

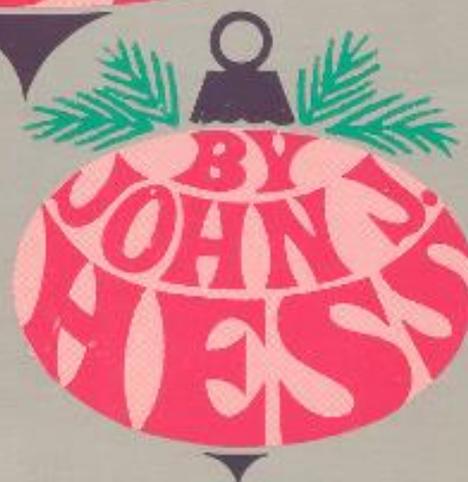
B-G0712 A FAMILY CHRISTMAS Suite #2

John J. Hess

SATB



SUITE NO. 2



 Red Pock Music Company

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Pr. Marcelo Augusto de Carvalho



SUITE NO. 2

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MARCELO CARVALHO



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A FAMILY CHRISTMAS

SUITE #2

GOD REST YE MERRY, GENTLEMEN

MARCELO CARVALHO

English Carol

Arranged by John J. Hess

Very fast (♩ = 152)

PIANO

8va

f

mp

1

With vigor *mp* *lightly accent*

S.1
1. God rest ye mer - ry, gen - tle - men, Let
 (2. From) God, our heav'n - ly Fa - ther, A
 (3. Now) to the Lord sing prais - es, All

S.2
1. God
 2. From
 3. Now

A.
1. God rest ye
 2. From God, our
 3. Now to the

T.
1. God rest ye mer - ry, gen - tle -
 2. From God, our heav'n - ly Fa -
 3. Now to the Lord sing prais -

B.
1. God rest ye mer - ry,
 2. From God, our heav'n - ly
 3. Now to the Lord sing

mp

p

8va

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5

S.1

noth-ing you dis - may, Re - mem - ber Christ our Sav - ior, Was
 bless - ed an - gel came; And un - to cer - tain shep - herds Brought
 you with - in this place, And with true love and broth - er - hood Each

S.2

rest ye mer - ry, gen - tle - men, Let noth - ing you dis - may, Re -
 God, our heav'n - ly Fa - ther, A bless - ed an - gel came; And
 to the Lord sing prais - es, All you with - in this place, And

A.

mer - ry, gen - tle - men, Let noth - ing you dis - may, Re - mem - ber
 heav'n - ly Fa - ther, A bless - ed an - gel came; And un - to
 Lord sing prais - es, All you with - in this place, And with true

T.

men, Let noth - ing you dis - may, Re - mem - ber Christ, our Sav -
 ther, A bless - ed an - gel came; And un - to cer - tain shep -
 ses, All you with - in this place, And with true love and broth - er -

B.

gen - tle - men, Let noth - ing you dis - may, Re - mem - ber Christ, our
 Fa - ther, A bless - ed an - gel came; And un - to cer - tain
 prais - es, All you with - in this place, And with true love and

1. 

born on Christ-mas day; _____ To
 ti - dings of the same; _____ How
 oth - er now em - brace; _____ This

2. 

mem-ber Christ our Sav - ior, was born on Christ-mas day; To
 un - to cer - tain shep - herds Brought ti - dings of the same; How
 with true love and broth-er-hood Each oth - er now em - brace; This

A. 

Christ, our Sav - ior, was born on Christ-mas day; _____ To
 cer - tain shep - herds Brought ti - dings of the same; _____ How
 love and broth - er - hood Each oth - er now em - brace; _____ This

T. 

ior, was born on Christ-mas day; _____ To
 herds Brought ti - dings of the same; _____ How
 hood Each oth - er now em - brace; _____ This

B. 

Sav - ior, was born on Christ-mas day; _____ To
 shep - herds Brought ti - dings of the same; _____ How
 broth-er-hood Each oth - er now em - brace; _____ This



Unison

save us all from Sa-tan's pow'r When we were gone a - stray; O —
 that in Beth - le - hem was born The Son of God by name: O —
 ho - ly tide of Christ - mas All oth - ers doth de - face: O —

Unison

mp

15 MARCELO CARVALHO

ti - dings of com - fort and joy, com-fort and joy; O —

f

gva

20 *div.* O ti - dings of

ti - dings of com - fort and joy! Of

and joy! *3rd time to Coda*

mf

3rd time to Coda

D.S. 2 times, al Coda

25

S.1 com - fort and joy! _____ 2. From
3. Now

S.2 com - fort and joy! _____

A. com - fort and joy! _____

T. Joy! Joy! _____

B.1 Joy! Joy! _____

B.2 Joy! Joy! _____

D.S. 2 times, al Coda

Coda

MARCELO CARVALHO

still accented
mp

God rest ye mer-ry, gen-tle-men, with com - fort and joy!

Unison *p*

with com - fort and joy! *pp* *gva*

pp *ppp*

SHEPHERD CAROL

MARCELO CARVALHO

Words and Music by
John Hess

ACCOMP.

$\text{♩} = 80$

pp *gva*

p

S. 1
unison p

A.

T. The night was

B. *gva*

dark, _____ the air was still, the sleep-ing flocks _____ a-dorned the

5

P

hill; not a breath of sound in the black of night, just the

P

MARCELO CARVALHO

10

hush of wait - ing for morn - ing's light. — A star shone

P

gva

down — as if to say, "Hope for man - kind — is born to -

15

day." With a spar - kle clear and a mes - sage bright, there was

some - thing spe - cial a - bout that night! — Sud - den - ly

Sud - den - ly, sud - den -

div. mf

div. mp

mf

20 MARCELO CARVALHO

— an an - gel came; shep - herds rose

ly, an - gel came; shep - herds

to hear him claim, "The in - fant God
rose, hear him claim. "The in - fant God

mp
mf

p

in sweet re - pose, lies in a man - ger in

unison
unison

unison

MARCELO CARVALHO

swad - d'ling clothes." In Beth - le - hem, in sta - ble

p

30

crude, the light of hope is now re - newed; for a

MARCELO CARVALHO

man - ger bed holds the in - fant King, hearts in hope re - joice, souls in

35

tri - umph sing. — Glo - ri - a, O glo - ri - a, glo - ri -

Glo - ri - a — the an - gels sing,

a O — glo - ri - a!

glo - ri - a ————— to Christ the King!

MARCELO CARVALHO

40 *mp*

The in - fant God ————— in sweet re - pose

p

unison

lies in a man - ger in swad - d'ling clothes. ————— The night is

unison

gva

p

45

dark, the air is still, the sleep-ing flocks a-dorn the

p

MARCELO CARVALHO

50

hill; Not a breath of sound in the calm of night, at the

pp

rall. *ten.*

dawn-ing of the e-ter-nal light!

rall. *ten.*

rall. *ten.*

Ped. *

THAT HOLY NIGHT

MARCELO CARVALHO

A medley of: O Holy Night
O Little Town of Bethlehem
Silent Night

Arranged by John J. Hess

With expression (♩=69)
Even eighth notes

PIANO

Women unison 1 *p*

O ho - ly night, the

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5

stars are bright - ly shin - ing, it is the night of the

MARCELO CARVALHO

dear Sav - ior's birth;

10

mf Men unison *div.*

Long lay the world in sin and er - ror pin -

15

15

(♩ = ♩.)

ing, till He ap - peared and the soul felt its worth.

mf 20

A thrill of hope the wea - ry world re -

unison mf

20

MARCELO CARVALHO

25

joic - es, for yon - der breaks a new and glo - rious

sim. 25

25

div. f *no breath*

morn! Fall on your knees!

div. f

f

8ba -

30 *stagger breathing to measure 42*

O hear the an - gel voi -

30 *8va*

35 *8ba*

ces, O night di - vine, di - vine, O

di - vine,

35

O night when Christ was born!

night di - vine when Christ was born!

O night when Christ was born!

40

40

O. night di - vine,

45

MARCELO CARVALHO

O night, O night di -

50

vine, O night di - vine!

8va

15ma

55 Instrumental or vocal solo
mf ($\text{♩} = 69$)

O lit - tle town of Beth - le - hem, how still we — see thee

55
mp

60

lie! A - bove thy deep and dream - less sleep the si - lent — stars go

60

MARCELO CARVALHO

65 *rit.*

by. Yet in thy dark streets shin - eth the ev - er - last - ing

65 *rit.*

a tempo

Light: The hopes and fears of all the years are

a tempo

70

met in thee to - night. (Play only in absence of Handbells)

75

Women *unison mp*

Oo
gva

MARCELO CARVALHO

80

85

(♩=84) 90

p

MARCELO CARVALHO

95

p

Si - lent night, ho - ly night,

95

pp

all is calm, all is bright

100

'round yon vir - gin moth - er and child.

MARCELO CARVALHO

105

Ho - ly in - fant so ten - der and mild,

105

110

sleep in heav - en - ly peace,

110

115

sleep — in heav - en - ly peace.

This system contains the vocal line and piano accompaniment for the first system. The vocal line is in a soprano clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "sleep — in heav - en - ly peace." The piano accompaniment is in a bass clef with the same key signature and time signature, featuring a melodic line in the right hand and a supporting bass line in the left hand.

115

r.h.

This system contains the piano accompaniment for the second system. It features a melodic line in the right hand, marked "r.h.", and a supporting bass line in the left hand. The key signature remains three flats and the time signature is common time.

MARCELO CARVALHO

Children

mp

Si - lent night,

p

This system contains the vocal line for children and piano accompaniment for the second system. The vocal line is in a soprano clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "Si - lent night,". The piano accompaniment is in a bass clef with the same key signature and time signature, featuring a melodic line in the right hand and a supporting bass line in the left hand. The dynamic marking *p* is present in the piano part.

120

ho - ly night, Son of God, ———

This system contains the vocal line for the third system. It is in a soprano clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "ho - ly night, Son of God, ———".

120

This system contains the piano accompaniment for the third system. It features a melodic line in the right hand and a supporting bass line in the left hand. The key signature remains three sharps and the time signature is common time.

125

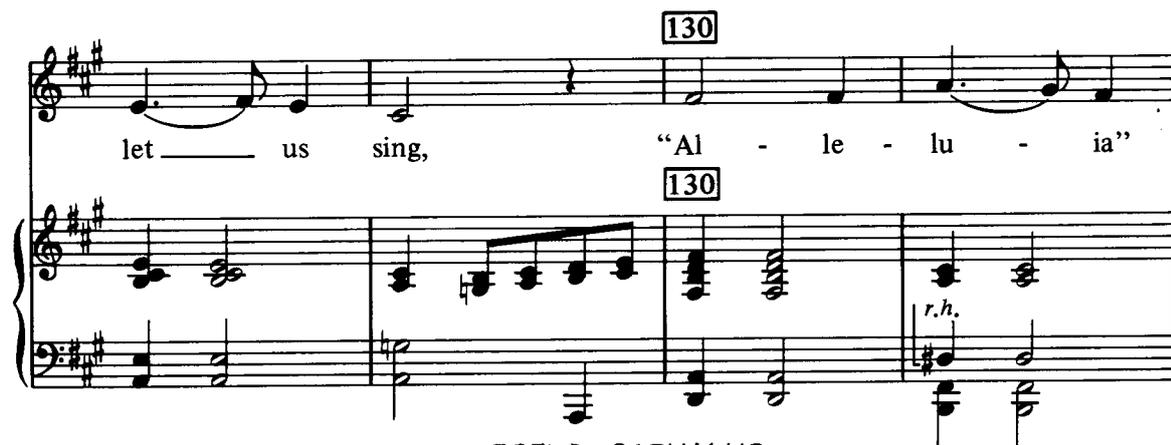
love's pure light; With the an - gels



130

let us sing, "Al - le - lu - ia"

130



MARCELO CARVALHO

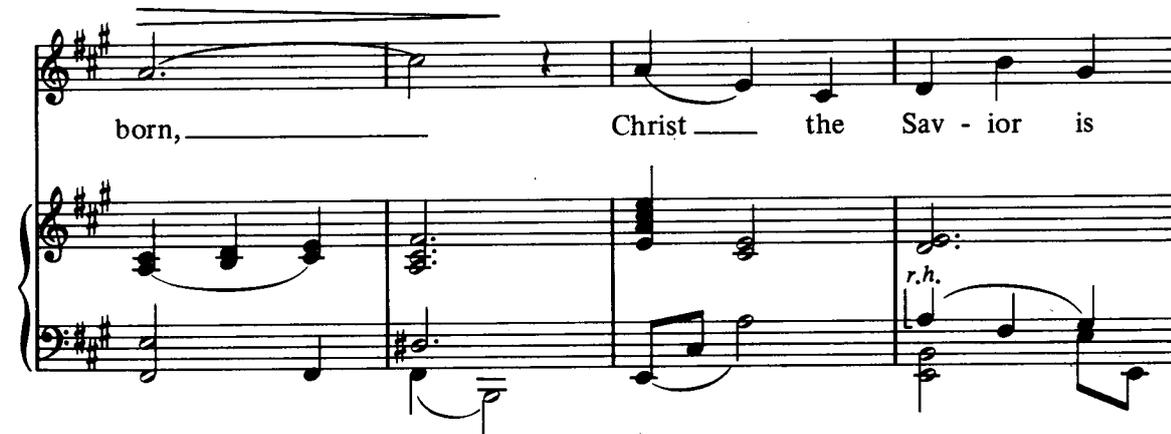
135

to our King; Christ the Sav - ior is

135



born, Christ the Sav - ior is



140

born. _____

140

Musical score for measures 140-144. The top staff is a vocal line with a long note on 'born.' followed by a line. The bottom two staves are piano accompaniment. The key signature changes from two sharps to two flats at the end of the system.

145

Children and Audience sing melody

S. *pp*
A.
Si - lent night, ho - ly night,

T. *pp*
B.

145

pp

Musical score for measures 145-149. It includes vocal parts for Soprano (S. *pp*) and Tenor (T. *pp*) and piano accompaniment (*pp*). The lyrics are 'Si - lent night, ho - ly night,'. The piano part features arpeggiated chords with long melodic lines.

MARCELO CARVALHO

150

all is calm, all is bright

150

Musical score for measures 150-154. It includes vocal parts and piano accompaniment. The lyrics are 'all is calm, all is bright'. The piano part continues with arpeggiated chords.

'round yon vir - gin moth - er and

MARCELO CARVALHO

155
child. Ho - ly in - fant so

155

160
ten - der and mild, sleep in

160

heav - en - ly peace, sleep in

p

pp

MARCELO CARVALHO

165

heav - en - ly peace. Sleep in

Choir only

165

pp

170

heav - en - ly peace.

170

r.h. *ppp*

8ba

THAT HOLY NIGHT

(Handbell Part)

MARCELO CARVALHO

Arranged by John J. Hess

Bells needed: 30 (3 octaves)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody is written with quarter notes and rests.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is 4/4. This system features two long horizontal lines with numbers 10 and 9 above them, indicating bell counts or durations. A box containing the number 1 is positioned above the second measure of the upper staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is 4/4. This system features two long horizontal lines with numbers 7, 6, and 33 above them, indicating bell counts or durations. A box containing the number 10 is positioned above the first measure of the upper staff. A note with a dot above it is placed above the first measure of the upper staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is 4/4. This system features two long horizontal lines with numbers 5 and 15 above them, indicating bell counts or durations. A box containing the number 50 is positioned above the first measure of the upper staff, and a box containing the number 55 is positioned above the first measure of the second system.

MARCELO CARVALHO

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is 4/4. This system features two long horizontal lines with numbers 70 and 15 above them, indicating bell counts or durations. A box containing the number 70 is positioned above the first measure of the upper staff. The word *mp* (mezzo-piano) is written below the first measure of the upper staff.

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75

Musical score for measures 75-77. The piece is in a key with four flats (B-flat major or D-flat minor) and 4/4 time. Measure 75 features a melodic line in the right hand with eighth notes and a bass line with chords. Measure 76 continues the melodic line with a quarter rest in the right hand. Measure 77 shows a melodic phrase in the right hand and a bass line with a whole note chord.

Musical score for measures 78-80. Measure 78 has a melodic line in the right hand and a bass line with chords. Measure 79 continues the melodic line with a quarter rest in the right hand. Measure 80 features a melodic phrase in the right hand and a bass line with a whole note chord.

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80

Musical score for measures 81-84. Measure 81 has a melodic line in the right hand with a slur and a bass line with chords. Measure 82 continues the melodic line with a slur. Measure 83 features a melodic phrase in the right hand and a bass line with a whole note chord. Measure 84 has a melodic phrase in the right hand and a bass line with a whole note chord.

Musical score for measures 85-88. Measure 85 has a melodic line in the right hand with a slur and a bass line with chords. Measure 86 continues the melodic line with a slur. Measure 87 features a melodic phrase in the right hand and a bass line with a whole note chord. Measure 88 has a melodic phrase in the right hand and a bass line with a whole note chord.

MARCELO CARVALHO

85

Musical score for measures 89-92. Measure 89 has a melodic line in the right hand with a slur and a bass line with chords. Measure 90 continues the melodic line with a slur. Measure 91 features a melodic phrase in the right hand and a bass line with a whole note chord. Measure 92 has a melodic phrase in the right hand and a bass line with a whole note chord.