

# Three Choral Nativity Carols

SATB *a cappella*

Behold That Splendour

Amid The Silence (with Descant Trumpet)

Sleep, Sweet Babe! (*Dormi, Jesu!*)

by

Crys Armbrust

## Texts

### Behold That Splendour, anon., 1754

Behold that splendour, hear the shout!  
Heav'n opens; angels issue out  
And throng the nether sky.  
What solemn tidings do they bring?  
Rapt at th'approach of Israel's King,  
They speak the Monarch nigh.

### Amid the Silence, Angela Morgan, 1922

Amid the silence of the solemn night,  
Sound the glad summons,  
"Lo the king of Light!  
Rouse, O shepherds, haste with singing  
Christ has come, salvation bringing,  
Born at Bethlehem."

Gladly the herdsmen sought the Holy Son,  
Found in a manger  
Christ the sinless one,  
Worshipped him with exultation,  
"God has brought us full salvation!  
Him we shall adore!"

Lord, we have hailed thee, many thousand years.  
Now through our darkness  
Lo, thy star appears.  
King and prophets long have named thee,  
Priests and martyrs all proclaimed thee,  
"Saviour of mankind."

### Sleep, Sweet Babe!, S.T. Coleridge, 1817; *Dormi, Jesu!*, anon.

Sleep, sweet babe! my cares beguiling;  
Mother sits beside thee smiling,  
Sleep, my darling, tenderly!

If thou sleep not, mother mourneth,  
Singing as her wheel she turneth.  
Come, soft slumber balmily.

*Dormi, Jesu! Mater ridet*  
*Quae tam dulcem somnum videt,*  
*Dormi, Jesu! Blandule!*

*Si non dormis, Mater plorat,*  
*Inter fila cantans orat*  
*Blande, veni, somnule.*

# Behold That Splendour

SATB *a cappella*

**Anonymous.** *New Church Melody*  
(London, 2nd ed., 1754)

Dedicated to  
Her Majesty  
Queen Elizabeth II

Crys Armbrust

Moderato  $J = 68$

The musical score consists of five staves. The top four staves represent the vocal parts: Soprano, Alto, Tenor, and Bass. The bottom staff represents the Piano. The vocal parts sing the melody, while the piano provides harmonic support. The music is in common time, with a key signature of one sharp (F#). The tempo is indicated as Moderato with  $J = 68$ . The lyrics are: "Be - hold, be - hold that splen - dour: Be - hold, be - hold that splen - dour, be - hold that splen - dour: Be - hold, be - hold that splen - dour, be - hold that splen - dour: Be - hold that splen - dour:". The piano part includes a dynamic instruction "For rehearsal only".

The continuation of the musical score starts at measure 5. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "hear the shout, oh hear, oh hear the shout, hear the shout!". The piano part continues to provide harmonic support. The music remains in common time with a key signature of one sharp (F#). The piano part includes a dynamic instruction "5". The score concludes with a copyright notice at the bottom.

[Copyright]

S. 9 

S. 12 

S. 15 and throng the ne - ther sky, the ne-ther sky. What sol - emn ti - dings,

A. and throng the ne - ther sky. What sol - emn ti -

T. and throng the ne - ther, ne - ther sky. What sol - emn ti - dings,

B. and throng the ne - ther, ne - ther sky. What sol - emn ti -

Pno.

S. 15 what sol - emn ti - dings do they bring, do they bring?

A. dings, ti - dings do they bring, do they bring?

T. what sol - emn ti - dings do they bring, do they bring?

B. dings, ti - dings do they bring, do they bring?

Pno.

21

S. Rapt, rapt at th'ap - proach, at th'ap - proach of Is -

A. Rapt, rapt at th'ap - proach, at th'ap - proach of Is -

T. Rapt, rapt at th'ap - proach, at th'ap - proach of Is -

B. Rapt, rapt at th'ap - proach, at th'ap - proach of Is -

Pno.

24

S. rael's King, of Is - rael's King, They, they speak,

A. rael's King, of Is - rael's King, They, they speak,

T. rael's King, of Is - rael's King, They, they speak,

B. rael's King, of Is - rael's King, They speak

Pno.

S. 27 they, they speak, they speak, they speak, they speak, they

A. they, they speak, they speak, they speak, they speak, they

T. they, they speak, they speak, they speak, they speak, they

B. they speak, they speak, they speak, they speak, they

Pno. 27 27

S. 29 speak the Mon - arch nigh, the Mon - arch

A. speak, Be - hold that splen - dour, be - hold, the Mon - arch nigh, the Mon - arch

T. speak, Be - hold that Splen - dour, be - hold, the Mon - arch nigh, the Mon - arch

B. speak the Mon - arch nigh, the Mon - arch

Pno. 29 29

S. 32

S. nigh. Be - hold. that splen -

A. nigh. Be - hold. that splen -

T. 8 nigh. Be - hold. that splen -

B. nigh. Be - hold. that splen -

Pno.

S. 32 ff dour.

A. dour, be - hold that splen - dour.

T. 8 dour, be - hold that splen - dour.

B. dour.

Pno. 34 ff

# Amid the Silence

Angela Morgan, 1922

SATB *a cappella* with descant Trumpet

Crys Armbrust

Moderato  $J = 44$

The musical score consists of six staves. The top four staves are for Soprano, Alto, Tenor, and Bass voices, all in treble clef and common time. The fifth staff is for a Descant Trumpet, and the bottom staff is for a Piano, indicated by a brace and the note "for rehearsal only". The vocal parts sing the lyrics "A - mid the si - lence of the so - lem - lemn" in a steady, rhythmic pattern. The trumpet part has a sustained note. The piano part provides harmonic support with chords.

The score continues with a tempo of 4. The vocal parts (Soprano, Alto, Tenor, Bass) and the trumpet part play eighth-note patterns. The piano part provides harmonic support with chords. The lyrics "night, Sound, sound the glad, the glad sum - mons" are repeated for each section of voices and trumpet.

S. 7

"Lo, lo the King of Light Rouse, O shep - herds, haste with

A. "Lo, lo the King of Light Rouse O shep - herds, haste with

T. "Lo, lo the King of Light Rouse, O shep - herds, haste with

B. "Lo, lo the King of Light Rouse, O shep - herds, haste with

Trpt

Pno.

S. 10

sing-ing Christ has come, sal-va-tion bring-ing, Born at Beth-le-hem."

A. sing-ing Christ has come, sal-va-tion bring-ing, Born at Beth-le-hem."

T. sing-ing Christ has come, sal-va-tion bring-ing, Born at Beth-le-hem."

B. sing-ing Christ has come, sal-va-tion bring-ing, Born at Beth-le-hem."

Trpt

Pno.

Lyrically and connected \*

\*NB—Measures 13-32 of the descant paraphrase *Wie schon leuchtet der Morgenstern* (How bright appears the Morning Star), melody att. Philipp Nicolai (1556-1608)

15

S.      Glad - - ly the herds - - men sought the

A.      Glad - - ly the herds - - men sought the

T.      Glad - - ly the herds - - men sought the

B.      Glad - - ly the herds - - men sought the

Trpt

Pno.

18

S.      Son - - of - - God - - found in a

A.      Son - - of - - God - - found in a

T.      Son - - of - - God - - found in a

B.      Son - - of - - God - - found in a

Trpt

Pno.

21

S. man - ger Christ the sin - less one

A. man - ger Christ the sin - less one

T. man - ger Christ the sin - less one

B. man - ger Christ the sin - less one

Trpt.

Pno.

24

S. Wor - shipped him with ex - ul - ta - tion, "God has

A. Wor - shipped him with ex - ul - ta - tion, "God has

T. Wor - shipped him with ex - ul - ta - tion, "God has

B. Wor - shipped him with ex - ul - ta - tion, "God has

Trpt.

Pno.

S. 27

A.

T.

B.

Trpt

Pno.

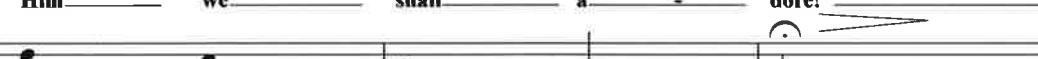
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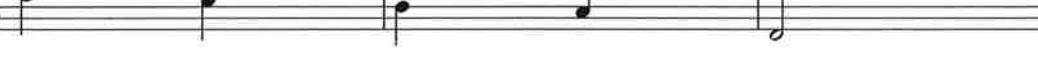
S. 

A. 

T. 

B. 

Trpt. 

Pno. 

33

S.      Lord, we have hailed thee, many thou sand

A.      Lord, we have hailed thee, many thou sand

T.      <sup>8</sup> Lord, we have hailed thee, many thou - sand, thou - sand

B.      Lord, we have hailed thee, many thou - sand, thou - sand

Trpt

Pno.

36

S.      years. Now through our dark - ness, our dark - ness

A.      years. Now through our dark - ness, our dark - ness

T.      <sup>8</sup> years. Now through our dark - ness, our dark - ness

B.      years. Now through our dark - ness, our dark - ness

Trpt

Pno.

39

S.      Lo, lo thy star ap - pears. Kings and proph-ets long have

A.      Lo, lo thy star ap - pears. Kings and proph-ets long have

T.      Lo, lo thy star ap - pears. Kings and proph-ets long have

B.      Lo, lo thy star ap - pears. Kings and proph-ets long have

Trpt

Pno.

42

S.      named thee, Priests and mar - tyrs all proclaimed thee, "Sav - iour of man - kind." rall.

A.      named thee, Priests and mar - tyrs all proclaimed thee, "Sav - iour of man - kind." rall.

T.      named thee, Priests and mar - tyrs all proclaimed thee, "Sav - iour of man - kind." rall.

B.      named thee, Priests and mar - tyrs all proclaimed thee, "Sav - iour of man - kind." rall.

Trpt

Pno.

# Sleep, Sweet Babe!

## (Dormi, Jesu)

SATB *a cappella*

Samuel Taylor Coleridge,  
*Sibylline Leaves*, 1817

Crys Armbrust

Gently  $\text{J} = 60$

Soprano  
Alto  
Tenor  
Bass  
Piano  
for rehearsal  
only

Dor - mi, Je - su! Ma - ter

Sleep, sweet babe! my cares be -

Sleep, sweet babe! my cares be -

Sleep, sweet babe! my cares be -

S.  
A.  
T.  
B.  
Pno.

ri - det, Ma - ter ri - det - Quae tam

guil - ing: Mo - ther sits be - side thee smil - ing; Sleep, my

guil - ing: Mo - ther sits be - side thee smil - ing; Sleep, my

guil - ing: Mo - ther sits be - side - thee smil - ing; Sleep, my

8

S.      dul - cem som - num vi - - - det Dor - mi, Je - su! blan - - du - le!

A.      dar - - ling, ten - - der - ly, ten - - der - ly!

T.      dar - - ling, ten - - der - ly, ten - - der - ly!

B.      dar - - ling, ten - - der - ly, ten - - der - ly!

Pno.

12

S.      If - - - thou sleep - not, Moth - - er mourn - eth,

A.      Si - - - non dor - - mis, Ma - - ter plo - - rat,

T.      Si - - - non dor - - mis, Ma - - ter plo - - rat,

B.      Si - - - non dor - - mis, Ma - - ter plo - - rat,

Pno.

S. 16 Sing - - ing as her wheel she turn - - eth:  
A. In - - ter fi - - la can - - tans o - - rat,  
T. In - - ter fi - - la can - - tans o - - rat,  
B. In - - ter fi - - la can - - tans o - - rat,  
Pno.

S. 20 Slowing to end Come, soft slum - ber, balm - i - ly come, soft slum - - ber, balm - - i - ly!  
A. Bla - de, ve - ni, blan - de, ve - ni, som - nu - le.  
T. Blan - de, blan - de, ve - ni, blan - de, ve - ni, som - nu - le.  
B. Blan - de, blan - de, ve - ni, ve - ni, blan - de, ve - ni, som - nu - le.  
Pno.

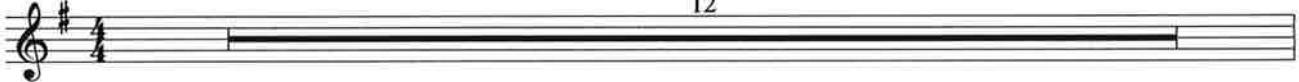
# Amid the Silence

Trumpet in B flat

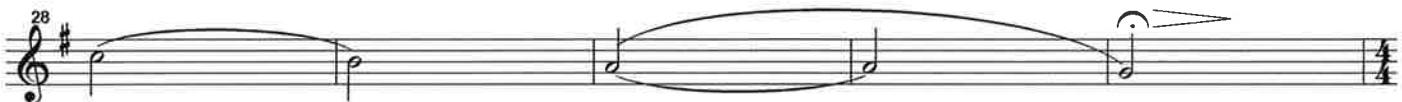
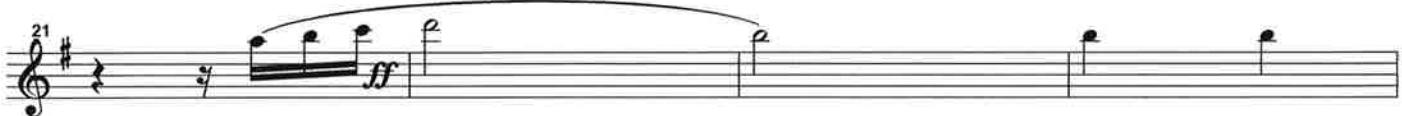
Crys Armbrust

$\text{J} = 44$  Lyrical and connected

12



\*NB—Measures 13-32 of the descant paraphrase *Wie schon leuchtet der Morgenstern* (How bright appears the Morning Star), melody att. Phillip Nicolai (1556-1608)



rall.



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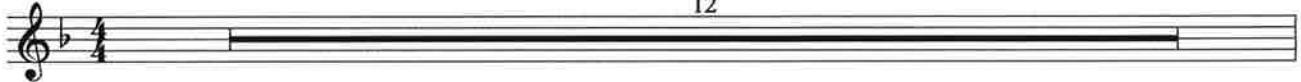
# Amid the Silence

Trumpet in C

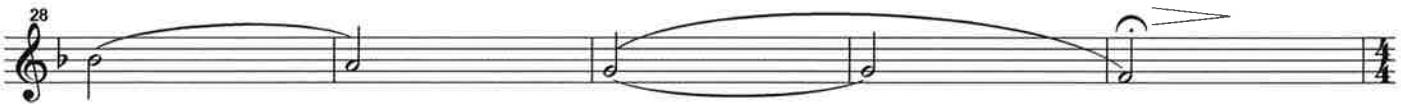
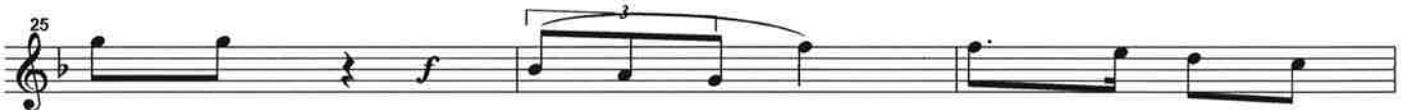
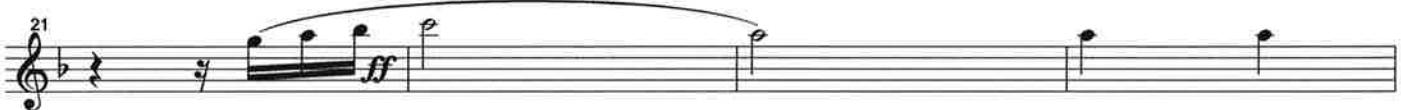
Crys Armbrust

$J = 44$  Lyrical and connected

12



\*NB--Measures 13-32 of the descant paraphrase *Wie schon leuchtet der Morgenstern*  
(How bright appears the Morning Star), melody att. Phillip Nicolai (1556-1608)



rall.



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