

10

p
Ma - ter a - ma - ta, in - te - me -

p
Ma - ter a - ma - ta, in - te - me -

a.

a.

10

p
a. Ma - ter a - ma - ta, in - te - me -

p

mf
ra - ta, O - ra, O - ra pro no

mf
ra - ta, O - ra, O - ra pro no

mf
O - ra, O - ra pro no

mf
O - ra, O - ra pro no

mf
ra - ta, O - ra, O - ra pro no

mf

Musical score for measures 1-4. The score includes four vocal staves, each with a 'bis.' marking. The piano accompaniment consists of three parts: Violins (Vlns.), Strings (Strgs.), and Woodwinds (W.W.). The piano part begins with a piano (*pp*) dynamic.

Musical score for measures 5-8. Measures 5-7 are empty staves. Measure 8 contains a Brass section with a piano (*p*) dynamic. A circled '20' is present above the first staff of the second system.

Ma - ter a - ma - ta, in - te - me -

Ma - ter a - ma - ta, in - te - me -

Ma - ter a - ma - ta, in - te - me -

Ma - ter a - ma - ta, in - te - me -

(Vlns)

pp Strgs.

30

poco rall.

ra - ta, O - ra, O - ra pro no

ra - ta, O - ra, O - ra pro no

ra - ta, O - ra, O - ra pro no

ra - ta, O - ra, O - ra pro no

poco rall.

poco rall.

poco rall.

30

poco rall.

poco rall.

Allegro

Three vocal staves in treble clef, key of D major, 2/4 time. Each staff begins with a whole note G4. The first staff has a handwritten 'fuzur' above the note and a 'bis.' below. The second and third staves also have 'bis.' below the notes. A purple highlight is under the first two staves.

Piano accompaniment in D major, 2/4 time. The right hand features two triplet eighth notes. The left hand has a steady eighth-note accompaniment. The section is marked 'Allegro' and 'f sub. mp'. Woodwind entries are indicated: '(Reeds)' and '(+Stgs)'. A circled '40' is above the staff.

Piano accompaniment in D major, 2/4 time. The right hand has a sixteenth-note melody. The left hand has a steady eighth-note accompaniment. Woodwind entries are indicated: '(Hns.)' with an accent (^) above the notes. A circled '40' is above the staff.

Piano accompaniment in D major, 2/4 time. The right hand has a sixteenth-note melody. The left hand has a steady eighth-note accompaniment. Woodwind entries are indicated: '(Hns.)' with an accent (^) above the notes.

Piano accompaniment in D major, 2/4 time. The right hand has a sixteenth-note melody. The left hand has a steady eighth-note accompaniment. Woodwind entries are indicated: '(Reeds)' and 'f'.

50

(+ Brass)

Musical score for measures 50-54. The system consists of two staves. The upper staff contains a melodic line with eighth-note patterns and some rests. The lower staff contains a bass line with eighth-note patterns and rests. The key signature has two sharps (F# and C#).

(Strgs)

(Sleigh Bells)

mf

Musical score for measures 55-59. The system consists of two staves. The upper staff features a melodic line with eighth-note patterns and rests. The lower staff features a bass line with eighth-note patterns and rests. The key signature has two sharps (F# and C#).

60

marc.

f marc.

Musical score for measures 60-64. The system consists of two staves. The upper staff contains a melodic line with eighth-note patterns and rests. The lower staff contains a bass line with eighth-note patterns and rests. The key signature has two sharps (F# and C#).

Musical score for measures 65-69. The system consists of two staves. The upper staff contains a melodic line with eighth-note patterns and rests. The lower staff contains a bass line with eighth-note patterns and rests. The key signature has two sharps (F# and C#).

70

(Hns)

Musical score for measures 70-74. The system consists of two staves. The upper staff contains a melodic line with eighth-note patterns and rests. The lower staff contains a bass line with eighth-note patterns and rests. The key signature has two sharps (F# and C#).

Musical score for measures 75-79. The system consists of two staves. The upper staff contains a melodic line with eighth-note patterns and rests. The lower staff contains a bass line with eighth-note patterns and rests. The key signature has two sharps (F# and C#).

90

room, And heav'n and na - ture sing, And heav'n and na - ture sing, And

room, And heav'n and na - ture sing, And heav'n and na - ture sing, And

reicher

And heav'n and na - ture sing, and heav'n and na - ture

room, And heav'n and na - ture sing, and heav'n and na - ture

90

heav'n and heav'n and na - ture sing.

heav'n and heav'n and na - ture sing.

sing, and heav'n and na - ture sing.

sing, and heav'n and na - ture sing.

(Reeds)

f

fante a cappella

100

f

He rules the world with truth and

f

He rules the world with truth and

f

He rules the world with truth and

f

He rules the world with truth and

100

mf

grace, And makes the na - tions prove The glo - ries

grace, And makes the na - tions prove The glo - ries

grace, And makes the na - tions prove The glo - ries

grace, And makes the na - tions prove The glo - ries

V

V

V

V

(110)

of His right - eous - ness And won - ders of His love, And
of His right - eous - ness And won - ders of His love, And
of His right - eous - ness And won - ders of His
of His right - eous - ness And won - ders of His

(110)

won - ders of His love, And won - ders, won - ders of His
won - ders of His love, And won - ders, won - ders of His
love, And won - ders of His love, And won - ders of His
love, And won - ders of His love, And won - ders of His

120 *dim.*

love.

dim.

love.

dim.

love.

dim.

love.

120 (Hp.)

dim.

(Tpts.)

pp

ff

(Bsn. Solo)

p espr.

3/4

3/4

3/4

3/4

3/4

3/4

130

Andantino $\text{♩} = 132$

(Cl.) *tr* (Fl.) *tr* (E.H.)

(Cl.) *tr* (Fl.) *tr*

140

$\text{♩} = 132$
p (Strgs.)

150 (+ Ob.)

pp *cresc.*

più cresc. (+ Bsns.)

Away in a manger

mp dolce

A - way in a man - ger no crib for His bed, The

mp

A - way in a man - ger no crib for His bed, The

p *meiu*

Mm mm

p

Mm mm

(Hp.)

dim. *mf* *p*

pp

lit - tle Lord Je - sus laid down His sweet head; The

lit - tle Lord Je - sus laid down His sweet head; The

Mm mm

Mm mm

stars in the skys looked down where He lay. The

stars in the skys looked down where He lay. The

mm mm

mm mm

The piano accompaniment consists of a right-hand part with a steady eighth-note bass line and a left-hand part with a simple harmonic accompaniment.

(160)

lit - tle Lord Je - sus a - sleep on the hay.

lit - tle Lord Je - sus a - sleep on the hay.

mm mm

mm mm

(160)

The second system continues the musical score with the same vocal parts and piano accompaniment. The tempo marking (160) is repeated at the beginning and end of the system.

The musical score consists of several systems. The first system features two vocal staves (treble and bass clef) and a piano accompaniment. The tempo is marked *mm* (molto moderato). The second system continues the vocal and piano parts, with a *tr* (trill) marking above the piano staff. The third system introduces a new section with a *pp* (pianissimo) dynamic and includes handwritten annotations: "Moo, pp" and "Moo" with arrows pointing to notes in the vocal staves. The lyrics "The cat - tle are low - ing the poor Ba - by wakes, But" are written below the vocal staves. The piano accompaniment includes a *mp* (mezzo-piano) dynamic. The fourth system continues the vocal and piano parts, with a *p* (piano) dynamic marking. The piano accompaniment features a *tr* (trill) marking.

ritard

moo moo I

meo moo I

lit - tle Lord Je - sus, no cry - ing He makes: I

moo moo I

mf λ *mf* *mf*

love Thee, Lord Je - sus, look down from the sky, And

love Thee, Lord Je - sus, look down from the sky, And

love Thee, Lord Je - sus, look down from the sky, And

love Thee, Lord Je - sus, look down from the sky, And

LUK

(Fl.)

mp

stay by my cra - dle to watch lull - a - by.

stay by my cra - dle to watch lull - a - by.

stay by my cra - dle to watch lull - a - by. *pp* And *pp*

stay by my cra - dle to watch lull - a - by. And

dim. *pp*

rit. *pp* lull - a - lull - a - lull - a - by.

rit. *pp* lull - a - lull - a - lull - a - by.

rit. stay by my cra - dle to watch lull - a - by - by - by.

rit. stay by my cra - dle to watch lull - a - by - by - by.

rit.

"Marcha de los Reyes"

170

Marziale ♩ = 120

mf *delicato*

(W.W.)

(Vlns.)

180

(Tpts.)

(Hns.)

(W.W.)

(Vlns.)

A vint-cinq de de-sept-ber

(190)

f

On De-cem-ber five and twen-ty,
VIN-TI-CINC DE DE-SEPT-BRE

On De-cem-ber five and twen-ty,
VIN-TI-CINC DE DE-SEPT-BRE

On De-cem-ber five and twen-ty,
VIN-TI-CINC DE DE-SEPT-BRE

On De-cem-ber five and twen-ty,
VIN-TI-CINC DE DE-SEPT-BRE

(190)

On De-cem-ber five and twen-ty,
VIN-TI-CINC DE DE-SEPT-BRE

(Vc. & Vla.)

fum, fum, fum! On De-cem-ber five and twen-ty, fum, fum,
VIN-TI-CINC DE DE-SEPT-BRE

fum, fum, fum! On De-cem-ber five and twen-ty, fum, fum,
VIN-TI-CINC DE DE-SEPT-BRE

fum, fum, fum! On De-cem-ber five and twen-ty, fum, fum,
VIN-TI-CINC DE DE-SEPT-BRE

fum, fum, fum! On De-cem-ber five and twen-ty, fum, fum,
VIN-TI-CINC DE DE-SEPT-BRE (Tutti)

con caritate

200

(poco piano)

fum! Oh, a Child was born this night so ros - y white, so ros - y white. — Son of
 HA NAS - CUT UN MI-NYO - NET ROS I BLAN-QUET, ROS I BLAN-QUET FIL DE

fum! Oh, a Child was born this night so ros - y white, so ros - y white.
 HA NAS - CUT UN MI-NYO - NET ROS I BLAN-QUET, ROS I BLAN-QUET

fum! Oh, a Child was born this night so ros - y white, so ros - y white.
 HA NAS - CUT UN MI-NYO - NET ROS I BLAN-QUET, ROS I BLAN-QUET

fum! Oh, a Child was born this night so ros - y white, so ros - y white. —
 HA NAS - CUT UN MI-NYO - NET ROS I BLAN-QUET, ROS I BLAN-QUET

200

p

following a trill

Mar - y, vir - gin ho - ly in a sta - ble mean and low - ly, fum, fum, fum!
 LA VER-GE HA - RI-A N'ES NAT EN U-NAES-TA — BLI-A

Fum, fum, In a sta - ble mean and low - ly, fum, fum, fum!
 N'ES NAT EN U-NAES-TA — BLI-A

Fum, fum! In a sta - ble mean and low - ly, fum, fum, fum!
 N'ES NAT EN U-NAES-TA — BLI-A

Fum, fum! In a sta - ble mean and low - ly, fum, fum, fum!
 N'ES NAT EN U-NAES-TA — BLI-A

(Strgs.)

(Vc.,Cb.)

marc. f (Vla. & Vc.)

210

(W.W.)

Woodwinds (W.W.) part, measures 210-212. The score is in 2/4 time with a key signature of two flats. The upper staff contains melodic lines with slurs and accents, while the lower staff provides harmonic support with chords and moving lines.

Woodwinds (W.W.) part, measures 213-215. Similar to the previous system, featuring melodic lines in the upper staff and harmonic accompaniment in the lower staff.

(Bross)

f marc.

Brass (Bross) part, measures 210-212. The score is in 2/4 time with a key signature of two flats. The upper staff contains melodic lines with slurs and accents, while the lower staff provides harmonic support with chords and moving lines.

(Tymp.)

f

Tympani (Tymp.) part, measures 210-212. The score is in 2/4 time with a key signature of two flats. The upper staff contains melodic lines with slurs and accents, while the lower staff provides harmonic support with chords and moving lines.

220

(Strgs.)

sub. p

Strings (Strgs.) part, measures 210-212. The score is in 2/4 time with a key signature of two flats. The upper staff contains melodic lines with slurs and accents, while the lower staff provides harmonic support with chords and moving lines.

ff

(Hp. & Cym.)

Harp and Cymbals (Hp. & Cym.) part, measures 210-212. The score is in 2/4 time with a key signature of two flats. The upper staff contains melodic lines with slurs and accents, while the lower staff provides harmonic support with chords and moving lines.

(230)

f

On De-cem-ber five and twen-ty, fum, fum, fum! On De-cem-ber
 QUI'N DI-RÁ MES GRAN MEN-TI-DA QUI'N DI-RÁ MES

On De-cem-ber five and twen-ty, fum, fum, fum! On De-cem-ber
 QUI'N DI-RÁ MES GRAN MEN-TI-DA QUI'N DI-RÁ MES

On De-cem-ber five and twen-ty, fum, fum, fum! On De-cem-ber
 QUI'N DI-RÁ MES GRAN MEN-TI-DA QUI'N DI-RÁ MES

On De-cem-ber five and twen-ty, fum, fum, fum! (Tutti) On De-cem-ber
 QUI'N DI-RÁ MES GRAN MEN-TI-DA QUI'N DI-RÁ MES

(Tutti) (Strgs.) *mf* *ff* (Strgs.) *mf*

(230)

five and twen-ty, fum, fum, fum! Comes a most im-por-tant day, Let us be
 GRAN MEN-TI-DA JA RES-PON EL TI-DI-O -RAL AMB GRAN CA-

five and twen-ty, fum, fum, fum! Comes a most im-por-tant day, Let us be
 GRAN MEN-TI-DA JA RES-PON EL TI-DI-O -RAL AMB GRAN CA-

five and twen-ty, fum, fum, fum! Comes a most im-por-tant day, Let us be
 GRAN MEN-TI-DA JA RES-PON EL TI-DI-O -RAL AMB GRAN CA-

five and twen-ty, fum, fum, fum! Comes a most im-por-tant day, Let us be
 GRAN MEN-TI-DA JA RES-PON EL TI-DI-O -RAL AMB GRAN CA-

f (Tutti) (Strgs.) *mf*

Forte

Forte

(240)

gay, let us be gay! Fum fum fum
 - BAL, ANS GRANCA - BAL ?

gay, let us be gay! Fum fum fum
 - BAL ANS GRAN CA - BAL ?

gay, let us be gay! We go first to church and then we have the sweet-est buns and
 - BAL, ANS GRANCA - BAL ? EN FA - RE DEU - MIL CA - MA - DES ANS UN SACI TO - JES PLE

gay, let us be gay! Fum fum fum
 - BAL, ANS GRAN CA - BAL ?

(240)

gay, let us be gay! Fum fum fum
 - BAL, ANS GRAN CA - BAL ?

Instrumental accompaniment for the first system, including piano and bass parts.

fum, fum, fum, fum, fum, fum! God will send us days of feast-ing,
 A VIN-TI-CINC DE DE-SET-BRE

fum, fum, fum, fum, fum, fum! God will send us days of feast-ing,
 A VIN-TI-CINC DE DE-SET-BRE

can - dy, fum, fum, fum, fum, fum! God will send us days of feast-ing,
 GA - DES A VIN-TI-CINC DE DE-SET-BRE

fum, fum, fum, fum, fum, fum! God will send us days of feast-ing,
 A VIN-TI-CINC DE DE-SET-BRE

fum, fum, fum, fum, fum, fum! God will send us days of feast-ing,
 A VIN-TI-CINC DE DE-SET-BRE

Instrumental accompaniment for the second system, including piano and bass parts, ending with a forte (ff) dynamic marking.

fum; fum, fum!

God will send us
A VIN-TI-CINE

fum, fum, fum!

God will send us
A VIN-TI-CINE

fum, fum, fum!

God will send us
A VIN-TI-CINE

fum, fum, fum!

God will send us
A VIN-TI-CINE

days of feast-ing, fum, fum, fum!

DE DE-SET-ORE

Both in
ES

days of feast-ing, fum, fum, fum!

DE DE-SET-ORE

Both in
ES

days of feast-ing, fum, fum, fum!

DE DE-SET-ORE

Both in
ES

days of feast-ing, fum, fum, fum!

DE DE-SET-ORE

Both in
ES

hot months and in cold, For young and old, for young and old, When we
 ĐÍ-À DE NA - ĐAL MOLT PRIN-CI - PAL, MOLT PRIN-CI - PAL QUAN E I-

hot months and in cold, For young and old, for young and old, When we
 ĐÍ-À DE NA - ĐAL MOLT PRIN-CI - PAL, MOLT PRIN-CI - PAL QUAN E I-

hot months and in cold, For young and old, for young and old, When we
 ĐÍ-À DE NA - ĐAL MOLT PRIN-CI - PAL, MOLT PRIN-CI - PAL QUAN E I-

hot months and in cold, For young and old, for young and old, When we
 ĐÍ-À DE NA - ĐAL MOLT PRIN-CI (Tutti) PAL, MOLT PRIN-CI - PAL QUAN E I-

(Tpts.)

(Trb.)

tell the ho - ly sto - ry, Ev - er sing - ing of His glo - ry, fum, fum,
 - XI - REM DE ITA - TI - NES FA - REM BO - NES RES - TO - LI - NES

tell the ho - ly sto - ry, Ev - er sing - ing of His glo - ry, fum, fum,
 - XI - REM DE ITA - TI - NES FA - REM BO - NES RES - TO - LI - NES

tell the ho - ly sto - ry, Ev - er sing - ing of His glo - ry, fum, fum,
 - XI - REM DE ITA - TI - NES FA - REM BO - NES RES - TO - LI - NES

tell the ho - ly sto - ry, Ev - er sing - ing of His glo - ry, fum, fum,
 (Tutti)

fum! fum, fum, fum!

fum! fum, fum, fum!

fum! fum, fum, fum!

fum! fum, fum, fum!

Marcato *piu tranquillo* (270)

On De-cem-ber five and twen-ty, fum, fum,
A VINTI-CINC DE DE-SEM-BRE

On De-cem-ber five and twen-ty, fum, fum,
A VINTI-CINC DE DE-SEM-BRE

Ce ma - tin j'ai ren-con-tré le train de trois grands

Ce ma - tin j'ai ren-con-tré le train de trois grands

Marcato (270)

fum! Fum, fum, fum! Fum, fum, fum! On De-cem-ber
 Δ V.N-TI-ŒVE

fum! Fum, fum, fum! Fum, fum, fum! On De-cem-ber
 A V.N-TI-ŒVE

rois qui al-laient en voy - a - ge. Ce ma - tin j'ai ren-con-tré le

rois qui al-laient en voy - a - ge. Ce ma - tin j'ai ren-con-tré le

five and twen-ty, fum, fum, fum! Fum, fum, fum! Tout char-gés
 DE DE-ŒT-ŒRE

five and twen-ty, fum, fum, fum! Fum, fum, fum! Tout char-gés
 DE DE-ŒT-ŒRE

train de trois grands rois des-sus le grand che - min Tout char-gés

train de trois grands rois des-sus le grand che - min Tout char-gés

articulé de

d'or les sui-vaient d'a - bord de grands guer - riers, et les gar-des du tré -

d'or les sui-vaient d'a - bord de grands guer - riers, et les gar-des du tré -

d'or les sui-vaient d'a - bord de grands guer - riers, et les gar-des du tré -

d'or les sui-vaient d'a - bord de grands guer - riers, et les gar-des du tré :

(280)

sor Tout char - gés d'or les sui-vaient d'a - bord de grands guer -

sor Tout char - gés d'or les sui-vaient d'a - bord de grands guer -

sor Tout char - gés d'or les sui-vaient d'a - bord de grands guer -

sor Tout char - gés d'or les sui-vaient d'a - bord de grands guer -

(280)

fff

sweet

riers a - vec leurs bou cli

riers a - vec leurs bou cli

riers a - vec leurs bou cli

riers a - vec leurs bou cli

crence de

(Dr.)

(Dr.)

ers.

ers.

ers.

ers.

parte in 8/16

(Tutti)

13 7 20/x1

25 7 27/x1

2/x11

11/x11

16 7 18/x11 (general)

20/x11 correct