

MuseScore Natale 2019

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Adeste fideles

anonimo XVIII sec.



A- de- ste fi- de - les, lae- ti tri-um phan- tes, ve- ni- te, ve- ni - te in__ Be - thlem.

10

Na- tum vi- de__ te Re- gem an- ge- lo rum, ve- ni- te a- do- re- mus ve-

16

ni- te a- do- re- mus, ve- ni- te a- do re- mus Do- mi- num.

En grege relicto, humiles ad cunas
vocati pastores appropierant.

Et nos ovanti gradu festinemus.

Venite, adoremus, venite, adoremus,
venite adoremus Dominum.

Aeterni Parentis splendorem aeternum
velatum sub carne videbimus.

Deum infantem, pannis involutum.

Venite, adoremus, venite, adoremus,
venite adoremus Dominum.

Pro nobis egenum et foeno cubantem
piis foveamus amplexibus.

Sic nos amantem quis non redamaret?

Venite, adoremus, venite, adoremus,
venite adoremus Dominum.

Astro del ciel

Franz Xaver Gruber,

Adagio

A- stro del ciel, Par- gol di- vin, mi- te A- gnel- lo

The first system of the musical score consists of four staves. The top staff is a treble clef with a 3/4 time signature. The second staff is a vocal line with lyrics. The third and fourth staves are bass clefs. The music is in 3/4 time and begins with a treble clef. The lyrics are: "A- stro del ciel, Par- gol di- vin, mi- te A- gnel- lo".

Re- den- tor: Tu che i va- ti da lun- gi so- gnar,

The second system of the musical score consists of four staves. The top staff is a treble clef. The second staff is a vocal line with lyrics. The third and fourth staves are bass clefs. The music continues from the first system. The lyrics are: "Re- den- tor: Tu che i va- ti da lun- gi so- gnar,".

Tu che an- ge- li- che vo- ci nun- ziar: Lu- ce do- na al- le

The third system of the musical score consists of four staves. The top staff is a treble clef. The second staff is a vocal line with lyrics. The third and fourth staves are bass clefs. The music continues from the second system. The lyrics are: "Tu che an- ge- li- che vo- ci nun- ziar: Lu- ce do- na al- le".

men- ti, pa- ce in- fon- di nei cuor, cuor.

Astro del ciel,
 pargol divin,
 mite agnello redentor,
 tu disceso a scontare l'error,
 tu sol nato a parlare d'amor,
 luce dona alle menti,
 pace infondi nei cuor.

Astro del ciel,
 pargol divin,
 mite agnello redentor,
 tu di stirpe regale decor
 tu virgineo, mistico fior,
 luce dona alle menti,
 pace infondi nei cuor.

Cantique de Noël

Mary Cappeau

Adolphe Adam

Andante maestoso %

Mi-nuit, _____ Chré - tien, _____ C'est l'heu, re so - len-

4

nel - le Où l'hom-me Dieu des - cen-dit jus - qu'à nous, Pour ef - fa-

8

cer _____ la tache o - ri - gi - nel - le Et de son Père ar - rê - ter le cour - roux. Le

pp

12

monde en - tier tres - sail - le d'es - pé-ran- ce À cet - te nuit qui

The musical score for measures 12-14 consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment is in a grand staff with a key signature of one flat. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with some ties in the left hand.

15

lui don-ne_un Sau-veur. _____ Peu *f* ple à ge - noux _____ at-

The musical score for measures 15-17 continues the vocal and piano parts. A dynamic marking of *f* (forte) is placed above the vocal line in measure 16. The piano accompaniment maintains its eighth-note accompaniment.

18

tends _____ ta dé - li - vran - ce, No - ël! _____ No-

The musical score for measures 18-20 continues the vocal and piano parts. The piano accompaniment continues with its eighth-note accompaniment.

21

ë! _____ Voi - ci _____ le Ré - demp - teur! No-

The musical score for measures 21-24 continues the vocal and piano parts. The piano accompaniment continues with its eighth-note accompaniment. At the end of the page, there are four vertical bar lines with a 'v' symbol below them, indicating the end of the piece.

ël! No - ël! Voi - ci le Ré-demp - teur!

rall. *a Tempo* *ff marcato*

fp *ff* D.S. al Fine Fine

De notre foi que la lumière ardente
 Nous guide tous au berceau de l'enfant
 Comme autrefois, une étoile brillante
 Y conduisit les chefs de l'Orient
 Le Roi des Rois naît dans une humble crèche,
 Puissants du jour fiers de votre grandeur,
 Ah ! votre orgueil c'est de là qu'un Dieu prêche,
 Courbez vos fronts devant le Rédempteur!
 Courbez vos fronts devant le Rédempteur!

Le Rédempteur a brisé toute entrave,
 La terre est libre et le ciel est ouvert
 Il voit un frère où n'était qu'un esclave
 L'amour unit ceux qu'enchaînait le fer,
 Qui lui dira notre reconnaissance ?
 C'est pour nous tous qu'Il naît, qu'Il souffre et meurt:
 Peuple, debout ! chante ta délivrance,
 Noël ! Noël ! chantons le Rédempteur!
 Noël ! Noël ! chantons le Rédempteur!

Child Jesus Comes from Heavenly Height

Christmas Carol

Words traslated from Hans Christian Andersen

Peter Christian Lutkin

Moderato

S A *mf* *p* *mf*

T B *mf* *p* *mf*

Child Je- sus comes from heav'n- ly height To save us from sins keep- ing; On

5 *p* *mf*

man- ger straw, in dark- some night, The Bless- ed One lies sleep- ing. The star smiles down, the

p *mf*

an- gels greet, The ox- en kiss the ba- by's feet: Al- le- lu- ia, Al- le-

10 *f* *mf*

an- gels greet, The ox- en kiss the ba- by's feet: Al- le- lu- ia, Al- le-

f *mf*

lu- ia, Child Je- sus! Al- le- lu- ia, Al- le- lu- ia, Christ the

15 *f* *ff*

lu- ia, Child Je- sus! Al- le- lu- ia, Al- le- lu- ia, Christ the

f *ff*

lu- ia, Child Je- sus! Al- le- lu- ia, Al- le- lu- ia, Christ the

20

Lord! Take cour- age, soul in grief cast down, For- get the bit- ter

24

deal- ing: A Child is born in Da- vid's town, To touch all souls with heal- ing. Then

29

let us go and seek the Child, Chil- dren like Him, meek, un- de- - filed. Al- le- lu

34

ia, Al- le- lu- ia, Child Je- sus! Al- le- lu ia, Al- le-

39

lu- ia, Christ the Lord! A men, A men.

Julens Vuggesang

Den unge Moser ved Vuggen
(Adolf Langsted)

Edvard Grieg

Lento

1. Du har saa blød en Vug-ge-seng, mit
2. Din Vug-ge er saa bred af Fang, og
3. Din Vug-ge har en Gang saa let og
4. Den stod paa Jord for-u-den Gang, for -

Red.

5

Barn! som no-gen Prin-se-dreng, men der-for min-der jeg dig om, din
lu-net trindt af Sil-ke-hang; thi vil jeg, Du skal tæn-ke paa, din
Mo-ders Fod blev al-drig træt; thi vil jeg, Du skal ag-te paa, din
u-den Dun og Sil-ke-hang; thi be-der jeg dig: tag ham ind og

9

Frel-sers var et Kryb - - be-rum.
Frel-sers var kun redt - - med Straa.
Frel-sers maat-te stil - - le staa.
vug ham i dit blø - - de Sind.

pp

morendo

Christmas Song

arr. Eric Kuhlstrom

Edvard Grieg

Andantino semplice

Good day and wel- come, dear Christ- mas-tree! To

Musical notation for the first system, measures 1-4. The score is in 6/8 time with a key signature of two flats (B-flat and E-flat). The melody is in the right hand, and the accompaniment is in the left hand. Fingerings are indicated by numbers 1-5. Measure 1 starts with a treble clef, a key signature of two flats, and a 6/8 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The left hand accompaniment consists of a bass clef with a 6/8 time signature, starting with a quarter note G2, followed by a quarter note A2, and a quarter note Bb2. Measure 2 features a half note G4 in the right hand and a half note G2 in the left hand. Measure 3 has a quarter note A4, a quarter note Bb4, and a quarter note C5 in the right hand, with a quarter note G2, a quarter note A2, and a quarter note Bb2 in the left hand. Measure 4 concludes with a quarter note Bb4, a quarter note C5, and a quarter note Bb4 in the right hand, and a quarter note G2, a quarter note A2, and a quarter note Bb2 in the left hand.

young and old bring- ing peace and plea- sure 'mid glow and glim- mer and chil- dren's glee 'bove

Musical notation for the second system, measures 5-8. The melody continues in the right hand, and the accompaniment continues in the left hand. Measure 5 starts with a quarter note G4, a quarter note A4, and a quarter note Bb4 in the right hand, with a quarter note G2, a quarter note A2, and a quarter note Bb2 in the left hand. Measure 6 has a half note G4 in the right hand and a half note G2 in the left hand. Measure 7 features a quarter note A4, a quarter note Bb4, and a quarter note C5 in the right hand, with a quarter note G2, a quarter note A2, and a quarter note Bb2 in the left hand. Measure 8 concludes with a quarter note Bb4, a quarter note C5, and a quarter note Bb4 in the right hand, and a quarter note G2, a quarter note A2, and a quarter note Bb2 in the left hand.

fruits and flags shines a bright star gol- den That stars ballguide us, what o'er be- tide us, tow'rd

Musical notation for the third system, measures 9-12. The melody continues in the right hand, and the accompaniment continues in the left hand. Measure 9 starts with a quarter note G4, a quarter note A4, and a quarter note Bb4 in the right hand, with a quarter note G2, a quarter note A2, and a quarter note Bb2 in the left hand. Measure 10 has a half note G4 in the right hand and a half note G2 in the left hand. Measure 11 features a quarter note A4, a quarter note Bb4, and a quarter note C5 in the right hand, with a quarter note G2, a quarter note A2, and a quarter note Bb2 in the left hand. Measure 12 concludes with a quarter note Bb4, a quarter note C5, and a quarter note Bb4 in the right hand, and a quarter note G2, a quarter note A2, and a quarter note Bb2 in the left hand. Performance markings include *ritard.* and *pp* in measure 11, and *a tempo molto tranquillo* in measure 12.

God _____ on hight!

Musical notation for the fourth system, measures 13-16. The melody continues in the right hand, and the accompaniment continues in the left hand. Measure 13 starts with a quarter note G4, a quarter note A4, and a quarter note Bb4 in the right hand, with a quarter note G2, a quarter note A2, and a quarter note Bb2 in the left hand. Measure 14 has a half note G4 in the right hand and a half note G2 in the left hand. Measure 15 features a quarter note A4, a quarter note Bb4, and a quarter note C5 in the right hand, with a quarter note G2, a quarter note A2, and a quarter note Bb2 in the left hand. Measure 16 concludes with a quarter note Bb4, a quarter note C5, and a quarter note Bb4 in the right hand, and a quarter note G2, a quarter note A2, and a quarter note Bb2 in the left hand.

Gli angeli delle campagne

tradizionale francese, anonimo XVIII sec.

$\text{♩} = 120$

Musical score for the first system. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The tempo is marked as quarter note = 120. The time signature changes from 2/4 to 4/4. The lyrics are: "Gli angeli delle campagne cantano".

Musical score for the second system. The lyrics are: "l'inno 'Gloria in ciel' e l'eco delle montagne ripete il canto dei fe-".

Musical score for the third system. The lyrics are: "del. Glo-ria in Ex-". The system includes dynamic markings: *f* (forte) and *ff* (fortissimo).

17

cel- sis De - o, Glo-

21

ff ri- a in Ex- cel- sis De - o. *D.C.*

Oh pastori che cantate
dite il perché di tanto onor!
Qual Signore, qual profeta
merita questo gran splendor?

Oggi è nato in una stalla
nella notturna oscurità.
Egli, il Verbo, s'è incarnato
e venne in questa povertà.

Les anges dans nos campagnes
ont entonné l'hymne des cieux;
et l'écho de nos montagnes
redit ce chant mélodieux.

Bergers, pour qui cette fête?
Quel est l'objet de tous ces chants?
Quel vainqueur, quelle conquête
mérite ces cris triomphants?

Ils annoncent la naissance
du libérateur d'Israël;
et pleins de reconnaissance
chantent en ce jour solennel.

Angels we have heard on high
Sweetly singing o'er the plains
And the mountains in reply
Echoing their joyous strains.

Come to Bethlehem and see
Him Whose birth the angels sing;
Come, adore on bended knee,
Christ the Lord, the newborn King.

See Him in a manger laid
Whom the angels praise above;
Mary, Joseph, lend your aid,
While we raise our hearts in love.

Shepherds, why this jubilee?
Why your joyous strains prolong?
What the gladsome tidings be
Which inspire your heavenly song?

Hail, ever hail

William Shrubsole

Musical score for the first system of 'Hail, ever hail'. It consists of four staves: three treble clefs and one bass clef. The music is in common time (C). The lyrics are: *Hail! ever hail! auspicious morn. The brightest since our fall:*

Musical score for the second system of 'Hail, ever hail'. It consists of four staves: three treble clefs and one bass clef. The music is in common time (C). The lyrics are: *Mortals, exult! the Saviour's born O crown him crown him crown him crown him Lord of all!*

2. Down from celestial climes of day
He hastes to tread our ball,
Glory illumines all the way,
O crown him Lord of all!

3. Hark! loud hosannahs from the song
The melting airs inthrall,
A Saviour angels waft along,
And shout him Lord of all.

4. Wrapt in their folded vests of light
They seek the sordid stall,
Gaze with emotions of delight,
And own him Lord of all.

5. Shepherds, to you a herald flies,
Obey the early call,
Immanuel in a manger lies,
Go crown him Lord of all.

6. He comes, he comes, our world to bless,
To ransom every soul
From shades of endless wretchedness:
O crown him Lord of all!

7. The sceptre, robe, and throne prepare,
Attend, ye great and small,
With acclamations rend the air,
And crown him Lord of all.

In dulci jubilo

Carl Loewe

(Etwas bewegt)

I Coro

S A

f

In dulci ju - bi - lo, nun
 O Je - su par - vu - le, nach
 O pa - tris ca - ri - tas, o
 U - bi sunt gau - di - a? nir -

T B

f

II Coro

f

4

I

p

sin - get und seid froh! Un - sers Her - zens Won - ne liegt
 dir ist mir so weh! Tröst mir mein Ge - mü - te, o
 na - ti le - ni - tas! Wir all wärn ver - dor - ben per
 gend mehr als all - da, da die En - gel sin - gen wohl

p

8

f

in prae - se - pi - o und leuch - tet als die
 pu - er op - ti - me, durch al - le dei - ne
 nos - tra cri - mi - na, so hat er uns er -
 no - va can - ti - ca und da die Schel - len

f

12

Son- ne ma- tris in gre- mi- o.
 Gü- te, o prin- ceps glo- ri- ae!
 wor- ben coe- lo- rum gau- di- a!
 klin- gen in re- gis cu- ri- a.

Breiter

17

II *p* Al- pha es et O, Al- pha es et O!
 Tra- he me post te, tra- he me post te!
 E- ya, wärn wir da, e- ya, wärn wir da!
 E- ya wärn wir da, e- ya, wärn wir da!

p *f*

In notte placida

Francoise Couperin (Parigi, 10 novembre 1668 – Parigi, 11 settembre 1733)

Andante legato

cresc.

In not - te pla - ci - da, per mu - to sen - tier, dai cam - pi de' cie - li sce - se l'a -
Se l'au - ra è ge - li - da, se fo - sco è il ciel, oh vie - ni al mio co - re, vie - ni a po -

tier, dai cam - pi de' cie - li sce - se l'a -
ciel, oh vie - ni al mio co - re, vie - ni a po -

In not - te pla - ci - da, per mu - to sen - tier, dai cam - pi de' cie - li sce - se l'a -
Se l'au - ra è ge - li - da, se fo - sco è il ciel, oh vie - ni al mio co - re, vie - ni a po -

In not - te pla - ci - da, per mu - to sen - tier, dai cam - pi de' cie - li sce - se l'a -
Se l'au - ra è ge - li - da, se fo - sco è il ciel, oh vie - ni al mio co - re, vie - ni a po -

6

mor, al - l'al - me fe - de - li il Re den - tor. — Nel - l'au - ra è il pal - pi - to, d'un gran - de mi -
(*cresc.*) sar, ti vo' col mio a - mo - re ri - scal - dar. — Se il fie - no è ri - gi - do, se il ven - to è cru -

mor, al - l'al - me fe - de - li il Re den - tor. —
sar, ti vo' col mio a - mo - re ri - scal - dar. —

mor, al - l'al - me fe - de - li il Re den - tor. — Nel - l'au - ra è il pal - pi - to, d'un gran - de mi -
sar, ti vo' col mio a - mo - re ri - scal - dar. — Se il fie - no è ri - gi - do, se il ven - to è cru -

mor, al - l'al - me fe - de - li il Re den - tor. — Nel - l'au - ra è il pal - pi - to, d'un gran - de mi -
sar, ti vo' col mio a - mo - re ri - scal - dar. — Se il fie - no è ri - gi - do, se il ven - to è cru -

cresc.
ster; del; del nuo-vo I-sra - el - lo na-to è il Si - gnor, il fio - re più bel - lo dei no-stri
del; un cuo - re che t'a - ma vo-glio a Te dar, un sen che Te bra - ma, Ge-sù, cul -

ster; del; del nuo-vo I-sra - el - lo na-to è il Si - gnor, il fio - re più bel - lo dei no-stri
del; un cuo - re che t'a - ma vo-glio a Te dar, un sen che Te bra - ma, Ge-sù, cul -

ster; del; del nuo-vo I-sra - el - lo na-to è il Si - gnor, il fio - re più bel - lo dei no-stri
del; un cuo - re che t'a - ma vo-glio a Te dar, un sen che Te bra - ma, Ge-sù, cul -

ster; del; del nuo-vo I-sra - el - lo na-to è il Si - gnor, il fio - re più bel - lo dei no-stri
del; un cuo - re che t'a - ma vo-glio a Te dar, un sen che Te bra - ma, Ge-sù, cul -

Fine

fior. - - - Glo - - -
lar. - - -

fior. - - - Glo - - -
lar. - - -

fior. - - - Glo - - -
lar. - - -

fior. - - - Can ta - te, po - po - li, glo-ria al -l'al - tis - si - mo!
lar. - - -

ri - a! Can - ta - te, po - po - li,
 ri - a! Glo - ri - a!
 ri - a! Glo - ri - a!
 L'a - ni - mo a - pri - te a spe - ran - za, ad a - mor. Glo - ri - a!

D.C. al Fine

glo - ria al - l'Al - tis - si - mo! L'a - ni - mo a - pri - te a spe - ran - za, ad a - mor.
 ri - a!
 ri - a!
 ri - a!

Nell'apparir del sempiterno sole

Francisco Soto de Langa (Langa, 1534 – Roma, 25 settembre 1619)

Nell' ap- pa- rir del sem- pi- ter- no so- le Ch'a mez- za not- te

Nell' ap- pa- rir del sem- pi- ter no so- le Ch'a mez- za not- te

Nell' ap- pa- rir del sem- pi- ter no so- le Ch'a mez- za not- te

7

più ri- lu- ce tor- no Che l'al- tro non fa- ria di mez- zo gior- no.

più ri- lu- ce in- tor- no Che l'al- tro non fa- ria di mez- zo gior - no.

più ri- lu- ce in- tor- no Che l'al- tro non fa- ria di mez- zo gior no.

Cantaron Gloria gli Angeli nel Cielo
e meritaro' udir sì dolci accenti
pastori che guardavano gli armenti.

Poi cominciaro' vicendevolmente,
con boscarecce e semplici parole,
lieti a cantar, fin che nascesse il Sole.

Et io vo' pianger sì direttamente
ch'empia di calde lagrime un catino,
dove si bagni il tenero Bambino.

Onde là, verso l'umile Bethleemme
preser la via dicendo: "andiam d'un tratto,
e sì vedrem questo mirabil fatto!".

Io, dicea l'uno, alla capanna mia
vorrei condurlo, ch'è lontana poco,
dove né cibo mancherà né foco.

Io vò tor meco un poco d'esto fieno
chè qui d'intorno, e non avrò paura
d'orso o di lupo o d'altra ria ventura.

Quivi trovaro' in vili panni avvolto
il fanciul, con Gioseffe e(t) con Maria:
o benedetta e nobil compagnia!

Io, dicea l'altro, a la città Reale
con frettolosi passi porterollo,
stretto a le braccia et attaccato al collo.

Io vò pregarlo con sommessa voce:
"Signor, perdona li peccati miei,
che perciò credo che venuto Sei!".

Giunti i pastori all'umile Presepe,
di stupor pieni e(t) d'alta meraviglia
l'un verso l'altro fissero le ciglia.

Io mi vo' por le picciol man' in seno
e co i sospir scalfar le membra Sue,
me' che non scalda l'asinello e 'l bue.

Io non vò chieder né Città né Regni
ma sol vò dirgli con un dolce riso:
"Ben sia venuto il Re del Paradiso!

Nuż my dziś krześcijani

Anonymus, Kancjonał staniatecki

Soprano
Nuż my dziś Krze - ści - ja - ni, ser-decz-nie się ra-duj - my dnia dzi-siej-sze - go,

Alto
Nuż my dziś Krze - ści - ja - ni, ser-decz-nie się ra - dujemy dnia dzi-siej-sze - go,

Tenor
Nuż my dziś Krze - ści - ja - ni, ser-decz-nie się ra-duj - my dnia dzi-siej-sze - go,

Bass

7
S.
iz sięnam na-ro - dził z czy-sto-ści pa nień - skiej Syn Bo - ga ży - we - go.
A- men.

A.
iz sięnam na - ro - dził z czysto-ści pa - nień-skiej Syn Bo-ga ży-we-go.
A-___ men.

T.
iz sięnam na-ro - dził z czy-sto-ści pa nień - skiej Syn Bo - ga ży - we-go.
A-___ men.

B.

Narodził się w Betlejem
w miasteczku Dawidowym
w ubogim gmachu
w pieluszki uwiniony
w jasłeczkach położony
używał strachu

Jemu dziś śpiewajmy
Jemu dzięki czynimy
mówiąc bez miary
Bądź pozdrowion Panie
Bądź pozdrowion Panie
Za twe dary amen

O Holy Child of Bethlehem

Phillip Brooks

Christmas Anthem

George Whitefield Chadwick

Moderato espressivo

Soprano

Alto

Tenor

Bass

Organ

SOLO *p*

O ho-ly Child of Beth-le-hem! De-scend to us, we pray.

p Man.

5

SOLI *cresc.* *f* *p*

O ho-ly Child of Beth-le-hem De-scend to us we pray, De-

SOLI *p* *f* *p*

O ho-ly Child of Beth-le-hem De-scend to us we pray, De-

SOLI *cresc.* *f* *p*

O ho-ly Child of Beth-le-hem De-scend to us we pray, De-scend to

SOLI *p* *f* *p*

cresc. De-

Accomp. ad lib.

scend to us, we pray.

Cast out our sin, and enter in, Be born in us to -

us, we pray.

scend to us, we pray.

Cast out our sin, and enter in, Be born in us to - day.

day.

Cast out our sin, and enter in, Be born in us to - day. CHORUS

f CHORUS

We hear, we

f CHORUS

An - gels the great glad ti - dings tell. We

f CHORUS

We hear an - gels, the ti - dings tell, We

hear the Christ - mas an - gels, the great glad ti - dings tell, We

23

hear the Christ - mas an - gels the great glad ti - dings tell; *p* *cresc.* O come to us, a-

hear the Christ - mas an - gels the great glad ti - dings tell; *p* *cresc.* O come to us a-

p *cresc.* Man.

bide with us, Come to us, a - bide with us, Our Lord Em - man - u - el
 bide with us, Come to us, a - bide with us, Our Lord Em - man - u - el

f *f* *f* *f*

Red.

Our Lord Em - man - u - el A - bide with us, Em - man - u -
 Our Lord

dim. *p* *dim.* *p*

Our Lord Em - man - u - el A - bide with us, Our Lord Em - man - u -

dim. *p*

Alto Solo

A.

p
 O come to us ————— A- bide with us ————— O come to
 el O come to us A - bide with us
 el O come to us A - bide with us

Tempo Primo

p Man.
 (Piano accompaniment)

A.

us, Our Lord Em- man- u- el, ————— Em- man- u- el. A- - men.
 Our Lord Em man - u - el A- ————— men.
 Our Lord Em - man- u - el A- men.
 Our Lord Em man- u - el A- ————— men.
 Our Lord Em - man - u - el A- ————— men.

O Little Town of Bethlehem

O Bethlehem, du kleiner Ort

Phillips Brooks

Henry Walford Davies

Joyously
mf

S
A

O lit- tle town of Beth - le- hem, How still we see thee

T
B

Musical notation for Soprano and Alto parts, measures 1-3. The Soprano part begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The Alto part begins with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The lyrics are: "O lit- tle town of Beth - le- hem, How still we see thee".

4

lie; ——— A- bove thy deep and dream - less sleep The si- lent stars go

Musical notation for Soprano and Alto parts, measures 4-7. The Soprano part continues with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The Alto part continues with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The lyrics are: "lie; ——— A- bove thy deep and dream - less sleep The si- lent stars go".

8 *cresc.* - - - - -

by; ——— Yet in thy dark streets shin - eth The ev- er- last - ing

Musical notation for Soprano and Alto parts, measures 8-11. The Soprano part continues with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The Alto part continues with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The lyrics are: "by; ——— Yet in thy dark streets shin - eth The ev- er- last - ing".

12

Light; The hopes and fears of all — the years, Are met — in thee to

Musical notation for Soprano and Alto parts, measures 12-15. The Soprano part continues with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The Alto part continues with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The lyrics are: "Light; The hopes and fears of all — the years, Are met — in thee to".

16

night. Lord Em- man- u- el, Our Lord Em- man- u-

20

el, Em- man- u- el, Em- man - u - el.

For Christ is born of Mary
 And gathered all above
 While mortals sleep the angels keep
 Their watch of wondering love
 Oh morning stars together
 Proclaim the holy birth
 And praises sing to God the King
 And peace to men on earth

O holy Child of Bethlehem
 Descend to us, we pray
 Cast out our sin and enter in
 Be born to us today
 We hear the Christmas angels
 The great glad tidings tell
 O come to us, abide with us
 Our Lord Emmanuel

Quanno nascette Ninno

Sant'Alfonso Maria de' Liguori (1696 - 1787)

Andantino

Quanno nascette Ninno a Bettelemme, e-

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 6/8 time signature. The second staff is a vocal line in treble clef with the lyrics. The third staff is a bass line in bass clef. The fourth staff is a bass line in bass clef. The lyrics are: "Quanno na- scet- te Nin- no a Bet- te- lem - me, e-".

ra not-te e pa-re- a mmie-zo juor - no! Ma-je le stel - le lu- ste- re

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef. The second staff is a vocal line in treble clef with the lyrics. The third staff is a bass line in bass clef. The fourth staff is a bass line in bass clef. The lyrics are: "ra not-te e pa-re- a mmie-zo juor - no! Ma-je le stel - le lu- ste- re".

bel - le, se- ve- det - te- ro ac - cus- si! La chiù Lu- cen - te jet-

The third system of the musical score consists of four staves. The top staff is a vocal line in treble clef. The second staff is a vocal line in treble clef with the lyrics. The third staff is a bass line in bass clef. The fourth staff is a bass line in bass clef. The lyrics are: "bel - le, se- ve- det - te- ro ac - cus- si! La chiù Lu- cen - te jet-".

te a chiam- mà li Ma- gi in o- ri- en- te.

Quanno nascette Ninno a Bettlemme
 Era n'ott'e pareva miezo juorno.
 Maje le Stelle - lustre e belle
 Se vedetteno accossí:
 E a cchiù lucente
 Jett'a chiammà li Magge all'Urie.

De pressa se scetajeno l'aucielle
 Cantanno de na forma tutta nova:
 Pe 'nsí agrille - co li strille,
 E zombanno a ccà e a llà;
 È nato, è nato,
 Decevano, lo Dio, che nc'à criato.

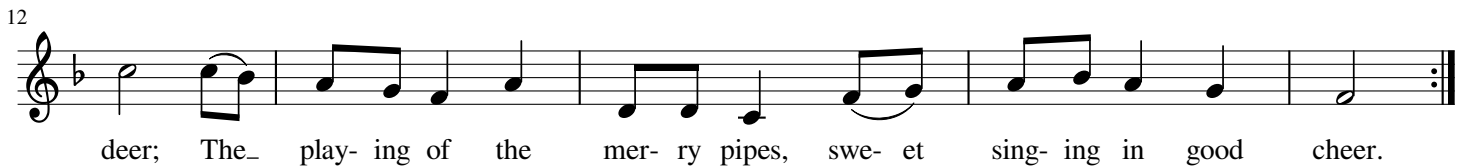
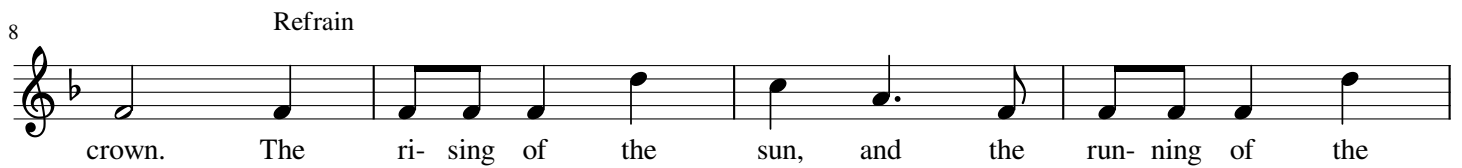
Guardavano le ppecore i Pasturi,
 E n'Angelo sbrannente cchiù d'o sole
 Comparette - e le dicette:
 No ve spaventate no;
 Contento e riso
 La terra è arreventata Paraviso.

A buie è nato oggi a Bettalemme
 Du Munno l'aspettato Sarvatore.
 Dint'i panni o trovarrite,
 Nu potite - maje sgarrà,
 Arravugliato,
 E dinto a lo Presebbio curcato.

A meliune l'Angiule calate
 Co chiste se metteten'a cantare:
 Gloria a Dio, pace'n terra,
 Nu cchiù guerra - è nato già
 Lo Rre d'amore,
 Che dà priezza e pace a ogni core.

Sbatteva o core mpietto a ssi Pasture;
 E l'uno 'nfaccia all'auto diceva:
 Che tardammo? - Priesto, jammo,
 Ca mme sento scevolí
 Pe lo golfo
 Che tengo de vedè sso Ninno Dio.

The Holly and the Ivy



The holly bears a blossom as white as lily flower,
And Mary bore sweet Jesus Christ to be our sweet saviour
rit.

The holly bears a berry as red as any blood,
And Mary bore sweet Jesus Christ to do poor sinners good.
rit.

The holly bears a prickle as sharp as any thorn,
And Mary bore sweet Jesus Christ on Christmas Day in the morn.
rit.

The holly bears a bark as bitter as any gall,
And Mary bore sweet Jesus Christ for to redeem us all.
rit.

Tu scendi dalle stelle

Sant'Alfonso Maria de' Liguori (Napoli, 27 settembre 1696 – Nocera de' Pagani, 1° agosto 1787)

Con brio



Tu scen- di dal- le stel- le o Re del cie - lo e vie- ni in u- na grot-



ta al fred- do e al ge- lo, e vie ni in u- na grot- ta al fred- do, al ge-



lo O Bam- bi- no mi- o di- vi- no io ti veg - go qui a pe- nar O Dio be- a



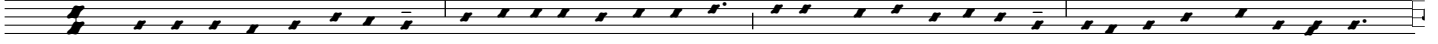
to Ah quan- to ti co- stò l'a- ver- mi- a ma- to, to

A Te che sei del mondo il creatore
mancano panni e fuoco, o mio Signore,
mancano panni e fuoco, o mio Signore.
Caro eletto pargoletto
quanto questa povertà più m'innamora
giacché ti fece amor povero ancora,
giacché ti fece amor povero ancora.

Veni Redemptor gentium

Inno di Sant'Ambrogio per l'avvento

Sant'Ambrogio (340-397)



Ve- ni Re- dem- ptor- Gen- ti- um, o- sten- de par- tum Vir- gi- nis, mi- se- tur o- mne sae- cu- lum, ta- lis de- cet par- tus De- um.

(Intende, qui regis Israel, super Cherubim qui sedes, appare Ephrem coram, excita potentiam tuam et veni.)

Non ex virili semine, sed mystico spiramine Verbum Dei factum est caro fructusque ventris floruit.

Alvus tumescit Virginis, claustrum pudoris permanet, vexilla virtutum micant, versatur in templo Deus.

Procedat e thalamo suo, pudoris aula regia, geminae gigas substantiae alacris ut currat viam.

Aequalis aeterno Patri, carnis tropaeo cingere, infirma nostri corporis virtute firmans perpeti.

Praesepe iam fulget tuum lumenque nox spirat novum, quod nulla nox interpolet fideque iugi luceat.

Sit, Christe, rex piissime, tibi Patrique gloria cum Spiritu Paraclito, in sempiterna saecula. Amen.