

ARTHUR P. SCHMIDT'S

OCTAVO EDITION

... CHRISTMAS MUSIC ... FIRST SERIES.

E. W. HANSCOM	Hark, Hark With Harps of Gold. . . . .	.10
WM. SMALLWOOD	Let us now go even unto Bethlehem. . . . .	.12
SEYMOUR SMITH	Break Forth into Joy. . . . .	.16
G. C. MARTIN	While Shepherds Watched. . . . .	.12
JOHN HULLAH	Christians, Awake. . . . .	.12
BRUNO OSCAR KLEIN	Christmas Eve. (Men's Voices)	.25
HENRY LESLIE	Sing, O sing this Blessed Morn. . . . .	.12
FRANK LYNES	There were Shepherds. . . . .	.12
F. C. MAKER	Daughter of Zion. . . . .	.08
E. W. HANSCOM	Exalt Him, all ye People. . . . .	.16
T. W. STEPHENSON	Arise, Shine Forth.12
M. WATSON	Come Near, ye Nations.12
CONRAD WIRTZ	The People that Walked.16
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H. ERNEST NICHOL	Unto us a Child is Born.12
H. W. NICHOLL	Shout the Glad Tidings.12
ARTHUR PAGE	Rejoice in the Lord. . . . .	.12
E. W. HANSCOM	Hail to the Lord's Anointed.08
E. W. HANSCOM	Glory to God in the Highest.08
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C. E. B. PRICE	While Shepherds Watched.16
J. L. HATTON	Let us now go even unto Bethlehem.08
P. A. SCHNECKER	Christians, Awake. . . . .	.12
J. L. HATTON	In the Days of Herod the King. . . . .	.12
GEO. W. MARSTON	How Beautiful on the Mountain. . . . .	.16
GEO. W. MARSTON	Shout the Glad Tidings. . . . .	.12
C. S. ELIOTT	Hark, what mean those holy Voices. . . . .	.15
ARTHUR FOOTE	And There were Shepherds. . . . .	.16
J. L. HATTON	Now When Jesus was Born. . . . .	.08
GEO. W. MARSTON	The Star of Bethlehem. . . . .	.12
WM. D. ARMSTRONG	Star of Glory. (Women's Voices)	.08
J. BARNBY	Blessed be the Lord God of Israel.12
WM. K. BASSFORD	Hosannas Raise.08
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O. B. BROWN	How Beautiful on the Mountains.16
GEO. W. MARSTON	It came upon the Midnight clear.12
MRS. H. H. A. BEACH	Bethlehem.12
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J. L. HATTON	In the Beginning was the Word.12
GEO. W. CHADWICK	There Were Shepherds.15
GEO. W. MARSTON	Brightest and Best. . . . .	.12
O. B. BROWN	Unto us a Child is Born. . . . .	.08
GEO. W. MARSTON	Rejoice Greatly. . . . .	.12
JOHN HYATT BREWER	The Star of Bethlehem. . . . .	.12
GEO. F. HAMER.	It came upon the Midnight. . . . .	.08

The ARTHUR P. SCHMIDT Co.,

BOSTON,
120 Boylston St.

Made in U. S. A.

NEW YORK,
8 West 40th St.

“And there were in the same country shepherds”

S. Luke II, 8-11. S. Matthew XXI, 9.
The Carol by CECIL F. ALEXANDER.

ARTHUR FOOTE.

Allegretto pastorale. (♩ = 69)

Allegretto pastorale. (♩ = 69)

p

(Manual.) (Pedal.)

Alto Solo. *dolce.*

And there were in the same

f *p*

(Manual.)

coun-try shep - herds a-biding in the field, keeping watch, keeping

p *pp*

watch o-ver their flock by night. And there

dim espress. *pp* *p* *p*

(Manual.) (Pedal.) (Pedal.)

p espress.

were shepherds a - bi - ding in the field, keeping watch o-ver their

dolcissimo.

flock by night - keeping watch o-ver their flock by night.

(Manual.)

dimin.

CHORUS.
Piu Allegro. (♩. = 88)

And, lo, and, lo, the angel of the Lord came up -

And, lo, and, lo, the angel of the Lord came up -

Piu Allegro. (♩. = 88)

rit. *pp* *cresc.*

f on them, And the glo-ry of the Lord, the glo-ry of the Lord *ff*

f on them, And the glo-ry of the Lord, the glo-ry of the Lord *ff*

(Manual.) (Pedal.)

pp shone round a - bout them: And they were sore a -

pp shone round a - bout them: And they were sore a -

pp

(Manual.)

fraid. And the an-gel said un - to them - Fear not:

fraid. And the an-gel said un - to them -

mf

Man. I. *

Man. II.

Pedal.

* The IInd Manual must have brighter stops than the Ist, so that the motion of the eighth notes shall be felt

fear not: for be - hold, I bring you good tidings: Be - hold _____ be -

hold _____ be - hold, I bring you good ti - dings, good

ti - dings of great joy, which shall be, shall be _____ to all _____

people. For un - to you is born this day, _____ this

cresc.

day in the ci - ty of Da - vid a sa - viour, which is

The first system of the musical score. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The piano accompaniment features a complex texture with many chords and moving lines. The vocal line consists of quarter and eighth notes.

mf cresc.

Christ the Lord, which is Christ — the Lord. — For

The second system of the musical score. The vocal line continues with quarter notes. The piano accompaniment has a steady rhythmic pattern. The dynamic marking *mf* is present. At the end of the system, there is a marking: *Man. I (Full Sw.) mf*.

(Manual.)

cresc.

un - to you is born this day, in the ci - ty of David a saviour, which is

The third system of the musical score. The vocal line continues with quarter notes. The piano accompaniment features a *cresc.* marking. The texture is dense with many chords.

(Pedal.)

Christ the Lord, a sa - viour which is Christ — the

The fourth system of the musical score. The vocal line continues with quarter notes. The piano accompaniment has a more open texture with fewer chords. The system ends with a double bar line and a key signature change to two flats (B-flat, E-flat).

Poco sostenuto. (♩ = 80)

QUARTET.

7
CHORUS.

Lord. *p* Blessed is he that com-eth in the name of the Lord; Ho-
p Blessed is he that
 Blessed is he is he that com-eth in the name of the Lord; Ho-
mf *f*

Poco sostenuto. (♩ = 80)

p *f*
 (Manual.)

QUARTET.

san-na to the son, to the son of Da - vid. ———
 Blessed is he,
 san-na to the son, to the son of Da - vid. *mf*

mf
 (Pedal.)

CHORUS.

p Bless-ed is he that com-eth in the name of the Lord; Ho-
p is he that *f*
 Bless-ed is he that com-eth in the name of the Lord; Ho-
p *f*

p *f*
 (Manual.)

cresc. *ff*

san-na to the son, to the son of Da-vid — to the son of Da - -

cresc. *ff*

san-na to the son, to the son of Da-vid — to the son of Da - -

cresc. *ff*

cresc. *ff*

(Pedal.)

Grazioso. (♩ = 60)
 QUARTET.

vid. Once in roy-al Da-vid's ci-ty

vid. Once in roy-al Da-vid's ci-ty

p

ritard. *Grazioso.* (♩ = 60)

p

(Manual.)

pp

Stood a lowly cattle shed, Where a mo-ther laid her ba-by In a manger

pp

Stood a lowly cattle shed, Where a mo-ther laid her ba-by In a manger

pp

pp

for his bed; Ma-ry was that mo-ther mild, Je-sus Christ her lit-tle child.

for his bed; Ma-ry was that mo-ther mild, Je-sus Christ her lit-tle child.

And he is our childhood's pattern, Day by day like us he grew, He was lit-tle,

And he is our childhood's pattern, Day by day like us he grew, He was lit-tle,

(Organ ad libitum.)

weak and help-less, Tears and smiles like us he knew: And he feel-eth

weak and help-less, Tears and smiles like us he knew: And he feel-eth

p dim. molto. *pp* *p*

p dim. molto. *pp* *p*

p dim. molto. *pp* *p*

cresc. molto.

f.

CHORUS.

for our sadness, And he shareth in our glad - ness. Not in that poor

for our sadness, And he shareth in our glad - ness. Not in that poor

cresc. molto. *f.*

cresc. molto. *f.*

(Pedal.)

low - ly sta-ble, With the ox - en stand - ing by, We shall see him;

low - ly sta-ble, With the ox - en stand - ing by, We shall see him;

mf *p*

mf *p*

mf *p*

(Manual.)

but in hea-ven, Set at God's right hand on high; When like starshis

but in hea-ven, Set at God's right hand on high; When like starshis

cresc molto *ff* *p*

cresc molto *ff* *p*

cresc molto *ff* *p*

(Pedal.) (Manual.)

accel. e cresc. molto. *f* Allegro molto. (♩.)

children crowned, All in white shall wait around; When like stars his children crowned,

accel. e cresc. molto. *f*

children crowned, All in white shall wait around; When like stars his children crowned,

accel. e cresc. molto. Allegro molto. (♩.)

f

♩ 7 ♩ (Pedal.)

Soprano Solo.

ff *ritard.*

All _____ in white shall wait a - round. A - men.

ff *ritard.*

All in white shall wait _____ shall wait a - round. A - men.

ff *ritard.*

All in white shall wait _____ shall wait a - round. A - men.

ff *ritard.*

ff *ritard.*

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CHRISTMAS MUSIC...

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