

The Many Moods of Christmas

Suite 3

Robert Shaw and Robert Russell Bennett
reduction by Michael E. Ekbladh

Ben Moderato ♩ = 100- 104

Keyboard

1 *p* 2 3 4

5 6 7 *mp* 8 9 10

(8va) 11 12 13 14 15 16

17 18 19 20 21 22 *mp*

23 24 25 26

pp

Measures 23-26 of the musical score. The key signature is one sharp (F#). Measure 23 starts with a piano (*pp*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

27 28 29 30

Measures 27-30 of the musical score. The right hand continues the melodic development with various note values, and the left hand maintains a steady accompaniment pattern.

31 32 33 34

Measures 31-34 of the musical score. The right hand shows more complex rhythmic patterns, including triplets and sixteenth notes, while the left hand continues its accompaniment.

35 36 37 38

Measures 35-38 of the musical score. The right hand features a series of chords and moving lines, and the left hand provides a final accompaniment for this section.

The Many Moods of Christmas - Suite 3

3

39 40 Solo 41 42 43

p What child is this, who laid to rest, on Ma - ry's lap is

Ah ah

39 40 41 42 43

p *pp*

44 45 46 47

sleep - ing? Whom an - gels greet with an - thems sweet while shep - herds watch are

Whom an - gels greet with an - thems sweet while shep - herds watch are

44 45 46 47

48 49 50 51 52

p keep - ing? This, this is Christ, the King, whom shep - herds guard and an - gels sing:

keep - ing? This, this is Christ, the King, whom shep - herds guard and an - gels sing:

48 49 50 51 52

The Many Moods of Christmas - Suite 3

53 54 55 56 57

Haste, haste to bring Him laud the Babe, the son of Mar - y.

Haste, haste to bring Him laud the Babe, the son of Mar - y.

53 54 55 56 57

p

58 59 60 61 62

pp Ah ah

pp Ah ah

58 59 60 61 62

63 64 65 66

rall. e dim.

rall. e dim.

f

$\text{♩} = 108$

The Many Moods of Christmas - Suite 3

S
A
T
B

67 68 69 70 71

67 68 69 70 71

72 73 74 75 76

f Hark, the her - ald an - gels sing: — Glo - ry to the new - born King:

72 73 74 75 76

f *mf*

77 78 79 80 81

Peace on earth, and mer - cy mild, God and sin - ners rec - on - ciled. Joy - ful, all ye

77 78 79 80 81

mp

82 83 84 85 86

na-tions, rise. — Join the tri-umph of the skies. — with th'an-gel-ic host pro-claim:

82 83 84 85 86

mp

87 88 89 90 91

Christ is — born in Beth-le-hem! Hark, the her-ald an-gels sing: Glo-ry — to the

87 88 89 90 91

92 93 94

new-born King!

92 93 94

95 96 97 98

99 100 101 102 103

104 105 *mf* 106 107 108

109 110 111 112 113

114 115 116 117 118

mf Hail! the Heave'n born Prince of Peace!
mf

114 115 116 117 *8va* 118

p

119 120 121 122 123

Hail! the Son of right - eous - ness! *p* Light and life to all He brings, *f* Ris'n with heal - ing

(8^{va}) 119 120 121 122 123

124 125 126 127 128

in His wings. *p* Mild He lays His glo - ry by. Born that we no more may die,

124 125 126 127 128

p

129 130 131 132 133

f born to raise us from the earth, born to give us sec - ond birth. Hark, the her - ald

129 130 131 132 133

f

134 135 136 137 138

rit. **Broadly**

ff *ff*

an - gels sing: Glo - ry to the new - born King! Hark, the her - ald an - gels sing:

134 135 136 137 138

rit. **Broadly**

ff

139 140 141 142 143 144 145 146

$\text{♩} = 72$

Glo - ry to the new - born King!

139 140 141 142 143 144 145 146

mp

147 148 149 150 151 152 153 154 155

This musical score is for a piano and vocal piece. It is written in G major (one sharp) and 3/4 time. The score is divided into three systems, each with piano accompaniment and vocal parts. The piano part features a mix of chords and moving lines, often with triplets. The vocal parts include a solo line and a duet line (Soprano and Alto).

System 1 (Measures 156-163): The piano part has a triplet of eighth notes in the right hand and a single eighth note in the left hand. The vocal parts enter in measure 159 with a triplet of eighth notes.

System 2 (Measures 164-172): The vocal parts enter in measure 169 with the lyrics "Bring a torch, Jean - nette Is - a - bel - la." The piano part continues with a triplet of eighth notes in the right hand and a single eighth note in the left hand.

System 3 (Measures 173-181): The vocal parts enter in measure 173 with the lyrics "Bring a torch, come hur - ry and run. It is Je - sus, good folk of the vil - lage, Christ is". The piano part continues with a triplet of eighth notes in the right hand and a single eighth note in the left hand.

Measures and Lyrics:

- 156-163: Piano accompaniment.
- 164-168: Piano accompaniment.
- 169-172: Solo vocal (Soprano and Alto) with lyrics: "Bring a torch, Jean - nette Is - a - bel - la."
- 173-181: Solo vocal (Soprano and Alto) with lyrics: "Bring a torch, come hur - ry and run. It is Je - sus, good folk of the vil - lage, Christ is"

182 183 184 185 186 187 188 189 190 191

born, and Mar - y's call - ing: Ah! Ah! beau-ti-ful is the moth - er: Ah! Ah!

born, and Mar - y's call - ing: Ah! Ah! beau-ti-ful is the moth - er: Ah! Ah!

192 193 194 195 196 197 198 199 200

beau-ti-ful is the Child! —

beau-ti-ful is the Child! —

192 193 194 195 196 197 198 199 200

mf

201 202 203 204 205 206 207 208

The Many Moods of Christmas - Suite 3

209 210 211 212 213 214 215 216 217

mp Skies are glow-ing, the heav-ens are cloud - less, Bright the

mp Skies are glow-ing, the heav-ens are cloud - less, Bright the

218 219 220 221 222 223 224 225 226

path to the man - ger bed. Hast - en all who would see lit - tle Je - sus. Shin - ing bright as

path to the man - ger bed. Hast - en all who would see lit - tle Je - sus. Shin - ing bright as

227 228 229 230 231 232 233 234 235 236

yon - der star. — Ah! Ah! beau-ti - ful is the moth - er. Ah! Ah! beau-ti - ful

yon - der star. — Ah! Ah! beau-ti - ful is the moth - er. Ah! Ah! beau-ti - ful

237 238 239 240 241 242 243 244

is the Child.

237 238 239 240 241 242 243 244

245 246 247 248 249 250 251 252

253 254 255 256 257 258 259 260 261

S S A

mp

It is wrong when the Ba-by is sleep - ing, It is

T1 T2 B1 B2

mp

Ooo

253 254 255 256 257 258 259 260 261

262 263 264 265 266 267 268 269 270

wrong to speak so loud. Si - lence, now as you come near the cra - dle, Lest you a - wak - en

Ooo Ooo

262 263 264 265 266 267 268 269 270

271 272 273 274 275 276 277 278 279 280

lit - tle Je - sus. Ah! Ah! beau - ti - ful is the moth - er. Ah! Ah! beau - ti - ful

271 272 273 274 275 276 277 278 279 280

281 282 283 284 285 286 287 288 289 290

is the Child.

281 282 283 284 285 286 287 288 289 290

The musical score is written for a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The score is divided into systems of two staves each. The first system (measures 262-270) includes the lyrics 'wrong to speak so loud. Si - lence, now as you come near the cra - dle, Lest you a - wak - en' and features a 'Ooo' vocalization in measures 265 and 269. The second system (measures 271-280) includes the lyrics 'lit - tle Je - sus. Ah! Ah! beau - ti - ful is the moth - er. Ah! Ah! beau - ti - ful'. The third system (measures 281-290) includes the lyrics 'is the Child.' and ends with a double bar line and a 4/4 time signature. The piano accompaniment consists of chords and melodic lines in the right hand, and a bass line in the left hand. The overall mood is contemplative and tender.

291 $\text{♩} = 108$ 292 293 294

Measure 291: Treble clef has a whole rest. Bass clef has an eighth-note accompaniment starting on G4.

Measure 292: Treble clef has a whole rest. Bass clef continues the eighth-note accompaniment.

Measure 293: Treble clef has a whole rest. Bass clef continues the eighth-note accompaniment.

Measure 294: Treble clef has a descending eighth-note scale: F#4, E4, D4, C4. Bass clef continues the eighth-note accompaniment.

295 296 297 298

Measure 295: Treble clef has a descending eighth-note scale: D4, C4, B3, A3. Bass clef continues the eighth-note accompaniment.

Measure 296: Treble clef has a whole note G3. Bass clef continues the eighth-note accompaniment.

Measure 297: Treble clef has a whole note F#3. Bass clef continues the eighth-note accompaniment.

Measure 298: Treble clef has a whole note E3. Bass clef continues the eighth-note accompaniment.

299 300 301 302

Measure 299: Treble clef has a descending eighth-note scale: D4, C4, B3, A3. Bass clef continues the eighth-note accompaniment.

Measure 300: Treble clef has an eighth-note pattern: G3, A3, B3, C4. Bass clef continues the eighth-note accompaniment.

Measure 301: Treble clef has an eighth-note pattern: B3, A3, G3, F#3. Bass clef continues the eighth-note accompaniment.

Measure 302: Treble clef has an eighth-note pattern: E3, D3, C3, B2. Bass clef continues the eighth-note accompaniment.

303 304 305 306 SA unis. 307

pp Glo -

303 304 305 306 307

mf *mf* *p* *mf* *p* *pp*

Measure 303: Treble clef has a whole rest. Bass clef has an eighth-note accompaniment. Dynamic: *mf*.

Measure 304: Treble clef has a whole rest. Bass clef continues the eighth-note accompaniment. Dynamic: *mf*.

Measure 305: Treble clef has a whole note G3. Bass clef continues the eighth-note accompaniment. Dynamic: *p*.

Measure 306: Treble clef has a whole note F#3. Bass clef continues the eighth-note accompaniment. Dynamic: *mf*.

Measure 307: Treble clef has a whole note E3. Bass clef continues the eighth-note accompaniment. Dynamic: *pp*.

308 309 310 311

ri - a in ex - cel - sis

312 div. 313 314 315

De - o. Glo -

316 317 318 319 320

ri - a in ex - cel - sis De - o.

p An - gel we have heard on high.

316 317 318 319 320

p

Detailed description: This musical score is for a vocal and piano piece. It is written in G major (one sharp) and 4/4 time. The score is divided into three systems. The first system (measures 308-311) features a vocal line with a melodic line and a piano accompaniment with a steady eighth-note bass line. The second system (measures 312-315) includes a vocal line with a melodic line and a piano accompaniment with a steady eighth-note bass line. The third system (measures 316-320) features a vocal line with a melodic line and a piano accompaniment with a steady eighth-note bass line. The score includes various musical notations such as notes, rests, beams, and dynamic markings like *p* (piano).

321 322 323 324 325

Sweet-ly sing-ing o'er the plains. And the moun-tains in re-ply ech - o - ing their

326 327 328 329 330

joy-oustrains: *p* Glo - ri - a

331 332 333 334 335

in ex - cel - sis De - o. *p* Glo - ri - a

336 337 338 339 $\text{♩} = 72$ 340 341

ri - a in ex - cel - sis De - o.

336 337 338 339 340 341

p

342 343 344 345 346 $\text{♩} = 120$ 347

mf Come to Beth - le - hem and see,

mf

342 343 344 345 346 347

p mf

348 349 350 351

his whose birth the an - gels sing: Come, a - dore on bend - ed knee

348 349 350 351

352 353 354 355

Christ the Lord, the new - born King. Glo - - - - -

352 353 354 355

mp

356 357 358 359

- - - - - ri - a in ex - cel - sis De o.

356 357 358 359

360 361 362 363

Glo - - - - - ri - a

360 361 362 363

in ex - cel - sis De - o.

mf

364 365 366 367

368 369 370 371 372 373 374

375 376 377 378 379 380 381 382

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

383 384 385

mf

383 384 385

Tempo markings: $\text{♩} = 72$ and $\text{♩} = 120$.

Dynamic markings: *mf* (mezzo-forte).

Rehearsal marks: 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385.

Key signature: One sharp (F#).

Time signature: 4/4.

386 387 388

ia! SA Al unis. - le - lu - ia!

mf See Him in a man - ger laid,

389 390 391

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

whom the choirs of an - gels praise. May - y, Jo - seph,

389 390 391

392 393 394 395

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

lend your aid, while our hearts with love we raise!

396 397 398

ri - a

399 400 401 402

in ex - cel - sis De - o. Glo -

mf

403 404 405 406

ri - a in ex - cel - sis De

rall. e cresc.

The musical score is divided into two systems. The first system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains measures 407, 408, 409, and 410. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains measures 407, 408, 409, and 410. Both staves in the first system feature sustained chords with long horizontal lines above and below the notes. The second system also consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains measures 407, 408, 409, and 410. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains measures 407, 408, 409, and 410. The second system includes dynamic markings: *f* (forte) at the beginning of measure 407 and *ff* (fortissimo) at the beginning of measure 409. The notation includes various musical symbols such as notes, rests, and slurs.