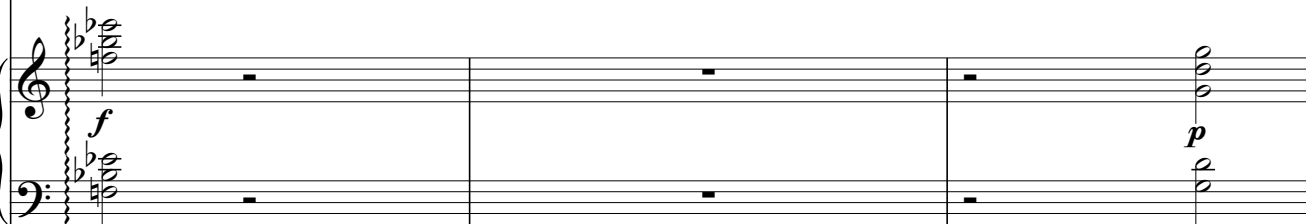
Violoncello staff with dynamics: *f*, *mf*, *p*

Db



Double Bass staff with dynamics: *f*, *p*

Hp



Piano staff with dynamics: *f*, *p*

26

S. Solo

S. Solo staff with a whole rest in the first measure and a whole note in the second measure.

S  
God, Light of light, Lo, he ab-hors not, ab-hors not, ab-hors not the vir - gin's

Soprano vocal staff with lyrics. It features a whole rest in the first measure, followed by eighth notes in the second measure, and a triplet of eighth notes in the third measure. A *mf* dynamic marking is present above the triplet.

A  
God, Light of light, Lo, he ab-hors not, ab-hors not, ab-hors not the vir - gin's

Alto vocal staff with lyrics. It features a whole rest in the first measure, followed by eighth notes in the second measure, and a triplet of eighth notes in the third measure.

T  
God, Light of light, Lo, he ab-hors not, ab-hors not the vir - gin's

Tenor vocal staff with lyrics. It features a whole rest in the first measure, followed by eighth notes in the second measure, and a triplet of eighth notes in the third measure.

B  
God, Light of light, Lo, he ab-hors not the vir - gin's

Bass vocal staff with lyrics. It features a whole rest in the first measure, followed by eighth notes in the second measure, and a triplet of eighth notes in the third measure.

Vln1  
pizz. *mf* *p subito*

Violin 1 staff with *pizz.* marking. It features eighth notes in the first measure, followed by eighth notes in the second measure, and eighth notes in the third measure. Dynamics *mf* and *p subito* are indicated.

Vln2  
pizz. *mf* *p subito*

Violin 2 staff with *pizz.* marking. It features eighth notes in the first measure, followed by eighth notes in the second measure, and eighth notes in the third measure. Dynamics *mf* and *p subito* are indicated.

Vla  
pizz. *mf* *p subito*

Viola staff with *pizz.* marking. It features eighth notes in the first measure, followed by eighth notes in the second measure, and eighth notes in the third measure. Dynamics *mf* and *p subito* are indicated.

Vc  
pizz. *mf* *p subito*

Violoncello staff with *pizz.* marking. It features eighth notes in the first measure, followed by eighth notes in the second measure, and eighth notes in the third measure. Dynamics *mf* and *p subito* are indicated.

Db  
pizz. *mf* *p subito*

Double Bass staff with *pizz.* marking. It features eighth notes in the first measure, followed by eighth notes in the second measure, and eighth notes in the third measure. Dynamics *mf* and *p subito* are indicated.

Hp  
*mf*

Piano staff with *mf* dynamic marking. It features a whole rest in the first measure, followed by a whole note chord in the second measure, and a triplet of eighth notes in the third measure.

29

S. Solo

S  
womb      *mp*      *mf* 3      Ve - ry God,      be - got-ten not cre -

A  
womb      *mf* 3      Ve - ry God,      be - got-ten not cre -

T  
womb      *mf* 3      Ve - ry God,      be - got-ten not cre -

B  
womb      *mf* 3      Ve - ry God,      be - got-ten not cre -

Vln1  
*mf*      *p*

Vln2  
*mf*      *p*

Vla  
*mf*      *p*

Vc  
*mf*      *p*

Db  
*mf*      *p*

Hp  
*mf*

31

S. Solo

S  
a - ted, *p* O come let us, o come let us, o come let us, o come let us *mf* a-dore

A  
a - ted, *p* O come let us, o come let us, o come let us, o come let us *mf* a-dore

T  
a - ted, *p* O come let us, o come let us *mf* a-dore

B  
a - ted, *p* O come let us, o come let us, o come let us, a-dore *mf*

Vln1

Vln2

Vla

Vc

Db

Hp  
*p* 3 3 3 3

33

S. Solo

S  
him, Christ the Lord. Sing choirs of

A  
him, Christ the Lord. Sing choirs of

T  
him, Christ the Lord. Sing choirs of

B  
him, Christ the Lord. Sing choirs of

Vln1  
*mf* *p* *mf*

Vln2  
*mf* *p* *mf*

Vla  
*mf* *mf*

Vc  
*mf* *mf*

Db  
*mf* *mf*

Hp  
*mf* *f*



36

S. Solo

S  
an-gels, sing choirs of an - gels, Sing in ex - ul - ta - tion.

A  
an-gels, sing choirs of an - gels, Sing in ex - ul - ta - tion.

T  
an-gels, sing choirs of an - gels, Sing in ex - ul - ta - tion.

B  
an-gels, sing choirs of an - gels, Sing in ex - ul - ta - tion.

Vln1  
*f* *mp*

Vln2  
*f* *mp*

Vla  
*f* *mp*

Vc  
*f* *mp*

Db

Hp  
*f*

The musical score is for page 36 of a larger work. It features four vocal soloists: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal part has the lyrics: "an-gels, sing choirs of an - gels, Sing in ex - ul - ta - tion." The vocal lines are marked with *ff* (fortissimo) and *f* (forte). The instrumental parts include Violin 1 (Vln1), Violin 2 (Vln2), Viola (Vla), Violoncello (Vc), Double Bass (Db), and Harp (Hp). The instrumental parts are marked with *f* (forte) and *mp* (mezzo-piano). The score includes various musical notations such as triplets, slurs, and dynamic markings.

38

S. Solo

S  
*mp* Sing all ye ci - ti - zens, sing all ye ci-ti-zens *f* of heav'n a-bove:

A  
*mp* Sing all ye ci - ti - zens, sing all ye ci-ti-zens *f* of heav'n a-bove:

T  
*mp* Sing all ye ci - ti - zens, ci-ti-zens *f* of heav'n a-bove:

B  
*mp* Sing all ye ci-ti-zens, *f* of heav'n a-bove:

Vln1  
*p subito* *f*

Vln2  
*p subito* *f* *p*

Vla  
*p subito* *f* *p*

Vc  
*p subito* *f* *p*

Db  
*p subito*

Hp  
*p* *f*

41

S. Solo

S  
*mp* *ff*  
Glo - ry to God, glo - ry, glo - ry to God in the high - est;

A  
*mp* *ff*  
Glo - ry to, glo - ry to God, glo - ry, glo - ry to God in the high - est;

T  
*mp* *ff*  
Glo - ry to God, glo - ry, glo - ry to God in the high - est;

B  
*mf* *ff*  
glo - ry to God in the high - est;

Vln1  
*p* *ff*

Vln2  
*ff*

Vla  
*ff*

Vc  
*ff*

Db

Hp  
*p* *mp* *ff*

S. Solo



*p subito* *f*

S O come let us, o come let us, o come let us, o come let us, o come let us a-dore him,

*p subito* *f*

A O come let us, o come let us, o come let us, o come let us, o come let us, o come let us, a-dore

*p*

T O come let us, o come let us, o come let us, o come let us, o come let us, a-

*p*

B O come let us, o come let us, o come let us, o come let us, o come let us, o come let us, a-

*p subito*

Vln1

*p subito*

Vln2

*p subito*

Vla

*p subito*

Vc

*p*

Db

*p subito* *8va*

Hp

45

S. Solo

S

Christ the Lord. Christ the Lord. Christ

A

him, Christ the Lord. Christ the Lord. Christ

T

dore him, Christ the Lord. Christ the Lord. Christ

B

dore him, Christ the Lord. Christ the Lord. Christ

*ff* *mf* *p*

*ff* *mf* *p*

*f* *ff* *mf* *p*

*f* *ff* *mf* *p*

Vln1

Vln2

Vla

Vc

Db

Hp

*ff* *f* *mf* *p*

*ff* *f* *mf* *p*

*ff* *f* *mf* *p*

*ff* *f* *mf* *p*

*ff* *f* *mf* *p*

*ff* *mf* *p*

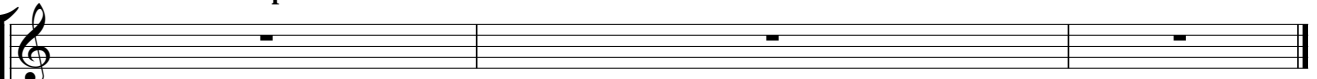
*ff* *mf* *p*

(8)

48

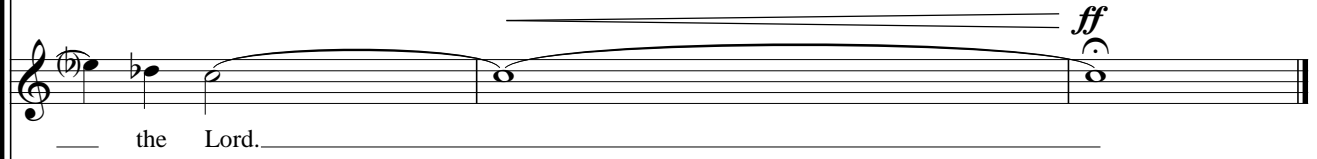
a tempo

S. Solo



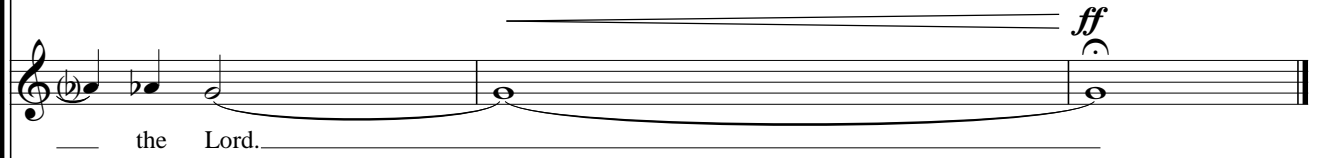
S. Solo vocal line with rests.

S



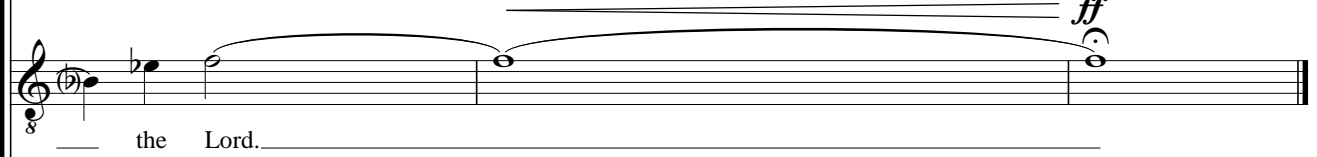
the Lord. *ff*

A




the Lord. *ff*

T



the Lord. *ff*

B



the Lord. *ff*

Vln1



*p* *ff*

Vln2



*p* *ff*

Vla



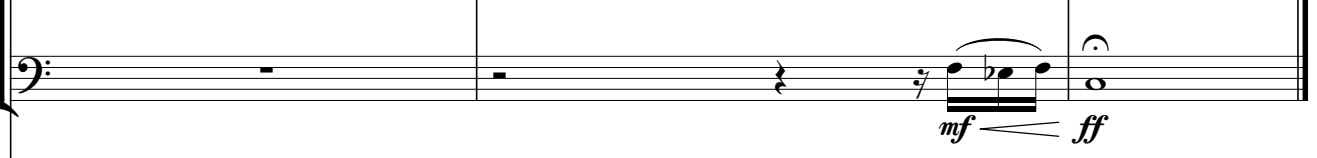
*p* *ff*

Vc



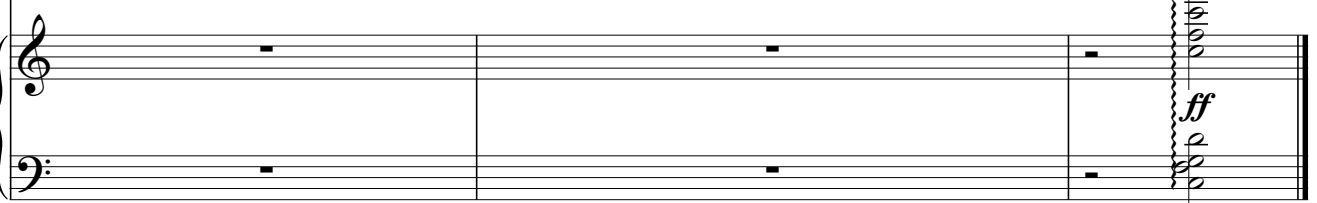
*p* *ff*

Db



*mf* *ff*

Hp



*ff*

## 2. This endris night

Largo ♩ = 66

51

S. Solo

*p* 3

This en - dris night I saw a sight, A star — as bright as day,

S

A

T

B

Vln1

*pp* con sord.

Vln2

*pp* con sord.

Vla

*pp* con sord.

Vc

*pp* con sord.

Db

*pp* con sord.

Hp

*pp*

The image shows a page of a musical score for a vocal solo and an orchestra. The vocal line (S. Solo) is in 4/4 time, starting at measure 51. The lyrics are "This en - dris night I saw a sight, A star — as bright as day,". The vocal line features a piano (*p*) dynamic and a triplet of eighth notes. The orchestral accompaniment includes Violin I (Vln1), Violin II (Vln2), Viola (Vla), Violoncello (Vc), Double Bass (Db), and Harp (Hp). The strings and harp play a soft (*pp*) accompaniment with a "con sord." (con sordina) marking. The harp part consists of a few chords in the right hand and rests in the left hand.

56 *p* 3 3 3

S. Solo

And e-ver a-mong, a mai-den sung Lul - ly, bye, bye, - lul - - -

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

Hp



60

S. Solo *mp* 3  
lay. This love - ly la - dy sat and sang, And to — her child did say,

S *pp*  
[hum]

A *pp*  
[hum]

T *pp*  
[hum]

B *pp*  
[hum]

Vln1 *pp* 3

Vln2 *pp* 3

Vla *pp* 3

Vc *pp*

Db *pp*

Hp *p*

Detailed description of the musical score: The score is for page 25, starting at measure 60. The vocal line (S. Solo) begins with a triplet of eighth notes (G4, A4, B4) marked *mp*. The lyrics are "lay. This love - ly la - dy sat and sang, And to — her child did say,". The vocal parts (Soprano, Alto, Tenor, Bass) all have a *pp* marking and a [hum] instruction. The instrumental parts (Vln1, Vln2, Vla, Vc, Db, Hp) all have a *pp* marking. Vln1, Vln2, and Vla have triplet markings over their first notes. The piano part (Hp) has a *p* marking and a triplet of sixteenth notes in the right hand.

64

S. Solo

"My son, — my bro-ther, fa-ther dear, Why li - est thou, Why li - est thou thus in

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

Hp

68

S. Solo  
hay?

S  
*mp* 3  
The Child then spake in

A  
*mp* 3  
The Child then spake in

T  
*mp* 3  
The Child then

B  
*mp* 3  
The Child then

Vln1  
*p* 3

Vln2  
*p* 3

Vla  
*p* 3

Vc  
*p* 3

Db  
*p* 3

Hp  
*p*

71

S. Solo

S  
His tal-king, And to \_\_\_\_\_ his mo-ther said: "Yea, I \_\_\_\_\_ am known as

A  
His tal-king, And to \_\_\_\_\_ his mo-ther said: "Yea, I \_\_\_\_\_ am known as

T  
spake \_\_\_\_\_ And to \_\_\_\_\_ his mo - ther said: "Yea, I \_\_\_\_\_

B  
spake \_\_\_\_\_ And to \_\_\_\_\_ his mo - ther said: "Yea, I \_\_\_\_\_

Vln1  
*mf* *mp* *mf* *mp*

Vln2

Vla  
*mf* *mp*

Vc

Db

Hp

74

S. Solo

S *mf* *f* *mp*  
 Hea - ven - King, In crib, in crib though I be

A *mf*  
 Hea - ven - King, In crib, in crib though I be

T *mf* *mp*  
 am known as Hea - ven - King, in crib though I be

B *mf* *mp*  
 am known as Hea - ven - King, in crib though I be

Vln1 *mf* *f* *mp*

Vln2 *mf* *f* *mp*

Vla

Vc *mf* *f* *mp*

Db *mf* *f* *mp*

Hp

77

S. Solo

S  
laid. For an - gels bright down

A  
laid. "For an - gels bright down

T  
laid. For an - gels bright down

B  
laid. "For an - gels bright down

Vln1

Vln2

Vla

Vc

Db

Hp

80 *mf*

S. Solo *mf* 3  
For an - gels to me light: Thou know - est 'tis no nay:

S  
to me light: Thou know - est 'tis no nay: And for \_\_\_\_\_ that sight thou

A  
to Me light: Thou know - est 'tis no nay: \_\_\_\_\_ And for \_\_\_\_\_

T  
to me light: Thou know Thou est 'tis no nay: And for \_\_\_\_\_ that sight thou

B  
to Me light: Thou Thou know - est 'tis no nay: \_\_\_\_\_ And for \_\_\_\_\_

Vln1 3

Vln2 3

Vla 3

Vc 3

Db

Hp *mf*

83

S. Solo

And for\_ that sight thou may'st de - light To

S

may'st de - light To sing\_ By By\_ By By\_

A

\_ that sight thou may'st de - light To sing\_

T

may'st de - light To sing\_ By By\_ By By\_

B

\_ that sight thou may'st de - light To sing\_

Vln1

Vln2

Vla

Vc

Db

Hp



85

S. Solo

3 sing — By By — lul - lay. *p* Ma-ry mo-ther, I am thy 3

S

— lul - lay, — lul lay.

A

— By By, lul - - lay.

T

8 — lul - lay, — lul lay.

B

— By By, lul - - lay.

Vln1

3 *p* *pp* *pp*

Vln2

3 3 3 *p* *pp* *pp*

Vla

3 3 3 *p* *pp* *pp*

Vc

*pp*

arco

Db

*pp*

Hp

*mp* 3 3

Detailed description: This page of a musical score, numbered 85, features a vocal solo and instrumental accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are in a key with one flat and a 4/4 time signature. The soloist's line begins with a triplet of eighth notes, followed by the lyrics 'sing — By By — lul - lay.' The instrumental parts include Violin I and II, Viola, Violoncello, Double Bass, and Harp. The strings play a rhythmic accompaniment with triplets and dynamic markings ranging from *pp* to *mp*. The harp part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The score is written in a clean, professional style with clear notation and lyrics.

88

S. Solo

child,                      though I be    laid    in    stall;                      For lords and dukes    shall

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

Hp

Detailed description of the musical score: The score is for page 34, measures 88-91. It features a vocal soloist (S. Solo) and a full orchestra. The vocal line is in a soprano clef and contains the lyrics: 'child, though I be laid in stall; For lords and dukes shall'. The instrumental parts include Violin 1 and 2, Viola, Violoncello, Double Bass, and Harpsichord. The Harpsichord part is particularly active, featuring intricate patterns and triplets. The overall style is Baroque or Classical.

92

S. Solo  
wor-ship me,                      And so        shall king-es all.

S  
*mf* 3  
“That child— or man,— who

A  
*p*  
“That child        or man        who

T  
*p*  
“That child        or man        who

B  
*p*  
“That child        or man        who

Vln1  
*pp* 3

Vln2  
*pp* 3

Vla  
*pp* 3

Vc  
*pp*

Db  
*pp*

Hp  
3

96

S. Solo *mf* 3 To bliss—Thou bring and

S will or can Be mer - ry on my day, To bliss—Thou bring— and I— shall

A will or can be mer - ry on my day, To bliss thou bring, and I shall

T will or can be mer - ry on my day, To bliss thou bring, and I shall

B will or can be mer - ry on my day, To bliss thou bring, and I shall

Vln1 3 3

Vln2

Vla

Vc

Db

Hp *mp* *mf*

100 rit. . . . .

S. Solo I \_\_\_\_\_ shall sing \_\_\_\_\_ by

S sing, Lul - lay, \_\_\_\_\_ by by, \_\_\_\_\_ lul - lay \_\_\_\_\_ lul -

A sing Lul - lay, lul - lay, \_\_\_\_\_ lul -

T sing Lul - lay, lul - lay, lul - -

B sing Lul - lay, lul - lay, lul - -

Vln1 *mf*

Vln2

Vla

Vc

Db

Hp

102

*pp*

by, lul - lay lul - lay."

- lay."

lay."

lay."

lay."

Vln1

*pp*

Vln2

*pp*

Vla

*pp*

Vc

*pp*

Db

*pp*

Hp

*pp*

3

3

3

3

3

3

3

### 3. While shepherds watched

105 Allegro ♩ = 132

S. Solo

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

Hp

*p*

While shep-herds watched their flocks by

*p*

While shep-herds watched their flocks by

*p*

While shep-herds watched their flocks by

*p*

While shep-herds watched their flocks by

Senza sord.  
Sempre pizz.

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*p*

*mf*

The image shows a page of a musical score for the piece '3. While shepherds watched'. The score is in 4/4 time and marked 'Allegro' with a tempo of 132 beats per minute. It features vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), and instrumental parts for Violin 1 (Vln1), Violin 2 (Vln2), Viola (Vla), Violoncello (Vc), Double Bass (Db), and Harp (Hp). The vocal parts enter in the third measure with the lyrics 'While shepherds watched their flocks by'. The instrumental parts begin in the first measure with a piano (*mp*) dynamic and continue with a mezzo-forte (*mf*) dynamic. The harp part is marked 'Senza sord. Sempre pizz.' and starts in the third measure with a piano (*p*) dynamic. The score is written in G major and 4/4 time.

109

S. Solo

S  
night, All sea-ted on the ground, the An-gel of the Lord came down, and glo-ry,

A  
night, All sea-ted on the ground, the An-gel of the Lord came down, and glo-ry,

T  
night, All sea-ted on the ground, the An-gel of the Lord came down, and glo-ry,

B  
night, All sea-ted on the ground, the An-gel of the Lord came down, and glo-ry,

Vln1  
*p* *mf*

Vln2  
*p* *mf*

Vla  
*p* *mf*

Vc  
*p* *mf*

Db  
*p* *mf*

Hp



113

S. Solo

S  
glo - ry shone a - round.

A  
glo - ry shone a - round.

T  
glo - ry shone a - round. "Fear not", said he, for migh-ty

B  
glo - ry shone a - round. "Fear not", said he, for migh-ty

Vln1  
*f* *p*

Vln2  
*f* *p*

Vla  
*f* *p*

Vc  
*f* *p*

Db  
*f* *p*

Hp  
*f* *p*

117

S. Solo

S

A

T  
dread had seized their trou-bled minds, "Glad ti-dings of great joy I bring To you and

B  
dread had seized their trou-bled minds, "Glad ti-dings of great joy I bring To you and

Vln1

Vln2

Vla

Vc

Db

Hp

121

S. Solo

S *mf*  
"The heav'n-ly Babe you there shall

A *mf*  
"The heav'n-ly Babe you there shall

T  
all \_\_\_\_\_ man- kind."

B  
all \_\_\_\_\_ man- kind."

Vln1 *mf*

Vln2 *mf*

Vla *p* *mf*

Vc *p* *mf*

Db *p* *mf*

Hp *p* *mf*

125

S. Solo

S  
find to hu-man view dis-played, all mean-ly wrapped in swath-ingbands, and in a,

A  
find to hu-man view dis-played, all mean-ly wrapped in swath-ingbands, and in a,

T

B

Vln1

Vln2

Vla  
*mp*

Vc  
*mp*

Db

Hp

129

S. Solo

S  
in a man-ger laid. \_\_\_\_\_ Thus spake the se-raph, and forth

A  
in a man-ger laid. \_\_\_\_\_ Thus spake the se-raph, and forth

T  
Thus spake the se-raph, and forth

B  
Thus spake the se-raph, and forth

Vln1  
*mf* *f*

Vln2  
*mf* *f*

Vla  
*mf* *f*

Vc  
*mf* *f*

Db  
*mf* *f*

Hp  
*mf* *f*

133

S. Solo

S  
with ap-peared a shin - ing throng of an - gels prais-ing God, who

A  
with ap-peared a shin - ing throng of an - gels prais-ing God, who

T  
with ap-peared a shin - ing throng of an - gels prais-ing God, who

B  
with ap-peared a shin - ing throng of an - gels prais-ing God, who

Vln1

Vln2

Vla

Vc

Db

Hp

136

S. Solo

S  
thus ad-dressed their joy - ful song: \_\_\_\_\_

A  
thus ad-dressed their joy - ful song: \_\_\_\_\_

T  
thus ad-dressed their joy - ful song: \_\_\_\_\_

B  
thus ad-dressed their joy - ful song: \_\_\_\_\_

Vln1

Vln2

Vla

Vc

Db

Hp

140

S. Solo

S  
"All glo-ry be to God on high and on the earth be peace,

A  
"All glo-ry be to God on high and on the earth be peace, Good-will hence

T  
"All glo-ry be to God on high and on the earth be peace,

B  
"All glo-ry be to God on high and on the earth be peace, Good-will hence

Vln1  
*ff*

Vln2  
*ff*

Vla  
*ff*

Vc  
*ff*

Db  
*ff*

Hp  
*ff*



144

S. Solo

S

Good - will hence-forth from heav'n to men Be- gin and ne - - ver

A

forth from heav'n to men Be- gin and ne - - ver cease.

T

Good - will hence-forth from heav'n to men Be- gin and ne - - ver

B

forth from heav'n to men Be- gin and ne - - ver cease.

Vln1

Vln2

Vla

Vc

Db

Hp

147

S. Solo

S  
cease. *mf* ne - ver cease. *mp* ne -

A  
cease. *mf* ne - ver cease. *mp* ne -

T  
cease. *mf* ne - ver cease. *mp* ne -

B  
cease. *mf* ne - ver cease. *mp* ne -

Vln1  
*mp* *p*

Vln2  
*mp* *p*

Vla  
*mp* *p*

Vc  
*mp* *p*

Db  
*mp* *p*

Hp  
*p*

151

S. Solo

S  
- ver cease. *ff*

A  
- ver cease. *ff*

T  
- ver cease. *ff*

B  
- ver cease. *ff*

Vln1  
*mp* *ff*

Vln2  
*mp* *ff*

Vla  
*mp* *ff*

Vc  
*mp* *ff*

Db  
*mp* *ff*

Hp  
*mp* *ff*

### 4. It came upon the midnight clear

Andante  $\text{♩} = 60$

The musical score is arranged in a standard orchestral format. At the top, the vocal soloists are listed: Soprano Solo, Soprano, Alto, Tenor, and Bass. Each vocal part begins with a whole rest for the first two measures, followed by the lyrics "It came up-on the mid - night clear," in the third and fourth measures. The vocal parts are marked with a mezzo-forte (*mf*) dynamic. The instrumental section includes Violin I and II, Viola, Violoncello, Double Bass, and Harp. The Violin I and II parts feature a melodic line starting in the third measure, marked with a piano (*p*) dynamic and the instruction "arco". The Viola part also has a whole rest for the first two measures. The Violoncello and Double Bass parts play a steady accompaniment of eighth notes, marked with a piano (*p*) dynamic and the instruction "arco". The Harp part provides a harmonic accompaniment with a sequence of chords, also marked with a piano (*p*) dynamic. The entire score is in the key of G major and 4/2 time, with a tempo of Andante (60 beats per minute).

159

S. Solo

S  
that glo - rious song of old, from an - gels, ben - ding near the

A  
that glo - rious song of old, from an - gels, ben - ding near the

T  
that glo - rious song of old, from an - gels, ben - ding near the

B  
that glo - rious song of old, from an - gels, ben - ding near the

Vln1

Vln2

Vla

Vc

Db

Hp

162

S. Solo

S  
earth, to touch \_\_\_\_\_ their harps of gold.

A  
earth, to touch \_\_\_\_\_ their harps of gold.

T  
earth, to touch \_\_\_\_\_ their harps of gold.

B  
earth, to touch \_\_\_\_\_ their harps of gold.

Vln1  
*p*

Vln2  
*p*

Vla

Vc

Db

Hp  
*mf* *p*

165

S. Solo

S

Peace on earth, good-will t'ward men\_ from heav'n's\_ all-gra-cious King; the world

A

Peace on earth, good-will t'ward men\_ from heav'n's\_ all-gra-cious King; the world

T

Peace on earth, good-will t'ward men\_ from heav'n's\_ all-gra-cious King; the world

B

Peace on earth, good-will t'ward men\_ from heav'n's\_ all-gra-cious King; the world

Vln1

Vln2

Vla

Vc

Db

Hp

169

S. Solo

S  
— in so-lemn still - ness lay to hear the an - - - -

A  
— in so-lemn still - ness lay to hear the an - - - -

T  
— in so-lemn still - ness lay to hear the an - - - -

B  
— in so-lemn still - ness lay to hear the an - - - -

Vln1

Vln2

Vla

Vc  
*pp* *mp*

Db  
*pp* *mp*

Hp  
*pp* *mp*



172

S. Solo

S  
- gels sing. *mp* Still through the clo-ven skies they come,

A  
- gels sing. *mp* Still through the clo-ven skies they come,

T  
- gels sing.

B  
- gels sing.

Vln1  
*p*

Vln2  
*p*

Vla  
arco *mp* *mf*

Vc  
*mf* *p*

Db  
*mf* *p*

Hp  
*mf* *p*

176

S. Solo

S  
with peace-ful wings un - furled, And still their heav'n -

A  
with peace-ful wings un - furled, And still their heav'n -

T

B

Vln1

Vln2

Vla  
*mp* *mp* *p*

Vc

Db

Hp

179

S. Solo

S  
- ly mus - sic floats o'er all the wea - ry world.

A  
- ly mus - sic floats o'er all the wea - ry world.

T

B

Vln1

Vln2

Vla  
*mp* *mf* *mp*

Vc

Db

Hp

183

S. Solo

S *pp* A - bove its sad and lone - ly plains they bend on hov' ring wing, *p* And e - ver

A *pp* A - bove its sad and lone - ly plains they bend on hov' ring wing, *p* And e - ver

T *p* And e - ver

B *p* And e - ver

Vln1 *pp*

Vln2 *pp*

Vla

Vc *pp*

Db *pp*

Hp *pp*

186

S. Solo

S  
o'er its Ba-bel-sounds, The ble - - - - - ssed an - gels

A  
o'er its Ba-bel-sounds, The ble - - - - - ssed an - gels

T  
o'er its Ba-bel-sounds, The ble - - - - - ssed an - gels

B  
o'er its Ba-bel-sounds, The ble - - - - - ssed an - gels

Vln1

Vln2

Vla

Vc

Db

Hp

189

S. Solo

S  
*mf*  
sing.

A  
*mf*  
sing.

T  
*mf*  
sing. *mp*  
yet with the woes of sin and

B  
*mf*  
sing. *mp*  
yet with the woes of sin and

Vln1  
*p* *pp*

Vln2  
*p* *pp*

Vla  
*mp* *mf > mp* *pp*

Vc  
*p* *pp*

Db  
*p* *pp*

Hp  
*p* *pp*

193

S. Solo

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

Hp

strife the world has suf-fered long; Be-neath the an-gel-strain have

strife the world has suf-fered long; Be-neath the an-gel-strain have

196

S. Solo

S *mp*  
And man \_\_\_\_\_ at war with man hears

A *mp*  
And man \_\_\_\_\_ at war with man hears

T  
rolled two thou-sand years of wrong;

B  
rolled two thou-sand years of wrong;

Vln1

Vln2

Vla

Vc

Db

Hp



199

S. Solo

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

Hp

not the love - song\_ which they bring O hush the noise,\_ ye men of strife, And hear the

not the love-song which they bring O hush the noise,\_ ye men of strife, And

*pp* *mp* *pp* *mp* *ppp* *p* *ppp* *p* *ppp* *ppp*

202

S. Solo

S  
an - - - - - gels sing.

A  
hear the an - - - - - gels sing.

T  
And hear the ang - - - - - gels sing.

B  
And hear the an - - - - - gels sing.

Vln1

Vln2

Vla  
*p* *f*

Vc  
*p* *mf*

Db  
*p* *mf*

Hp  
*p* *mf*

205

S. Solo

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

Hp

*mf*

For lo! the days are hast' ning on by

*p*

Detailed description of the musical score: The score is for page 67, measures 205-207. It features a vocal soloist (S. Solo) and five vocalists (Soprano, Alto, Tenor, Bass). The instrumental ensemble includes Violin 1 and 2, Viola, Violoncello, Double Bass, and Harp. The vocal parts (S, A) have lyrics: 'For lo! the days are hast' ning on by'. The instrumental parts are marked with dynamics: *p* for Vln1, Vln2, Vc, Db, and Hp. The score is written in a common time signature and uses a variety of note values and rests.

208

S. Solo

S  
pro - phet bards fore-told, When with the e - ver - cir - cling years, Comes round \_\_\_\_\_ the

A  
pro - phet bards fore-told, When with the e - ver - cir - cling years, Comes round \_\_\_\_\_

T

B

Vln1

Vln2

Vla

Vc

Db

Hp

211

S. Solo

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

Hp

age of gold; \_\_\_\_\_ When peace shall o - ver all the earth its an - cient

the age of gold; \_\_\_\_\_ When peace shall o - ver all the earth its an - cient

*mp*

*pp*

*pp*

*pp*

214

S. Solo

S  
*mf* splen - dours fling, *f* And the whole earth give back the song which

A  
*mf* splen - dours fling, *f* And the whole earth give back the song which

T  
*f* And the whole earth give back the song which

B  
*f* And the whole earth give back the song which

Vln1  
*mp*

Vln2  
*mp*

Vla

Vc  
*p*

Db  
*p*

Hp  
*p*

216

S. Solo

S  
now \_\_\_\_\_ the an - gels sing.

A  
now \_\_\_\_\_ the an - gels sing.

T  
now \_\_\_\_\_ the an - gels sing.

B  
now \_\_\_\_\_ the an - gels sing.

Vln1  
*ff* *f* *p*

Vln2  
*ff* *f* *p*

Vla  
*mf* *ff* *mp*

Vc  
*f* *p*

Db  
*f* *p*

Hp  
*f* *p*

rit. . . . .

219

S. Solo

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

Hp

It came up - on the

It came up - on the

It came up - on the

It came up - on the

*pp*

*pp*

*pp*

*pp*

*mf*

*mp*

*pp*

*pp*



221

S. Solo

S  
mid - night clear.

A  
mid - night clear.

T  
mid - night clear.

B  
mid - night clear.

Vln1 niente

Vln2 niente

Vla *p* niente

Vc *pp* niente

Db *pp* niente

Hp *pp* niente

Full Score  
5. Unto us a boy is born

Allegro Moderato ♩ = 100

This musical score is for the fifth movement, 'Unto us a boy is born', in a 3/4 time signature. The tempo is marked 'Allegro Moderato' with a quarter note equal to 100 beats per minute. The score is arranged for a vocal soloist and a string ensemble. The vocal parts (Soprano Solo, Soprano, Alto, Tenor, Bass) are currently silent, indicated by whole rests. The string ensemble consists of Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and II parts feature a melodic line starting in the second measure, marked with a mezzo-forte (*mf*) dynamic. The Viola, Violoncello, and Double Bass parts provide harmonic support, with the Violoncello and Double Bass also marked with *mf*. The Harp part is currently silent, indicated by whole rests in both staves.

228

S. Solo

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

Hp

*mp dolce*

*mp dolce*

*mp*

Detailed description: This page of a musical score covers measures 228 to 231. It features a vocal solo section with five staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), all of which are currently silent. The instrumental section includes Violin 1 (Vln1), Violin 2 (Vln2), Viola (Vla), Violoncello (Vc), Double Bass (Db), and Harp (Hp). Vln1 plays a melodic line with a *mp dolce* dynamic. Vln2 provides harmonic support. Vla plays a rhythmic pattern with a *mp dolce* dynamic. Vc plays a complex rhythmic pattern with a *mp* dynamic. Db provides a steady bass line. Hp is silent. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

232

S. Solo

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

Hp

*mf*

*mf*

*mf*

*mp dolce*

*mf*

*mf*

236

S. Solo

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

Hp

Un - to

Un - to

Un - to

Un - to

Un - to

*f* *p*

*f* *p* *f*

*f* *p*

*f*

*f*

239

S. Solo

S  
us a boy is born, King \_\_\_\_\_ of all cre -

A  
us a boy is born, King \_\_\_\_\_ of all cre -

T  
us a boy is born, King \_\_\_\_\_ of all cre -

B  
us a boy is born, King \_\_\_\_\_ of all cre -

Vln1  
*f* *p* *f*

Vln2  
*p* *f*

Vla  
*f* *mf* *f*

Vc  
*mf* *f*

Db  
*mf* *f*

Hp

242

S. Solo

S  
a - tion, Came he to a world for-lorn, the Lord of ev' - ry

A  
a - tion, to a world for - lorn, the Lord of ev' - ry

T  
a - tion, to a world for - lorn, the Lord of ev' - ry

B  
a - tion, to a world for - lorn, the Lord of ev' - ry



Vln1  
*mf* *p* *p* *f*

Vln2  
*mf* *p* *p* *f*

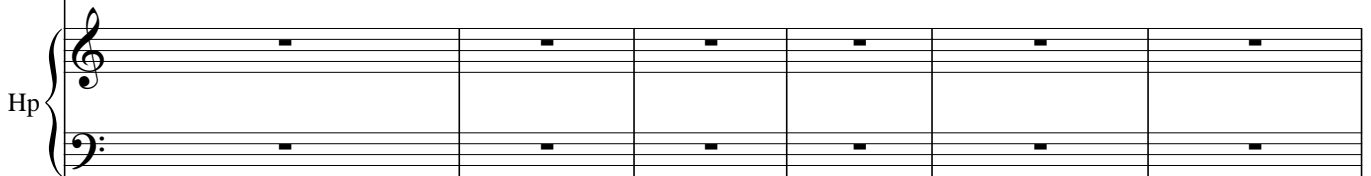
Vla  
*mp* *p* *p* *mf*

Vc  
*mp* *p* *p* *f*

Db  
*mp* *p* *p* *f*



Hp



248

S. Solo *p*  
Cra - dled in a stall\_\_\_ was he With slee-py cows and ass - es.

S  
na - tion. \_\_\_

A  
na - tion. \_\_\_

T  
na - tion. \_\_\_

B  
na - tion. \_\_\_

Vln1 *p dolce*

Vln2 *p*

Vla *f* *p dolce*  
pizz.

Vc *p*  
pizz.

Db *p*  
pizz.

Hp *p dolce*



254

S. Solo

But the ve-ry beasts could see that he all men sur-pas - ses.

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

Hp

*p*

*mp*

*p*



265

S. Solo

S

A

T

B

Je - wry!" All the lit - tle boys he killed At Beth - le - hem in his fu -

Je - wry!" All the lit - tle boys he killed At Beth - le - hem in his fu -

Vln1

Vln2

Vla

Vc

Db

arco pizz sul pont. arco pizz sul pont. arco pizz sul pont. arco pizz sul pont. arco pizz sul pont. nat.

arco pizz sul pont. arco pizz sul pont. arco pizz sul pont. arco pizz sul pont. arco pizz sul pont.

pizz. arco sul pont. pizz. arco sul pont. pizz. arco sul pont. pizz. arco sul pont. pizz. arco sul pont.

pizz. arco sul pont. pizz. arco sul pont. pizz. arco sul pont. pizz. arco sul pont. pizz. arco sul pont.

pizz. arco sul pont. pizz. arco sul pont. pizz. arco sul pont. pizz. arco sul pont. pizz. arco sul pont.

Hp

271

S. Solo *mp* Now may Ma-ry's Son, who came

S *p* Now may Ma-ry's

A *p* Now may Ma-ry's

T *p* ry. Now may Ma-ry's

B *p* ry. Now may Ma-ry's

Vln1 *p* *p*

Vln2 *nat.* *f* *p* *p*

Vla *nat.* *f* *p* *p*

Vc *nat.* *f* *p* *p*

Db *arco* *f* *p* *p*

Hp *p*

275

*mf*

S. Solo  
So long a - go \_\_\_\_\_ to love us, Lead us all with hearts a-flame un-to the

S  
Son, who came So long \_\_\_\_\_ a go to save us, Lead us all with

A  
Son, who came So long \_\_\_\_\_ a-go to save us, Lead us all with

T  
8  
Son, who came So long \_\_\_\_\_ a-go to save us, Lead us all with

B  
Son, who came So long \_\_\_\_\_ a-go to save us, Lead us all with

Vln1

Vln2

Vla

Vc

Db

Hp

280

S. Solo *f*  
joys a - bove us.

S *mf* *f*  
hearts a-flame un - to the joys a - bove us.

A *mf* *f*  
hearts a-flame to joys a - bove us.

T *mf* *f*  
hearts a-flame un - to the joys a - bove us.

B *mf* *f*  
hearts a-flame to joys a - bove us.

Vln1 *mf* *f* *mf*

Vln2 *mf* *f* *mf*

Vla *mf* *f*

Vc *mf* *f*

Db *mf* *f*

Hp *mf* *f*

284

S. Solo

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

Hp

The musical score for page 87, starting at measure 284, is arranged in a system of staves. The vocal parts (S. Solo, S, A, T, B) are positioned at the top and consist of rests throughout the page. Below the vocal parts are the instrumental parts: Vln1, Vln2, Vla, Vc, Db, and Hp. Vln1 and Vln2 play a melodic line with dynamics of *mf* and *f*. Vla, Vc, and Db play a rhythmic accompaniment with dynamics of *mf* and *f*. Hp is silent.

288

S. Solo *f* O - me-ga and Al - - pha

S *f* O - me-ga and Al - pha He!

A *f* O - me-ga and Al - pha He!

T *f* O - me-ga and Al - pha He!

B *f* O - me-ga and Al - pha He!

Vln1 *mp* *f*

Vln2 *mp* *f*

Vla *mp* *f*

Vc *mp* *f*

Db *mp* *f*

Hp *mp* *f*



292

S. Solo He! let the or - gan thun - der, While the

S Let the or - gan thun - der, While the choir with peals of glee

A Let the or - gan thun - der, While the choir with peals of glee

T Let the or - gan thun - der, While the choir with peals of glee

B Let the or - gan thun - der, While the choir with peals of glee

Vln1

Vln2

Vla

Vc

Db

Hp

Detailed description: This is a page from a full score, page 89, numbered 292. It features a vocal soloist (S. Solo) and a four-part choir (Soprano, Alto, Tenor, Bass). The vocal parts have lyrics: "He! let the or - gan thun - der, While the" for the soloist, and "Let the or - gan thun - der, While the choir with peals of glee" for the choir. The instrumental parts include Violin 1 and 2, Viola, Violoncello, Double Bass, and Harp. The harp part features a prominent arpeggiated figure in the right hand and a more active bass line in the left hand. The score is written in a key with one flat (B-flat) and a common time signature.

296

S. Solo  
choir\_ with\_ peals\_ of glee Doth rend the air\_ a - sun - der.

S  
Doth rend the\_ air\_ a - sun - der.

A  
Doth rend the\_ air\_ a - sun - der.

T  
Doth rend the\_ air\_ a - sun - der.

B  
Doth rend the\_ air\_ a - sun - der.

Vln1  
*ff* *molto* *mp*

Vln2  
*ff* *molto*

Vla  
*ff* *ff*

Vc  
*mp*

Db  
*mp*

Hp  
*ff* *f*

300

S. Solo *p*

S *p*

A *p*

T *p*

B *p*

Vln1 *p* *pp*

Vln2 *p* *pp*

Vla *pp* *pp*

Vc *pp*

Db *pp*

Hp *p* *pp*

305

S. Solo

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

Hp

*f*

Un - to

*f*

Un - to

*f*

Un - to

*f*

Un - to

*f*

Un - to

*mp*

*mp*

*mp*

*mp*

*mf*

308

S. Solo

us a boy is born.

S

us a boy is born.

A

us a boy is born.

T

us a boy is born.

B

us a boy is born.

Vln1

*f*

*ff*

Vln2

*f*

*ff*

Vla

*f*

*ff*

Vc

*f*

*ff*

Db

*f*

*ff*

Hp

*f*

*ff*