

#80005 • BETHLEHEM • SATB

Bethlehem

Text by MABEL JONES GABBOTT • Music by LYNN S. LUND

**FOR PERUSAL ONLY
NOT FOR REHEARSAL
OR PERFORMANCE**



Bethlehem

For Mixed Voices (S.A.T.B.) and Piano

Additional Text by
MABEL JONES GABBOTT

Music by
LYNN S. LUND

Reverently

p
legato

The piano introduction consists of two staves in G major and 4/4 time. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment.

A SOLO (or section unis.)

mp *cresc.*

O lit - tle town of Beth - le - hem how still we see thee lie. A -

pp *sim.* *cresc.*

The first system shows the vocal line starting with a mezzo-piano (*mp*) dynamic and the piano accompaniment starting with a pianissimo (*pp*) dynamic. The piano accompaniment features a melodic line in the right hand and a steady accompaniment in the left hand.

mf

bove thy deep and dream-less sleep, the si - lent stars go by. Yet

p

The second system continues the vocal line with a mezzo-forte (*mf*) dynamic and the piano accompaniment with a piano (*p*) dynamic. The piano accompaniment continues with the same melodic and accompanimental patterns.

PERFORMANCE TIME: *approx.* 2:45

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f rit. mf

in thy dark streets shin - eth the ev - er - last - ing light. The

mf rit.

mp

hopes and fears of all the years are met in thee to night.

p

B *With expression*

S. p

A.

Cra - dled in a man - ger, gen - tled by the hay;

T. p

B. (piano plays voice parts)

He is soft - ly sleep - ing, it is Christ - mas day!

mf

Wrapped in swad-dling cloth - ing in a sta-ble there.

mf

mf

Look, the moth-er Ma-ry, star-shine in her hair.

mf

C Tempo I
DESCANT*

mp

Ah Ah

S. *mf*

A. Cra - dled in a man-ger, gen-tled by the hay, _____

T. *mf*

B.

Tempo I

mp

*solo or a few selected voices.

Oo

He is soft - ly sleep - ing, it is Christ - mas day.

This system contains the first vocal line and piano accompaniment. The vocal line begins with a long note 'Oo' and then continues with the lyrics 'He is soft - ly sleep - ing, it is Christ - mas day.' The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

mf

The

cresc. *dim.*

Wrapped in swad - dling cloth - ing, In the sta - ble there.

rit.

This system contains the second vocal line and piano accompaniment. The vocal line starts with the word 'The' and continues with 'Wrapped in swad - dling cloth - ing, In the sta - ble there.' The piano accompaniment includes dynamic markings: *cresc.* (crescendo), *dim.* (diminuendo), and *rit.* (ritardando). The system concludes with a final chord marked *rit.*

(rejoin choir)

hopes and fears of all the years are met in thee to - night.

Look, the moth-er Ma ry, star-shine in her hair. Are

The first system of the score consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "hopes and fears of all the years are met in thee to - night." The music is marked with a dynamic of *mp* (mezzo-piano) and ends with a *p* (piano) dynamic. The middle and bottom staves are piano accompaniment, also in G major, with a treble and bass clef respectively. The lyrics "Look, the moth-er Ma ry, star-shine in her hair. Are" are written below the piano part. The piano part is marked with *mp* and *p* dynamics.

met in thee to - night.

met in thee to - night.

The second system of the score consists of two systems of staves. The top system has a vocal line and piano accompaniment. The vocal line is marked *Slowly* and has lyrics "met in thee to - night." The piano accompaniment is also marked *Slowly*. Both are marked with *rit.* (ritardando) and *pp* (pianissimo) dynamics. The bottom system continues the piano accompaniment with the same *Slowly*, *rit.*, and *pp* markings.

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