

# THE MANY MOOD OF CHRISTMAS

## CHRISTMAS

Russell Bennett

### Suite One

- "Good Christian Men, Rejoice" - pag. 3
  - "Silent Night" - pag. 14
  - "Patapan" - pag. 20
- "O Come, All Ye Faithful" - pag. 26



*for piano*

*Fr. II*

Lawson-Gould Music Publishers, inc.



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THE MANY MOODS OF CHRISTMAS is recorded by The Robert Shaw Chorale on RCA LSC-2684.

INSTRUMENTATION:

2 Flutes  
Piccolo  
2 Oboes  
English Horn  
2 Clarinets in B<sup>b</sup>  
Bass Clarinet  
2 Bassoons  
Contra-bassoon  
4 Horns in F  
3 Trumpets in B<sup>b</sup>  
Tuba  
Percussion (3 players):  
Glockenspiel  
Chimes  
Vibraphone  
Celeste  
Triangle  
Tambourine  
Snare Drum  
Bass Drum  
Cymbal  
Timpani  
Harp  
Organ  
Strings

Full score and parts available on rental from the publisher.

*Approximate duration: 11 1/2 minutes.*

*Eka (Sephré - 2008)*

# The Many Moods Of Christmas

## Suite I

For Four-Part Chorus of Mixed Voices  
with Piano or Orchestral Accompaniment

Traditional Carols  
Arranged by Robert Shaw  
and Robert Russell Bennett

*Piano*

$\text{♩} = 132$  (Tutti) *f*

(Glock.)

(Hns. & Trb.)

First system of musical notation, consisting of a grand staff with treble and bass clefs. It contains four measures of music. The first measure has a treble clef and a key signature of one sharp (F#). The bass clef part has four measures with various notes and rests. The second measure has a treble clef with a whole note chord and a bass clef with a whole note chord. The third and fourth measures have treble clefs with whole notes and bass clefs with quarter notes.

Second system of musical notation, consisting of a grand staff. It contains four measures. The first measure has a treble clef with a triplet of eighth notes and a bass clef with a whole note. The second measure has a treble clef with a triplet of eighth notes and a bass clef with a whole note. The third measure has a treble clef with a triplet of eighth notes and a bass clef with a whole note. The fourth measure has a treble clef with a whole note and a bass clef with a whole note. A circled number '20' is located above the second measure.

Third system of musical notation, consisting of a grand staff. It contains four measures. The first measure has a treble clef with a whole note chord and a bass clef with a whole note. The second measure has a treble clef with a whole note chord and a bass clef with a whole note. The third measure has a treble clef with a whole note chord and a bass clef with a whole note. The fourth measure has a treble clef with a whole note chord and a bass clef with a whole note.

Fourth system of musical notation, consisting of a grand staff. It contains four measures. The first measure has a treble clef with a whole note chord and a bass clef with a whole note. The second measure has a treble clef with a whole note chord and a bass clef with a whole note. The third measure has a treble clef with a whole note chord and a bass clef with a whole note. The fourth measure has a treble clef with a whole note chord and a bass clef with a whole note. The word '(Tutti)' is written above the second measure, and 'ff' is written above the fourth measure.

Fifth system of musical notation, consisting of a grand staff. It contains four measures. The first measure has a treble clef with a whole note chord and a bass clef with a whole note. The second measure has a treble clef with a whole note chord and a bass clef with a whole note. The third measure has a treble clef with a whole note chord and a bass clef with a whole note. The fourth measure has a treble clef with a whole note chord and a bass clef with a whole note. A circled number '30' is located above the first measure.

" Good christian men, rejoice "

Joyous ♩ = 88

**f**

Soprano  
Alto  
Tenor  
Bass

Good Chris - tian men, re - joice With heart and soul and

Joyous ♩ = 88  
(Reeds & Horn)

**mf**

voice; \_\_\_\_\_ Give ye heed to what we say; news!

voice; \_\_\_\_\_ Give ye heed to what we say; news! *hiv s*

voice; \_\_\_\_\_ Give ye heed to what we say; news!

voice; \_\_\_\_\_ Give ye heed to what we say; news!

voice; \_\_\_\_\_ Give ye heed to what we say; news!

(40) (Glock.)

news! Je - sus Christ is born to - day; Ox and ass be -

news! Je - sus Christ is born to - day; Ox and ass be -

news! Je - sus Christ is born to - day; Ox and ass be -

news! Je - sus Christ is born to - day; Ox and ass be -

8----- (Fl.)

(Strgs.)

fore Him bow And He is in the man - ger now. Christ is born to -

fore Him bow And He is in the man - ger now. Christ is born to -

fore Him bow And He is in the man - ger now. Christ is born to -

fore Him bow And He is in the man - ger now. Christ is born to -

meim ser Glast

(50)

*ff*

day! Christ is born to - day!

day! Christ is born to - day!

day! Christ is born to - day!

day! Christ is born to - day!

(50)

(Fl.)

*p* (Harp & Ob.)

Flute and Harp/Oboe accompaniment for the first system.

*mf*

Four vocal staves with the word "In" written below each staff.

In

In

In

In

*mf*

Piano accompaniment for the second system.

Musical score for the first system. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "dul - ci ju - bi - lo Now sing we all I -". The piano part features a rhythmic accompaniment with chords and a bass line.

60

Musical score for the second system. It consists of four vocal staves and a piano accompaniment. The lyrics are: "O. He. my love, my won - der, Lieth". There are handwritten annotations: "p" above the first vocal staff, "piano" written in a circle around the second vocal staff, and "Liz" written next to the word "Lieth" in the third vocal staff. The piano part continues with a similar accompaniment.

60

Piano accompaniment for the second system, showing the right and left hand parts with chords and a bass line.



*mf*

in prae-se - pi - o Like an - y sun - beam

in prae-se - pi - o Like an - y sun - beam

in prae-se - pi - o Like an - y sun - beam

in prae-se - pi - o Like an - y sun - beam

*mf*

*mf*

*mf*

*mf*

yon - der, Ma - tris in gre - mi - o; Al - pha es et

yon - der, Ma - tris in gre - mi - o; Al - pha es et

yon - der, Ma - tris in gre - mi - o; Al - pha es et

yon - der, Ma - tris in gre - mi - o; Al - pha es et

*p* *f* *p* *f* *p* *f* *p* *f*

(Brass & Reeds)

*pp* *mf*

(70)

Al - pha es et O.

Al - pha es et O.

Al - pha es et O.

Al - pha es et O.

(70)

(Tpts.)

(Reeds & Strgs.)

(Reeds)

(Lymp.)

(Strgs.)

(80)

Good Chris - tian men, re -

Good Chris - tian men, re -

Good Chris - tian

(80)

(Strgs.)

- 11 -

joice \_\_\_\_\_ With heart and soul and voice; \_\_\_\_\_ Now ye hear of

joice \_\_\_\_\_ With heart and soul and voice; \_\_\_\_\_ Now ye hear of

men, re - joice \_\_\_\_\_ With heart and soul and voice; \_\_\_\_\_ Now ye

end - less bliss: Joy! Joy! Je - sus Christ is

end - less bliss: Joy! Joy! Je - sus Christ is

hear of end - less bliss: Joy! Je - sus Christ is

Now ye hear of bliss, ye hear of joy! Je - sus Christ is

(Glock.)

(Reeds)

90

born for this! He hath oped the heav'n - ly door, And man is bless - ed

born for this! He hath oped the heav'n - ly door, And man is bless - ed

born for this! He hath oped the heav'n - ly door, And man is bless - ed

born for this! He hath oped the heav'n - ly door, And man is bless - ed

90 (Tutti)

gliss

pp

ev - er - more. Christ is born for this!

ev - er - more. Christ is born for this!

ev - er - more. Christ is born for this!

ev - er - more. Christ is born for this!

ev - er - more. Christ is born for this!

gliss

ff dim.

ff dim.

ff dim.

ff dim.

ff dim.

*pp* *cresc. molto* (100) *accel.*

Christ is born for this!

*pp* *cresc. molto* *accel.*

Christ is born for this!

*pp* *cresc. molto* *accel.*

Christ is born for this!

*pp* *cresc. molto* *ff accel.*

*rall. molto* **Andante**  $\text{♩} = 98$  (Slower than preceding)

*rall. molto*

*rall. molto*

*rall. molto*

*rall. molto* **Andante**  $\text{♩} = 98$  (Slower than preceding)  
(Harp & Strgs.)

*p*

"Stille Nacht"

Vln.

First system of piano accompaniment for Violin, showing treble and bass staves with musical notation.

Second system of piano accompaniment, including a Flute (Fl.) part in the upper staff.

Third system of piano accompaniment, continuing the instrumental parts.

Fourth system of piano accompaniment, featuring an Oboe (Ob.) part in the upper staff.

Start of the vocal line for Soprano, marked with a piano (p) dynamic.

Si - lent night! Ho - ly night! All is calm,  
STIL - LE NACHT, STIL - LE NACHT, AL - LES SCHLÄFT

Second line of vocal notation with lyrics and handwritten corrections.

Si - lent night! Heilige - nacht Ho - ly night! All is calm,  
STIL - LE NACHT (Cl.) (Fl.) ~~STIL - LE NACHT~~ AL - LES SCHLÄFT

Piano accompaniment for the vocal line, marked with piano-pianissimo (pp) and 'senza cresc.'.

[heilige]

[schläft]

all is bright; 'Round yon Vir - gin Moth - er and Child,  
 EIN - SAM WACHT NUR DAS TRAU - TE HOCH - HEI - LI - GE PAAR

*Al. all* *(Soprano)* is bright; *Vaj* 'Round yon Vir - gin Moth - er and Child,  
 EIN SAM WACHT NUR DAS TRAU - TE HOCH HEI - LI - GE PAAR

(130)

Ho - ly In - fant, so ten - der and mild, Sleep in heav - en - ly  
 HOL - DER KNA - BE IM LOC - KI - GEN HAAR SCHLAF IM HIM - MLIS - CHER

Ho - ly In - fant, so ten - der and mild, Sleep in heav - en - ly  
 HOL - DER KNA - BE IM (130) LOC - KI - GEN HAAR SCHLAF IM HIM - MLIS - CHER

*(Hns.)* *mp*

peace. *RUH!* Sleep in heav - en - ly peace.  
 SCHLAF - IM HIM - MLIS - CHER RUH!

peace. *RUH!* Sleep in heav - en - ly peace.  
 SCHLAF IM HIM - MLIS - CHER RUH!

Si - lent night! Ho - ly night! Shep - herds quake  
 STIL - LE NACHT HEI - LI - GE NACHT AL - LES SCHLÄFT

Si - lent night! Ho - ly night! Shep - herds quake  
 STIL - LE NACHT HEI - LI - GE NACHT AL - LES SCHLÄFT

(140)

at the sight, Glo - ries stream ... from heav - en a - far,  
 EIN - SAM WACHT NUR DAS TRAU - TE HOCH HEI - LI - GE PAAR

at the sight, Glo - ries stream ... from heav - en a - far,  
 EIN - SAM WACHT NUR DAS TRAU - TE HOCH HEI - LI - GE PAAR

(141)



*Piano*

Heav'n - ly hosts sing al - le - lu - ia, Christ the Sav - ior is  
 HÖL - DER KNA - BE IM LOC - KI - GER HAAR SCHLAF IM HIM - MLIS - CHER

Heav'n - ly hosts sing al - le - lu - ia, Christ the Sav - ior is  
 HÖL - DER KNA - BE IM LOC - KI - GER HAAR SCHLAF IM HIM - MLIS - CHER

Heav'n - ly hosts sing al - le - lu - ia, Christ the Sav - ior is  
 HÖL - DER KNA - BE IM LOC - KI - GER HAAR SCHLAF IM HIM - MLIS - CHER

Heav'n - ly hosts sing al - le - lu - ia, Christ the Sav - ior is  
 HÖL - DER KNA - BE IM LOC - KI - GER HAAR SCHLAF IM HIM - MLIS - CHER

*prae*

born! Christ the Sav - ior is born!  
 RUH! SCHLAF IM HIM - MLIS - CHER RUH!

born! Christ the Sav - ior is born!  
 RUH! SCHLAF IM HIM - MLIS - CHER RUH!

born! Christ the Sav - ior is born!  
 RUH! SCHLAF IM HIM - MLIS - CHER RUH!

(Ob.)

The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music contains several measures of rests, indicating that the instruments are silent during these periods.

The second system shows piano accompaniment. The upper staff is marked "(Hns.)" and contains chords. The lower staff is marked "(Bsn.)" and "(Harp)" and features a melodic line with a "dim." (diminuendo) marking. A slur covers several measures of the harp part.

150 Allegretto  $\text{♩} = \text{♩}$

The third system begins at measure 150. The tempo is "Allegretto" with a note equal to a quarter note. The upper staff is marked "ppp (Tpt.)" and contains chords. The lower staff is marked "ppp (Tymp. & Vc.)" and features a rhythmic accompaniment of eighth notes.

The fourth system continues the piano accompaniment from the previous system, with similar rhythmic patterns in the lower staff and chords in the upper staff.

simile

160

The fifth system begins at measure 160. The tempo remains "simile" (similar). The piano accompaniment continues with the same rhythmic and harmonic structure as the previous systems.

(Picc.)

*p*

(170)

(Reeds)

*mf*

(180)

Detailed description: This page of a musical score contains six systems of music. Each system consists of a grand staff (treble and bass clefs) and a separate staff for woodwinds. The first system includes a Piccolo (Picc.) part with a dynamic marking of *p*. The second system has a circled measure number 170. The third system continues the piano accompaniment. The fourth system includes a Reeds part with a dynamic marking of *mf*. The fifth system has a circled measure number 180. The sixth system concludes the page's musical content.

"Patapan"  
20

- 20 -

(190) (Tutti)

(Strgs. & Tpt.)

Musical notation for strings and trumpets, measures 190-194. Includes dynamic marking *f*.

Musical notation for strings and trumpets, measures 195-199. Includes dynamic marking *f*.

Musical notation for strings and trumpets, measures 200-204. Includes dynamic marking *ff*.

tempo de  
MARCHA

Musical notation for strings and trumpets, measures 205-209. Includes dynamic marking *ff*.

Guillaume

Wil - lie, take your lit - tle  
Gui - LLO PREND TON TAM - BOU

staccato!!

Wil - lie, take your lit - tle  
Gui - LLO PREND TON TAM - BOU

Wil - lie, take your lit - tle  
Gui - LLO PREND TON TAM - BOU

Wil - lie, take your lit - tle  
Gui - LLO PREND TON TAM - BOU

Musical notation for strings and trumpets, measures 210-214. Includes dynamic marking *f*.

\* Rhythm continues until Bar 201

drum. With your whis-tle, Rob - in come. When we hear the fife and  
 RIN, TOI - PRENDA FLEUTE RO - BIN AU SON DE CES INS-TRU

drum. With your whis-tle, Rob - in come. When we hear the fife and  
 RIN, TOI - PRENDA FLEUTE, RO - BIN AU SON DE CES INS-TRU

drum. With your whis-tle, Rob - in come. When we hear the fife and  
 RIN, TOI - PRENDA FLEUTE RO - BIN AU SON DE CES INS-TRU

drum. With your whis-tle, Rob - in come, When we hear the fife and  
 RIN, TOI - PRENDA FLEUTE RO - BIN AU SON DE CES INS-TRU

*ff*

(210)

drum, Tu-re-lu-re - lu, Pat-a-pat-a - pan, When we hear the fife and  
 MENTS AU SON DE CES INS-TRU -

drum, Tu-re-lu-re - lu, Pat-a-pat-a - pan, When we hear the fife and  
 MENTS AU SON DE CES INS-TRU -

drum, Tu-re-lu-re - lu, Pat-a-pat-a - pan, When we hear the fife and  
 MENTS AU SON DE CES INS-TRU -

drum, Tu-re-lu-re - lu, Pat-a-pat-a - pan, When we hear the fife and  
 MENTS AU SON DE CES INS-TRU -

-22-

*mf* 'était la mode d'autre

drum, Christ-mas should be frolicsome. Thus the men of old - en  
 NENTS, SE DI-RON NO-EL GAIE - MENT. L'HOMME ET DIEU SONT PLUS D'AC-

drum, Christ-mas should be frolicsome. Thus the men of old - en  
 NENTS, JE DI-RAN NO-EL GAIE - MENT. ~~L'HOMME ET DIEU SONT PLUS D'AC-~~

drum, Christ-mas should be frolicsome. Oh  
 NENTS, SE DI-RON NO-EL GAIE - MENT *mp*

drum, Christ-mas should be frolicsome. Oh  
 NENTS, SE DI-RON NO-EL GAIE - MENT (Cl. & Strgs.)

*mf*



*faire de Dieu le Roi des rois il nous en faut faire au-*

days Loved the King of Kings to praise: When they hear the fife and  
 CORD, QUE LA FIEU-TEET LE TAM - BOUR AU SON DE CES INS-TRU

days Loved the King of Kings to praise: When they hear the fife and  
 CORD, QUE LA FIEU-TEET LE TAM - BOUR AU SON DE CES INS-TRU

oh oh ah ah ah oh

oh oh ah ah ah oh

Instrumental accompaniment for the second system, including piano and bass lines.

220

*tant*

drum. Tu-re-lu-re - lu. Pat-a-pat-a - pan. When they hear the fife and  
 MENTS AU SON DE CES INS TRU -

drum. Tu-re-lu-re - lu. Pat-a-pat-a - pan, When they hear the fife and  
 MENTS AU SON DE CES INS - TRU -

oh oh oh oh oh

oh oh oh oh oh

220

Piano accompaniment for the first system.

*il ne faut faire au tant  
 chaque son sau tour*

drum. Sure our chil-dren won't be dumb! Tu-re-lu-re-lu  
 MENTS, CHAN-TONS DANSONS - SAV - TONS AU

drum. Sure our chil-dren won't be dumb!  
 MENTS, CHAN-TONS DAN-SONS - SAV - TONS AU *mp*

oh oh ah ah oh God and man are now be -

oh oh ah ah oh God and man are now be -

(Tpt.)

Piano accompaniment for the second system.

24-

230

Tu-re-lu-re-lu

Tu-re-lu-re-lu

pp

Pat-a-pat-a-pan

Pat-a-pat-a-pan

come more at one than fife and drum, When you hear the fife and

come more at one than fife and drum, When you hear the fife and

(Fl.)

pp

230

Tu-re-lu-re-lu

pp

pp

Pat-a-pat-a-pan

When you

pp

AV SON

drum. Tu-re-lu-re-lu, Pat-a-pat-a-pan, pat-a-pan, pat-a-

P

pp

When you

AV SON

drum. Tu-re-lu-re-lu, Pat-a-pat-a-pan, pat-a-pan, pat-a-

pp

(Trb.)

pp



*Suel to*

hear the fife and drum, Dance and make the vil - lage  
 DE CES INS-TRU- MENTS CHAN-TONS, DAN-SONS SAU - TONS

*ppp*

*(bocca chiusa)*

hum!

*ppp*

hear the fife and drum Dance and make the vil - lage  
 DE CES INS-TRU- MENTS CHAN-TONS DAN-SONS SAU - TONS

*SAU*

*TONS*

*(bocca chiusa)*

hum!

pan, pat - a - pan, pat - a - pan, pat - a - pan, pat - a - pan, pat - a - pan, pat - a - pan, pat - a -

pan, pat - a - pan, pat - a - pan, pat - a - pan, pat - a - pan, pat - a - pan, pat - a - pan, pat - a -

(240)

pan, pat - a - pan, pat - a - pan.

pan, pat - a - pan, pat - a - pan.

*ppp*

*Mm*

(240)

*ppp*

Tenor

da lontano

*pp* Tempo di Marcia

A - des - te, fi - de - les, Lae - ti tri - um - phan - tes; Ve -

Tempo di Marcia

ni - te, ve - ni - te in Beth - le - hem:

*pp* (Strgs.) (Ban.)

Na - tum vi - de - te, Re - gem an - ge -

lo - rum: Ve - ni - te, a - do - re - mus, Ve -  
lo - rum: Ve - ni - te, a - do - re - mus, Ve -

ni - te, a - do - re - mus, Ve - ni - te, a - do -  
ni - te, a - do - re - mus, Ve - ni - te, a - do -

re - mus Do mi - num.  
re - mus Do mi - num.

(Bass & Organ) *mp*

- 25 -

First system of a musical score in G major (one sharp). It consists of two staves: a treble clef staff and a bass clef staff. The music features a steady accompaniment in the bass and a melody in the treble.

Second system of the musical score, starting with a circled measure number 270. It includes a treble and bass staff. A harp part is indicated by a dashed line and the label "(Harp)" in the treble staff.

Third system of the musical score, featuring woodwind parts. The treble staff is labeled "(Fl.)" and "(Cl.)" with a dynamic marking of *mp*. The bass staff is labeled "(Tpt.)" with a dynamic marking of *mf*.

Fourth system of the musical score, marked with a circled measure number 280. It consists of two staves. The treble staff has a dynamic marking of *f* and is labeled "(Tutti)".

Fifth system of the musical score, also marked with a circled measure number 280. It consists of two staves. A large purple circle is drawn around the end of the system, highlighting a specific musical phrase.

#La-

- 29 -

noter ceter, y articule les

ff

Sing choirs of an - gels, sing in ex - ul - ta - tion,  
 A - des - te fi - de - les lae - ti tri - um - phan - tes

Sing choirs of an - gels, sing in, ex - ul - ta - tion,  
 A - des - te fi - de - les lae - ti tri - um - phan - tes re -

Sing choirs of an - gels, sing in ex - ul - ta - tion,  
 A - des - te fi - de - les lae - ti tri - um - phan - tes

Sing choirs of an - gels, sing in ex - ul - ta - tion,  
 A - des - te fi - de - les lae - ti tri - um - phan - tes

(Strgs. & Bsn.)  
 P

Sing all ye cit - i - zens of heav'n a -  
 Ve - ni - te ve - ni - te in Bet - le

Sing all ye cit - i - zens of heav'n a -  
 ni - te ve ni - te in Bet - et le

Sing all ye cit - i - zens of heav'n a -  
 Ve - ni - te ve - ni - te in Bet - le

Sing all ye cit - i - zens of heav'n a -  
 Ve - ni - te ve - ni - te in Bet - le

articulation - 30 -

(290)

bove: hem

Glo - ry to God in the  
Na - tum vi - de - te re - gem an - ge

bove: hem

Glo - ry to God in the  
Na - tum vi - de - te re - gem an - ge

bove: hem

Glo - ry to God in the  
Na - tum vi - de - te re - gem an - ge

bove: hem (reads)

Glo - ry to God in the  
Na - tum vi - de - te re - gem an - ge

high - est: O come let us a - dore Him, O come let us a -  
lo - rum ve - ni - te a - do - re - mus. ve - ni - te a - do -

high - est: O come let us a - dore Him, O come let us a  
lo - rum ve - ni - te a - do - re - mus. ve - ni - te a - do

high - est: O come let us a - dore Him, O come let us a  
lo - rum ve - ni - te a - do - re - mus. ve - ni - te a - do

high - est: O come let us a - dore Him, O come let us a -  
lo - rum ve - ni - te a - do - re - mus. ve - ni - te a - do

Handwritten musical score for a choir and piano. The lyrics are: "dore re - Him, O come let us a - dore Him, Ve - ni - te a - do - re - mus". The score includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with treble and bass clefs. The key signature is three sharps (F#, C#, G#).

Handwritten musical score for a choir and piano. The lyrics are: "Christ the Lord. Do mi - num". The score includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with treble and bass clefs. The key signature is three sharps (F#, C#, G#). There are circled numbers "300" in the top left and bottom left of the vocal staves. A circled "f" is written above the piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass clef.

- 32 -

310

*marcato, mezzo*

*f*

O come, all ye  
 Eu - gre - ge re -

O come, all ye  
 Eu - gre - ge re

O come, all ye  
 Eu - gre - ge re

310



faith - ful, joy - ful and tri - um - phant, O  
 lic - to hu - mi - les ad cu - ras. Vo -

faith - ful, joy - ful and tri - um - phant, O  
 lic - to hu - mi - les ad cu - ras. Vo -

faith - ful, joy - ful and tri - um - phant, O  
 lic - to hu - mi - les ad cu - ras. Vo -

faith - ful, joy - ful and tri - um - phant, O  
 lic - to hu - mi - les ad cu - ras. Vo -

come ye, O come ye to Beth - le -  
 ca - ti pas - to - res ip - pro - pe

come ye, O come ye to Beth - le -  
 ca - ti pas - to - res ad pro - pe

come ye, O come ye to Beth - le -  
 ca - ti pas - to - res ip - pro - pe

come ye, O come ye to Beth - le -  
 ca - ti pas - to - res ip - pro - pe

hem; *rit.* Come and be - hold Him.  
*rit.* Et nos o - ven - ti - fi

hem; *rit.* Come and be - hold Him.  
*rit.* Et nos o - ven - ti - fi

hem; *rit.* Come and be - hold Him.  
*rit.* Et nos o - ven - ti - fi

hem; *rit.* Come and be - hold Him.  
*rit.* Et nos o - ven - ti - fi

*f*

born the king of an - gels; O come, let us a -  
 gra - du tes - ti - ne - mus ve - ni - te a - do

born the king of an - gels; O come, let us a -  
 gra - du tes - ti - ne - mus ve - ni - te a - do

born the king of an - gels;  
 gra - du tes - ti - ne - mus

born the king of an - gels;  
 gra - du tes - ti - ne - mus (Organ)

*f*

dore Him, O come, let us a - dore Him, O  
 re — mus ve - ni - te a - do - re — mus. ve -

dore Him, O come, let us a - dore Him, O  
 re — mus ve - ni - te a - do - re — mus. ve -

O come, let us a - dore Him, O  
 ve - ni - te a - do - re — mus ve -

*ff*  
 (Tutti)

*f*

*Broadly* *amplio*

come let us a - dore Him, Christ  
 ni - te a - do - re — mus — Do

come let us a - dore Him, Christ  
 ni - te a - do - re — mus — Do

come let us a - dore Him, Christ  
 ni - te a - do - re — mus — Do

come let us a - dore Him, Christ  
 ni - te a - do - re — mus — Do

*Broadly*

rit.

*ritard*

*FORTE FAVOR*

the Lord  
*mi nu*

the Lord  
*mi nu*

the Lord.

the Lord.

330

rit.

The musical score consists of several systems. The first system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment system. The vocal lines are marked with 'rit.' and contain the lyrics 'the Lord' and 'mi nu'. The piano accompaniment features a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The second system continues the vocal lines and piano accompaniment. The third system shows the vocal lines with some rests and the piano accompaniment with a more active right hand. The fourth system concludes the piece with a final cadence in both the vocal and piano parts.