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With This Child

Michael Mauldin

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MICHAEL MAULDIN

WITH THIS CHILD

Christmas Cantata for Women's Voices and Harp

*Commissioned by the Santa Fe Women's Ensemble
for its tenth anniversary*

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WITH THIS CHILD:

Christmas Cantata for Women's Voices and Harp

by Michael Mauldin

While working on piano accompaniments for a string method, I cherished every moment I spent working on this piece. I knew Linda Raney, the director of the SFWE, and Rosalind Simpson, the harp accompanist. I had heard and enjoyed their concerts in the beautiful and resonant Loretto Chapel in Santa Fe. As a boychoir director, I had a fondness for treble voices, and for harp.

There was a competition of sorts for who would supply the text. I fell in love with the poems of Lara Hill, herself a member of the women's ensemble. Her words were earthy yet reverent, full of imagery and color. She was agreeable to small changes motivated by musical issues and formal structure. The composing process was a joy.

So was the performance. My wife and sons and I attended the premiere in December, 1990 on a snowy night in Santa Fe. Loretto Chapel was filled with people, candlelight, song – and magic. Thanks Linda, Rosalind, Lara and all the ensemble members for the memory of a lifetime. A recording of the premiere is included in the group's CD, "Glad Tidings." The NEW MEXICAN said the piece was "intriguingly new and overwhelmingly beautiful."

Michael Mauldin
<http://www.mmauldin.com>

Duration: 16:35

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WITH THIS CHILD:

Christmas Cantata for Women's Voices and Harp

I. Holy Mother

Text: LARA HILL, 1990

MICHAEL MAULDIN, 1990

The musical score is for a Harp part in 12/8 time, with a tempo of quarter note = 80. It consists of four systems of music. The first system starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mp*. The bass clef part is marked *l.v.*. The second system continues the piece, with a measure rest in the bass clef. The third system features a *cresc.* marking. The fourth system includes dynamic markings of *mf*, *dim.*, and *mp*. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 2, 7). There are also performance instructions like *8va* and *l.v.*.

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10 *unis. p sotto voce*

Deep nights,

unis. p sotto voce

(mp)

8va

12 *2 div.*

Deep nights press the light

div.

2

loco

cresc.

8va

14 *mp* *unis. p*

while

mp *unis. p*

(8va)

(cresc.) mf

dim.

mp

17

dark - ness holds sway

div.

cresc.

19

mf \rightrightarrows *mp*

mf \rightrightarrows *mp*

(*Sva*)

(*cresc.*) *f* *dim.* *mf*

mf

22

mp

chill claws the air from the qui - ver - ing north

mp
unis.

mf

25

Mo - ther rides on be - hind her

div. *mf*

f

28

veil.

f *mf*

f *mf*

28

f *cresc.*

30

(cresc.) - ff *poco a poco dim.*

33

(poco a poco dim.) *mp*

Tempo II ♩ = 112

36

mf
l.v. *mp* *mf* *mp*

40

Noon's _____ blaze, _____ Noon's _____

mf

Noon's _____ blaze,

40

mf

42

blaze _____ on her cheek _____

div.

Noon's _____ blaze on her cheek _____

42

mf *f*

45

ff *l.v.* *mf*

47 *mf*

Noon's _____ blaze _____ cools _____ with e - ven a breeze, cools with

mf

Noon's _____ blaze cools _____ with e - ven a breeze, with

49 *div.*

breeze

div. breeze

e - ven a breeze _____

51

ff

53 *mf* *div.* *f*

the sun's arc _____ has

mf *f*

55 *mf* *unis.* *div. #*

shrunk as she's grown

mf *unis.*

f *ff* *f*

57 *f* *mf*

full in - side.

f *mf*

ff *f* *cresc.*

59 *(mf)* *f* *mf*

O Mo - ther, sus -

(mf) *f* *unis. mf*

ff *(ff)*

61 *f* *mf* *unis.* *div.* *f (sempre)*

tain us. O Mo - ther, sus

f *mf* *unis.* *f (sempre)*

61 *f* *ff* *f* *ff (sempre)*

64 *ff* *ff*

tain us.

div. *ff*

64 *ff* *mp* *cresc.*

67 *rit. to Tempo I* *Sva*

ff *mp* *cresc.*

(Sva) *Tempo I Tempo II (♩ = 112)*

69 *(cresc.)* *mf* *dim.* *mp* *(mp)*

73

I: She _____ sighs _____ winds _____ at _____ dusk.

p *mp* *p*

II: She _____ sighs _____ winds _____ at _____

p *mp*

75 *unis.*
mf

She _____ sighs _____ winds _____ at _____ dusk.

I: She _____ sighs _____ winds _____ at _____ dusk.

p *mp* *p*

II: She _____ sighs _____ winds _____ at _____

p *mp*

mp cresc. *mf dim.*

77

I: _____ cries _____ gales _____ in _____ the night _____

mf *mf*

II: cries _____ gales _____ in _____ the night _____

I: She _____ cries _____ gales _____ in _____ the night _____

p *mp* *p* *unis.*

dusk. II: She _____ cries _____ gales _____ in _____ the

p

mp *cresc.*

79 *f* *unis.*
waves white with pain
night

f *mf poco a poco cresc...*

81 *cresc.* ----- *ff* *ff*
heave to bring in,
cresc. ----- *ff* *ff*

(poco a poco cresc.) ff *ff*

84
bring in the life.

ff 2

87

unis. f *div.*

O Mo - ther

unis. f *div.*

f *ff* *f*

89

ff *f* *mf*

re - new your peo - ple.

ff *f* *mf*

89

ff *f*

91

f *mf*

O Mo - ther, sus -

f *mf* *unis.*

91

ff *(ff)*

93 *f* *mf* *unis.* *div.*

tain us. O Mo - ther, —

f *div.* *mf* *unis.*

95 *f (sempre)* *ff*

sus - tain us. —

f (sempre) *div.* *ff*

98 *rit. to Tempo I*

ff *mp*

100 *Sva* *cresc.* *mf* *dim.* *mp*

Tempo I

p sotto voce
unis.

Deep nights,

p sotto voce
unis.

Two vocal staves in treble clef. The top staff contains the lyrics "Deep nights," with a long note on "nights" that spans across the bar line. The bottom staff contains the same melody. Both staves are marked with *p* sotto voce and unis.

103 **Tempo I**

Two piano staves in treble and bass clef. The right hand features a melodic line with eighth notes and rests, marked with a *Sva* dynamic and a fermata. The left hand plays a rhythmic accompaniment of eighth notes. Both hands have a *2* (second) fingering.

105 *cresc.*... *mp* *dim.*... *p*

Deep nights press the light.

div. *cresc.*... *mp* *dim.*... *p*

Two vocal staves in treble clef. The top staff contains the lyrics "Deep nights press the light." with a long note on "light." that spans across the bar line. The bottom staff contains the same melody. Dynamics include *cresc.*, *div.*, *mp*, *dim.*, and *p*.

105 *Sva* *cresc.*... *mf* *dim.*... *mp*

Two piano staves in treble and bass clef. The right hand features a melodic line with eighth notes and rests, marked with a *Sva* dynamic and a fermata. The left hand plays a rhythmic accompaniment of eighth notes. Both hands have a *2* (second) fingering. Dynamics include *cresc.*, *mf*, *dim.*, and *mp*.

108 *(Sva)*... *p* *p* *pp* l.v.

Two piano staves in treble and bass clef. The right hand features a melodic line with eighth notes and rests, marked with a *(Sva)* dynamic and a fermata. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *p*, *pp*, and *l.v.*

II. O Child, May We Know You

Moderato ♩ = 120-132

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of five systems of piano accompaniment and one system of vocal melody. The piano accompaniment is in a grand staff (treble and bass clefs). The vocal melody is in a single treble clef. The score includes dynamic markings such as *l.v. mf*, *cresc.*, *f*, *dim.*, *unis. mf*, and *mf*. There are also performance instructions like *l.v.* (left hand) and *unis.* (unison).

3

5

7

9 *unis. mf*
And who here is born
unis. mf
And who here is born

9 *mf*

11

with the height - en - ing light?

with the height - en - ing light?

cresc.

13

f Child of faith, our own hope of heart,

f

f

15

word of love, the Christ mind.

mf

mf

15

mf

17

cresc.

This system contains measures 17 and 18. The music is in G major and 3/4 time. The right hand features a melodic line with eighth-note patterns and accents. The left hand provides a steady accompaniment of quarter notes. A *cresc.* (crescendo) marking is placed above the right hand in measure 18.

19

f

This system contains measures 19 and 20. The right hand continues with eighth-note patterns and accents. The left hand accompaniment remains consistent. A forte (*f*) dynamic marking is placed below the right hand in measure 19.

21

This system contains measures 21 and 22. The right hand continues with eighth-note patterns and accents. The left hand accompaniment remains consistent.

23

dim.

This system contains measures 23 and 24. The right hand continues with eighth-note patterns and accents. The left hand accompaniment remains consistent. A *dim.* (diminuendo) marking is placed above the right hand in measure 23.

25

mf

O Child may we know you

mf

O Child may we know you

This system contains measures 25 and 26 of the vocal line. The melody is in G major. The lyrics are "O Child may we know you". The dynamic marking *mf* (mezzo-forte) is placed above the first measure and below the second measure.

25

mf

This system contains measures 25 and 26 of the piano accompaniment. The right hand continues with eighth-note patterns and accents. The left hand accompaniment remains consistent. A *mf* (mezzo-forte) dynamic marking is placed below the right hand in measure 25.

27

and crown your sweet head, and

and crown your sweet head,

cresc.

29

f give our two hands, whole heart to

31

all that you shine for, shine

33 *mf* *div. p*

for. Hushed, hushed, the

mf *p*

33 *mf* *l.v. mp*

36 an - i - mals rest 'round Mo - ther and babe.

36 *cresc.*

40 *pp sotto voce*

Oo

p

Hus-band looks on, a - mazed.

40 *f* *dim.* *mp*

45

(Oo)

He whis-pers: Mo-ther of space, child of time, _____

45

pp

mf

50

mp

Sleep on, _____ sleep, the long night lets you heal. _____

mp

div.

50

mp

mf

54

I'll keep _____ you, _____

unis.

54

f

mf

3

57

gift of God, word in form.
div.

f a piacere

60

grant me ways of
unis. div.

a tempo *mf*

63

worth - i - ness.
div.

65 *unis.* *div.* *f* *mf*
Child of my God, teach me what you need;

68 *unis.* *(a tempo)*
what shall I show you?

70

70 *cresc.* *f*

73

dim.

Detailed description: This system contains measures 73 and 74. The upper staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff is a bass clef with a key signature of one sharp (F#), featuring a steady eighth-note accompaniment. A *dim.* marking is placed above the right-hand side of the lower staff.

75

(dim.)

Detailed description: This system contains measures 75 and 76. The notation is identical to the previous system, with a treble clef upper staff and a bass clef lower staff. A *(dim.)* marking is placed above the left-hand side of the upper staff.

77

unis. mf

And who here is born

unis. mf

And who here is born

77

mf

Detailed description: This system contains measures 77 and 78. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains the lyrics "And who here is born" and "And who here is born". The lower staff is a piano accompaniment in bass clef with a key signature of one sharp (F#) and a 3/4 time signature, featuring eighth-note accompaniment. The dynamic marking *mf* is placed below the piano staff. The *unis. mf* marking is placed above the vocal staff.

79

with the height - en - ing light?

with the height - en - ing light?

79

cresc.

Detailed description: This system contains measures 79 and 80. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains the lyrics "with the height - en - ing light?" and "with the height - en - ing light?". The lower staff is a piano accompaniment in bass clef with a key signature of one sharp (F#) and a 3/4 time signature, featuring eighth-note accompaniment. The dynamic marking *cresc.* is placed below the piano staff.

81 *f*

Child of faith, our own hope of heart,

81 *f*

83 *mf*

word of love, the Christ mind.

83 *mf*

85 *cresc.*

85 *cresc.*

87 *f*

87 *f*

89

91

dim. *mf* *cresc. f* *rit.*

D, E, F#,
G, A, B, C#

94

mf

O Child may we know you

mf

O Child may we know you

94

f *mf*

96

and crown your sweet head, and

and crown your sweet head,

96

cresc.

98 *f*

give our two hands, whole heart to

100

all that you shine for, shine

102 *mf* *div.*

for. O Child may we

O

104 *cresc.* know you and crown your sweet

cresc. Child may we know you and

104 *cresc.* *f*

106 head? O Child may we

crown your sweet head? O

106

108 *cresc.* know you and crown your sweet

cresc. Child may we know you and

108 *cresc.*

110 *ff*

head? _____

ff *div.*

crown you head? _____

110 *ff* *8va*

112

O Child of our God,

how shall we

riten.-----
unis. f

unis. f *div.*

112 *8va*

riten.-----

115 *a tempo*

show you? _____

a tempo

115 *a tempo*

f *cresc.* *ff*

random glissandi
on G, A, B, C#,
D, E, F#
(ending down)

III. Now the Star

$\text{♩} = 160 - 168$

mf

The piano introduction consists of four measures in 3/4 time. The right hand plays a steady eighth-note pattern starting on B-flat. The left hand plays a simple bass line with quarter notes and half notes, including a half note E-flat in the second and fourth measures.

5 *p* hushed, excited *mp*

Be-hold the great star that as-trol-o-gers told

p hushed, excited *mp*

Measures 5-8 of the vocal and piano accompaniment. The vocal line is in 7/4 time. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand. Dynamics range from piano (*p*) to mezzo-piano (*mp*). A fermata is placed over the final note of the vocal line in measure 8.

9 *mf*

would blaze forth to guide us all long jour-ney through.

mf

9 *f*

Measures 9-12 of the vocal and piano accompaniment. The vocal line continues in 7/4 time. The piano accompaniment features a more active right hand with eighth-note patterns and a bass line. Dynamics range from mezzo-forte (*mf*) to forte (*f*). A fermata is placed over the final note of the vocal line in measure 12.

13 *f* *mf*

f *mf*

It her - alds a great King. Lo the

17

star, lo the star leads our path to the cra - dle of

17 *l.v.*

21

light. Praise to the child of the a - ges!

21

27 *p*

Take fine things, and rare — to hon - or His

p

27 *dim.* *mf*

32 *mp*

com-ing. You must, said the old ones, go and lay them at His

mp

32

36 *mf*

feet; with this child — an e - poch is

f

f

36 *f*

40 *mf* *mf*
 born. Lo the star, Lo the

44
 star leads our path to the cra - dle of light.

49 *f* *f*
 Praise to the child of the a - ges!

49 *f*

54

poco a poco dim.

mf

60

mp

Ma-ny a full moon, ma-ny a full moon

mp

Ma-ny a full moon o-ver the

60

dim......*mp*

67

mf

o - ver the moun - tains, —

mp

for-est

mf

moun - tains, moun - tains, —

67

mf

dim......*mp*

73

mp tor - rents, end - less suns pound - ing our path o - ver

mf

for - est tor - rents, end - less suns pound - ing our

73

mf

78

f des - ert sands we've seen for the ho - - -

f

path o - ver des - ert sands we've seen for the ho - - -

78

f

83

nored one. _____ The

p

nored. _____

p

83

dim. *mf*

88

wise King is he who is will - ing to bow be - yond him -

mp

mp

93

self to the source of all pow'r. Thus

mf

f

mf

div. f

97

come we to kneel be - fore the truth of

div. ff

unis.

ff

unis.

101 *f*

God in hu - man form.
unis.

101 *f*

105 *mf*

Now the star, now the star's led our

105 *mf*

109

path to the cra - dle of light.

109 *p*

113 *f*

Praise to the child,

f

Detailed description: This system contains measures 113 to 116. It features a vocal line and a piano accompaniment. The vocal line begins with a whole note rest, followed by the lyrics 'Praise to the child,'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The dynamic marking *f* is present at the beginning of the system.

113

Detailed description: This system shows the piano accompaniment for measures 113 to 116. The right hand plays a continuous eighth-note figure, while the left hand provides a simple bass line. The system ends with a double bar line.

117

Praise to the child, Praise to the child of the

Praise to the child of the

Detailed description: This system contains measures 117 to 120. The vocal line continues with the lyrics 'Praise to the child, Praise to the child of the'. The piano accompaniment continues with the eighth-note pattern. The system ends with a double bar line.

117

Detailed description: This system shows the piano accompaniment for measures 117 to 120. It continues the eighth-note accompaniment from the previous system. The system ends with a double bar line.

div. ff
121 *ff*

a - ges!

ff

a - ges!

Detailed description: This system contains measures 121 to 124. The vocal line has a long note with a fermata over it, with the lyrics 'a - ges!'. The piano accompaniment features a long note with a fermata in the right hand and a bass line in the left hand. The dynamic marking *ff* is present. The system ends with a double bar line.

121 *ff*

Detailed description: This system shows the piano accompaniment for measures 121 to 124. It continues the accompaniment from the previous system, ending with a double bar line.

IV. Dream of Darkness

Tempo rubato ♩ = 132 - 138

The musical score is written for piano in 5/4 time. It consists of five systems of two staves each. The first system (measures 1-3) starts with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic, and ends with a piano (*p*) dynamic. The second system (measures 4-6) begins with mezzo-forte (*mf*), moves to piano (*p*), then mezzo-piano (*mp*), and ends with piano (*p*). The third system (measures 7-9) starts with mezzo-piano (*mp*), goes to mezzo-forte (*mf*), and ends with piano (*p*). The fourth system (measures 10-12) begins with mezzo-forte (*mf*), moves to mezzo-piano (*mp*), and ends with forte (*f*). The fifth system (measures 13-15) starts with mezzo-forte (*mf*), moves to mezzo-piano (*mp*), and ends with mezzo-forte (*mf*). The score includes various musical notations such as slurs, accents, and dynamic hairpins.

16

mp mf ff (sempre)

Detailed description: This system contains measures 16, 17, and 18. Measure 16 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melodic line with a triplet of eighth notes and a dynamic marking of *mp*. Measure 17 continues the melodic line with a dynamic marking of *mf*. Measure 18 concludes with a dynamic marking of *ff* and the instruction *(sempre)*. The bass line consists of chords and single notes.

19

8va ---, 3

Detailed description: This system contains measures 19, 20, 21, and 22. Measure 19 features a treble clef and a key signature of one sharp. It includes a dynamic marking of *pp* and an *8va* instruction. Measures 20 and 21 contain triplet markings. Measure 22 ends with a dynamic marking of *pp*. The bass line features chords and triplet markings.

23

8va ---, poco a poco dim. 3

Detailed description: This system contains measures 23, 24, 25, and 26. Measure 23 features a treble clef and a key signature of one sharp. It includes a dynamic marking of *pp* and an *8va* instruction. Measures 24 and 25 contain triplet markings and the instruction *poco a poco dim.*. Measure 26 ends with a dynamic marking of *pp*. The bass line features chords and triplet markings.

27

8va ---, (poco a poco dim.) pp

Detailed description: This system contains measures 27, 28, 29, and 30. Measure 27 features a treble clef and a key signature of one sharp. It includes a dynamic marking of *pp* and an *8va* instruction. Measures 28 and 29 contain triplet markings and the instruction *(poco a poco dim.)*. Measure 30 ends with a dynamic marking of *pp*. The bass line features chords and triplet markings.

31

p

Detailed description: This system contains measures 31, 32, and 33. Measure 31 features a treble clef and a key signature of one sharp. It includes a dynamic marking of *p*. Measure 32 continues the melodic line. Measure 33 concludes with a dynamic marking of *p*. The bass line features chords and triplet markings.

34

mf p mf p

Detailed description: This system contains measures 34, 35, and 36. Measure 34 features a treble clef and a key signature of one sharp. It includes a dynamic marking of *mf*. Measure 35 contains a dynamic marking of *p*. Measure 36 concludes with a dynamic marking of *mf*. The bass line features chords and triplet markings.

37 *mp* *p* *mp*

40 *mf* *p* *mf*

43 *mp* *f* *mf*

46 *mp* *mf* *mp* *rit.* *p*

50 *a tempo*

54 *rit. e dim.* *pp*

V. Song of Light

♩ = 144 - 152

8^{va}

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems of piano accompaniment and vocal lines. The tempo is marked as ♩ = 144 - 152. The first system (measures 1-3) features a piano introduction with a forte (*f*) dynamic. The second system (measures 4-6) continues the piano introduction. The third system (measures 7-8) includes the vocal entry with lyrics: "div. Gold - en trum - pet - ing, Gold - en trum - pet - ing and". The piano accompaniment in this system is marked *mf*. The fourth system (measures 9-12) continues the vocal line with lyrics: "ra - di - ance sur-round us, ra - di - ance sur-round us: a". The piano accompaniment in this system is marked *f*. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, dynamics, and articulation marks. The piano part features a consistent eighth-note accompaniment in the right hand and a more varied bass line in the left hand.

4 (8^{va})

7 *mf*
div. Gold - en trum - pet - ing, Gold - en trum - pet - ing and

7 (8^{va})
(*f*)

9
ra - di - ance sur-round us, ra - di - ance sur-round us: a

9 (8^{va})

12 *div.*

vi - sion fills the sky. we shrink in the bright - ness,

12 (8va)

15

stunned in the night, the field's lit clear a-round.

15 (8va)

18 *unis. f* *div. unis.*

unis. f

Fear not! Fear not, the an - gel sings,

18 (8va)

ff

21

For fear has no place here Fear has no— place to be,— no—

div.

(8va)

24

— need to be.— Peace, peace be in the heart, peace,

div.

(8va)

28

peace be— in the heart of the mind, be in the heart of mind.—

(8va)

31 *unis. mf*
(staggered breathing) *p* Word of great glo-ry I bring:— *a*
Oo Oo Oo

35 *(p)* Sav-ior's born to-night, *Em-man-u-el, God with us! Now*
unis. mf
Oo Oo God with us!

38 *f* *ff*
dawns the morn - ing of de - liv-er-ance. —
f *div.* *ff*
Dawns the morn - ing of de - liv-er-ance. —
D, E, F#, G#, A, B, C# *ff*
f *gliss.* *8va*
gliss.

43

To one, to all the news—

(8va)

43

ff

46

— I bring this is joy— su-preme, — An - gels come and sing, —

(8va)

46

49

div.

Glo - ry to God most high. Peace,

(8va)

49

52

peace in glo - ry to God most high, glo -

52 (8va)

54

ry to God most high.

54 (8va) *loco* *mf*

57 *unis. mp* *mf*

An - gels come sing, come and play. Sing

unis. mp

An - gels come sing, come and play.

57 *poco a poco cresc.*

59 *f* *div. sub. p*
 out and play, sing out and play! Oo
 Sing out and play, sing out and play! (*f*)

59 *ff* *mp*

62
 (Oo)
 Spir-it and earth con-ceived. Now from her dark womb the light has e-

62 *p*

66 *f* *unis. div.* *Slower* *a tempo*
 (Oo) And love's in the lap of the world.
 merged. *f* *unis. div.* *Slower* *a tempo*
8va

66 *ff* *ff*

71

(8va)

75 *unis. f*

So strum the spec - trum, blow — heaven-ly horns that

f

(8va)

75

ff

78

peo - ple may see, — peo - ple may hear — the

(8va)

78

81 *div.*

Sav - ior's here to - day. Peace, peace our Sav - ior is

81 *(Sva)*

84

with us to-day, the Sav - ior's here to - day.

84 *(Sva)*

87

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al -

87 *(Sva)*

90

le - lu - ia. The Sav - ior's ours to - day

div.

(8va)

93

Glo - ry to God most high. Al -
unis.

(8va)

96

le - lu - ia!

rit. *ff* *a tempo*

rit. *div.* *ff* *a tempo*

96

rit. *ff* *a tempo*

ff *a tempo*

D, E, F#,
G#, A, B, C#

gliss. *gliss.*

V