

RDH Music SeriesR. Douglas Helvering

# An Advent Alleluia

1. *Creator of the Stars*
2. *Out of the Depths*
3. *Drop Down, Ye Heavens*
4. *Today Christ is Born*

For Mixed Chorus with  
Brass Quintet, Timpani, Percussion, and Organ  
(optional SSA, Treble chorus, and Treble Solo)

*conductor's score*



[www.rdouglashelvering.com](http://www.rdouglashelvering.com)

## Instrumentation and Text

### Instrumentation:

Brass Quintet (Trumpets in C, Horn in F, Trombone, Tuba)  
Timpani (Standard Four-Drum arrangement)  
Auxiliary Percussion (Glockenspiel, Snare Drum, Suspended Cymbal, Crash Cymbals)  
Pipe Organ  
Mixed Chorus (with the additional option for SSA choir, single-line treble choir, and treble solo)

### Movement 1 – Creator of the Stars

Alleluia! Creator of the stars of night, your people's everlasting light,  
O Christ, redeemer of us all, we pray you hear us when we call.  
Kyrie eleison. Christe eleison. Kyrie eleison. (*Lord, have mercy. Christ, have mercy. Lord, have mercy.*)  
Praise we sing to Christ the Lord, virgin's son, incarnate Word!  
To the holy Trinity, praise we sing eternally! Alleluia!

### Movement 2 – Out of the Depths

Agnus Dei, qui tollis peccata mundi, miserere nobis.  
(*Lamb of God, who takes away the sins of the world, have mercy upon us.*)  
Out of the depths I cry to you, O Lord; O Lord, hear my voice!  
O let your ears consider well the voice of my appeal.  
I wait for you, O Lord; my soul waits for Thee; in your word is my hope.  
Agnus Dei, qui tollis peccata mundi, miserere nobis.

### Movement 3 – Drop Down, Ye Heavens

O Morning Star, O day-spring, Rising Sun, splendor bright, O Oriens!  
O Morning Star, splendor of eternal light,  
O Sun of Justice, come shine on those seated in darkness and the shadow of death.  
Drop down, ye heavens, from above, and let the skies pour forth righteousness:  
Let the earth be fruitful. Drop down, ye heavens, and bring forth a Savior!  
O Morning Star, O Oriens!

### Movement 4 – Today Christ is Born

Hodie Christus Natus Est! (*Today Christ is born!*)  
Today Christ is born: today the Savior has appeared:  
Today the Angels sing on earth, the Archangels rejoice:  
Today the righteous rejoice, saying: Glory to God in the Highest. Alleluia!

### Composer – R. Douglas Helvering

Dr. Helvering is a highly active composer, conductor, and educator. His music has been featured at all of the major choral national and regional conventions as well as at prestigious venues worldwide including the historic Carnegie Hall in New York. He is an alum and adjunct professor of the famed Westminster Choir College in Princeton, NJ. Find more information about Dr. Helvering's work, including a full listing of compositions, audio, and video at [www.rdouglashelvering.com](http://www.rdouglashelvering.com).



# AN ADVENT ALLELUIA

## *Composer's Notes*

Commissioned by Sing Omaha in the summer of 2013 for their annual 'A Christmas Fanfare' concerts, Executive and Artistic Director Matt Hill desired a work that spoke to the themes of the Christian season of Advent, speaking of humanity's need for salvation, of prayerful waiting and watching, and of our joy as the promise of salvation is fulfilled in the birth of Jesus Christ.

The work is divided into four movements. The performance time is between 17 and 18 minutes. *An Advent Alleluia* allows for multiple choral forces but can be performed by a single mixed choir if desired. The SSA passages are designed for a separate choir, but singers from the SATB choir may be used. The Treble passages are designed for a separate single-line treble choir, but a combination of soloists or small groups may be used. In all cases, the conductor's discretion must be used to best utilize the available forces for a balanced overall sound.

A combination of ancient and beloved Advent texts is used throughout the piece. First, we hear a few lines from an anonymous 7<sup>th</sup> century Advent Vespers text. The movement's ending lines are from the last verse of Luther's famous chorale, *Nun Komm, der Heiden Heiland*. The chorale's tune is historically heard in the first Sunday of Advent. In this setting, the chorale tune is retained (the only non-original music in the entire work), in augmentation, and set against fast flowing major sonorities. The *Kyrie*, a cry for mercy, forms the middle section of the movement. The opening and ending Alleluia sections are full and resonant but offered amidst the context of our own human shortcomings.

The second movement takes the *Agnus Dei* text and pairs it with a paraphrase of the opening verses of Psalm 130. Similar to the *Kyrie*, the *Agnus Dei* is a prayer for mercy, a plea for salvation. Treble voices are featured in the *Agnus Dei* sections. The middle section is a powerful, repetitive lament, coming to a climactic conclusion as the singers affirm hope in God.

In the third movement, text from the Advent prose and *O Oriens* are offered. *Rorate Coeli*, from Isaiah 45, forms the basis for the Advent Prose, and has been used extensively for centuries in Advent imagery and liturgy. Shifting tonalities and Lydian mode fragments make for an optimistic and expectant sound. *O Oriens* is from a set of Advent antiphons, called "O Antiphons" because of the way each text begins. *O Oriens* historically has been used in services on December 21. Descending, cascading lines in the choir mark the coming of Christ. The movement concludes with a majestic statement heralding His arrival.

Finally, we hear the famous text, *In die Christus Natus Est*. This is the antiphon to the *Magnificat*. With its declaration of Christ's birth, it is typically sung on Christmas Day. This setting makes use of ascending fourths to build a melodically memorable motive. The mixed choir and treble voices alternate in their phrases while the tonality shifts, forming a triad of tonal centers. The work concludes with a final statement of Alleluia! The music from earlier Alleluia sections returns, but now the sound is more jubilant, being sung amidst the joy of God's promise fulfilled.

Throughout *An Advent Alleluia*, the music has been crafted with my personal reflection upon the text's deep meaning. Advent is a season that should not be overlooked. Its themes are central to the human experience. The music seeks to reflect the wide range of human circumstance, from desperation to delight, and from heartache to happiness. I offer it with humility and pride.



September 1, 2013

# An Advent Alleluia

## 1. Creator of the Stars

R. Douglas Helvering  
ASCAP

Triumphantly, ♩.=64

The musical score is arranged for the following instruments and voices:

- Horn in F:** Treble clef, 6/8 time. Dynamics: *mf*, *sfp*, *mf*, *sfp*, *mf*.
- Trumpet 1 in C:** Treble clef, 6/8 time. Dynamics: *mf*, *sfp*, *mf*, *sfp*, *mf*.
- Trumpet 2 in C:** Treble clef, 6/8 time. Dynamics: *mf*, *sfp*, *mf*, *sfp*, *mf*.
- Trombone:** Bass clef, 6/8 time. Dynamics: *mf*, *sfp*, *mf*, *sfp*, *mf*.
- Tuba:** Bass clef, 6/8 time. Dynamics: *sfp*, *sfp*, *sfp*.
- Timpani:** Bass clef, 6/8 time. Dynamics: *sfp*, *sfp*, *sfp*. Includes notes for (Ab, Bb, C, Eb) and (III: Db).
- Percussion:** Treble clef, 6/8 time. Includes sn. drum. Dynamics: *f*, *sfp*.
- SATB Choir:** Treble and Bass clefs, 6/8 time. No notes present.
- Organ:** Treble and Bass clefs, 6/8 time. No notes present.
- Pedals:** Bass clef, 6/8 time. No notes present.

9 (♩=96)

6

Hn. *sfp* *mf* *f* *mf* 3

Tpt. 1 *sfp* *mf* *f* *mf* 3

Tpt. 2 *sfp* *mf* *f* *mf* 3

Tbn. *sfp* *mf* *f* *mf* 3

Tba. *sfp* *f* *mf*

Timp. *sfp* (gliss) *f* *sfp* 3

Perc. *sfp* *f* to sus. cym.

SATB

Org. GR: plenum *f* 3

Ped.

11

Hn.

Tpt. 1

Tpt. 2

Tbn.

Tba.

Timp.

Perc.

SATB

Org.

Ped.

*f*

(I:F)

sus. cym

*mf* *f* *mf*

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

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



21

Hn. *mp* *p*

Tpt. 1 *mp* *p*

Tpt. 2 *mp* *p*

Tbn. *mp* *p*

Tba. *mp* *p*

Timp. (Eb, Bb, C, F)

Perc.

SATB  
Cre - a - tor of the  
*mp*  
Cre - a - tor

Org. *mp*

Ped.

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25

Hn.

Tpt. 1

Tpt. 2

Tbn.

Tba.

Timp.

Perc.

SATB

stars of night, your peo - ple's ev - er -

of the stars of night, your peo - ple's ev - er -

Org.

Ped.



33 **33**

Hn. *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn. *mp*

Tba. *mp*

Timp. (G,A,C,G)

Perc.

SATB *mf*

Org. *mp*

Ped.

O Christ, re-deem - er of us all,

O Christ, re-deem - er of us all,

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37

Hn.

Tpt. 1

Tpt. 2

Tbn.

Tba.

Timp.

Perc.

SATB

mf

we pray you hear us when we

we pray you hear us when we

Org.

Ped.

43 poco rit. slowing (♩=84)

41

Hn. *f* *mf* *mp*

Tpt. 1 *f* *mf* *mp*

Tpt. 2 *f* *mf* *mp*

Tbn. *f* *mf* *mp*

Tba. *f* *mf* *mp*

Timp. *f* *mf* *mp* (IV:E)

Perc. *f* *mf* *mp*

SATB *f* *mp*  
call. re -

Org. *f* *mf* *mp*

Ped.

**FOR ON-SCREEN PERUSAL ONLY**



55 Heartfelt, ♩=66

59

54

Hn.

Tpt. 1

Tpt. 2

Tbn.

Tba.

Timp.

Perc.

Tr.

SATB

Org.

Ped.

*solo*

*mp*

(I:E)

sus. cym.

*mp*

Ky-ri - e, e - lei - son.

hear our call.

call, our call.

SW: 8' strings

*mp*

61

Tr. *mf*  
Chri - ste, e - le - i - son. Ky - ri - e, e - le - i - son. Ky - ri -

Org.

Ped.

68

Hn.

Tbn.

Perc. *pp*  
sus. cym. *pp*

Tr. *pp*  
e, Ky - ri - e, e - le - i - son. Ky - ri - e, e - le - i - son.

SATB *pp*  
Ky - ri - e! O hear our  
*pp*  
Ky - ri - e! O hear our

Org.

Ped.

73 *poco accel*

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76 **76** Increasing in Energy ♩=84

poco a poco accel

**Hn.** *p* *mp* *mf*

**Tpt. 1** *p* *mp* *mf*

**Tpt. 2** *p* *mp* *mf*

**Tbn.** *p* *mp* *mf*

**Tba.** *p* *mf*

**Timp.** medium mallets *p* *mp* *mf*

**Perc.** to glock. *mp*

**SATB** *p* *mp* *mf*

call. Ky - ri - e! Ky - ri - e! Praise we sing! Al - le -

call. Ky - ri - e! Ky - ri - e! Praise we sing! Al - le -

**Org.** *pp* *p* *mp*

**Ped.**

+ 8' fonds

86 Exuberant,  $\text{♩} = 102$

84

Hn. *f*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. *mf*

Tba. *f*

Timp. *f* (I:F, IV:D)

Perc. glock. *f*

SATB  
lu - ia! Praise we sing to Christ  
lu - ia! Praise we sing to Christ

Org. *mf* *f*  
+ 4' fonds, 8' reeds

Ped.

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89

Hn.

Tpt. 1

Tpt. 2

Tbn.

Tba.

Timp.

Perc.

SATB

Org.

Ped.

*f* *ff* *mf*

(II:A $\flat$ , IV:E $\flat$ )

the Lord, vir - - gin's

the Lord, vir - - gin's

93

Hn.

Tpt. 1

Tpt. 2

Tbn.

Tba.

Timp.

Perc.

SATB

son, in - carn - ate Word!

son, in carn - ate Word!

Org.

Ped.

*f*

*f*

97 **97**

Hn.

Tpt. 1 *ff* *mf*

Tpt. 2 *ff* *mf*

Tbn. *ff* *mf*

Tba.

Timp.

Perc. (II:A,IV:D)

SATB  
To the Ho ly tri - - - - ni -  
To the Ho - - - ly tri - - - - ni -

Org.

Ped.

101

Hn.

Tpt. 1

Tpt. 2

Tbn.

Tba.

Timp.

Perc.

SATB

Org.

Ped.

*f*

*mf*

(II:B $\flat$ , IV:E $\flat$ )

ty. Praise we sing e -

ty. Praise we sing e -

105 **poco rit.** **107** **Maestoso, ♩=88**

**Hn.** *f*

**Tpt. 1** *f*

**Tpt. 2** *f*

**Tbn.** *f*

**Tba.** *f*

**Timp.** *f* *sfp*

**Perc.** to sus. cym.

**SATB**

ter - - - - - nal - - - - - ly! Al - - - - - le -

ter - - - - - nal - - - - - ly! Al - - - - - le -

**Org.** *ff*

**Ped.**

109

Hn.

Tpt. 1

Tpt. 2

Tbn.

Tba.

Timp.

Perc.

SATB

Org.

Ped.

*f*

*mf*

sus. cym.

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

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



113

Hn.

Tpt. 1

Tpt. 2

Tbn.

Tba.

Timp.

Perc.

SATB

Org.

Ped.

*f* *mf* *f*

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

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

116

Hn.

Tpt. 1

Tpt. 2

Tbn.

Tba.

Timp.

Perc.

SATB

Org.

Ped.

*mf*

*ff*

*ff*

*ff*

*ff*

*ff*

to cr. cym.

cr. cym.

*ff*

- ia! Al - le - lu - ia!

- ia! Al - lu - ia!

2. Out of the Depths

1 With Desperation,  $\text{♩} = 66$

ch.

Org. CH: 8' flute  
SW: voix celeste  
PED: soft 16', 8'

*mp*

Ped. *mp*



Hn. *p*

Tpt. 1

Tpt. 2

Tbn. *p*

Tba. *p*

Tim. soft mallets  
(G, B $\flat$ , C, D) *p*

Perc.

SSA *mp*  
Ag - nus De - i,  
*mp*  
A - nus De - i,

Org. +4' flute

Ped.

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14

Hn.

Tpt. 1

Tpt. 2

Tbn.

Tba.

Timp.

Perc.

SSA

Org.

Ped.

*mp*

*p*

*glock.*

— qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.

— qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.

21

Hn. *mp* *mf*

Tpt. 1 *mp* *mf*

Tpt. 2 *p* *mp* *mf*

Tbn. *mp* *mf*

Tba. *mp* *mf*

Timp. *mp* *mf*

Perc. *mp* *mf*

Tr. *mp* *mf*

Ag - - - De - - - mi - se - re - re

SSA *mf* *f*

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re

*mf* *f*

A - nus - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re

Org. *mf* *f*

Ped.

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27

Hn. *p* *mp*

Tpt. 1 *p*

Tpt. 2 *p*

Tbn. *p*

Tba. *p*

Timp. *p*

Perc. *mp* *p* (IV:Eb) sus. cym. to sn. drum

Tr. *mf*  
no - bis. Out of the depths

SSA  
no - bis.  
no - bis.

SATB  
*p* *dark, powerful*  
3  
Out of the depths I cry to you; O Lord, hear my  
*p* 3  
Out of the depths I cry to you; O Lord, hear my

Org. *p* 8' stops, use cresc. ped.

Ped.

33

Hn.

Tpt. 1

Tpt. 2

Tbn.

Tba.

Timp. medium mallets  
*mp* *mf*

Perc. sn. drum  
*mp* *f*

Tr.  
*mp* *mf*  
I cry to you; Out of the

SATB  
*mp* 3  
voice! Out of the depths I cry to you; O Lord, hear my voice!

Org.

Ped.

The musical score is for page 31 of a piece. It includes parts for Horn (Hn.), Trumpets 1 and 2 (Tpt. 1, Tpt. 2), Trombones (Tbn.), Tubas (Tba.), Timpani (Timp.) with medium mallets, Percussion (Perc.) with snare drum, Trumpet (Tr.), SATB voices, Organ (Org.), and Pedal (Ped.). The vocal parts have lyrics: "I cry to you; Out of the depths I cry to you; O Lord, hear my voice!". Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). A large blue watermark "For On-Screen Only" is overlaid diagonally across the page.

Hn. *mf* *f*

Tpt. 1

Tpt. 2

Tbn.

Tba.

Timp. *f*

Perc. *mf* *f*

Tr. *f*

depths, Lord, hear my

SATB *mf* 3

Out of the depths I cry to you, O Lord, hear my voice!

*mf* 3

Out of the depths cry to you; O Lord, hear my voice!

Org.

Ped.

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Hn. *mp* *mf*  
 Tpt. 1 *p* *mp*  
 Tpt. 2 *p* *mp*  
 Tbn. *mp* *mf*  
 Tba. *mp* *f*  
 Timp. *mp* (I:Ab)  
 Perc. *mp* *mf*  
 Tr. *mp* *mf*  
 SATB  
 Org. *sub p* *mp*  
 Ped.

O let your ears con-sid-er well voice of my ap - peal.  
 O let your ears con - sid-er well voice of my ap - peal. I wait for you, O Lord; my  
 O let your ears ce sid-er well the voice of my ap - peal. I wait for you, O Lord; my



Hn. *ff* *fff* *ff*

Tpt. 1 *f* *fff* *ff*

Tpt. 2 *f* *fff* *ff*

Tbn. *fff* *ff*

Tba. *fff*

Timp. *ff*

Perc. *ff* to sus cym

Tr. *ff* *fff*

voice! In your word is my hope.

SATB *ff* *fff*

I wait for you, O Lord, my God; in your word is my hope.

Org. *f* *ff*

Ped.

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This page contains a musical score for a concert band or orchestra. The instruments listed on the left are Horn (Hn.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone (Tbn.), Trombone (Tba.), Timpani (Timp.), Percussion (Perc.), Trumpet (Tr.), SATB (SATB), Organ (Org.), and Pedal (Ped.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is divided into four measures. The first measure starts with a half rest for the Horn and Trumpets, followed by a quarter rest for the Trombones and Trombone. The second measure features a triplet of eighth notes for the Horn and Trumpets, and a quarter rest for the Trombones and Trombone. The third measure has a quarter rest for the Horn and Trumpets, and a quarter rest for the Trombones and Trombone. The fourth measure has a quarter rest for the Horn and Trumpets, and a quarter rest for the Trombones and Trombone. Dynamics include *f* (forte), *mf* (mezzo-forte), and *fff* (fortissimo). The Percussion part includes a suspended cymbal (sus. cym.) and a glockenspiel (to glock.). The Organ part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The Pedal part has a quarter rest.

poco rit.

73 a tempo

70

Hn. *mp* *p* *pp*

Tpt. 1 *mp* *p* *pp*

Tpt. 2 *mp* *p* *pp*

Tbn. *mp* *p* *pp*

Tba. *mp* *p*

Timp. *mp* *p* *pp* (I:G) *p* soft mallets

Perc. *mp* glock. toms cym.

Tr. *mp* O... ord... hear my voice!

SATB

Org. *mf* *mp*

Ped.



Hn. *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn. *mp*

Tba. *mp*

Timp. *mp* gliss

Perc.

Tr. *mf*

De - - i - - mi - - re - - re no - - bis.

SSA *mf*

— qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - - bis.

— qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - - bis.

Org.

Ped.



90

Hn. *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tbn. *p*

Tba. *p*

Timp. *p*

Perc.

Tr. *p*

SSA *p* *mp* *p*  
mi - se - re re no - bis.

*p* *mp* *p*  
mi - se - re re no - bis.

Org. *p*

Ped. *p*

### 3. Drop Down, Ye Heavens

1 With Anticipation, ♩=82

Org. *mp*  
SW or CH: warm principals

Ped. *p*



Hn. *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn.

Tba.

Timp.

Perc. *mp* glock.

Org.

Ped.

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11

Hn. *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn. *mp*

Tba.

Timp.

Perc. *mp* to sus. cym.

SATB

Morn - - ing

O Morn - - ing

Org.

Ped.

17

Hn. *mp* *mf*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Tbn. *mp* *mf*

Tba. *mp* *mf*

Timp. (F,G,C,D) *mp* *mf*

Perc.

SATB *mf*

Star, \_\_\_\_\_ O day - spring, \_\_\_\_\_ Ris-ing Sun, splen - dor bright, \_\_\_\_\_ O

Star, \_\_\_\_\_ O day - spring, \_\_\_\_\_ Ris-ing Sun, splen - dor bright, \_\_\_\_\_ O

Org.

Ped.

23

Hn. *mf* *f* *ff* *f* *mf*

Tpt. 1 *mf* *f* *ff* *f* *mf* *mp*

Tpt. 2 *mf* *f* *ff* *f* *mf*

Tbn. *mf* *f* *ff* *f* *mf*

Tba. *f* *ff* *f* *mf*

Timp. *f* *ff* *f* *mf* (II: B $\flat$ ) (I: E $\flat$ )

Perc. *mp* *ff*  
 sus. cym. to cr. cym.

SATB  
*f* *ff*  
 Or - i - ens! Or - i - ens!

Org. *f* *mf*

Ped.

30

Hn. *mp*

Tpt. 1

Tpt. 2 *mp*

Tbn. *mp*

Tba. *mp*

Timp. *mp*

Perc.

SATB

*mp*

O Morn - ing Star,

Org. *mp*

Ped.

36

SATB

*mf*

splen - dor of e - ter - nal light,

Org.

Ped.

41

43

Hn.

Tpt. 1

Tpt. 2

Tbn.

Tba.

SATB

*mp*

O Sun of Just - ice,

Org.

Ped.

Hn.  
 Tpt. 1  
 Tpt. 2  
 Tbn.  
 Tba.  
 Timp.  
 Perc.  
 SATB  
 Org.  
 Ped.

*mf* come shine on those seat - ed in dark *f*

*mp*

*mf*

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Hn. *mf* *p*

Tpt. 1 *mf* *p*

Tpt. 2 *mf* *p*

Tbn. *mf* *mp*

Tba. *mf* *mp*

Timp.

Perc.

SATB *mf*

ness and the shad - ow of

Org. *mf*

Ped.

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57 62

Hn. *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tbn. *f*

Tba. *f*

Timp. *f* *gliss*

Perc. *f* *f* *cr. cym.* *to sus. cym.*

SATB *f* death.

Org. *f* 8' reeds 3 3

Ped.

Hn. *mf* *mp*  
 Tpt. 1 *mf* *mp*  
 Tpt. 2 *mf* *mp*  
 Tbn. *mf* *mp*  
 Tba. *mf* *mp*  
 Timp. *mf* *mp* *p* *pp*  
 Perc. sus. cym. *p* *mp* ten. lock.  
 SATB  
 Org. *mf* *mp* *p* - reeds  
 Ped. *p*

Hn. *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn. *mp*

Tba. *mp*

Timp. *p*

Perc. *p*  
glock.

SATB *mp*  
hea - ven, from a - bove,  
Drop down, ye heav - ens, from a - bove,  
*mp*  
down, ye heav - ens, from a - bove,

Org. *pp*

Ped. *pp*

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85

Hn. *f* *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tbn. *f* *ff*

Tba. *f* *f*

Timp. *f*

Perc. *mf* *f* *mf* *ff* to clock.

SATB

fruit-ful, Drop down, ye heav'ns, and bring forth a Sav - - ior!

fruit-ful, Drop down, ye heav'ns, and bring forth a Sav - - ior!

Org.

Ped.

91

poco rit. Expectantly, ♩=48

**Hn.** *f* *mf* *mp* *p*

**Tpt. 1** *f* *mf* *mp* *p*

**Tpt. 2** *f* *mf* *mp* *p*

**Tbn.** *f* *mf* *mp* *p*

**Tba.** *f* *mf* *mp* *p*

**Timp.** *f* *pp* 3

**Perc.** glock. *f* *mf* *p*

**SATB**

*f* *mp*

O Morn-ing Star, O Or-i-ens! O Or-i-ens!

*f* *mp*

O Morn-ing Star, O Or-i-ens! O Or-i-ens!

**Org.**

**Ped.**

### 4. Today Christ is Born

*1* **Triumphant, ♩.=60**

Hn.

Tpt. 1

Tpt. 2

Tbn.

Tba.

Timp.

Perc.

SATB

Org.

Ped.

*mf*

*sfp*

*fp*

*p* *mp*

sus. cym.

SW: Full Swell

*mf*

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4

Hn. *mf* *sfp* *mf*

Tpt. 1 *sfp* *mf* *sfp*

Tpt. 2 *mf* *sfp* *mf* *sfp*

Tbn. *mf* *sfp*

Tba.

Timp. (F, A $\flat$ , B $\flat$ , E $\flat$ ) *mf*

Perc.

SATB

Org.

Ped.

8

Hn. *sfp* *mf* *sfp* *mf*

Tpt. 1 *mf* *sfp* *sfp* *mf*

Tpt. 2 *mf* *sfp* *sfp* *mf*

Tbn. *mf* *sfp* *mf* *sfp* *mf*

Tba. *mf* *sfp* *mf* *sfp*

Timp.

Perc.

SATB

Org.

Ped.

12

Hn. *sfp* *mf*

Tpt. 1 *sfp* *mf*

Tpt. 2 *sfp* *mf*

Tbn. *sfp* *mf*

Tba. *sfp* *mf*

Timp. *sfp* *mf*

Perc. *p* sus. cym.

SATB

Org.

Ped.

16 17 20

Hn. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *f*

Tba. *f*

Timp. *f*

Perc. *f* *mp* *f*

SATB

Ho - - di - e! Chris-tus Na-tus Est!

Ho - - di - e! Chris-tus Na-tus Est!

Org. *f* *mf* SW: Full Swell

Ped.

21 24

Hn. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. *mf*

Tba. *mf*

Timp. *mf* (II) C

Perc. *mp* *mf* to glock.

SATB

Org.

Ped.

Musical score for SATB choir and orchestra, measures 27-31. The score includes parts for Horn (Hn.), Trumpets 1 and 2 (Tpt. 1, Tpt. 2), Trombones (Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion (Perc.), SATB choir, Organ (Org.), and Pedal (Ped.).

Measures 27-31 are marked with a box containing the number 31. The SATB part includes the lyrics: "To - day Christ is born: \_\_\_\_\_ to-".

Dynamic markings include *p* (piano) for the brass instruments and *mf* (mezzo-forte) for the timpani and organ.

Performance instructions for the timpani are: (I:Ab, II:Bb, III:Db).

A large blue watermark "For On-Screen Perusal Only" is overlaid diagonally across the score.

35

33

Hn. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. *mf*

Tba. *mf*

Timp. *mf*

Perc. *mf* glock.

SSA *f* Ho - - - - di - e!

SATB *f* day the Sav - ior has ap - peared:

Org. *f*

Ped.

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Hn. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *f*

Tba. *f*

Timp. *mf*

Perc. *mf*

(IV:F)

SSA

Chris - tus Na - tus est!

Chris - tus Na - tus est!

SATB

*mf*

To - day the An - gels sing on earth, the Arch - an - gels all re -

Org. *mf*

Ped.

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Hn. *mp*

Tpt. 1

Tpt. 2

Tbn. *mp*

Tba. *mp*

Timp.

Perc. *mp* sn. dr.

SSA *mf*  
 Glo - ry to God, Glo - ry to God, Glo - ry to God in the

SATB *mf*  
 joyce, say - ing: Glo - ry to God, Glo - ry to God, Glo - ry to God in the  
 joyce, Glo - ry to God, Glo - ry to God, to God in the

Org.

Ped.

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Hn. *mf* *mp*

Tpt. 1 *mf* *mp*

Tpt. 2 *mf* *mp*

Tbn. *mf* *mp*

Tba. *mf* *mp*

Timp. *mf*

Perc. *mf*

SSA  
 High - est! say - ing: Glo - ry to God, Glo - ry to God,  
 High - est! say - ing: Glo - ry to God, Glo - ry to God,  
 High - est! say - ing: Glo - ry to God, Glo - ry to God,  
 High - est! Glo - ry to God, Glo - ry to

SATB  
 High - est! Glo - ry to God, Glo - ry to

Org. *f*

Ped.

(I:E, II:A)

53

poco rit.

55 Majestic, ♩=84

Hn. *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tbn. *mf* *f*

Tba. *mf* *f*

Timp. *f*

Perc. *f*

SSA  
 Glo - ry to God in the High - - est!

Glo ry to God in the High - - est!

SATB  
 Glo - ry God in the High - - est!

God to God in the High - - est!

Org.

Ped.

56

Hn. *mf* *mp* *p*

Tpt. 1 *mf* *mp* *p*

Tpt. 2 *mf* *mp* *p*

Tbn. *mf* *mp* *p*

Tba. *mp* *p*

Timp. *mf* *mp*

Perc. *mf* *mp*

SSA

SATB

Org. *mf*

Ped.

60 poco rit.

61 Reflective, ♩=72

Hn. *pp* *mp*

Tpt. 1 *pp* *mp*

Tpt. 2 *pp* *mp*

Tbn. *pp* *mp*

Tba. *pp* *mp*

Timp. *p* *pp* (F, B $\flat$ , C, E $\flat$ )

Perc. *p* *pp* to sus cym.

Tr. *mf*  
 To - day Christ is born: to - day the Sav - ior has ap - peared!

SATB

Org. *mp* *p*

Ped.

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67

Hn.

Tpt. 1

Tpt. 2

Tbn.

Tba.

Timp.

Perc.

Tr.

SATB

Org.

Ped.

*mf*

*mf*

*mf*

*mf*

*mp*

warm principals

73

Hn. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *f*

Tba. *mf* *f*

Timp. *sf*

Perc. *mp* *f*  
sus. cym.

SATB  
Al - le -  
Al - le -

Org. *mf*

Ped.

Detailed description of the musical score: The score is for measures 72-74. It features a full orchestral and choral ensemble. The brass section (Horn, Trumpet 1 & 2, Trombone, Trombone) plays a melodic line with a forte (*f*) dynamic. The woodwinds (Trombone, Trombone) provide harmonic support, with the second Trombone playing a triplet. The percussion (Tympani, Percussion) includes a suspended cymbal with a mezzo-piano (*mp*) dynamic and a snare drum with a forte (*f*) dynamic. The SATB choir enters in measure 73 with the vocal line 'Al - le -'. The organ plays a complex accompaniment with a mezzo-forte (*mf*) dynamic, featuring a triplet in the right hand. The pedal part provides a steady bass line.





Hn.

Tpt. 1

Tpt. 2

Tbn.

Tba.

Timp.

Perc.

SATB

Org.

Ped.

*mf* *f* *mf* *f*

*gliss* (III:D $\flat$ ) (II:A $\flat$ )

to cr. cym.

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

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

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