

Gwyneth Walker

The Friendly Beasts
and other Christmas Carols

for Men's Chorus, Piano and Clarinet



1. Born in Bethlehem
2. The Friendly Beasts
3. Angels Singing

The Friendly Beasts

Duration: 14 minutes

*This version for TTBB chorus was especially created for the
River City Men's Chorus – David Glaze, Music Director
to be premiered on December 16, 2018 – Little Rock, Arkansas*

The Friendly Beasts and other songs is a set of adaptations of familiar Christmas carols. The songs were chosen for their character and personality, which might translate well into colorful arrangements.

“Born in Bethlehem” is a *numbers song*, similar to “The Twelve Days of Christmas.” Each group traveling to the Nativity, or associated with Jesus, is presented in ascending numerical order, from one to twelve. [“One for the little bitty Baby... Twelve for the Twelve Apostles”] Once the complete set has been introduced, the numbers are performed in reverse order, in a frantic race (*prestissimo*) from twelve to one. This is an energetic song!

“The Friendly Beasts” portrays the animals who have protected Jesus and Mary during the birth. Each animal proudly takes its turn announcing its contribution. The donkey carried Mary “up hill and down.” The dove “cooed” the Child to sleep. At the end of the song, all of the animals reappear in quick succession: donkey, cow, sheep, dove. They recount the gifts they brought to Immanuel.

The third song, “Angels Singing,” is based on the carol “Angels We Have Heard on High.” This new arrangement opens with shepherds (Tenor and Baritone soli) hearing angel voices, “o’er the mountains, guided by a Holy light.” A few angels (lighter voices) sing in the distance. The carol now shifts to full chorus, with lyrics in dialogue between the shepherds and the angels.

The Clarinet plays a featured role in these songs, enhancing the message of the lyrics. For example, in the first song, the phrase “Children, go where I send thee” is matched by the Clarinet scampering up a scale as children setting forth on a trip. And the next line, “How shall I send thee?” has the Clarinet/children coming back down the scale, returning home.

In “The Friendly Beasts,” the Clarinet associates with each animal, *braying* as a donkey, warmly *mooring* as a cow, embellishing as a sheep with “curly horns,” and *fluttering* upward with trills as a dove in flight. Throughout the set, the versatile nature of the Clarinet is called upon to present a wide range of roles: rhythmic, melodic, *animal*, angelic, blending with the chorus, emerging as a soloist. Perhaps by the end, the listener might conclude that the Clarinet has portrayed every character in the songs!

Widely performed throughout the country, the music of American composer **Gwyneth Walker** is beloved by performers and audiences alike for its energy, beauty, reverence, drama, and humor. Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. For nearly 30 years, she lived on a dairy farm in Braintree, Vermont. She now divides her time between her childhood hometown of New Canaan, Connecticut and the musical communities of Sarasota, Florida and Randolph, Vermont.

Further information concerning Gwyneth Walker and her works is available at

www.gwynethwalker.com

The Friendly Beasts

and Other Christmas Carols

for Men's Chorus (TTBB), Piano and Clarinet

Traditional
G. Walker, alt.

Gwyneth Walker

1. Born in Bethlehem

Emphatically, unrushed ♩ = 80
as a "call to action"

[B♭ Clarinet]

lightly tongued

f

6

11

molto rit.

A **Faster** ♩ = 112 (steady tempo)
separate (but not too dry)

f

16

slight pedal

21

f *spirited, with energy*

T

8

Chil - dren go where I send thee! _____

f *spirited, with energy*

B

Chil - dren go where I send thee! _____

26 *(going forth)* *(returning home)*

Cl. *f*

T
8
How shall I send thee?

B
How shall I send thee?

B Solo *mf*

30 *mf*

T1
8
I'm gon - na send thee one by one, one for the lit - tle bit - ty Ba - by that was

B

mf lightly

34 **C**

Cl. *f*

T
8
All *f*
born, born, born in Beth - le - hem.

B
unis. f
born, born, born in Beth - le - hem.

C

40

Cl.

T
f spirited, with energy
Chil - dren go where I

B
f spirited, with energy
Chil - dren go where I

46

Cl.
f (going forth) (returning home)

T
send thee! _____ How shall I send thee? _____

B
send thee! _____ How shall I send thee? _____

D Solo *mf*

T2
8 I'm gon - na send thee two by two, two for Paul and Si - las,

B1
D I'm gon - na send thee two by two, two for Paul and Si - las,

55

Cl.

Solo (T1) *mf* All *f*

T
8 one for the lit - tle bit - ty Ba - by that was born, born,

B
unis. f
born, born,

59 **E**

Cl.

T
8 born in Beth - le - hem.

B
born in Beth - le - hem.

E

64 *f* spirited, with energy

T Chil - dren go where I

B Chil - dren go where I

f spirited, with energy

69 *f* (going forth) (returning home)

Cl. *f*

T send thee! _____ How shall I send thee? _____

B send thee! _____ How shall I send thee? _____

F 3 Soli (distinct from solo at letter B and D)

74 *mf*

T I'm gon - na send thee three by three, three for the He - brew chil - dren,*

Solo *mf*

B I'm gon - na send thee three by three, three for the He - brew chil - dren,*

F *mf*

*Shadrach, Meshach and Abednego

78

Solo mf (same Soloist as letter B)

T1

one for the lit - tle bit - ty Ba - by that was

Solo mf (same Soloist as letter D)

T2

two for Paul and Si - las,

Solo mf (same Soloist as letter D)

B1

two for Paul and Si - las,

G

82

Cl.

f

All f

T

born, born, born in Beth - le - hem.

unis. f

B

born, born, born in Beth - le - hem.

G

87 **H** Joyfully

Cl.
T.
B.

H Joyfully

8


92

Cl.
T.
B.

97 **I**


Cl.
T.
B.

102 J (a tempo)

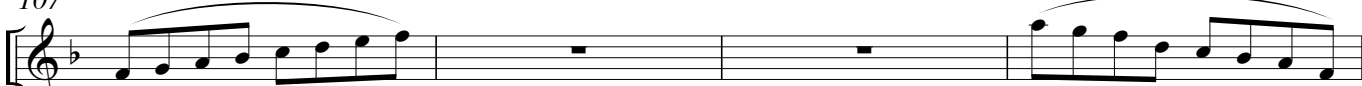
Cl. 

T *f* spirited, with energy
Chil - dren go where I send thee! _____

B *f* spirited, with energy
Chil - dren go where I send thee! _____




107 (going forth) (returning home)

Cl. *f* 

T _____ How shall I send thee? _____

B _____ How shall I send thee? _____



K
111

Cl. *mf* [four]

4 Singers (distinct from the 2 soloists at letter D)
Soli mf

T
I'm gon - na send thee four by four, _____ four for the four that

B
Soli mf
I'm gon - na send thee four by four, _____ four for the four that

K
mf

116

Cl. [four] [five]

T
stood at the door* _____
Five for the gos - pel preach - ers, _____

B
stood at the door* _____
Five for the gos - pel preach - ers, _____

any 5 Singers
mf

mf

* The four men who carried their crippled friend to Jesus for healing.

L
121

Cl. [six]

any 6 Singers

(mf)

T Six for the six that nev - er got fixed* —

(mf)

B Six for the six that nev - er got fixed* —

L
125

Cl. [seven]

any 7 Singers

mf

T Sev - en for the sev - en that went up to Heaven,** —

mf

B Sev - en for the sev - en that went up to Heaven,** —

* Six sinners who never changed their ways.

** Seven stars in Ursa Major.

M
129

Cl. [eight]

T any 8 Singers
any 9 Singers

mf Eight for the eight that stood at the gate,*
mf Nine for the

B *mf* Eight for the eight that stood at the gate,*
mf Nine for the

M
134

Cl. shimmering
p *f*

T (a sigh of admiration) *p* *f*
nine that dressed so that fine!**

B (a sigh of admiration) *p* *f*
nine that dressed so that fine!**

Red.

* The eight people who entered Noah's ark.
**The nine orders of angels in Heaven.

N

139

rit.

Cl.

All *f* firmly, with conviction

p

T
Ten for the Ten Com - mand - ments,

All *f* firmly, with conviction

B
Ten for the Ten Com - mand - ments,

N

rit.

145 (*rit.*)

Cl.

T

*Eleven for the eleven deriders,

B

*Eleven for the eleven deriders,

*Deriders may have originally been "the writers," as in the writers of the Gospel.

P *a tempo* (♩ = 112)

149

Cl. *p* *cresc.* *f*

T *unis. (f)*

B *unis. (f)*

they were born,

P *a tempo* (♩ = 112)

p *cresc.* *f*

154

Cl. *p* *cresc.* *f*

T born, born in Beth - le - hem.

B born, born in Beth - le - hem.

160 **Q**

Cl. *p sub.* *mf*

p sub. *mf*

164

R

168

R

172

178 (rit.) [S] Start very slowly,
accel. poco a poco (to m. 202)

Cl. *gliss.*

T *8*

B *8* Solo *p*

I'm gon-na send thee twelve by twelve,

(rit.) [S] Start very slowly,
accel. poco a poco (to m. 202)

gliss.

p

(Leo.)

182 (accel.) [T] Less slowly (accel.)

T1 Solo *p*

'leven for the 'leven de - rid - ers,

T2 Solo *p* *a few voices*

twelve for the Twelve A - pos - tles, Ten for the Ten Com -

B1 Solo *p*

'leven for the 'leven de - rid - ers,

B2 (*p*) *a few voices*

twelve for the Twelve A - pos - tles, Ten for the Ten Com -

(accel.) [T] Less slowly (accel.)

187 (*accel.*) **Faster (*accel.*)**
 (original tempo ♩ = 112)

Cl. *mp*

T1 *a few voices*
 Nine for the nine that dressed so fine, All *mp*

T2 mand - ments, *a few voices* Eight for the eight that stood at the gate,

B1 *a few voices*
 Nine for the nine that dressed so fine, All *mp*

B2 mand - ments, Eight for the eight that stood at the gate,

(*accel.*) **Faster (*accel.*)**
 (original tempo ♩ = 112)

mp

with pedal

192 (*accel.*) **Quickly (*accel.*)**

Cl. All *mp*

T1 *All mp*
 Seven for the seven that went to Heaven, Five for the gos - pel

T2 *All mp* Six for the six that nev - er got fixed,

B1 *All mp*
 Seven for the seven that went to Heaven, Five for the gos - pel

B2 Six for the six that nev - er got fixed,

(*accel.*) **Quickly (*accel.*)**

197 (accel.)

U Very quickly (accel.)

Cl. *mf* *mf*

T1 preach - ers, *mf* Three for the He - brew

T2 Four for the four that stood at the door, *mf*

B1 preach - ers, *mf* Three for the He - brew

B2 Four for the four that stood at the door, *mf*

(accel.)

U Very quickly (accel.)

201 (accel.)

As fast as possible! (♩ = 132 at least)

Cl. *tr* *tr* *tr*

T1 chil - dren, One for the lit - tle bit - ty

T2 Two for Paul and Si - las,

B1 chil - dren, One for the lit - tle bit - ty

B2 Two for Paul and Si - las,

(accel.)

As fast as possible! (♩ = 132 at least)

18

205

Cl. *tr* **V**

T1 *f*

T2 *f*

B1 *f*

B2 *f*

Ba - by that was born, born, born in Beth - le -

born, born, born in Beth - le

Ba - by that was born, born, born in Beth - le

born, born, born in Beth - le -

V

Red.

210

Cl. *rit.* *ff*

T *ff*

B *ff*

hem!

hem!

rit. *ff*

Red.

This introduction provides the chorus a time to rest, and the clarinet to change instruments from Bb to A.

2. The Friendly Beasts

Flowing tempo ♩ = 60 (in one)
tenderly, as the animals protecting Baby Jesus

mf
with pedal

8
LH
Ped.

15
Ped.

21
p
Ped. simile

28 [A] [Clarinet in A]
Cl. p
T2 p Je - sus, our broth - er, kind and good, *
B2 p Je - sus, our broth - er, kind and good, *
piano (p) [A]

*All cut-offs for notes tied over the barline should be executed on the down beat of the following measure

34

Cl.

T1 *p* was hum - bly born in a sta - ble rude. _____

B1 *p* was hum - bly born in a sta - ble rude. _____

40

Cl.

T1 *p* And the friend - ly beasts a - round him stood. _____

T2 *p* And the friend - ly beasts a - round him stood. _____

B1 *p* And the friend - ly beasts a - round him stood. _____

B2 *p* And the friend - ly beasts a - round him stood. _____

46 B

Cl. B

T1
Je - sus our broth - er, kind and good.

T2
Je - sus our broth - er, kind and good.

B1
Je - sus our broth - er, kind and good.

B2
Je - sus our broth - er, kind and good.

B

52

Cl. B

T1

T2

B1

B2

mf

mf

B

58 C *roughly, as a donkey braying*

Cl. *f*

T2 *mf*
8 "I," said the don - key, shag - gy and brown, _____

B2 *mf*
"I," said the don - key, shag - gy and brown, _____

roughly, as a donkey braying

64

Cl. *f*

T1 *mf*
8 "I car - ried his moth - er up hill and down." _____

B1 *mf*
"I car - ried his moth - er up hill and down." _____

f

70

Cl.

T2 *mf* "I car - ried her safe - ly to Beth - le - hem town." _____

B2 *mf* "I car - ried her safe - ly to Beth - le - hem town." _____

76 D

Cl.

T1 "I," said the don - key, shag - - gy and brown. _____

T2 "I," said the don - key, shag - - gy and brown. _____

B1 "I," said the don - key, shag - - gy and brown. _____

B2 "I," said the don - key, shag - - gy and brown. _____

D

82

Cl. *mf*

T1

T2

B1

B2

88

Cl. **E** *with warmth of a cow*

B2 *Bass 2 mf with warmth of tone*

"I," said the cow all white and red, _____

E *warmly, gently (as if petting a calf)*

with much pedal

94

Cl.

B1 *mf with warmth of tone*
 "I," gave him my man - ger for his bed." _____

B2 *mf with warmth of tone*
 "I," gave him my man - ger for his bed." _____

100

Cl.

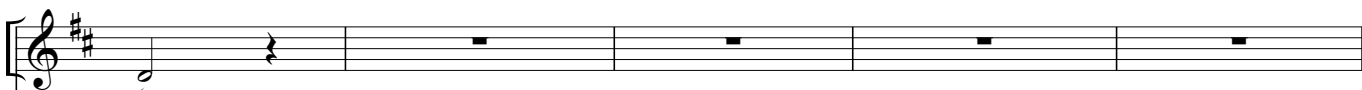
T1 *mf with warmth of tone*
 "I gave him my hay to pil - low his head." _____


T2 *mf with warmth of tone*
 "I gave him my hay to pil - low his head." _____

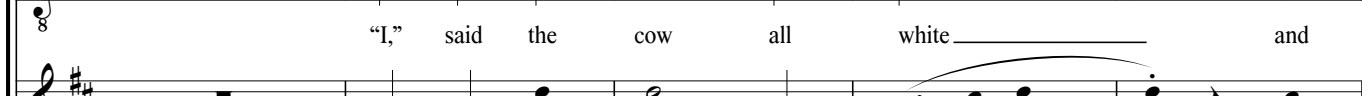
B1 *mf with warmth of tone*
 "I gave him my hay to pil - low his head." _____

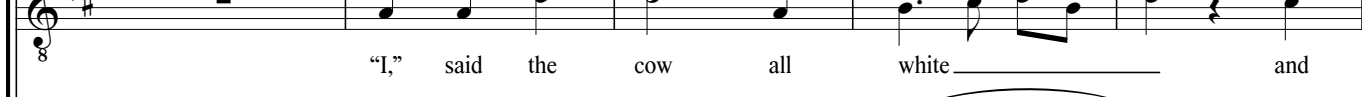
B2 *mf with warmth of tone*
 "I gave him my hay to pil - low his head." _____


106

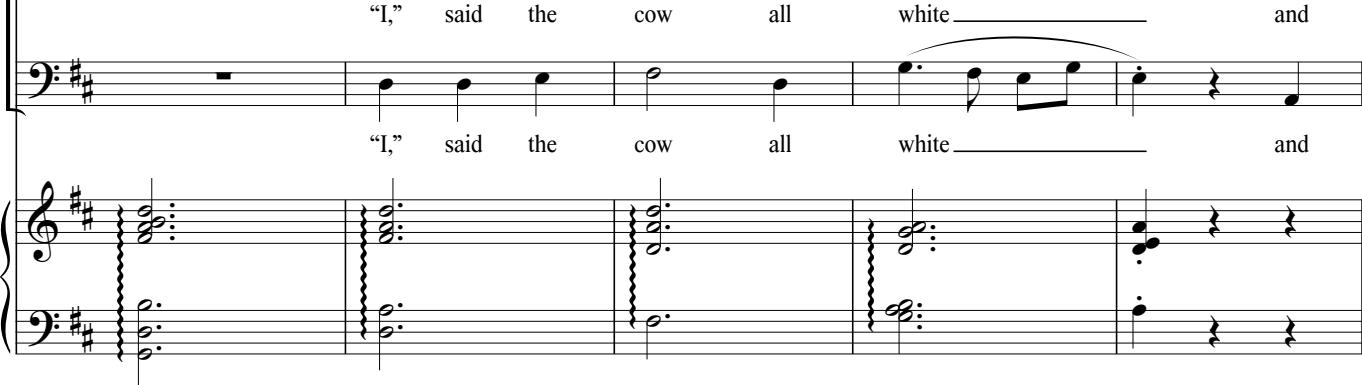
Cl. 

T1  "I," said the cow all white _____ and


T2  "I," said the cow all white _____ and


B1  "I," said the cow all white _____ and


B2  "I," said the cow all white _____ and





111 **F**

Cl. 

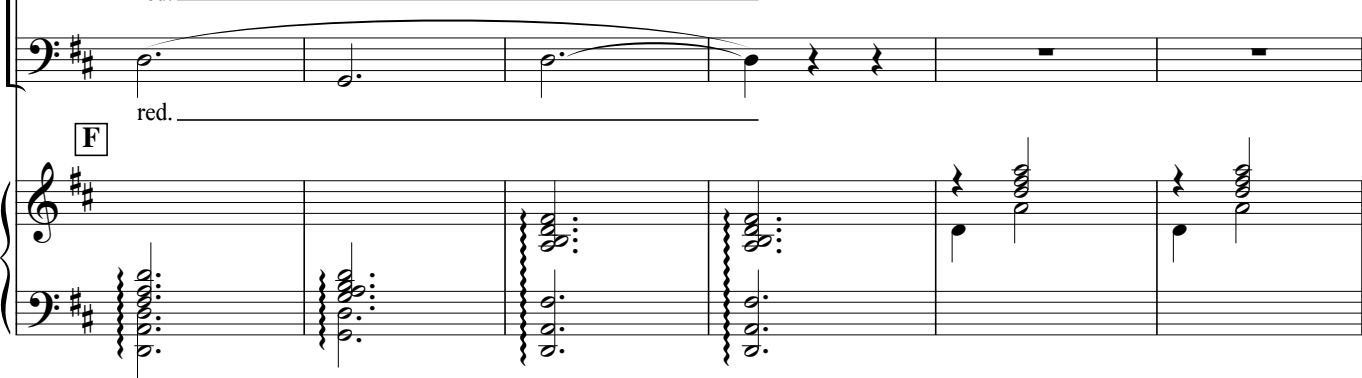
T1  red. _____

T2  red. _____

B1  red. _____

B2  red. _____

F



117 G

Cl.

B

(mf) "I," said the sheep with

G the flourishes of the "curly horn"

with pedal

121 * "Sheep with curly horn" motive

Cl.

T

B

(mf) "I

curl - y horn,

125

T

gave him my wool for a blank - et warm."

*Chorus may shake their heads as Clarinet plays "curly horn" motive.

129

Cl. ***

T
8

B

"He wore my coat on

"He wore my coat on

133

Cl. ***

T
8

B

Christ - mas morn.

Christ - mas morn.

137

T
8

B

"I," said the sheep with curl - - - y

"I," said the sheep with curl - - - y

*Chorus may shake their heads as Clarinet plays "curly horn" motive.

H
141

Cl.

T
horn."

B
horn."

H

145

Cl.

I

(mf)

I

(mf)

with pedal

with slight pedal

151

Cl.

*Chorus may shake their heads as Clarinet plays "curly horn" motive.

157

Cl. 

B2 

mf

Ah, _____



ped.

163

Cl. 

p

p (perhaps just a few voices)

T1 

Ah, _____ "I," said the dove from the raft - ers high, _____

p (perhaps just a few voices)

T2 

Ah, _____ "I," said the dove from the raft - ers high, _____

p (perhaps just a few voices)

B1 

Ah, _____ "I," said the dove from the raft - ers high, _____

B2 

gentle tremolo, as a bird in flight



p

(ped.) with much pedal

*Join the "Ah" and "I" as one vowel sound.

169 *as a dove in flight*

Cl. *p*

T1 "I cooed him to sleep that he should not

T2 "I cooed him to sleep that he should not

B1 "I cooed him to sleep that he should not

174

Cl.

T1 cry." _____

T2 cry." _____

B1 cry." _____

B2 *p tenderly*
(perhaps jus a few voices)
div. "We cooed him to sleep, my

tenderly

Red. _____

179

Cl. *tr.*

T *pp* Ah, "I," said the dove from the

B1 *pp* Ah, "I," said the dove from the

B2 *pp* very tenderly *unis. (falsetto)* mate and I." "I," said the dove from the

pp *p*

(Ped.) with pedal

185

Cl. **K**

T raft - - - ers high.

B1 raft - - - ers high.

B2 raft - - - ers high.

K

191 *rit.* **L** Slower $\text{♩} = 60$

Cl. *mf*

T *mf* All Thus all the beasts by

B *mf* All Thus all the beasts by

mf

rit. **L** Slower $\text{♩} = 60$
 (cue-sized notes are for rehearsal only) [to m. 205]

196

Cl.

T some good spell in the sta - ble dark were glad to tell

B some good spell in the sta - ble dark were glad to tell

200

Cl.

T of the gifts they gave Im - man - u - el, _____ the

B of the gifts they gave Im - man - u - el, _____ the

204

accel. M *a tempo* ♩ = 60

Cl.

T gifts they gave Im - man - u - el!

B gifts they gave Im - man - u - el!

accel. M *a tempo* ♩ = 60

Play

N [Recap of the animals]

roughly, as a donkey braying

208

Cl.

T

B

N [Recap of the animals]

roughly, as a donkey braying

f

O

with warmth of a cow

213

Cl.

B1

B2

p

p warmly

Hmm

p warmly

Hmm

Hmm

Hmm

O

gently "petting a calf" style

p

Ped.

Ped.

P * "Sheep with curly horn" motive

218

Cl. *mf*

P with flourishes of the "curly sheep's horn"

mf

Leo.

Q 222 as a dove rising to the "rafters high" *rit.*

Cl. *p* *f*

T *p* Ah,

B *p* Ah,

Q *rit.*

p

Leo.

*Chorus may shake their heads as Clarinet plays "curly horn" motive.

R Slower

226 *f* in celebration

T
8
These are the gifts they gave Im - man - u -

B
f in celebration
These are the gifts they gave Im - man - u -

R Slower

(cue-sized notes are for rehearsal only)

Play *f*

230

Cl. *f*

T
8
el!

B
el!

3. Angels Singing

Solo
mf enraptured, as a shepherd looking up at the stars
freely

T

An - gels, I hear an - gels sing - ing,

To suggest a night sky filled with stars rapidly, unmeasured, blurred

pp

una corda
 Ped.

T

an - gels sing - ing through the night.

Solo
mf enraptured, as a shepherd looking up at the stars
freely

B

O'er the moun - tains,

(u. c.)
 Ped.

B

voi - ces ring - ing, guid - ed by a Ho - ly light...

(u. c.)
 Ped.

continue without pause
 (ca. 30 sec.)

A At a joyous, moderate tempo ♩ = 132

(the angels) *a few voices*
p from afar

T1

Ah Ah — Al - le - lu - ia!

(the angels)
p a few voices answer

T2

Ah Ah — Al - le - lu - ia!

(the angels) *a few voices*
p from afar

B1

Ah Ah — Al - le - lu - ia!

(the angels)
p a few voices answer

B2

Ah Ah — Al - le - lu - ia!

A At a joyous, moderate tempo ♩ = 132

p

5 [B♭ Clarinet]

Cl.

p gently

rhythmically

(*p*)

with slight pedal

9 **B**

Cl. *lightly tongued*
mf

All *mf*

T2
8 An - gels we have heard on high, _____ sweet - ly sing - ing

All *mf*

B1
An - gels we have heard on high, _____ sweet - ly sing - ing

All *mf*

B2
An - gels we have heard on high, _____ sweet - ly sing - ing

B

13

Cl.

All *mf*

T1
8 And the moun - tains in re - ply _____

T2
o'er the plains. _____ And the moun - tains in re - ply _____

B1
o'er the plains. _____ And the moun - tains in re - ply _____

B2
o'er the plains. _____ And the moun - tains in re - ply _____

17

Cl. 

T1 


T2 


B1 

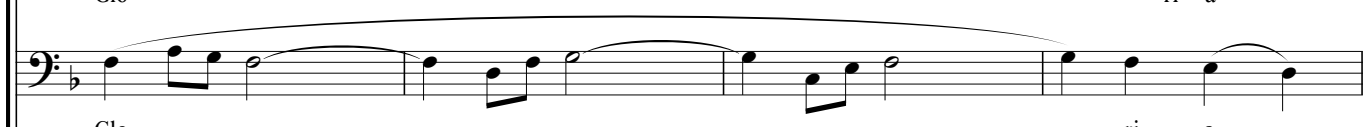
B2 





21 C "Star motive" (upward octave leap)

Cl. 

T2 

B1 

B2 

C 

25

Cl. *tr*

T1 *(mf)* Glo... — Glo... —

T2 in ex - cel - sis De - o, Glo - - - -

B1 in ex - cel - sis De - o, Glo - - - -

B2 in ex - cel - sis De - o, Glo - - - -

29

Cl. *tr*

T1 Glo - - - ri - a in ex - cel - sis De - - -

T2 - - - ri - a in ex - cel - sis De - - -

B1 - - - ri - a in ex - cel - sis De - - -

B2 - - - ri - a in ex - cel - sis De - - -

33

Cl.

T1
o.

T2
o.

B1
o.

B2
o.

37 **D**

Cl.

p

as angel voices p from afar

T1
Al - le - lu - ia!

mf

B1
Shep - herds, why this ju - bi - lee? Why your joy - ous

as angel voices p from afar

B2
Al - le - lu - ia!

D

from afar p

(mf)

41

Cl.

T1
Al - le - lu - ia! *mf* Al -

T2
What the glad - some ti - dings be

B1
strains pro - long What the glad - some ti - dings be

B2
Al - le - lu - ia! Al -

45

Cl.

T1
- le - lu - ia! al - le - lu - ia!

T2
Which in - spire your heaven - ly song?

B1
Which in - spire your heaven - ly song?

B2
- le - lu - ia! al - le - lu - ia!

49 **E**

Cl. *mf* *tr*

T2 *(mf)*
8 Glo - - - - - ri - a

B1 *(mf)*
Glo - - - - - ri - a

B2 *mf*
Glo - - - - - ri - a

E *mf*

53

Cl. *tr*

T1 *mf*
Glo... Glo...

T2
8 in ex - cel - sis De - o, Glo - - - - -

B1
in ex - cel - sis De - o, Glo - - - - -

B2
in ex - cel - sis De - o, Glo - - - - -

57

Cl. *tr*

T1
8
Glo - - - ri - a in ex - cel - sis De - - -

T2
8
- - - - ri - a in ex - cel - sis De - - -

B1
- - - - ri - a in ex - cel - sis De - - -

B2
- - - - ri - a in ex - cel - sis De - - -

61

Cl.

T1
8
o.

T2
8
o.

B1
o.

B2
o.

65 **F** *lightly tongued*

Cl. *mf*

T1 *mf*
Come to Beth - le - hem and see _____ Him whose birth the

T2 *p with excitement*
O see, O see Him! _____

B1 *p with excitement*
O see, O see Him! _____

B2 *mf*
Come to Beth - le - hem and see _____ Him whose birth the

F

69

Cl. *mf*

T1 *mf*
an - gels sing. _____ Come, a - dore on bend - ed knee _____

T2 *mf*
... the an - gels sing. _____ ... on _____

B1 *mf*
... the an - gels sing. _____ ... on _____

B2 *mf*
an - gels sing. _____ Come, a - dore on bend - ed knee _____

p *mf*

73

Cl.

T1

T2

B1

B2

77 **G**

Cl.

T2

B1

B2

G

81

Cl. *(mf)* Glo... Glo...

T1 in ex - cel - sis De - o, Glo - - - -

T2 in ex - cel - sis De - o, Glo - - - -

B1 in ex - cel - sis De - o, Glo - - - -

B2 in ex - cel - sis De - o, Glo - - - -

85

Cl. Glo - - - - ri - a in ex - cel - sis De - - - -

T1 - - - - ri - a in ex - cel - sis De - - - -

T2 - - - - ri - a in ex - cel - sis De - - - -

B1 - - - - ri - a in ex - cel - sis De - - - -

B2 - - - - ri - a in ex - cel - sis De - - - -

89

Cl.

T1

T2

B1

B2

93 **H**

accel.

p *f*

T1

angel voices rising

Ah

T2

p *f*

Ah

B1

angel voices rising

p *f*

Ah

B2

p *f*

Ah

H

accel.

Faster ♩ = 144, *with excitement*

97

Cl. *f*

T *p*

B1 *p*

B2 *p*

Ah, _____

Ah, _____

Ah, _____

Faster ♩ = 144, *with excitement sparkling, as stars in the sky*

f

5 5 5 5

8

Reo. _____

Reo. _____

101 **I**

Cl.

T *f* **triumphantly**

B1 *f* **triumphantly**

B2 *f* **triumphantly**

See Him in a man - ger laid whom the choirs of an - gels

See Him in a man - ger laid whom the choirs of an - gels

O see Him in a man - ger laid whom the choirs of an - gels

I

with much pedal

v

v

106

Cl. *praise. Ma - ry, Jo - seph, lend your aid, while our*

T *praise. Ma - ry, Jo - seph, lend your aid, while our*

B1 *praise. Ma - ry, Jo - seph, lend your aid, while our*

B2 *praise. Ma - ry, Jo - seph, lend your aid, while our*

Piano accompaniment with a wavy line in the right hand and a steady bass line in the left hand.

111

Cl. *hearts in love we raise. Glo... glo...*

T *hearts in love we raise. Glo... glo...*

B1 *hearts in love we raise. Glo... glo...*

B2 *hearts in love we raise. Glo... glo...*

Piano accompaniment with a wavy line in the right hand and a steady bass line in the left hand.

*Upward leap in chorus is the “star” motive (see Clarinet at letter C).

115

Cl. 

T  glo - - - ri - a in ex - cel - sis De - o,

B1  glo - - - ri - a in ex - cel - sis De - o,

B2  glo - - - ri - a in ex - cel - sis De - o,



119

Cl. 

T  Glo... glo... glo - - - ri - a

B1  Glo... glo... glo - - - ri - a

B2  Glo... glo... glo - - - ri - a



123

Cl.

T *unis.*
8 in ex - cel - sis De - - - o.

B1 in ex - cel - sis De - - - o.

B2 in ex - cel - sis De - - - o.

128 K [play only to support chorus]

Cl. *p*
p as angels singing in the distance

T1 8 Al - le - lu - ia! Al - le - lu - ia!

T2 *p as angels singing in the distance*

B1 Al - le - lu - ia! Al - le - lu - ia!

B2

K

131 *rit. to end*

Cl. *f*

T1 *f*
Al - le - lu - ia! Al - le - lu - ia! 0

T2 *p* *f*
An - gels__ sing - ing, an - gels__ sing - ing, 0

B1 *f*
Al - le - lu - ia! Al - le - lu - ia! 0

B2 *p* *f*
An - gels__ sing - ing, an - gels__ sing - ing, 0

rit. to end

f

(*Leg.*) *Leg.* *v*

134 *(rit.)*

Cl. *(rit.)*

T1 Ho - - - ly night!

T2 Ho - - - ly night!

B1 Ho - - - ly night!

B2 Ho - - - ly night!

(rit.)

8va - - - - -

5 5 5 5

4:30 | Total: 13:00
 This version completed March 13, 2018
 New Canaan, Connecticut

*Cue-sized notes are optional higher pitches if desired.