

PAUL WINCHESTER

ADVENT:
A CANTATA ON THE
FULL CHRISTIAN YEAR

SATB with Baritone and Mezzo-Soprano Soloists,
Flute, Alto Saxophone, Horn in F, Violin, Cello, Piano,
Organ, and optional Lever Harp

Composer's Note

Written as the annual advent cantata for the church where I grew up, Peace UCC in Duluth, Minnesota, *Holy Night* was my channel for exploring places where I both took issue and still found meaning in the Christian story in which I was raised. As I matured and worked in many different churches and experienced different expressions of Christianity, many of its more wondrous elements failed to resonate with me. Rather than putting me in a state of awe, accounts of biblical miracles removed the religion from my sense of reality and frustrated my appreciation and affinity for the communal, spiritual, and ethical aspects of the faith.

For me, this was best exemplified in Easter: the literal rising from the dead. I could not believe in such a thing, it seemed far too fantastical and compared to the stark, harsh, and painful realities of Good Friday – sacrifice, suffering, and death – it felt hollow and unattainable. But Christmas, the miracle of birth, felt very real and immediate to me. In the birth of the holy child I could see the answer to the tale of death. It meant to me that we need not rely on the supernatural phenomenon of resurrection to defeat death; we defeat death on a daily basis by welcoming and nurturing new life.

The stories of Good Friday and Christmas became inextricably linked for me and this was solidified when I experienced a brand new expression of the Christian faith at Plymouth Congregational Church in Syracuse, NY when we lit candles and sang *Silent Night* on Good Friday, in a reminder of the salvation of birth that was to come following the suffering. This formed the overall narrative of *Holy Night*, approaching advent texts both traditional and born from modern expression, there are always hints of the coming suffering, even amidst the advent exploration.

Throughout this, there are many other themes that are explored: the waiting of advent in both pain and assurance, the joy of Christmas and wonder at its mystery, and the magnificence of motherhood. But, the final word is still of this greater Christian story, and the final movement allows all of its elements to coexist. The text is “Alleluia,” the traditional word of Easter, set to the tune of “O Sacred Head Now Wounded,” but hidden within texture in pieces is the tune of Silent Night, set in the key of G against the tune's A minor, reminding us that birth will always return. It is the final phrase of that tune that gets the last say in the piece, assuring us to “sleep in heavenly peace” in the faith of goodness and life.

This piece is dedicated, with gratitude and appreciation, to Jim Pospisil and the choir of Peace United Church of Christ of Duluth, MN

She had been visiting him on death row for years, through all those appeals.
And when he lost the last one
and it came to be his last night on earth,
she went to him.

And they talked, and he told her he wondered
what his mother was feeling,
she who could remember him in her arms,
and the visitor said the truest thing she could:
she said she couldn't imagine.

And she brought him his last dinner.
And she prayed with him and she asked him
if he'd like to sing a hymn and he said yes:
Silent Night.

He said that was the one he needed to hear that night.

She looked out the window and she thought of the protestors out there having a
candlelight vigil and she thought about the candles and about singing that song and
she worried that every Christmas would be ruined, every Christmas Eve service
would look like a vigil at an execution to her, every baby born would look like it was
about to die.

But it didn't. She sang that song with him, and he went to his death with that song
in his heart.

And it didn't ruin Christmas Eve. It saved Good Friday. She thought that every
time she saw a baby being born, she'd think about how the world was trying to kill
it. Instead, every time she heard someone say, "My God, my God, why have you
forsaken me?", she heard that song,
and held that light as tightly as she'd held
the hand of that mother's son. And she didn't know if the world was trying to kill
every baby, but she sure as hell knew, she said, that God was going to turn every
death into a birth.

- Rev. Quinn Caldwell

I. ADVENT

Bill DeRoche

Paul Winchester

Hopeful ♩ = 60

The musical score is arranged in a system with the following parts from top to bottom:

- Flute: Treble clef, 4/4 time. Markings: *bell-like*, *mf pp*. Dynamics: *mf pp*, *mf pp*, *mf pp*.
- Violin: Treble clef, 4/4 time. Markings: *bell-like*, *mf pp*. Dynamics: *mf pp*, *mf pp*, *mf pp*.
- Baritone Solo: Bass clef, 4/4 time. Rest.
- Soprano: Treble clef, 4/4 time. Rest.
- Alto: Treble clef, 4/4 time. Rest.
- Tenor: Treble clef, 4/4 time. Rest.
- Bass: Bass clef, 4/4 time. Rest.
- Piano: Treble and Bass clefs, 4/4 time. Markings: *mp bell-like*, *mp*, *mf*. Dynamics: *mp*, *mp*, *mf*.
- Organ: Treble and Bass clefs, 4/4 time. Rest.
- Bells: Treble clef, 4/4 time. Rest.

The space in which this piece was premiered had three church bells that rang a C Major triad. This can be emulated through an organ bell stop or any similar percussive tone on the proper pitches. If these are unavailable, a sampled bell digital instrument may be used.

A

Fl.

Vln.

Bar. *mp* First can-dle lit: — *mp* Se- cond ³ can- dle lit: —

S *pp* < *p* > gives — pause

A *pp* < *p* > gives — pause

T *pp* < *p* > gives — pause

B *pp* < *p* > gives — pause

Pno.

Org. *pp*

Bls.

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24 C

Fl.

Vln.

Bar.

Fifth can-dle lit: _____

S Gives full light in-to the

A dom Gives full light in-to the

T Gives full light in-to the

B dom. Gives full light in-to _____ the

Pno.

Org.

Bls.

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II. SINFONIA

Somewhat mysterious ♩ = 69

Flute

Alto Sax

Horn in F

Violin

Cello

Piano

Organ

5

Pno.

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18

Fl. *p* *mf*

A. Sx. *mp* *mf*

Hn. *mf*

Vln. *pizz.* *mp* *f*

20

Fl. *p* *f* **B**

A. Sx. *fp* *f*

Hn. *fp* *f*

Vln. *arco* *fp* *f*

Vc. *fp* *f*

Pno. *pp* *p* *mp* *p*

Org. *pp*

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29

Fl. *mp*

Hn. *mp*

Vln. *mp* *mf* *f*

Vc. *f* *mf* *f*

Org.

31

Fl. *mp* *f*

Vln. *f* *fp* *f* *ff*

Vc. *f* *fp* *f* *ff*

Pno. *mp* *f*

Org.

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36 **D**

Fl. *p* *fp* *ff*

A. Sx. *p* *fp* *ff*

Hn. remove mouthpiece

Vln. *mp* *fp* *ff*

Vc. *p* *fp* *ff*

Pno. *p* *f*

Org. *mp*

(attacca)

III. VENI, VENI

Traditional; Matthew 3: 2b, 3b, 11a, 11c

Adapted by Paul Winchester

With Anticipation $\text{♩} = 66$

Alto Sax

Horn in F

Violin

Soprano/Alto

Tenor/Bass

Piano

Organ

Hold mouthpiece to horn backwards.
Blow air through the small end of the mouthpiece.

ppp *mf* *ppp*

ppp *sempre cresc.*

Ve - ni, ve - ni Em - ma - nu - el cap - ti - vum sol - ve Is - ra - el.

3

A. Sx. *fp*

T/B *pp* (*cresc.*) *p* singers begin to sing at their own individual tempi

Ve - ni, ve - ni Em - ma - nu - el cap - ti - vum sol - ve Is - ra - el. Ve - ni, ve - ni Em - ma - nu - el cap - ti - vum sol - ve Is - ra - el.

Pno. *mf*

Org. SW. *f* GT. *p*

5

A. Sx. *fp* *f* **A**

Hn. insert mouthpiece normally

Vln. *fp* *f* *mf* *ppp* *mf* *ppp*

S/A *mf* each singer repeats ad lib. at his own pace *mp* Re - pent - ye for the

T/B *mf* Veni, veni Emmanuel captivum solve Israel Veni, veni Emmanuel captivum solve Israel

Pno. *mf*

Org. *mf* GT. *mp*

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S/A

Noctis depelle nebulas, Dirasque noctis tenebras

mf

T/B

A voice of one cal - ling in the wil - der -

Pno.

mp

Org.

16

A. Sx.

fp \leftarrow *mp* \rightarrow

Hn.

fp

Vln.

fp \leftarrow *mp* \rightarrow
mf

S/A

Noctis depelle nebulas, Dirasque noctis tenebras

T/B

ness. 'Pre - pare the way of the Lord; make his paths straight.'

Pno.

mf

Org.

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22 C

A. Sx. *p*

Hn. remove mouthpiece *p*

Vln. *pizz.* *mp* *f*

S/A *p*
I bap-tize you with wa - ter — but

T/B *pp*
Veni, veni Adonai in maejestate gloriae

Pno. *pp*

Org. GT. *p*

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D

28

A. Sx. *fp* *f*

Hn.

Vln. *fp* *f* (III, II, I)

S/A *mp* *mf* *mf*
 and the Ho - ly Spi - rit! — He shall

T/B *f*
 Veni, veni Adonai in maejestate gloriae Ve-ni, ve-ni Em-ma-nu-el cap-ti-vum sol-ve Is-ra-el.

Pno. *mf*

Org. *mf* SW.

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IV. SHINING IN THE NIGHT

Kay Stevens

Adapted by Paul Winchester

Delicate, Searching ♩ = 54

Flute

Choir †

Piano

Organ

*All pitches should be played loudly enough that they sustain for the written amount of time

7 play into piano A

Fl.

pp < *mf* > *pp* *pp* < *mf* > *pp*

Pno.

†: The Sopranos, Altos, and Tenors sing in unison throughout the movement, with different voice parts singing at different times as noted in the score. Basses may sing with Tenors wherever they feel comfortable.

B

30
12

Fl. *pp* < *mp* > *pp*

Chr. (A,T) *pp* < *p* > *pp*

Pno.

Org. SW. *p*

One small _____ point of light. _____ Glow - ing. _____

C

18

Chr. *mp* < *mp* > *mp* (S,A,T) < *mp* >

Org.

Sur - roun - ded by _____ the _____ dark. _____ The com - frta - ble dark that in -

22

Chr. *mp* < *mp* > *mp* (S,A) < *mp* > (A,T) *p*

Org.

vites _____ us _____ to doze; _____ to shut our eyes _____ and ig -

48

Fl. *play normally* *f*

S/A *mp* (S,A) *mf* *f*
3 *3*
 we a - wake, we see the o - thers, we join; we are

T *f*
 we are

Pno. *mf* *mp* *f*
5:3 *5:3*

Org. *p* *mp* *mf*

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34

51

Fl.

S/A

T

Pno.

Org.

all shin - ing in the night no lon - ger lulled by the dark.

all shin - ing in the night no lon - ger lulled by the dark.

mp

mp

p (Alto) *3*

mp

p

mp

p

mp

p

55

H

Fl.

Chr.

Pno.

play into piano

pp *mf* *pp*

pp (A,T) (stagger breathe)

mp

pp

3

V. PEACE

John 14:27a; Isaiah 54:10b; 1 Corinthians 14:33a;
Romans 14:17a, c; Philippians 4:7; Martin Luther
Adapted by Paul Winchester

With a sense of conflict ♩ = 63

The musical score is for the piece "V. PEACE" and is arranged for a large ensemble. The tempo is marked "With a sense of conflict" with a quarter note equal to 63 beats per minute. The score is in 4/4 time and consists of 5 measures. The Alto Saxophone part is the only instrument with a melodic line, starting with a *pp* dynamic and a *sempre molto legato e dolce* instruction. The dynamics change to *mp*, then *p*, then *mf*, and finally back to *mp*. There are two triplet markings (3) and a 7-measure rest. The other instruments (Horn in F, Cello, Baritone Solo, Soprano, Alto, Tenor, Bass, Piano, and Organ) are marked with a whole rest in every measure.

Alto Sax

pp *mp* *p* *mf* *p* *mp*

sempre molto legato e dolce

Horn in F

Cello

Baritone Solo

Soprano

Alto

Tenor

Bass

Piano

Organ

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21 A

A. Sx.

Hn.

Vc.

Bar.

S

A

p sempre poco lontano

Peace I leave with you; —

T

p sempre poco lontano

Peace I leave with you; —

B

p sempre poco lontano

Peace I leave with you; —

Pno.

mp

Org.

mp

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29

B

A. Sx.

Musical staff for Alto Saxophone (A. Sx.) in 5/4 time. The staff contains a melodic line with a long slur spanning across the measures. The notes include a quarter rest, followed by a quarter note with a sharp, a half note, and a quarter note with a sharp. The time signature changes to 4/4, then 2/4, 3/4, and finally 4/4.

Hn.

Musical staff for Horn (Hn.) in 5/4 time. The staff contains a whole rest for the duration of the piece.

Vc.

Musical staff for Violin (Vc.) in 5/4 time. The staff contains a whole rest for the duration of the piece. Performance instructions include *molto vibrato e sul ponticello* and a dynamic marking of *p* with a hairpin.

Bar.

Musical staff for Baritone (Bar.) in 5/4 time. The staff contains a whole rest for the duration of the piece.

S

Musical staff for Soprano (S) in 5/4 time. The staff contains a melodic line with lyrics: "nor my cov-e-nant of peace be re-moved." The music features a triplet of eighth notes and a long slur. The time signature changes to 4/4, 2/4, 3/4, and 4/4.

A

Musical staff for Alto (A) in 5/4 time. The staff contains a melodic line with lyrics: "give un-to you." The music features a triplet of eighth notes and a long slur. The time signature changes to 4/4, 2/4, 3/4, and 4/4. The dynamic marking is *mp*.

T

Musical staff for Tenor (T) in 5/4 time. The staff contains a melodic line with lyrics: "give un-to you." The music features a triplet of eighth notes and a long slur. The time signature changes to 4/4, 2/4, 3/4, and 4/4. The dynamic marking is *mp*.

B

Musical staff for Bass (B) in 5/4 time. The staff contains a melodic line with lyrics: "give un-to you." The music features a triplet of eighth notes and a long slur. The time signature changes to 4/4, 2/4, 3/4, and 4/4. The dynamic marking is *mp*.

Pno.

Musical staff for Piano (Pno.) in 5/4 time. The staff contains a melodic line with lyrics: "give un-to you." The music features a triplet of eighth notes and a long slur. The time signature changes to 4/4, 2/4, 3/4, and 4/4. The dynamic marking is *mf*.

Org.

Musical staff for Organ (Org.) in 5/4 time. The staff contains a melodic line with lyrics: "give un-to you." The music features a triplet of eighth notes and a long slur. The time signature changes to 4/4, 2/4, 3/4, and 4/4.

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36

A. Sx.

Musical staff for Alto Saxophone (A. Sx.) showing rests for the first three measures and a 3/4 time signature change in the fourth measure, followed by a 4/4 time signature in the fifth measure.

Hn.

Musical staff for Horn (Hn.) showing rests for the first three measures and a 3/4 time signature change in the fourth measure, followed by a 4/4 time signature in the fifth measure.

Vc.

Musical staff for Violoncello (Vc.) with dynamics *ff*, *f*, *pp*, and *f*. It features a triplet of eighth notes in the fourth measure.

Bar.

Musical staff for Baritone (Bar.) with dynamics *ff* and *f*. It features a triplet of eighth notes in the fourth measure.

"peace, peace," where-in there is no peace.

S

Musical staff for Soprano (S) showing rests for the first three measures and a 3/4 time signature change in the fourth measure, followed by a 4/4 time signature in the fifth measure.

A

Musical staff for Alto (A) with dynamics *mp* and *p*. Lyrics: my peace I give un - to

T

Musical staff for Tenor (T) with dynamics *mp* and *p*. Lyrics: my peace I give un - to

B

Musical staff for Bass (B) with dynamics *mp* and *p*. Lyrics: my peace I give un - to

Pno.

Musical staff for Piano (Pno.) showing rests for the first three measures and a 3/4 time signature change in the fourth measure, followed by a 4/4 time signature in the fifth measure.

Org.

Musical staff for Organ (Org.) with a complex accompaniment of chords and moving lines in both hands.

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43

D

A. Sx.

Musical staff for Alto Saxophone (A. Sx.) in 7/8, 5/4, 4/4, and 3/4 time signatures. The staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes, and ending with a quarter rest.

Hn.

Musical staff for Horn (Hn.) in 7/8, 5/4, 4/4, and 3/4 time signatures. The staff contains whole rests throughout.

Vc.

Musical staff for Violoncello (Vc.) in 7/8, 5/4, 4/4, and 3/4 time signatures. The staff contains a pizzicato (pizz.) section with a series of eighth notes, followed by a quarter rest and a quarter note. Dynamics range from *mp* to *f*.

Indeterminate repetitions over 3 beats;
do not count repetitions

Bar.

Musical staff for Baritone (Bar.) in 7/8, 5/4, 4/4, and 3/4 time signatures. The staff contains whole rests, followed by a quarter rest and a quarter note. Dynamics range from *mp* to *f*.

Hail!

S

Musical staff for Soprano (S) in 7/8, 5/4, 4/4, and 3/4 time signatures. The staff contains a melodic line with lyrics: "peace, and joy in the ho - ly spi-rit."

A

Musical staff for Alto (A) in 7/8, 5/4, 4/4, and 3/4 time signatures. The staff contains a melodic line with lyrics: "Peace I"

T

Musical staff for Tenor (T) in 7/8, 5/4, 4/4, and 3/4 time signatures. The staff contains a melodic line with lyrics: "Peace I"

B

Musical staff for Bass (B) in 7/8, 5/4, 4/4, and 3/4 time signatures. The staff contains a melodic line with lyrics: "Peace I"

Pno.

Musical staff for Piano (Pno.) in 7/8, 5/4, 4/4, and 3/4 time signatures. The staff contains whole rests throughout.

Org.

Musical staff for Organ (Org.) in 7/8, 5/4, 4/4, and 3/4 time signatures. The staff contains a harmonic accompaniment with chords and moving lines.

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50

A. Sx.

Hn.

Vc.

Bar.

S

A

T

B

Pno.

Org.

say to Christ's peo-ple, — "the cross, the cross!" where there is no cross.

my peace

my peace

my peace

(8^{va})

fp *f* *fp*

ff *f*

p

p

p

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57

A. Sax.

Hn.

Vc.

Bar.

S.

A.

T.

B.

Pno.

Org.

mp *f* mp *f*

f

mp

And _____ let them _____ thus

but of _____ peace. _____

un - to you. Peace _____ I _____ leave with _____ you;

un - to you. Peace _____ I _____ leave with _____ you;

un - to you. Peace _____ I _____ leave with _____ you;

3 3

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67 **F**

A. Sx.

Hn.

Vc.

Bar.

S

A

T

B

Pno.

Org.

f *mf* *mp* *pizz.*

ra-ther than through a false as-sur-ance of peace.

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81

Hn. *mp* *mf*

S *mf* *mp* *mp* *mp*

A *mf* *mp* *mp* *mp*

T *mf* *mp* *mp* *mp*

B *mf* *mp* *mp* *mp*

Org.

minds through Je - sus Christ, our

minds through Je - sus Christ, Je -

minds through Je - sus Christ, our

minds through Je - sus Christ, Je -

85

A. Sx. *ppp* *mp* *mf* *mp*

S *pp* *pp*

A *pp* *pp*

T *pp* *pp*

B *pp* *pp*

Org.

Lord.

- sus Christ, our Lord.

Lord.

- sus Christ, our Lord.

VI. HOLY NIGHT

Gary Boelhower

(Organ doubles *colla voce*)

Simply, Sincerely ♩ = 108

Soprano

Alto

Tenor

Bass

p *mp* *pp* *p* *mp*

Ho - ly is not the cross of suf - fer - ing. Not the long

Ho - ly is not the cross of suf - fer - ing. Not - the long

Ho - ly is not the cross of suf - fer - ing. Not the long

Ho - ly is not the cross of suf - fer - ing. Not the long

7

S

A

T

B

mp *pp* *p*

night of grief. Ho - ly is birth, bread, and e - very

night of grief. Ho - ly is birth, and bread, and e - very

night of grief. Ho - ly is birth, bread, and e - very

night of grief. Ho - ly is birth, bread and e - very

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VII. O MAGNUM MYSTERIUM

The Matins of Christmas

Gradually Accelerating Throughout ♩ = 63

The musical score is written in 4/4 time and consists of seven staves. The tempo is marked as 'Gradually Accelerating Throughout' with a quarter note equal to 63 beats per minute. The key signature has one sharp (F#).

- Flute:** Starts with a half rest, followed by a quarter note G4, a quarter rest, and a quarter note A4. The second measure has a quarter rest, a quarter note B4, a quarter note C5, and a quarter note D5. The third measure has a quarter rest, a quarter note E5, a quarter note F#5, and a quarter note G5. The fourth measure has a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. Dynamics: *p* in the first measure, *pp* in the second, and *mp* in the fourth.
- Violin:** Starts with a half rest, followed by a quarter note G4, a quarter rest, and a quarter note A4. The second measure has a quarter rest, a quarter note B4, a quarter note C5, and a quarter note D5. The third measure has a quarter note E5, a quarter note F#5, a quarter note G5, and a quarter note A5. The fourth measure has a quarter note B5, a quarter note C6, a quarter note D6, and a quarter note E6. Dynamics: *p* in the first measure, *pp* in the second, and *mp* in the fourth. A *pizz.* marking is present above the first measure.
- Baritone Solo:** Four measures of whole rests.
- Tenor:** Four measures of whole rests.
- Bass:** Four measures of whole rests.
- Piano:** The right hand plays chords: G4-A4-B4, G4-A4-B4-C5, G4-A4-B4-C5-D5, G4-A4-B4-C5-D5-E5, G4-A4-B4-C5-D5-E5-F#5, G4-A4-B4-C5-D5-E5-F#5-G5, G4-A4-B4-C5-D5-E5-F#5-G5, G4-A4-B4-C5-D5-E5-F#5-G5. The left hand plays sustained chords: G2-A2-B2, G2-A2-B2-C3, G2-A2-B2-C3-D3, G2-A2-B2-C3-D3-E3, G2-A2-B2-C3-D3-E3-F#3, G2-A2-B2-C3-D3-E3-F#3-G3, G2-A2-B2-C3-D3-E3-F#3-G3, G2-A2-B2-C3-D3-E3-F#3-G3. Dynamics: *p* in the first measure, *pp* in the second, and *mp* in the fourth.
- Organ:** The right hand plays: G4, A4, B4, C5, D5, E5, F#5, G5. The left hand plays sustained chords: G2-A2-B2, G2-A2-B2-C3, G2-A2-B2-C3-D3, G2-A2-B2-C3-D3-E3, G2-A2-B2-C3-D3-E3-F#3, G2-A2-B2-C3-D3-E3-F#3-G3, G2-A2-B2-C3-D3-E3-F#3-G3, G2-A2-B2-C3-D3-E3-F#3-G3. Dynamics: *p* PD. to GT. in the first measure.

5 $\text{♩} = 66$

Fl. pp mp mp $\text{♩} = 69$

Vln. pp mp mp

Bar. pp mp p

0 Mag - - - num. My -

T pp mp mp mp

0 Mag - - - num.

B pp mp mp mp

0 Mag - - - num.

Pno. pp mp

Org.

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B

$\text{♩} = 76$

The musical score consists of seven staves. The Flute (Fl.) staff begins at measure 19 with a *pp* dynamic, followed by a triplet of eighth notes and a melodic line that reaches *mp* and then *pp*. The Violin (Vln.) staff also starts at measure 19 with *pp*, features a triplet of eighth notes, and reaches *mp*. The Baritone (Bar.) staff has lyrics: "cra-men - tum" and "Ut" with a *pp* falsetto note. The Tenor (T.) staff has lyrics: "tum." and "Ut a - ni - ma - li -" with a triplet of eighth notes and *pp sostenuto* dynamics. The Bass (B.) staff has lyrics: "Ut a -" with *pp sostenuto* dynamics. The Piano (Pno.) staff features a triplet of eighth notes and reaches *mp*. The Organ (Org.) staff has a triplet of eighth notes and the instruction "man. alone".

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26 $\text{♩} = 84$ C

Fl.

Vln.

Bar.

tem in prae - se - pi - o.

T
cen - - - tem in prae - se - pi - o.

B
cen - - - tem in prae - se - pi - o.

Pno.

Org.

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35 ♩ = 92 *p* 62

Bar. *p*
vir - go, Be - a - ta vir - go. Cu - jus vis - ce - ra

T
ta vir - go, Be - a - ta vir - go. *p* Cu - jus vis - ce -

B
a - ta vir - go, Be - a - ta vir - go. *p* Cu - jus

Org.

41 ♩ = 96 *mp* ♩ = 100 *mf* ♩ = 104 *f*

Bar. *mp* me - ru - e - runt por - ta - re Do - mi - num

T
ra me - ru - e - runt por - ta - re Do - mi - num

B
vis - ce - ra me - ru - e - runt por - ta - re Do - mi - num

Pno.

Org.

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50 $\text{♩} = 116$ $\text{♩} = 120$

Fl. *mf*

Vln. *mf*

Bar.

T

B

Pno.

Org.

ia, A - le - lu - ia, A -

ia, A - le - lu - ia,

ia, A - le lu - ia,

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58

Fl.

mf *pp*

Vln.

mf *pp*

Bar.

A - le - lu - ia, A - le - lu - ia

T

ppp (humming)

Mmm

B

ppp (humming)

Mmm

Pno.

pp

Org.

D

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VIII. REJOICE, O FULL OF GRACE

Troparion of the Annunciation

Jubilant ♩ = 132

Soprano/Alto

Tenor/Bass

Piano

S/A

T/B

Pno.

To-day is the beg - in - ing of our sal - va - tion,

To - day is the beg-in-ing of our sal - va - tion,

S/A

T/B

Pno.

And the re - ve - la - tion

And the re - ve - la - tion

(8va)-----

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70
32

S/A *f*
co - ming of Grace.

T/B *f*
com - ing of Grace.

Pno. *mf* *mp*

Pno. *mf*

C

Pno. *p* *f* *p*

45

S/A *f*
To - ge - ther let us cry

T/B *f*
To - ge - ther let us cry
B.
T. To - ge - ther let us cry

Pno. *f* *mp*

D

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IX. MAGNIFICAT

Traditional; Jane Aas

Adapted by Paul Winchester

Tenderly ♩ = 60

The score is for a Magnificat piece, marked "Tenderly" with a tempo of ♩ = 60. It is arranged for a chamber ensemble and vocalists. The instrumental parts (Violin, Cello, Piano, and Organ) are in 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) are in 4/4 time and include humming instructions. The score consists of 7 measures. The key signature has one sharp (F#). The dynamics range from *p* (piano) to *mp* (mezzo-piano). The vocalists are instructed to use portamenti and humming throughout the piece.

Violin
p < > *mp* < > *p* < >

Cello
p < > *mp* < >

Soprano
 (humming)
p < > *mp* < > *p* < >
 Mmm _____

Alto
 (humming)
p < > *mp* < > *p* < >
 Mmm _____

Tenor
 (humming)
p < > *mp* < > *p* < >
 Mmm _____

Bass
 (humming)
p < > *mp* < > *p* < >
 Mmm _____

Piano
 (4/4, 3/4, 4/4, 2/4, 4/4, 3/4)

Organ
 (4/4, 3/4, 4/4, 2/4, 4/4, 3/4)

NOTE: All *portamenti* should be sung or played as evenly as possible over the beats on which they are written. When a *portamento* crosses multiple notes (e.g. Soprano m. 3), the interior notes should be treated as guides, with the overall effect of one smooth slide.

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18 **A**

Vln. *p* < *mp* >

Vc. *p* < *mp* >

S *p* < *mp* > *mf*
Mmm We have an - gels that

A *p* < *mp* >
Mmm

T *p* < *mp* >
Mmm

B *p* < *mp* >
Mmm

Pno. *p* 5

Org. *pp* *p*

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B

Vln.
Musical notation for Violin, starting at measure 27. Dynamics: *p*, *pp*.

Vc.
Musical notation for Violoncello. Dynamics: *p*.

S
Soprano part with lyrics: "Ma-ry and E-liz-a-beth. Mmm Mmm (M)ag-ni-fi-cat". Dynamics: *p*, *pp*, *p*, *mp*, *p*. Includes triplets.

A
Alto part with lyrics: "Ma-ry and E-liz-a-beth Mmm". Dynamics: *p*, *pp*. Includes triplets.

T
Tenor part with lyrics: "Mmm". Dynamics: *p*, *pp*.

B
Bass part with lyrics: "Mmm Mmm Mmm Mag-ni-fi-cat". Dynamics: *p*, *pp*, *p*, *mp*, *p*.

Pno.
Piano accompaniment. Dynamics: *pp*. Includes a sixteenth-note figure in the right hand.

Org.
Organ accompaniment. Dynamics: *pp*.

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C Somewhat more deliberate ♩ = 54

37

Vln. *mp* *p* *pp*

Vc. *pp* *p* *pp*

S *p* *pp sempre*
Do - mi - num (mmm)

A *p* *pp sempre*
Do - mi - num (mmm)

T *mp*
Ma - ry and E -

B *mp*
Ma - ry and E -

Pno.

Org. *pp*

(each singer sings *portamenti* at their own pace approximately in the range of the pitches shown)

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E

Vln. 57

Vc.

p

3

S

p 3

ni - fi - cat

mp

Run. _____

3 Catch wind. _____

A

p 3

ni - fi - cat

p

Mmm _____

T

p

ni - fi - cat

p

Mmm _____

B

p

ni - fi - cat

p

Mmm _____

Pno.

p

7

7

Org.

3

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71 *p* *mp* *p*

S A - ni-ma me - a Do - mi - num. —

A A - ni-ma me - a Do - mi - num. —

T A - ni-ma me - a Do - mi - num. —

B A - ni-ma me - a Do - mi - num. —

Pno. *pp* 5

77 **G**

Vln. *p* *mp*

Vc. *p* *mp*

S Mmm Mmm Mmm Ah

A Mmm Mmm Mmm Ah

T Mmm Mmm Mmm Ah

B Mmm Mmm Mmm Ah

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X. A MOTHER'S MAGNIFICAT

Paul Winchester

Tender, Ecstatic ♩ = 100

pizz. (L.H.) *(pizz.)*

Cello

Mezzo-Soprano

Lever Harp*
(or piano if Harp is unavailable)

5 A

Vc.

Mezzo

Hp.

arco

p < *mp* >

p < *mp* > *mp*

I am blessed. _____ And I would bring that bless-ing _____ to the

*: Harp should be tuned to the key of G with the following exceptions: the F on the first space of the treble staff and the F four spaces above the treble staff should be natural, the G on the space above the treble staff should be sharp, and the C on the second line above the treble staff should be sharp.

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arco

pizz.

Vc.

p *mf* *p*

mp

mf

ho - ly.

Hp.

25 C

Vc.

mp

I will share my bless - ing of the spi - rit in ten - der - ness, in

Hp.

28

arco

mp *ppp* *pp* *pp*

gen - tle - ness, in right - eous - ness, in cha - ri - ty, in thought - ful - ness,

Mezzo

Hp.

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90
47

pizz.

arco

Vc. *mp* *p* *mf* *pp* *mp*

Mezzo *mp* *mf* *mp*

born through blood and spi - rit since Sa - rah and her seed.

Hp. *mf* *mp*

E

51

Vc. *pp*

Mezzo *mp* *mp*

So shall it be with my daugh-ters and theirs af-ter and theirs af-ter and

Hp. *mp* *mp* *slow roll*

rit.

a tempomeno mosso *pizz.*

56

Vc. *mp*

Mezzo *p*

we shall be bless - ed for - e - ver.

Hp. *mp* *mp*

re-tune high C# above staff to C natural

XI. THE SIMPLE STORY

Gary Boelhower

Freely, quasi recit. ♩ = 69

Baritone Solo

Soprano *mp*
A preg-nant young girl — pulled on a don-key through the gray cold

Alto *mp*
A preg-nant young girl — pulled on a don-key through the gray cold

Tenor *mp*
A preg-nant young girl — pulled on a don-key through the gray cold

Bass *mp*
A preg-nant young girl — pulled on a don-key through the gray cold

Church Bells

S *p*
by a tat-tered — and ten-der — car-pen-ter who can't e-ven find a room...

A *p*
by a tat-tered — and ten-der — car-pen-ter who can't e-ven find a room...

T *p*
by a tat-tered — and ten-der — car-pen-ter who can't e-ven find a room...

B *p*
by a tat-tered — and ten-der — car-pen-ter who can't e-ven find a room...

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7 **B** *mp* *mf*

S But his - t'ry ___ would ne - ver ___ for - get, and those ___ who be - lieve in Him

A *mp* *mf*

T *mp* *mf*

B *mp* *mf*

But his - t'ry ___ would ne - ver ___ for - get, and those ___ who be - lieve in Him

8 *p* *mp* *mp* *p* *mp*

S can still hear new-born cries in the hum-ble ___ pla - ces of their hearts.

A *p* *mp* *mp* *p* *mp*

T *p* *mp* *mp* *p* *mp*

B *p* *mp* *mp* *p* *mp*

can still hear new-born cries in the hum-ble ___ pla - ces of their hearts.

(attacca)

XII. ALLELUIA

ON THE IMAGES OF CHRIST

Warm, Ethereal ♩ (♩.) = 63

Flute

Alto Sax

Horn in F

Violin

Cello

Soprano
(hearts)

Alto
(hearts)

Tenor
(hearts)

Bass
(hearts)

Piano
mp

Organ

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B

Fl.

A. Sx.

Hn.

Vln.

Vc.

S.

A.

T.

B.

Pno.

Org.

mp

mp

mp

mp

mp

mp

mp

mp

pp

(Si - - lent night)

Al - - le - lu - ia, Al -
(Si - - lent)

Al - le - lu - ia, Al - le - lu - ia,
(night)

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

12 15 12

3

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23 C

Fl.

A. Sx.

Hn.

Vln.

Vc.

S

A

T

B

Pno.

Org.

vir - - gin)

(Mother and child)

mp

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

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

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

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

12/8 15/8 12/8 15/8

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35

Fl. *mf* (Peace)

A. Sx. *mp* *mf*

Hn. *mp* *mf* (Sleep in)

Vln. *mf*

Vc. *mp* *mf* (Peace)

S. *f* *mf* ia, Al - le - lu, Al - le - lu - ia, Al - (Sleep in)

A. *f* *mf* lu - ia, Al - le - lu - ia, Al - le -

T. *f* *mf* lu - ia, Al - le - lu - ia, Al - le -

B. *f* *mf* ia, Al - le - lu - ia, Al - le - lu - ia, Al -

Pno.

Org.

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42

Fl. *bell-like*
fp fp fp

A. Sx.

Hn. *heaven - - - ly peace)*
p

Vln. *bell-like*
fp fp fp

Vc.

S. *lu - - - ia.*
mp

A. *lu - - - ia.*
heaven - - - ly peace)

T. *lu - - - ia.*

B. *lu - - - ia.*

Pno. *mf bell-like*

Org.