

1918

The Dream of Mary

Horatio W Parker
Composer

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Lyricist

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THE DREAM OF MARY

Text by
JOHN JAY CHAPMAN

Music by
HORATIO PARKER



NEW YORK : THE H. W. GRAY COMPANY

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The Dream of Mary

A MORALITY

For Solo Voices, Chorus, Children's Chorus, and Congregation

With Organ or Orchestral Accompaniment

The Words by
JOHN JAY CHAPMAN

The Music by
HORATIO PARKER

Price: Paper, \$1.25, Boards, \$1.50

Words only, \$5.00 per 100

NEW YORK : THE H. W. GRAY COMPANY

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CONTENTS

THE PLAY	
THE CANTATA	
INSTRUMENTAL PRELUDE	PAGE
	1
I. THE FIRST CHRISTMAS	10
II. THE DOXOLOGY	36
III. THE DREAM OF MARY	41
IV. THE ADVENT	47
V. THE MIRACLES OF FAITH	67
VI. THE CHILDREN	81
VII. THE CRUCIFIXION	93
VIII. THE BURIAL	102
IX. THE RESURRECTION	107
X. CHRISTMAS ONCE MORE	109

Full Score and Orchestral parts may be had on hire from the Publishers.

The Dream of Mary

Prelude

JOHN JAY CHAPMAN

HORATIO PARKER

Op. 82

Moderato ♩ = 100

Organ Sw. *p* Harp

The first system of the prelude consists of two staves. The upper staff is for the organ, marked with a piano (*p*) dynamic and a hairpin crescendo. The lower staff is for the harp, playing a simple accompaniment. The tempo is marked 'Moderato' with a quarter note equal to 100 beats per minute. The key signature has one flat (B-flat major or D minor) and the time signature is 4/4.

The second system continues the organ and harp parts. The organ part features a melodic line with a long slur across several measures, while the harp part provides a steady accompaniment.

Poco meno mosso

Sw. Ch. Ped.

The third system introduces a third instrument, chimes, marked with a hairpin crescendo. The tempo is marked 'Poco meno mosso'. The organ and harp parts continue their respective lines. The chimes part consists of chords in the right hand. Pedal markings are present in the lower staff.

The fourth system concludes the prelude. The organ part ends with a final chord, and the harp part continues with a few final notes. The chimes part also concludes with a final chord.

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and a half note. The bass clef staff contains a bass line with a piano (*p.*) dynamic marking. The system concludes with a *cresc.* (crescendo) marking.

Second system of musical notation. The treble clef staff features a melodic line with a guitar (*Gt.*) marking. The bass clef staff contains a bass line with a piano (*p.*) dynamic marking.

Third system of musical notation. The treble clef staff contains a melodic line with a *piu cresc.* (more crescendo) marking. The bass clef staff contains a bass line with a piano (*p.*) dynamic marking.

Fourth system of musical notation. The treble clef staff contains a melodic line with a *dim.* (diminuendo) marking. The bass clef staff contains a bass line with a piano (*p.*) dynamic marking.

Fifth system of musical notation. The treble clef staff contains a melodic line with a *molto dim.* (molto diminuendo) marking. The bass clef staff contains a bass line with a piano (*p.*) dynamic marking.

Andantino

Violin

p espress.
mf
dim.
pp
 Man.
 Ped.

First system of musical notation. The key signature is three sharps (F#, C#, G#). The music is written for piano with treble and bass staves. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. A *cresc.* (crescendo) marking is present in the second measure.

Second system of musical notation. The key signature remains three sharps. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A *poco f* (poco forte) marking is present in the first measure.

Third system of musical notation. The key signature is three sharps. The right hand has a melodic line with slurs. The left hand has a melodic line with slurs and ties. A *pp* (pianissimo) marking is present in the second measure, and a *mf* (mezzo-forte) marking is present in the third measure. The word *Man.* (Mancando) is written below the left staff in the second measure.

Fourth system of musical notation. The key signature is three sharps. The right hand has a melodic line with slurs and ties. The left hand has a melodic line with slurs and ties.

Fifth system of musical notation. The key signature is three sharps. The right hand has a melodic line with slurs and ties. The left hand has a melodic line with slurs and ties.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff is mostly silent, with a few notes appearing in the final measure. A *rit.* (ritardando) marking is present in the final measure of the treble staff.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a rhythmic accompaniment of eighth notes. A *Tempo I^o* marking is present at the beginning of the system.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a rhythmic accompaniment of eighth notes.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a rhythmic accompaniment of eighth notes. A *cresc.* (crescendo) marking is present in the first measure of the bass staff. A second ending bracket with a '2' is present in the final measure of the treble staff.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a rhythmic accompaniment of eighth notes. A *p poco rit.* (poco ritardando) marking is present in the first measure of the bass staff.

Tempo I^o

Sw.
Gt.
Harp

f *poco agitato*

p. *f*

p. *più agitato e cresc.*

Detailed description: The score is written for three instruments: guitar (Gt.), harp, and piano. It consists of five systems of music. The first system shows the guitar and harp parts with a 'Sw.' (Swell) marking. The second system continues the guitar and harp parts. The third system introduces the piano part, marked with a forte (*f*) dynamic and the instruction 'poco agitato'. The fourth system continues the piano part with a piano (*p.*) dynamic. The fifth system concludes with a 'più agitato e cresc.' (more agitated and crescendo) instruction. The music features complex rhythmic patterns and dynamic contrasts.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accidentals, while the bass staff provides a harmonic accompaniment. Dynamics include *ff* and *sfz*.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with slurs and accidentals, and the bass staff provides a harmonic accompaniment. Dynamics include *ff*.

Third system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accidentals, while the bass staff provides a harmonic accompaniment. Dynamics include *ff sfz*.

Fourth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accidentals, while the bass staff provides a harmonic accompaniment. Dynamics include *ff*.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accidentals, while the bass staff provides a harmonic accompaniment. Dynamics include *crescendo poco a poco*.

cresc. molto
ffz
sffz poco rit.

This system contains the first three measures of the piece. The right hand features a melodic line with a trill in the first measure, followed by a series of chords. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics range from *cresc. molto* to *sffz*, with a *poco rit.* marking in the final measure.

mf
psfz

This system contains the next three measures. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamics include *mf* and *psfz*.

Tempo I^o

pp

This system contains the next three measures, starting with the tempo change to *Tempo I^o*. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. The dynamic is *pp*.

p legato

This system contains the next three measures. The right hand has a melodic line with a *legato* marking, and the left hand has a steady accompaniment. The dynamic is *p*.

p espress.

This system contains the final three measures. The right hand has a melodic line with a *p espress.* marking, and the left hand has a steady accompaniment. The dynamic is *p*.

p legato

pp

The first system of music consists of two staves. The upper staff begins with a treble clef and contains a series of chords and single notes, marked with a piano (*p*) dynamic and a legato articulation. The lower staff begins with a bass clef and contains a similar harmonic accompaniment. The system concludes with a *pp* (pianissimo) dynamic marking.

The second system continues the piano accompaniment from the first system. It features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The music is characterized by sustained chords and a steady rhythmic flow.

rit.

The third system of music includes a *rit.* (ritardando) marking, indicating a gradual deceleration of the tempo. The notation shows a treble staff with a melodic line and a bass staff with a harmonic accompaniment, both featuring sustained chords and a slower pace.

The fourth system features a more active melodic line in the treble staff, with a series of eighth and sixteenth notes. The bass staff continues with a harmonic accompaniment, including sustained chords and a steady rhythmic pattern.

The fifth and final system of music concludes the piece. It features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The music ends with a final chord and a fermata over the bass staff.

The Cantata

I. The First Christmas

Moderato ma non troppo

Ped.

mf CHORUS, CONGREGATION and CHILDREN

Je - su Je - su in the skies Now thy sa - cred

Je - su Je - su in the skies Now thy sa - cred

Je - su Je - su in the skies Now thy sa - cred

Je - su Je - su in the skies Now thy sa - cred

play be - gin Through the win - dow of our eyes

play be - gin Through the win - dow of our eyes

play be - gin Through the win - dow of our eyes

play be - gin Through the win - dow of our eyes

Senza Ped.

Shine up - on our hearts with - in Since Thy days up - on the

Shine up - on our hearts with - in Since Thy days up - on the

Shine up - on our hearts with - in Since Thy days up - on the

Shine up - on our hearts with - in Since Thy days up - on the

Ped.

dim.
earth, Oh, how ma ny years have flown: All are gone who

dim.
earth, Oh, how ma ny years have flown: All are gone who

dim.
earth, Oh, how ma ny years have flown: All are gone who

dim.
earth, Oh, how ma ny years have flown: All are gone who

dim.

dim. *f*
 saw Thy birth, All to whom Thy face was known. Yet Thy
dim. *f*
 saw Thy birth, All to whom Thy face was known. Yet Thy—
dim. *f*
 saw Thy birth, All to whom Thy face was known. Yet Thy—
dim. *f*
 saw Thy birth, All to whom Thy face was known. Yet Thy

pp
 birth - day do we keep, Trust-ing Thou wilt soon ap - pear;
pp
 birth-day do we keep, Trust-ing Thou wilt soon ap - pear;
pp
 birth-day do we keep, Trust-ing Thou wilt soon ap - pear;
pp
 birth - day do we keep, Trust-ing Thou wilt soon ap - pear;—

cresc. *ff poco più largo*

Ah, de - lay not, for the sheep Long to have the

cresc. *ff*

Ah, de - lay not, for the sheep Long to have the

cresc. *ff*

Ah, de - lay not, for the sheep Long to have the

cresc. *ff*

Ah, de - lay not, for the sheep Long to have the

cresc. *ff poco più largo*

p

shep - herd near. Je - su, Je - su, in the skies,

p

shep - herd near. Je - su, Je - su, in the skies,

p

shep - herd near. Je - su, Je - su, in the skies,

p

shep - herd near. Je - su, Je - su, in the skies,

dim.
Now thy sa - cred play be - gin. Through the win - dows

dim.
Now thy sa - cred play be - gin. Through the win - dows

dim.
Now thy sa - cred play be - gin. Through the win - dows

dim.
Now thy sa - cred play be - gin. Through the win - dows

of our eyes Shine up - on our hearts with - in

of our eyes Shine up - on our hearts with - in

of our eyes Shine up - on our hearts with - in

of our eyes Shine up - on our hearts with - in

A - - - - - men

A - - - - - men

A - - - - - men

A - - - - - men

poco animato

mf

(The three shepherds rise, look about, and then sing.)

Allegretto

THE SHEPHERDS (SOLO VOICES)

Soprano We were seat - ed on the ground, — Half a -

Soprano *p*

We were seat - ed on the ground, — Half a -

Mezzo Soprano

We were seat - ed on the ground, — Half a -

p

p

Ped.

cresc.

sleep, when we a-woke. All at once it shined a - round,

cresc.

sleep, when we a-woke. All at once it shined a - round,

cresc.

sleep, when we a-woke. All at once it shined a - round,

pp

From the clouds the glo - ry broke. And the

pp

From the clouds the glo - ry broke. And the

pp

From the clouds the glo - ry broke. And the

an-gel voi-ces sang Sweet - er than the Psalm - ists'

an-gel voi-ces sang Sweet - er than the Psalm - ists'

an-gel voi-ces sang Sweet - er than the Psalm - ists'

lay; ——— Glor-ious - ly their voi - ces rang, Glo - ry, God, ———

lay; ——— Glor-ious - ly their voi - ces rang, Glo - ry, God, ———

lay; ——— Glor-ious - ly their voi - ces rang, Glo - ry, God, ———

to Thee to - day ———

to Thee to - day ———

to Thee to - day ———

Hark! ——— a - gain their voi - - ces

Hark! ——— a - gain their voi - ces

Hark! ——— a - gain their voi - ces

ring! Hark! a - gain I hear Them

ring! Hark! a - gain I hear Them

ring! Hark! a - gain I hear Them

marcato

pp

THE SHEPHERDS

sing!

sing!

sing!

CHORUS

pp

Glo - ry, Glo - ry,

pp

Glo - ry, Glo - ry,

pp

Glo - ry, Glo - ry,

p

Glo - ry, Glo - ry,

Glo - ry, Glo - ry,

marcato

pp

marc.

marc.

p
Glo - ry be to God on high _____

p
Glo - ry be to God on high _____

p
Glo - ry be to God on high _____

p
Glo - ry be to God on high _____

p
Glo - ry be to God on high _____

marcato

cresc. 2
And to earth a - gain Peace and good - will to men.

cresc. 2
And to earth a - gain Peace and good - will to men.

cresc. 2
And to earth a - gain Peace and good - will to men.

cresc. 2
And to earth a - gain Peace and good - will to men.

p
marc. *cresc.* *marc.*

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of two sharps (F# and C#). The bottom staff is the piano accompaniment, with a grand staff (treble and bass clefs). The music is in 2/4 time. The vocal lines are marked with a forte *f* dynamic and feature a long, sweeping melodic line. The piano accompaniment is marked with a forte *f* dynamic and includes the instruction "Diapasons". The system concludes with the word "men." written above the vocal staves.

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of two sharps. The bottom staff is the piano accompaniment, with a grand staff. The music is in 6/8 time. The vocal lines are marked with a pianissimo *pp* dynamic and feature the lyrics "A - - men. A - - men." written below the notes. The piano accompaniment is marked with a pianissimo *pp* dynamic and includes the instruction "Diapasons". The system concludes with the word "men." written above the vocal staves.

The third system of the musical score consists of two staves: a grand staff for the piano accompaniment. The music is in 6/8 time and marked with a pianissimo *pp* dynamic. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and rests. The system concludes with the word "men." written above the vocal staves.

The three Shepherds in unison

Fad-ed are the voic - es clear

p

We are sunk — once more in night, — Un -

less an an - gel shall — ap - pear — And

pp

lead us by his

cresc.

crescendo

cresc. poco f

light.

(An angel has appeared)

dim. e rit.

Andantino

THE ANGEL (*speaking*)

*) Fear not: for be-hold, I

Violin

pp *espress.*

bring you good tid-ings of great joy which shall be to all

*) The rhythmical declamation in speaking or reading need not be too literal but it should be often and carefully practiced with the music until the natural effect of both words and music is secured. With sufficient rehearsal it will not hinder but will help to make the words weighty and clear.

peo - ple.

For un-to you is born this day in the Cit-y of Da-vid a

pp. *cresc.*

Sav-iour Which is Christ the Lord.

Risoluto

Gt. Diapason

CHORUS, CONGREGATION and CHILDREN

Haste ye shep-herds of the plain, Haste to where your

Haste ye shep-herds of the plain, Haste to where your

Haste ye shep-herds of the plain, Haste to where your

Haste ye shep-herds of the plain, Haste to where your

Ped.

Lord is lain, In a man-ger ye shall find him,

Lord is lain, In a man-ger ye shall find him,

Lord is lain, In a man-ger ye shall find him,

Lord is lain, In a man-ger ye shall find him,

And in swad-dling clothes they bind him, Haste, good shep-herds, Haste a-gain.

And in swad-dling clothes they bind him, Haste, good shep-herds, Haste a-gain.

And in swad-dling clothes they bind him, Haste, good shep-herds, Haste a-gain.

And in swad-dling clothes they bind him, Haste, good shep-herds, Haste a-gain.

p

CHORUS *pp*

Glo - ry

pp

Glo - ry

pp

Glo - ry

CHORUS

pp

Musical score for the first system, featuring vocal staves and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts (Soprano, Alto, Tenor, Bass) sing:

— Glo - ry ——— Glo - ry be to
 — Glo - ry ——— Glo - ry be to
 — Glo - ry ——— Glo - ry be to
 Glo - ry Glo - ry Glo - ry be to

The piano accompaniment includes a *marcato* section. Dynamics include *p* (piano) and *pp* (pianissimo).

Musical score for the second system, featuring vocal staves and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts (Soprano, Alto, Tenor, Bass) sing:

God on high ——— And to earth a -
 God on high ——— And to earth a -
 God on high ——— And to earth a -
 God on high ——— And to earth a -

The piano accompaniment includes a *marcato* section. Dynamics include *p* (piano) and *pp* (pianissimo).

gain Peace and good will to men A - - -

gain Peace and good will to men A - - -

gain Peace and good will to men A - - -

gain Peace and good will to men A - - -

marcato

p espress.

- - - men, A -

- - - men, A -

- - - men, A -

- - - men, A -

pp

men, A - men.

men, A - men.

men, A - men.

men, A - men.

pp

THE ANGEL (*speaking*)

Wise men, wise men, mar - vel not

pp

Here your star has, come to rest, Seek with - in this

Ped.

hum - ble cot For the Sav - iour of the

#p.

West.

cresc. Gt. 2

CHORUS, CONGREGATION and CHILDREN

Haste good kings, to tell - your sto - ry, Kneel - ing down be -

Haste good kings, to tell your sto - ry, Kneel - ing down be -

Haste good kings, to tell your sto - ry, Kneel - ing down be -

Haste good kings, to tell your sto - ry, Kneel - ing down be -

fore the glo-ry Gas-par, Mel-chi-or, Bal-tha-zar,

fore the glo-ry Gas-par, Mel-chi-or, Bal-tha-zar,

fore the glo-ry Gas-par, Mel-chi-or, Bal-tha-zar,

fore the glo-ry Gas-par, Mel-chi-or, Bal-tha-zar,

senza Ped.

O-pen each your gol-den treas-ure Lest the shep-herds run be-fore ye.

O-pen each your gol-den treas-ure Lest the shep-herds run be-fore ye.

O-pen each your gol-den treas-ure Lest the shep-herds run be-fore ye.

O-pen each your gol-den treas-ure Lest the shep-herds run be-fore ye.

Ped.

p

THE THREE KINGS (SOLO VOICES)

p

Be thou an - gel, be thou star, — gleam - ing bea - con of — the

p

Be thou an - gel, be thou star, — gleam - ing bea - con of — the

p

Be thou an - gel, be thou star, — gleam - ing bea - con of — the

p

pp

sky, We do fol - low from a - far ————— Where thou

pp

sky, We do fol - low from a - far Where thou lead - est

pp

sky, We do fol - low from a - far Where thou lead - est

pp

lead-est we must hie. We be - held the star-like thing Old
 we must hie. We be - held the star-like thing
 we must hie. We be - held the star-like thing

we were and wise we were. To the new-born king we
 old we were and wise we were. To the new-born king we
 old we were and wise we were. To the new-born king we

bring Gold and frank-in - cense and myrrh.
 bring Gold and frank-in - cense and myrrh.
 bring Gold and frank-in - cense and myrrh.

Hark! What voi - ces from on high Warn us that the Lord is

Hark! What voi - ces from on high Warn us that the Lord is

Hark! What voi - ces from on high Warn us that the Lord is

pp

nigh

nigh.

nigh

pp CHORUS

Glo - ry, Glo - ry,

pp

Glo - ry, Glo - ry,

pp

Glo - ry, Glo - ry,

pp

Glo - ry, Glo - ry,

pp

marcato

p marc.

P
Glo - ry be to God on high

P
Glo - ry be to God on high

P
Glo - ry be to God on high

P
Glo - ry be to God on high

P
cresc. *marcato*

più cresc. *2*
And to earth a - gain Peace and good-will to men

più cresc. *2*
And to earth a - gain Peace and good-will to men

più cresc. *2*
And to earth a - gain Peace and good-will to men

più cresc. *2*
And to earth a - gain Peace and good-will to men

marcato *2*
più cresc. *2*

ff A - - - men, A - -

ff A - - - men, A - -

ff A - - - men, A - -

ff A - - - men, A - -

ff

p men! A - men A - - *rit.*

p men! A - men A - - *rit.*

p men! A - men A - - *rit.*

p men! A - men A - - *rit.*

p men! A - men A - - *rit.*

p *rit.*

men A men.
 men A men.
 men A men.
 men A men.

f *pp* *pp* *pp*

f *dim.* *p* *pp*

Dialogue THE FIRST SHEPHERD "But wherefore myrrh?" etc to ANGEL "And sing your hymn."

II. Choral Doxology

(In which the Chorus of Angels, Kings, Shepherds, and Congregation join with instruments, or organ.)

Maestoso

CHORUS, CONGREGATION and CHILDREN

O God, from whom pro -
 O God, from whom pro -
 O God, from whom pro -
 O God, from whom pro -

f *f* *f* *f*

f *f* *f* *f*

senza Ped.

ceed - eth light Thy do - ings we a -
 ceed - eth light Thy do - ings we a -
 ceed - eth light Thy do - ings we a -
 ceed - eth light Thy do - ings we a -

Ped.

dore. The an - gels move with - in Thy sight; And
 dore. The an - gels move with - in Thy sight; And
 dore. The an - gels move with - in Thy sight; And
 dore. The an - gels move with - in Thy sight; And

bow Thy works be - fore. A - bove this ba - by's

bow Thy works be - fore. A - bove this ba - by's

bow Thy works be - fore. A - bove this ba - by's

bow Thy works be - fore. A - bove this ba - by's

p

head ar - rayed Is all the hea - ven - ly host. Praise

head ar - rayed Is all the - hea - ven - ly host. Praise

head ar - rayed Is all the heav'n - ly host. Praise

head ar - rayed Is all the heav'n - ly host. Praise

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

crescendo molto *ff* *ritenuto*

to the Fa - ther, to the Son _____ And

crescendo molto *ff* *ritenuto*

to the Fa - ther, to the Son _____ And

crescendo molto *ff* *ritenuto*

to the Fa - ther, to the Son _____ And

crescendo molto *ff* *ritenuto*

to the Fa - ther, to the Son _____ And

to the Ho - ly Ghost. A - - - men _____

to the Ho - ly Ghost. A - - - men _____

to the Ho - ly Ghost. A - - - men _____

to the Ho - ly Ghost. A - - - men _____

Four staves of musical notation. The first three staves (treble clef) contain rests. The fourth staff (bass clef) contains a single note with a fermata.

Piano accompaniment for the first system. The right hand plays chords and a melodic line, while the left hand plays a bass line. The tempo is marked *poco animato*. The piece concludes with a *dim.* (diminuendo) marking and the instruction *senza Ped.* (without pedal).

Piano accompaniment for the second system. The tempo is marked *sempre dim e poco rit.* (always diminishing and a little slower).

Interlude

III. The Dream of Mary

Larghetto

Piano accompaniment for "The Dream of Mary". The score is divided into three parts: **Man.** (Manicella), **Ch.** (Chord), and **Ped.** (Pedal). The tempo is *Larghetto*. The *Man.* part includes a *Sw* (Swell) marking and *pespress.* (pizzicato). The *Ch.* part is marked *p* (piano). The *Ped.* part provides a harmonic foundation.

System 1: Treble and Bass staves. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). Time signature: 3/8. The system contains four measures of music. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines.

System 2: Treble and Bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: 3/8. The system contains four measures. The treble staff continues the melodic development with slurs and accents. The bass staff has a more active role with frequent chord changes.

System 3: Treble and Bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: 3/8. The system contains four measures. A dynamic marking of *mf* (mezzo-forte) is present in the second measure of the treble staff. The music shows a continuation of the melodic and harmonic themes.

System 4: Treble and Bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: 3/8. The system contains four measures. A dynamic marking of *espress.* (espressivo) is in the first measure of the treble staff, and *dim.* (diminuendo) is in the second measure of the bass staff. The system concludes with a double bar line and repeat signs.

Andantino

SOPRANO SOLO

p

Hark! — mel - o - dious mag - ic falls — From the

pp

Viol. *espressivo*

gates — of heav - en halls — O'er the moth - er

float — the charms O'er the ba - by in her arms —

Lo, she sleeps, — the Vir - gin mild Is

piu p

pp

ad lib.

safe - ly sleep-ing like the Child From here eyes the shep-herds

poco marcato

fade And the kings pass far a -

pp

way

poco f

All things have be-come a shade, All

pp

things the same fate o - bey

espress.

melt — and merge — and pass a -

way Melt — and

pp

ad lib.

merge and pass a - way —

colla voce

(The lights are gradually turned down)

THE ANGEL (*speaking*)

And be - hold, a new - er seem - ing; Through the

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a whole rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady bass line in the left hand.

dusk a kind of gleam - ing; In the shad - ow of the raft - er Stand new

The second system continues the vocal line with eighth notes: D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2. The piano accompaniment maintains its rhythmic accompaniment, with some chords in the right hand.

i - mag - es of light. Pic - tures of a deep here - af - ter

The third system concludes the vocal line with eighth notes: C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. The piano accompaniment continues with its characteristic accompaniment, ending with a final chord in the right hand.

Gild the drow-sy ta-per's light, And the mo-ther eyes be-hold All the

ba-by's life to come, From the cra-dle to the tomb.. But the mean-ing is not told, Though the

pic-tures are un-roll'd; She the mean-ing must not know;

After the music ceases
 Only dimly, like a show
 One by one the pictures go.

The lights are turned up gradually.
 The shepherds and kings have gone
 and instead of them are shown John
 the Baptist, in the act of baptizing,
 and his followers.

IV The Advent

Risoluto

Ped.

CHORUS, CONGREGATION and CHILDREN

f O - pen now our ears_ to hear, For the an - gel

f O - pen now_ our ears to hear, For the an - gel

f O - pen now_ our ears to hear, For the an - gel

f O - pen now_ our ears to hear, For the an - gel

f Ped.

trum - pet blow - eth; Let our eyes be

trum - pet blow - eth; Let our eyes be

trum - pet blow - eth; Let our eyes be

trum - pet blow - eth; Let our eyes be

wide and clear, For the light of heav - en glow -

wide and clear, For the light of heav - en glow -

wide and clear, For the light of heav - en glow -

wide and clear, For the light of heav - en glow -

Ped.

p eth. In re - pent - ance and in ruth - Let our

p eth. In re - pent - ance and in ruth - Let our

p eth. In re - pent - ance and in ruth - Let our

p eth. In re - pent - ance and in ruth - Let our

crescendo sins be washed a - way; *crescendo* In the wa - ters

crescendo sins be washed a - way; *crescendo* In the wa - ters

crescendo sins be washed a - way; *crescendo* In the wa - ters

crescendo sins be washed a - way; I the wa - ters

of His truth Be we re - bap - tized

of His truth Be we re - bap -

of His truth Be we re - bap -

of His truth Be we re - bap -

of His truth Be we re - bap -

to - - day.

tized to - - day.

tized to - - day.

tized to - - day.

tized to - - day.

THE ANGEL

The voice of one crying in the wilderness. Prepare ye the way of the Lord,
make his paths straight.

Moderato

THE ANGEL

Thou shalt baptize with water, but there cometh one after thee who shall
baptize with the Holy Ghost and with fire.

Allegro BASS SOLO

There shall come forth a

Man. Ped.

rod out of the stem of Je - se, And a Branch shall grow

out of his roots.

The first system of the musical score consists of a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a half note followed by a quarter note, then rests. The piano accompaniment features a complex texture with many beamed sixteenth notes and chords. A dynamic marking of *p* is present in the piano part.

A Branch shall grow out of his roots. And the spir-it of the

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p* at the beginning. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *pp* is visible in the piano part.

Lord shall rest up - on him, — the spir-it of

The third system shows the vocal line with a long horizontal line indicating a breath or a pause. The piano accompaniment continues with a steady flow of notes and chords. A dynamic marking of *p* is present.

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a dynamic marking of *mp* at the beginning. The piano accompaniment continues with a similar texture. A dynamic marking of *p* is present.

cresc.

coun - sel and might, _____ the spir - it of

know-ledge and of the fear_ of the Lord _____ And in that

day the Lord shall set his hand to re - cov - er his peo - ple. Make

p

cresc. ed allargando

straight in the des - ert a high-way _____ for our

cresc. ed allargando

Andantino

God. For un - to us a child is born,

The first system of the musical score for 'Andantino'. It features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/2. The lyrics are 'God. For un - to us a child is born,'. The piano part includes a crescendo hairpin and sixteenth-note passages in the right hand.

un - to us a son is given, And the

The second system of the musical score. The vocal line continues with 'un - to us a son is given, And the'. The piano accompaniment features triplet markings (3) and a dynamic marking of *f* (forte).

gov - ern - ment shall be up - on his shoul - der and his

The third system of the musical score. The vocal line continues with 'gov - ern - ment shall be up - on his shoul - der and his'. The piano accompaniment includes a triplet marking (3) and a key signature change to two flats (B-flat, E-flat).

Molto risoluto

Name shall be call - ed Won - der - ful, Coun - sel - lor, The

The fourth system of the musical score, marked 'Molto risoluto'. The vocal line continues with 'Name shall be call - ed Won - der - ful, Coun - sel - lor, The'. The piano accompaniment features a key signature change to one flat (B-flat, E-flat) and includes a triplet marking (3).

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

dim.

Prince of Peace

Allegro

There shall come forth a rod out of the stem of

p

Je - se, And a branch shall grow out of his roots

p

Make straight in the des - ert A

high - way for our God.

poco rit.

p

THE ANGEL Behold the Lamb of God which taketh away the sins of the world.

(The angel points with a rod or golden arrow.)

The Chorus of Angels (Choir) sings "Hosanna"

CHORUS ALONE

Con moto

pp

Ho -

pp

Ho -

pp

Ho -

pp

Ho -

Ho -

Con moto $\text{♩} = 100$

senza Ped.

san - na!

san - na!

san - na!

san - na!

Ped.

pp Ho - san - - - na in ex - cel - lis.

pp Ho - san - - - na!

pp Ho - san - na!

pp Ho - san - - - na!

pp
 Ho - san - na.

pp *p*
 Ho - san - na. Ho -

pp
 Ho - san - na.

pp
 Ho - san - na.

pp *p*

p
 Ho - san - na, Ho -

poco marc.
 san - na, Ho - san - na. Ho -

Ho - san - na.

Ho - san - na.

san - na, Ho - san

san - na, Ho

p

Ho -

p

senza Ped.

Detailed description: This system contains the first two systems of a musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in a B-flat major key with a common time signature. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The lyrics are 'san - na, Ho - san' for the first system and 'san - na, Ho' for the second. Dynamics include piano (*p*) and 'senza Ped.' (without pedal).

na, Ho - - san na Ho -

san - na, Ho - - san - - na. Ho -

Ho - san - na, Ho -

san - na Ho - san - na, Ho -

cresc.

Detailed description: This system contains the second and third systems of the musical score. It continues the vocal and piano parts. The vocal lines are in a B-flat major key with a common time signature. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The lyrics are 'na, Ho - - san na Ho -' for the first system, 'san - na, Ho - - san - - na. Ho -' for the second, and 'Ho - san - na, Ho -' for the third. Dynamics include piano (*p*) and 'cresc.' (crescendo).

dim.
 san - na, Ho - san -
dim.
 san - na, Ho - san - na Ho - san -
dim.
 san - na. Ho - san -
dim.
 san - na. Ho - san - - -
f
 Ped.

p
 na, Ho - san - na in ex - cel - -
p
 na, Ho - san - na in ex - cel - -
p
 na, Ho - san - na in ex - cel - -
f
 na. Ho -

p
 na, Ho - san - na in ex - cel - -
f
 Ped.

sis. Ho - san - na. Ho - san - na, Ho -
 sis. Ho - san - na.
 sis. Ho - san
 san - na, Ho - san - na.

san - na. Ho - san - na
 Ho - san - na, Ho - san - na, Ho -
 Ho - san - na. Ho - san - na, Ho -
 Ho - san - na Ho - san - na Ho -

Ho - san - na Ho - san -

san - - - na Ho - san -

san - na *ff* Ho - san - na, Ho - san - na

san - na Ho -

ff

dim. na Ho - san - - - na.

dim. na Ho - san - - na.

dim. Ho - san - - na Ho - san - - na Ho -

dim. san - - na Ho - san - - na.

dim. *p*

Ped.

Ho - san - na. Ho - san -
 Ho - san na. Ho - san -
 san na. Ho - san -
 Ho - san -

Musical score for the first system, featuring vocal staves and piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *p* (piano) and *f* (forte).

na. Ho - san - na in ex -
 na.
 na. Ho -
 na.

Musical score for the second system, continuing the vocal and piano parts. The vocal parts continue with the lyrics. The piano accompaniment provides harmonic support. Dynamics include *f* (forte).

cel - sis Ho - san - na in ex - cel -

Ho - san - na in ex - cel -

san - na in ex - cel - sis, Ho - san -

Ho - san - na, Ho - san -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'cel - sis Ho - san - na in ex - cel -'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

sis. Ho - san - na in ex - cel - sis, Ho -

sis Ho - san - na in ex - cel - sis, Ho -

na Ho - san - na,

na. Ho - san - na in ex -

The second system continues the vocal and piano parts. The vocal parts enter with the lyrics 'sis. Ho - san - na in ex - cel - sis, Ho -'. The piano accompaniment continues with harmonic support.

san - na in - ex - cel sis. Ho - *ff*

san - na in - ex - cel sis Ho - *ff*

Ho - san - na. Ho - *ff*

cel - sis. Ho - san - na in - ex - cel - sis. *ff*

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'san - na in - ex - cel sis. Ho -' and continue with 'san - na. Ho -' and 'cel - sis. Ho - san - na in - ex - cel - sis.' The piano accompaniment provides harmonic support with chords and moving lines in both hands.

san - na. Ho - san - na, Ho - san -

san - na. Ho - san - na, Ho

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

Ho - san - na, Ho - san -

The second system continues the vocal and piano parts. The vocal parts enter with the lyrics 'san - na. Ho - san - na, Ho - san -' and continue with 'san - na. Ho - san - na, Ho', 'san - na, Ho - san - na, Ho - san -' and 'Ho - san - na, Ho - san -'. The piano accompaniment continues with harmonic support.

in ex cel sis Ho san

in ex cel sis Ho san - na in ex -

in ex cel sis Ho san - na in ex -

in ex cel sis Ho san - - na

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: 'in ex cel sis Ho san'.

- - na Ho san - na in ex cel sis.

cel sis Ho san - na in ex cel sis.

cel sis Ho san - - na in ex cel sis.

Ho san - na in ex cel sis.

The second system continues the vocal parts and piano accompaniment. The lyrics are: 'na Ho san na in ex cel sis.'

V The Miracles of Faith

THE ANGEL

Bring forth the blind people that have eyes and the deaf that have ears.
To open the blind eyes and bring out the prisoners from the prison, and them
that sat in darkness out of the prison house.

Con moto

Violin *p*

Harp *p*

THE ANGEL

Bring forth my witnesses saith the Lord

p

First system of musical notation, featuring a vocal line and a piano accompaniment in G major.

Second system of musical notation, including a vocal line, piano accompaniment, and stage directions:

(Enter one bearing a crutch)

THE ANGEL
Arise, take up thy bed and walk

Third system of musical notation, including a vocal line, piano accompaniment, and stage directions:

(Enter another)

THE ANGEL
I will; be thou clean

Fourth system of musical notation, including a vocal line, piano accompaniment, and stage directions:

(Enter a third)

THE ANGEL Thy sins be forgiven thee

Organ *pp*

Ped.

THE ANGEL
Lazarus,
come
forth!

(Enter Lazarus
bound in
grave clothes)

mf *cresc.*

THE ANGEL
Daughter of Jairus,
arise and walk
(Enter the daughter
of Jairus)

f

THE ANGEL
Thou son of the
widow of Nain *più f*
(Enter)

THE ANGEL
Thou son of
the nobleman *molto f*
of Capernaum
(Enter)

dim.

molto dim. *p*

THE ANGEL
Mary Magdalene,
out of whom were
cast seven devils

Violin

pp *espress.*

(Enter Mary Magdalene and others. The healed and redeemed

pp *espress.*

people stand in a motionless group or tableau)

pp *espress.*

CHORUS, CONGREGATION and CHILDREN

pp
Crip - pled Chris - tian, drop - thy crutch, And thy soul and

pp
Crip - pled Chris - tian, drop thy crutch, And thy soul and

pp
Crip - pled Chris - tian, drop thy crutch, And thy soul and

pp
Crip - pled Chris - tian, drop thy crutch, And thy soul and

pp
Ped. 32'

sempre pp
flesh shall live ——— Christ hath saved thee

sempre pp
flesh shall live ——— Christ hath saved thee

sempre pp
flesh shall live ——— Christ hath saved thee

sempre pp
flesh shall live ——— Christ hath saved thee

sempre pp

by — His touch; Christ doth ev - ery sin — for - give —

xp. by His touch; Christ doth ev - ery sin — for - give —

by His touch; Christ doth ev - ery sin — for - give —

by His touch; Christ doth ev - ery sin — for - give —

xp.

crescendo

— Ye have sought Him in the press: Vir - tue

crescendo

— Ye have sought Him in the press: Vir - tue

crescendo

— Ye have sought Him in the press: Vir - tue

crescendo

— Ye have sought Him in the press: Vir - tue

crescendo

crescendo

flowed your fin - gers through. Crip - pled Chris - tian,

crescendo

flowed your fin - gers through. Crip - pled Chris - tian,

crescendo

flowed your fin - gers through. Crip - pled Chris - tian,

crescendo

flowed your fin - gers through. Crip - pled Chris - tian,

crescendo

molto *ff*

rise and bless; Ye are saved, if ye

molto *ff*

rise and bless; Ye are saved, if

molto *ff*

rise and bless; Ye are saved, if

molto *ff*

rise and bless; Ye are saved, if

molto *ff*

Più mosso

but knew
ye but knew
ye but knew

Più mosso

CHORUS of ANGELS (CHILDREN)

Allegro moderato

Who be ye that walk e - rect?

CHORUS and CONGREGATION

Hal - le - lu -
Hal - le - lu -
Hal - le - lu -

Allegro moderato

Ped.

senza Ped.

CHILDREN

Be ye Christ's and God's e - lect?

CHORUS and CONGREGATION

ial

Hal - le - lu -

ial

Hal - le - lu -

ial

Hal - le - lu -

ial

Hal - le - lu -

Ped.

senza Ped.

CHILDREN

Or sin - ners, lost, dis - card - ed, wrecked?

CHORUS and CONGREGATION

ial

Hal - le - lu -

ial

Hal - le - lu -

ial

Hal - le - lu -

ial

Hal - le - lu -

Ped.

CHILDREN

CHORUS and CONGREGATION

Ye be they on whom de-scend-ed Faith, by
 ia! We be they on whom de-scend-ed Faith, by
 ia! We be they on whom de-scend-ed Faith, by—
 ia! We be they on whom de-scend-ed Faith, by
 ia! We be they on whom de-scend-ed Faith, by—

Ped.

CHILDREN

CHORUS and CONGREGATION

faith our ills are end - ed, Found, for-giv-en, chang'd and mend-ed.
 faith our ills are end - ed, Found, for-giv-en, chang'd and mend-ed.
 faith our ills are end - ed, Found, for - giv - en, chang'd and mend-ed.
 faith our ills are end - ed, Found, for - giv - en, chang'd and mend-ed.
 faith our ills are end - ed, Found, for-giv-en, chang'd and mend-ed.

CHILDREN

Hal - le - lu - ia!

CHORUS and CONGREGATION

Hal - le - lu - ia!

Hal - le - lu - ia!

Hal - le - lu - ia!

Hal - le - lu - ia!

dim.

CHILDREN

Where be now your sor-rows flown?

CHORUS and CONGREGATION

f Hal - le - lu - ia!

f Hal - le - lu - ia!

f Hal - le - lu - ia!

f Hal - le - lu - ia!

f Hal - le - lu - ia!

p Ped. *f* *p* senza Ped.

CHILDREN

Thought of an-guish, sound of groan?

The

CHORUS and CONGREGATION

f Hal-le-lu - ia!*f* Hal-le-lu - ia!*f* Hal-le-lu - ia!*f* Hal-le-lu - ia!

senza Ped.

CHILDREN

heart of God doth take its own.

CHORUS and CONGREGATION

*mf**rit.**mf* Hal-le-lu - ia! *rit.**mf* Hal-le-lu - ia! *rit.**mf* Hal-le-lu - ia! *rit.**mf* Hal-le-lu - ia! *rit.*

Ped.

CHILDREN
Meno mosso

cresc.

p Ye be they on whom de-scend-ed Faith, by faith our ills are
p CHORUS and CONGREGATION *cresc.*
p We be they on whom de-scend-ed Faith, by faith our ills are *cresc.*
p We be they on whom de-scend-ed Faith, by— faith our ills are *cresc.*
p We be they on whom de-scend-ed Faith, by faith our ills are *cresc.*
p We be they on whom de-scend-ed Faith, by— faith our ills are *cresc.*
Meno mosso

cresc.

end - ed, Found, for-giv-en, changed, and mend-ed. Hal - - *f* *ff*
end - ed, Found, for-giv-en, changed, and mend-ed. Hal - - *f* *ff*
end - ed, Found, for-giv-en, changed, and mend-ed. Hal - - *f* *ff*
end - ed, Found, for-giv-en, changed, and mend-ed. Hal - - *f* *ff*
end - ed, Found, for-giv-en, changed, and mend-ed. Hal - - *f* *ff*

CHILDREN

le - lu - ia!

CHORUS and CONGREGATION

le - lu - ia!

le - lu - ia!

le - lu - ia!

le - lu - ia!

Animato

ff

dim.

sempre dim.

(Many small children enter, some of them bearing others still smaller in their arms, and group themselves in the front of the scene.)



VI The Children



THE ANGEL (*As the children have entered*) Except ye be converted and become as little children ye cannot enter into the Kingdom of Heaven.

Andante

pp

THE ANGEL
For in heaven their
Angels do always
behold the face of
My Father which is
in heaven.

Allegretto

p

CHILDREN *p* We on whom His hands were

CHORUS and CONGREGATION *p* Ye on whom His hands were

p Ye on whom His hands were

p Ye on whom His hands were

p Ye on whom His hands were

laid, Lit - tle chil - dren, clus - ter here.

laid, Lit - tle chil - dren, clus - ter here.

laid, Lit - tle chil - dren, clus - ter here.

laid, Lit - tle chil - dren, clus - ter here.

laid, Lit - tle chil - dren, clus - ter here.

"Suf - fer them to come," he said. Lit - tle

"Suf - fer them to come," he said. Lit - tle

"Suf - fer them to come," he said. Lit - tle

"Suf - fer them to come," he said. Lit - tle

chil - dren, come we near.

chil - dren, come ye near.

chil - dren, come ye near.

chil - dren, come ye near.

chil - dren, come ye near.

Wise - ly had our
 Wise - ly had your
 Wise - ly had your
 Wise - ly had your
 Wise - ly had your

Ped.

moth - ers guessed, (Fear not what dis - ci - ples
 moth - ers guessed, (Fear not what dis - ci - ples
 moth - ers guessed, (Fear not what dis - ci - ples
 moth - ers guessed, (Fear not what dis - ci - ples
 moth - ers guessed, (Fear not what dis - ci - ples

Ped.

say) When they laid us on His breast;

say) When they laid you on His breast;

say) When they laid you on His breast;

say) When they laid you on His breast; —

say) When they laid you on His breast;

We shall not be kept a - way.

Ye shall not be kept a - way.

Ye shall not be kept a - way.

Ye shall not be kept a - way.

Ye shall not be kept a - way.

Ye shall not be kept a - way.

p espress.

Ped.

THE ANGEL Hark the heavenly family Chanting words that shall not die.

THE ANGEL
Hark again!

CHORUS or QUARTET unaccompanied

poco cresc.

pp Bless - ed are the pure in heart for they
pp Bless - ed are the pure in heart for they shall *poco cresc.*
pp Bless - ed are the pure in heart for they shall *poco cresc.*
pp Bless - ed are the pure in heart for they shall *poco cresc.*
pp Bless - ed are the pure in heart for they shall *poco cresc.*

THE ANGEL
Hark, hark again.

shall see God. ——— Come — un to
 see — God. ——— Come — un to
 see — God. ——— Come un to
 see God. ——— Come — un to

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key signature and 4/4 time. The lyrics are: "shall see God. ——— Come — un to" for Soprano, "see — God. ——— Come — un to" for Alto, "see — God. ——— Come un to" for Tenor, and "see God. ——— Come — un to" for Bass. The piano accompaniment features a simple harmonic accompaniment with a steady bass line.

me all ye that la - bor and are
 me all ye that la - bor and are
 me all ye that la - bor and are
 me all ye that la - bor and are

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: "me all ye that la - bor and are" for Soprano, "me all ye that la - bor and are" for Alto, "me all ye that la - bor and are" for Tenor, and "me all ye that la - bor and are" for Bass. The piano accompaniment continues with the same harmonic accompaniment.

dim.

heav - y la - den and *dim.*

heav - y la - den and *dim.*

heav - y la - den and *dim.*

heav - y la - den and

dim.

THE ANGEL
Hark, nay hark!

I will give you rest.

I will give you rest.

I will give you rest.

I will give you rest.

mf Love your enemies

mf Love your enemies

mf Love your enemies

mf Love your enemies

mf

cresc ed accel.

cresc ed accel. Re - sist not e - vil,

cresc ed accel. Re - sist not e - vil,

cresc ed accel. Re - sist not e - vil,

cresc ed accel. Re - sist not e - vil,

cresc ed accel.

But o - ver come e - -

But o - ver come e - -

But o - ver come e - -

But o - ver come e - -

dim. e rit.

THE ANGEL
Hark!

dim. e rit. vil with good _____

dim. e rit. vil with good. _____

dim. e rit. vil with good. _____

dim. e rit. vil with good. _____

dim. e rit.

Tempo I

pp I am the good Shep - herd that giv - eth His *cresc.*

pp I am the good Shep - herd that giv - eth His *cresc.*

pp I am the good Shep - herd that giv - eth His *cresc.*

pp I am the good Shep - herd that giv - eth His *cresc.*

Tempo I

pp *cresc.*

poco f

life for the sheep. THE ANGEL Harken yet, Thy

ye faithful. *poco f*

life for the sheep. Thy

poco f

life for the sheep. Thy

poco f

life for the sheep. Thy

poco f

ritenuto

faith — hath — saved thee. Go — in

ritenuto

faith hath saved thee. Go in

ritenuto

faith hath saved thee. Go — in

ritenuto

faith hath saved thee. Go in

ritenuto

dim.

peace. Go — in peace. Go in — peace.

dim.

peace. Go in peace. Go in peace.

dim.

peace. Go — in peace. Go in peace.

dim.

peace. Go in peace. Go in peace.

dim.

VII The Crucifixion

(The following tableaux should be hardly divided by pauses, but should form a continuously moving show accompanied by the Angel's words.)

THE ANGEL Ye know that after two days is the feast of the Passover
and the Son of Man is betrayed to be crucified.

32' Ped. *pp*

THE ANGEL Then assembled together the Chief
Priests and Scribes and the elders of the
people and consulted that they might
kill him. *(Chief priests and scribes
enter in consultation)*

THE ANGEL Then one of the twelve called
Judas Iscariot went unto the chief priest
(Judas enters) And they covenanted with
him for thirty pieces of silver.
(The money is paid over to Judas)

THE ANGEL And from that time he sought
opportunity to betray him.
(Judas and the priests go out)
Pilate saith unto them *(Pilate enters)*

THE ANGEL What shall I do with Jesus
which is called Christ? They all
say unto him, let him be crucified.

THE ANGEL Pilate took water and washed his hands before the multitude, saying, I am innocent of the blood of this person. See ye to it

(A basin is brought and Pilate washes his hands.)

And they stripped him (*Servants bring a scarlet robe, crown of thorns, reed and rods.*) put on him a scarlet robe, and when they had platted a crown of thorns, they put it on his head, and a reed in his right hand.

And as they came out they found a man of Cyrene, Simon by name; (*Simon enters bearing the cross with its inscription*) And him they compelled to bear the cross.

Ped. 32'

And they parted his garments carting lots.

(Soldiers enter bearing the appropriate articles. The light has been failing, the darkness is all but absolute.)

scat-tered, ev-ery man to his own

scat-tered, ev-ery man to his own

scat-tered, ev-ery man to his own

scat-tered, ev-ery man to his own

scat-tered, ev-ery man to his own

scat-tered, ev-ery man to his own

scat-tered, ev-ery man to his own

scat-tered, ev-ery man to his own

SOPRANO

Tempo I

And shall leave me a -

And shall leave me a -

And shall leave me a -

And shall leave me a -

And shall leave me a -

And shall leave me a -

And shall leave me a -

And shall leave me a -

Tempo I

rit.

p

rit.

p

rit.

p

rit.

p

lone

pp

And

pp

And

pp

And

pp

And

espress.

Tempo I

yet I am not a - lone be-cause the Fa - ther is with

yet I am not a - lone be-cause the Fa - ther is with

yet I am not a - lone be-cause the Fa - ther is with

yet I am not a - lone be-cause the Fa - ther is with

Tempo I

Small notes ad lib.

Allegretto

me ————— These things

me ————— These things

me ————— These things

me ————— These things

pp

pp

pp

pp

Allegretto

p

have I spo-ken un - to you, That in me ye

have I spo-ken un - to you, That in me ye

have I spo-ken un - to you, That in me ye

have I spo-ken un - to you, That in me ye

p

pp
 might have peace. In the
pp
 might have peace. In the
pp
 might have peace. In the
pp
 might have peace. In the

world ye shall have trib - u - la - tion:
 world ye shall have trib - u - la - tion:
 world ye shall have trib - u - la - tion:
 world ye shall have trib - u - la - tion:

cresc. *poco f*

But be of good cheer. _____

cresc. *poco f*

But be of good cheer. _____

cresc. *poco f*

But be of good cheer. _____

cresc. *poco f*

But be of good cheer. _____

poco f

pp *pp*

I have o - - ver come. _____ The

pp *pp*

I have o - - ver come. _____ The

pp *pp*

I have o - - ver come. _____ The

pp *pp*

I have o - - ver come. _____ The

pp

Ped. 32' *pp*

world. _____

world. _____

world. _____

world. _____

VIII The Burial

(Silence: A candle light shows Joseph of Arimathea.)

THE ANGEL When the even was come then
came a rich man of Arimathea, named
Joseph, who also himself was Jesus' disciple

THE ANGEL And when Joseph had taken the body, he wrapped it in a clean linen cloth and laid it in his own new tomb, which he had hewn out in the rock.

(Joseph departs)

Solenne ma non troppo lento
CHORUS and CONGREGATION

p
Weep your Sav-iour's loss. Him that none might

p
Weep your Sav-iour's loss. Him that none might

p
Weep your Sav-iour's loss. Him that none might

p
Weep your Sav-iour's loss. Him that none might

Solenne ma non troppo lento

p
Ped.

pp
save. They have nailed him to the cross, And

pp
save. They have nailed him to the cross, And

pp
save. They have nailed him to the cross, And

save. They have nailed him to the cross, And

borne him to the grave. Weep ye; Weep ye;

borne him to the grave. Weep ye; Weep ye;

borne him to the grave. Weep ye; Weep ye;

borne him to the grave. Weep ye; Weep ye;

senza Ped.

Weep ye. Ye must wash his feet, And en -

Weep ye. Ye must wash his feet, And en -

Weep ye. Ye must wash his feet, And en -

Weep ye. Ye must wash his feet, And en -

Ped.

wrap with care His youth - ful flesh with
 wrap with care His youth - ful flesh with
 wrap with care His youth - ful flesh with
 wrap with care His youth - ful flesh with

spic - es sweet, And for the grave pre - pare.
 spic - es sweet, And for the grave pre - pare.
 spic - es sweet, And for the grave pre - pare.
 spic - es sweet, And for the grave pre - pare.

rit.
Weep ye: Weep ye: Weep ye.

rit.
Weep ye: Weep ye: Weep ye.

rit.
Weep ye: Weep ye: Weep ye.

rit.
Weep ye: Weep ye: Weep ye.

rit.
Weep ye: Weep ye: Weep ye.

pp

IX The Resurrection

(There is more light. Mary the mother of Jesus enters and Mary Magdalene)

THE ANGEL Ye seek Jesus which
was crucified. Fear not ye.

He is not here for he
pp is risen.

pp
p
Harp

THE ANGEL Come
see the place where
the Lord lay.

(A sudden light shows the
empty tomb. Then darkness.)

p cresc. *f*

rit. *p*

pp

THE ANGEL (Without accompaniment)

Shadowy, picture things adieu,
Bringing glory, bringing pain,
We have seen and thought of you
Ye be mighty, ye be true,

And if ye fade it is to shine again
Yes, to illumine us whose lives are new
And who but understand as babies do,
Or flowers refreshed by rain.

X Christmas once more

(The Light has been dawning)

Allegro moderato

p *mf*

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a 4/4 time signature. It begins with a whole rest. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It starts with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. A fermata is placed over the final note of the piano accompaniment.

The second system continues the vocal and piano parts. The vocal line has a whole rest. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A fermata is placed over the final note of the piano accompaniment.

SOLO

For the

dim. e rit.

The third system features a vocal line with the lyrics "For the" and a piano accompaniment. The piano part includes a *dim. e rit.* (diminuendo e ritardando) instruction. A fermata is placed over the final note of the piano accompaniment.

commodo

Christ-mas morn is gleam-ing And the mo-ther with her

p

Ped.

The fourth system features a vocal line with the lyrics "Christ-mas morn is gleam-ing And the mo-ther with her" and a piano accompaniment. The piano part includes a piano (*p*) dynamic and a Ped. (pedal) instruction. A fermata is placed over the final note of the piano accompaniment.

child Wakes to greet the shep - herds mild. She who

slept and has been dream - ing, Dream - - ing

all these mom - ents through Wakes to

hear the shep - herds sing - ing

p

And to find the wise men bring-ing Pre - cious

gifts; _____ as wise men

do. _____ Just a

pp

mo-ment did she sleep; _____ Now she

wakes and finds them near,

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter rest, followed by a quarter note G, a quarter note A, and a half note B. The piano accompaniment features a complex texture with many accidentals and a melodic line in the right hand and a more rhythmic line in the left hand.

Gen - tly wakes and smiles to

The second system continues the vocal line with a quarter note G, a quarter note A, and a half note B. The piano accompaniment continues with similar complex textures, including many accidentals and a melodic line in the right hand.

hear The pip - - ing shep - herds and the

The third system continues the vocal line with a quarter note G, a quarter note A, and a half note B. The piano accompaniment continues with similar complex textures, including many accidentals and a melodic line in the right hand.

tink - ling sheep.

The fourth system continues the vocal line with a quarter note G, a quarter note A, and a half note B. The piano accompaniment continues with similar complex textures, including many accidentals and a melodic line in the right hand. Dynamic markings include *mf* and *cresc.*

p

For the Christ-mas morn

p

bd

is glow-ing Day of joy for all the

cresc.

earth Day that marks our Sav-our's

un poco mosso

birth Day of com-fort

f

— for man - kind Day — of com - fort

for man - kind. — be - yond all

know - ing. —

(There is light again. The shepherds and wise men are found in somewhat the
Allegretto mosso

same position as at first discovery.)

THE SHEPHERDS (As at first)

We were seat - ed on the ground Half a -

We were seat - ed on the ground Half a -

We were seat - ed on the ground Half a -

cresc.

sleep when we a - woke. All at once it shined a -

cresc.

sleep when we a - woke. All at once it shined a -

cresc.

sleep when we a - woke. All at once it shined a -

pp

round. From the clouds the glo - ry

pp

round. From the clouds the glo - ry

pp

round. From the clouds the glo - ry

broke. And the an - gel voic - es.

broke. And the an - gel voic - es

broke. And the an - gel voic - es

song, Sweet - er than the Psalm - ists lay,
 song, Sweet - er than the Psalm - ists lay,
 song, Sweet - er than the Psalm - ists lay,

Glor - ious - ly their voic - es rang, Glo - ry God, —
 Glor - ious - ly their voic - es rang, Glo - ry God, —
 Glor - ious - ly their voic - es rang, Glo - ry God, —

to Thee to - day.
 to Thee to - day.
 to Thee to - day.

f
Hark! a - gain their voic - es

f
Hark! a - gain their voic - es

f
Hark! a - gain their voic - es

ring! Hark! a - gain I hear them

ring! Hark! a - gain I hear them

ring! Hark! a - gain I hear them

Three vocal staves. Each staff begins with the word "sing!". The music is in a high register with long, sustained notes. A dynamic marking of *p* (piano) is present at the end of the first staff.

Four vocal staves. The first three staves have the lyrics "Glo - ry,". The music is in a high register with long, sustained notes. A dynamic marking of *pp* (pianissimo) is present at the beginning of the first staff.

CHORUS

Piano accompaniment for the first system. It features a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *pp* is present, and the tempo is marked *marcato*.

Three vocal staves with long, sustained notes, likely serving as a bridge or introduction to the next section.

Four vocal staves. The lyrics are "Glo - ry, Glo - ry be to". The music is in a high register with long, sustained notes. A dynamic marking of *p* is present at the beginning of the first staff.

Piano accompaniment for the second system. It features a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *marc.* (marcato) is present, and the tempo is marked *p*.

God on high: _____

God on high: _____

God on high: _____

God on high: _____

cresc. marcato

cresc.
And on earth a - gain Peace and good will to men

cresc.
And on earth a - gain Peace and good will to men

cresc.
And on earth a - gain Peace and good will to men

cresc.
And on earth a - gain Peace and good will to men

marc.

Maestoso

CHORUS, CONGREGATION and CHILDREN

f
O — God from whom pro -

f
O — God from whom pro -

f
O — God from whom pro -

f
O — God from whom pro -

Maestoso

f

senza Ped.

ceed - eth light. — Thy do - ings we a - dore The

ceed - eth light. — Thy do - ings we a - dore The

ceed - eth light. — Thy do - ings we a - dore The

ceed - eth light. — Thy do - ings we a - dore The

f

Ped.

an-gels move with - in thy sight And bow thy works be - fore A - *p*

an-gels move with - in thy sight And bow thy works be - fore A - *p*

an-gels move with - in thy sight And bow thy works be - fore A - *p*

an-gels move with - in thy sight And bow thy works be - fore A - *p*

bove this ba - by's head ar - rayed Is all the Heaven-ly *cresc.*

bove this ba - by's head ar - rayed Is all the Heaven-ly *cresc.*

bove this ba - by's head ar - rayed Is all the Heaven-ly *cresc.*

bove this ba - by's head ar - rayed Is all the Heaven-ly *cresc.*

bove this ba - by's head ar - rayed Is all the Heaven-ly *cresc.*

f *crescendo molto* *ff*

Host. Praise to the Fa - ther, to the Son

f *crescendo molto* *ff*

Host. Praise to the Fa - ther, to the Son

f *crescendo molto* *ff*

Host. Praise to the Fa - ther, to the Son

f *crescendo molto* *ff*

Host. Praise to the Fa - ther, to the Son

f *crescendo* *ff*

ritenuto

And to the Ho - ly Ghost. A - men.

ritenuto

And to the Ho - ly Ghost. A - men.

ritenuto

And to the Ho - ly Ghost. A - men.

ritenuto

And to the Ho - ly Ghost. A - men.

ritenuto

CHRISTMAS CAROL SERVICES

ADESTE FIDELES—No. 1 Contains:

- | | |
|--|---|
| 1. Adeste FidelesHymn | 5. God Rest You Merry Gentlemen.....Traditional |
| 2. Christmas MornT. Adams | 6. Sleep, Holy Babe.....J. B. Dykes |
| 3. The First Nowell.....Traditional | 7. Silent NightMichael Haydn |
| 4. Good King Wenceslas.....Traditional | 8. O Little Town of Bethlehem!...J. Barnby |

CHRISTMAS BELLS—No. 2 Contains

- | | |
|---|--|
| 9. It Came Upon the Midnight Clear.....Westlake | 13. From Far Away.....J. B. Dykes |
| 10. Sweet Christmas Bells.....J. Stainer | 14. Sleep, Holy Babe.....J. T. Field |
| 11. What Child is This?.....Old English | 15. Angels from the Realms of Glory.....H. Smart |
| 12. Good Christian Men, Rejoice.....Old German | |

BETHLEHEM—No. 3 Contains:

- | | |
|--|--|
| 16. See Amid the Winter's Snow.....J. Goss | 19. There Came a Little Child.....Robert Jackson |
| 17. In the Fields with Their Flocks.....J. E. West | 20. Bethlehem.....J. Varley Roberts |
| 18. The Midnight Mass.....Robin H. Legge | |

THE NATIVITY—No. 4 Contains:

- | | |
|--|---|
| 21. Once in Royal David's City.....H. J. Gauntlett | 26. A Cradle Song.....C. Erskine |
| 22. Saw You, Never in the Twilight.....B. Tours | 27. A Cradle Song of the Blessed Virgin
Barnby |
| 23. Child DivineT. Adams | 28. Come with Us (Arranged).....J. Stainer |
| 24. Sing the Holy Child Christ.....M. B. Foster | 29. Infant So Gentle (Arranged)....J. Stainer |
| 25. Little Children, Wake and Listen.....J. H. Mee | |

CHRISTMAS MORN—No. 5 Contains:

- | | |
|---|--|
| 30. Hark! the Herald Angels Sing
Mendelssohn | 32. The Loving Heart.....C. Erskine |
| 2. Christmas MornT. Adams | 33. Shepherds! Shake Off.....J. Stainer |
| 31. Now Lies in David's City.....J. Swire | 34. Ring Out, Ye Bells.....J. H. Wallis |
| | 35. Of the Father's Love Begotten.....Hymn |

NOEL—No. 6 Contains:

- | | |
|---|--|
| 7. O Little Town of Bethlehem!...J. Barnby | 39. We Three Kings of Orient Are.....J. Stainer |
| 36. It Came Upon the Midnight...F. Westlake | 40. All This Night Bright Angels.....J. T. Field |
| 37. There Dwelt in Old Judea.....R. Jackson | 41. Holy Night, Peaceful Night....J. Barnby |
| 38. In a Manger Bed.....S. Cross | 42. Christmas BellsS. Cross |

IN EXCELSIS—No. 7 Contains:

- | | |
|---|--|
| 43. When Christ Was Born.....L. Stokovski | 46. As I Kept Watch.....F. D. Jamison |
| 44. Would I Had Been a Shepherd...L. Jewell | 47. God Give Ye Merry.....F. D. Jamison |
| 45. O Tender Babe Jesus.....L. Jewell | 48. Once in Royal David's City...F. D. Jamison |

EMMANUEL—No. 8 Contains:

- | | | |
|---|---------------------------|---|
| 49. Jesu in Bethlehem.....Max Bruch | 53. Sing Songs of Joy | } Norwegian Carols
arranged by
Harvey B. Gaul
Children |
| 50. Ring, Christmas Bells.....Carl Reinecke | 54. The Bells Are Chiming | |
| 51. 'Tis Christmas Eve.....Charles I. Rice | 55. Oh Poor and Crippled | |
| 52. So Many Centuries Ago.....Charles I. Rice | | |

THE COMMUNITY BOOK—No. 9 Contains:

- | | |
|--|---|
| 1. Adeste FidelesJ. Reading | 11. What Child is This?.....Old English |
| 3. The First Nowell.....Traditional | 12. Good Christian Men, Rejoice...Traditional |
| 4. Good King Wenceslas.....Traditional | 57. The Holly and the Ivy.....Old French |
| 5. God Rest You, Merry Gentlemen.....Traditional | 58. The Wassail Song.....Traditional |
| 30. We Three Kings of Orient Are.....J. Stainer | 7. Silent NightM. Haydn |
| 56. The Cherry Tree Carol.....Traditional | 8. O Little Town of Bethlehem!...J. Barnby |

THE BABE OF BETHLEHEM—No. 10 Contains:

- | | |
|--|---------------------------------------|
| 59. Guardian AngelsAdams | 63. Happy ShepherdsL. Jewell |
| 60. When the Crimson Sun.....Old English | 64. Christmas Bird, The.....L. Jewell |
| 61. Shepherd HailA. Wooler | 65. Old Song re-sung.....L. Jewell |
| 62. Christ is Born.....A. Wooler | |

THE CHRISTMAS MIRACLE—Carol Service No. 11 Contains:

- | | |
|--|---|
| 65. Love Came Down at Christmas
J. S. Matthes | 68. The Friendly Beasts.....W. Bleecker |
| 66. The Christmas Miracle.....L. Jewell | 69. Come Hear a Song.....F. Adam |
| 67. Green Grows the Holly Tree....L. Jewell | 70. The ShepherdsF. Adam |

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