

for my friend Ronald Shirey

3

Christmas Flourish

for Mixed Chorus, Soprano Solo
with Piano or Orchestral Accompaniment*

arranged by
Randol Alan Bass

Exuberantly

Piano

mf cresc.

tr

f

mp

sf

ff

9

18

*Orchestral accompaniment available on rental from the distributor.

32 A tempo

dim. *poco riten.* *mf*

cresc. *riten.*

cresc. *riten.*

Sop. 1 & Ten. 1 (8ba)*

f

43 Briskly, with vigor

f Me - thinks I see an heav'n - ly host of - an - gels on the

f Me - thinks I see an heav'n - ly host of an - gels on the -

Ten. 2 & Sop. 2 (8va)*

f Me - thinks I see an heav'n - ly host of - an - gels - on - the

f Me - thinks I see an heav'n - ly host of an - gels on the

f Me - thinks I see an heav'n - ly host of an - gels on the

43 Briskly, with vigor

ff

* S/T voices mixed on these lines until m. 53 "pick-up."

wing: me - thinks I hear their chear - ful notes, so mer - ri - ly they

wing: me - thinks I hear their chear - ful notes, so mer - ri - ly they

wing: me - thinks - I hear - their chear - ful notes, - so - mer - ri - ly they

wing: me - thinks I hear their - chear - ful notes, - so mer - ri - ly they

f 3

S unis. **53** **Liltingly**
mp

sing, so - mer - ri - ly - they - sing. Let all - your fears - be

mp

sing, so mer - ri - ly they sing. Let all your fears - be

sing, so - mer - ri - ly they sing.

sing, so mer - ri - ly they sing.

53 **Liltingly**
mp

3

ban - ish'd hence, glad ti - dings I pro - claim; _____ for there's _ a sav - iour

ban - ish'd hence, glad ti - dings I pro - claim; _____ for there's _ a sav - iour

T unis. *mp*

Glad *mp* ti - dings I _ pro - claim; _____

Glad ti - dings I _ pro - claim; _____

The first system of music features a vocal line in G major with lyrics: "ban - ish'd hence, glad ti - dings I pro - claim; _____ for there's _ a sav - iour". Below it is a piano accompaniment in G major, starting with a treble clef and a bass clef. The piano part includes a dynamic marking of *mp* and a tempo marking of **T** unis. *mp*. The piano part consists of chords and moving lines in both hands.

born _ to - day _ and Je - sus is _ His name, _____ and Je - sus is _ His _

born, His name, _____ and Je - sus is His

and Je - sus is His name, _____ and Je - sus is _ His

born to - day _ and Je - sus is His name, _____ and Je - sus is His

The second system of music continues the vocal line with lyrics: "born _ to - day _ and Je - sus is _ His name, _____ and Je - sus is _ His _". The piano accompaniment continues with chords and moving lines in both hands, maintaining the G major key signature.

63 Vigorously, as before

Sop. 1 & Ten. 1 (8ba)*

f

name. The mas - ter of the inn re - fus'd a more com - mo - dious

f

name. The mas - ter of the inn re - fus'd a more com - mo - dious -

f

Ten. 2 & Sop. 2 (8va)*

f

name. The mas - ter of the inn re - fus'd a more com - mo - dious

f

name. The mas - ter of the inn re - fus'd a more com - mo - dious

63 Vigorously, as before

f

*S/T voices mixed on these lines until m. 73 "pick-up."

place; un - gen - 'rous soul of sav - age mould, and des - ti - tute of

place; un - gen - 'rous soul of sav - age mould, and des - ti - tute of

⁸ place; un - gen - 'rous soul of sav - age mould, and des - ti - tute of

place; un - gen - 'rous soul of sav - age mould, and des - ti - tute of

3

3

73

grace, and des - ti - tute of grace. *mp*

grace, and des - ti - tute of grace. The roy - al guest — you

grace, and des - ti - tute of grace. *T unis. mp* The roy - al guest — you

grace, and des - ti - tute of grace.

73

mp

S unis. mp

is not of com - mon birth, _____

en - ter - tain is not of com - mon birth, _____ but

en - ter - tain *mp* is not of com - mon birth, _____ but

is not of com - mon birth, _____

mp

the God — of heav'n and
sec - ond in — the great, and
sec - ond in — the great, — I AM, — the God — of heav'n — and
great, I AM, — the God of heav'n and

earth, — the — God — of heav'n — and earth.
earth, — the God of heav'n and earth.
earth, — the — God — of heav'n — and — earth.
earth, — the God of heav'n and earth.

pocorit.

86

Briskly, as before

To God the Fa - ther,
To God the Fa - ther,
To God the Fa - ther,
To God the Fa - ther,

86

Briskly, as before

pocorit. *f*

Christ the Son and Ho - ly Ghost a - dor'd; the first, the last, the
Christ the Son and Ho - ly Ghost a - dor'd; the first, the last, the
Christ the Son and Ho - ly Ghost a - dor'd; the first, the last, the
Christ the Son and Ho - ly Ghost a - dor'd; the first, the last, the

Suddenly deliberate

last the first e - ter - nal praise af - ford. *ff* e -

last the first e - ter - nal praise af - ford. *ff* e -

last the first e - ter - nal praise af - ford. *ff* e -

last the first e - ter - nal praise af - ford. *ff* e -

Suddenly deliberate

ff

96 Hurriedly

ter - nal praise af - ford.

ter - nal praise af - ford.

ter - nal praise af - ford.

ter - nal praise af - ford. *div.*

96 Hurriedly

ff

risoluto

104 Joyously

mp *l. h.*

ff

116 *ff*

Joy to the world! The Lord is come; let earth re - ceive her King. _____

ff

Joy to the world! The Lord is come; let earth re - ceive her King. _____

ff

Joy to the world! The Lord is come; let earth re - ceive her King. _____

116 *ff*

Joy to the world! The Lord is come; let earth re - ceive her King. _____

f *mf*

mf

Let ev - 'ry — heart — pre - pare — Him — room — and

mf

Let — ev - 'ry — heart — pre - pare — Him — room — and

mf

Let ev - 'ry heart pre - pare Him room —

mf

Let ev - 'ry heart pre - pare Him room

f

heav'n and na - ture — sing, and — heav'n and na - ture — sing, and — heav'n, — and

f

heav'n and na - ture — sing, and — heav'n and na - ture — sing, and — heav'n, — and

f

and heav'n and na - ture sing, — and — heav'n, — and —

f

and heav'n and na - ture sing, and heav'n and na - ture sing, and

heav'n — and na-ture sing.

heav'n — and na - ture sing.

heav'n and na - ture sing.

heav'n, and na-ture sing.

139

f Joy to the world! The sav-iour reigns; let men their songs em -

f *div.* Joy to the world! The sav-iour — reigns; let men their songs em -

139

mf div.

while - fields - and - floods, - rocks, hills - and - plains -

mf

fields and floods, rocks, hills and plains

f unis.

re -

f unis.

re -

play;

play;

f unis.

re - peat the sound - ing joy, re - peat the sound - ing - Joy to the

f

re - peat the sound - ing joy, re - peat the - Joy to the

peat the sound - ing - joy, re - peat the sound - ing - joy, re - peat, - re -

peat the sound - ing - joy, re - peat the sound - ing - joy, re - peat, - re -

158

Vocal score for measures 158-165. The music is in G major and 3/4 time. The lyrics are: "world, re-peat the sound - ing joy." The melody is simple and repetitive, with a final measure containing a fermata. The score includes four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Treble and Bass).

world, re-peat the sound - ing joy.

world, re-peat the sound - ing joy.

peat the sound - ing joy.

peat the sound - ing joy.

158

Piano accompaniment for measures 158-165. The music is in G major and 3/4 time. It features a prominent treble clef melody with a trill (tr) and a forte (ff) dynamic. The bass line provides harmonic support with chords and moving lines. The score includes two staves: Treble and Bass.

tr

ff

sva

Piano accompaniment for measures 166-173. The music is in G minor and 3/4 time. It features a complex treble clef melody with a forte (f) dynamic and a *sva* marking. The bass line is highly rhythmic and features many accidentals. The score includes two staves: Treble and Bass.

f

sva

166

Piano accompaniment for measures 174-181. The music is in G minor and 3/4 time. It features a complex treble clef melody with a forte (ff) dynamic. The bass line is highly rhythmic and features many accidentals. The score includes two staves: Treble and Bass.

ff

178

fp *cresc.*

This section contains piano accompaniment for measures 178 through 192. It features a complex texture with multiple voices in both the treble and bass staves. Measure 178 is marked with a box containing the number 178. The music includes various dynamics such as *fp* (fortissimo piano) and *cresc.* (crescendo). There are also accents and slurs throughout the passage.

193

f

He rules the world with truth and

f

He rules the world with truth and

f

He rules the world with

f

He rules the world with

This section contains four vocal staves for measures 193 through 198. Each staff begins with a box containing the number 193. The lyrics are: "He rules the world with truth and" (first two staves), "He rules the world with" (third staff), and "He rules the world with" (fourth staff). The music is marked with a dynamic of *f* (fortissimo) and includes accents.

193

f

This section contains piano accompaniment for measures 193 through 198. It features a complex texture with multiple voices in both the treble and bass staves. Measure 193 is marked with a box containing the number 193. The music includes a dynamic of *f* (fortissimo) and includes accents and slurs.

grace and makes the na - tions prove _____ the
 grace and makes _____ the na - tions _ prove _____ the
 truth _____ and grace and they sing Joy to the world! the glo - ries _
 truth and grace and makes the na - tions prove _____ the glo - ries _

glo - ries _ of _____ His righ - teous - ness and _ won - ders of His _ love, and _
 glo - ries _ of _____ His righ - teous - ness and _ won - ders of His _ love, and _
 of _____ His righ - teous - ness _____ won - ders, won - ders
 of _____ righ - teous - ness _____ won - ders, won - ders

dim.
 won - ders of His - love, and - won - ders, won - ders of His
dim.
 won - ders of His - love, and - won - ders, won - ders of His
dim.
 of His love. and - won - ders, won - ders of His love.
dim.
 of His love. and won - ders, won - ders of His

213 *più dim.*
 love. He rules the world. the world!
più dim.
 love. Joy to the world, to the world!
più dim.
 He rules the world. Joy to the world!
più dim.
 love. Joy to the world, to the world. Joy to the world!

213 *mp*

p
Joy to the world! The Lord

p
Joy to the world! The Lord

p
Joy to the world! The Lord

p
The Lord

mp

Detailed description: This system contains the first four staves of the musical score. The top three staves are vocal parts, each with the lyrics "Joy to the world! The Lord". The bottom two staves are piano accompaniment. The first vocal staff has a dynamic marking of *p*. The piano accompaniment has a dynamic marking of *mp*. The time signature is 3/4.

is come.

is come.

is come.

is come.

p

5

Detailed description: This system contains the next four staves of the musical score. The top three staves are vocal parts, each with the lyrics "is come.". The bottom two staves are piano accompaniment. The first vocal staff has a dynamic marking of *p*. The piano accompaniment has a dynamic marking of *p* and a fingering number "5" above a note. The time signature is 3/4.

231 Serenely; simply

Soprano Solo

p

Stil - le Nacht, Hei - li - ge Nacht! Hir - ten erst

kund - ge - macht, Durch der En - gel Hal - le - lu - ja! Tönt es laut — von

fern — und nah: Christ, der Ret - ter ist da, —

With motion

poco riten.

Christ — der Ret - ter ist da!

244 As before, but more full

mp
Si - lent night, Ho - ly night! All is calm,
mp
Si - lent night, Ho - ly night! All is calm,
mp
Si - lent night, Ho - ly night! All is calm,
mp
Si - lent night, Ho - ly night! All is calm,

244 As before, but more full

mf
mp

all is bright 'round yon vir - gin Moth - er and child.
all is bright 'round yon vir - gin Moth - er and child.
all is bright 'round yon vir - gin Moth - er and child.
all is bright 'round yon vir - gin Moth - er and child.

Ho - ly In - fant so ten - der and mild, sleep in heav - en - ly

Ho - ly In - fant so ten - der and mild, sleep in heav - en - ly

Ho - ly In - fant so ten - der and mild, sleep in heav - en - ly

Ho - ly In - fant so ten - der and mild, sleep in heav - en - ly

peace, sleep in heav - en - ly peace!

peace, in peace, sleep in heav - en - ly peace!

peace, sleep in heav - en - ly peace!

peace, sleep in heav - en - ly peace!

mf

poco rit.

259 Expressively

+ Sop. solo

div. (Solo col SI)

S *mf*

Stil - le Nacht, Hei - li - ge Nacht! Got - tes Sohn,

A *mf*

Stil - le Nacht, Hei - li - ge Nacht! Got - tes Sohn,

T *mf*

Stil - le Nacht, Hei - li - ge Nacht! Got - tes Sohn,

B *mf*

Stil - le Nacht, Hei - li - ge Nacht! Got - tes Sohn, div.

259 Expressively

mf

Mund,

O - wie lacht Lieb aus dei - nem Gött - li - chen da -
 O - wie lacht — Lieb — aus dei - nem Gött - li - chen Mund,
 O - wie lacht — Lieb aus dei - nem Gött - li - chen Mund,
 Lieb aus dei - nem Gött - li - chen Mund,
 O - wie lacht Lieb aus dei - nem

da uns schlägt — die ret - ten - de Stund, Christ in dei - ner Ge -
 uns schlägt — die ret - ten - de Stund, Christ in dei - ner Ge -
 da uns schlägt — die ret - ten - de Stund, Christ — in — dei - ner Ge -
 da — uns schlägt — die ret - ten - de — Stund, — Christ — in dei - ner Ge -
 da uns schlägt die ret - ten - de Stund, Christ in — dei - ner
 Gött - li - chen Mund, — Christ — in — dei - ner Ge -

burt. *Solo*

burt. *unis. mp* Sopranos Je - sus, Lord at thy birth, Christ is

div. mp unis. Je - sus, Lord at thy birth, Christ is

burt. mp Christ, the Sav - iour is

burt. Ge - burt. mm mp Christ, the Sav - iour is

burt. mm Christ, the Sav - iour is

5 l. h. mp

(Solo) mp Sleep in heav - en - ly peace.

div. born, is born.

born, is born.

div. born, is born.

born, is born.

born, is born.

dim. poco a poco

(Solo out)

276

Brisk martial tempo

unis. *p* from a distance
Come to Beth - le - hem and see
** p* from a distance
Come to Beth - le - hem and see

"n" *pp*

"n" *pp*

276

Brisk martial tempo

pp *p*

r. h.

** Only lighter voices sing first four bars.*

div. bend - ed knee
Him whose birth the an - gels sing. Come, a - dore on bend - ed knee —
p tutti div.

Him whose birth the an - gels sing. Come, a - dore on bend - ed knee

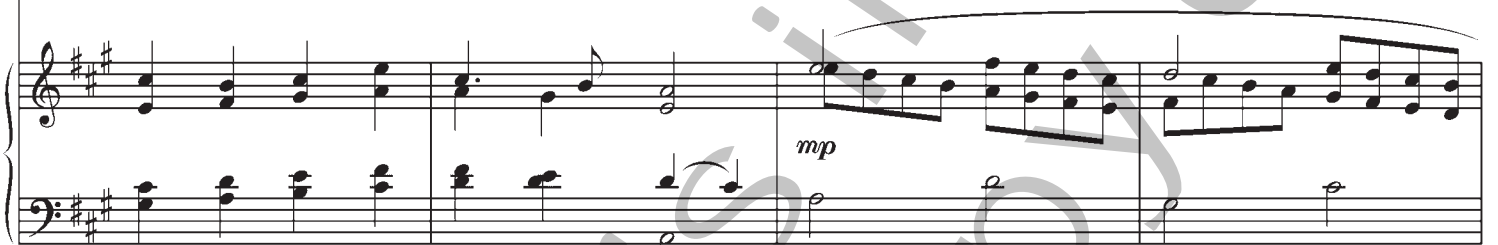
new - born King. Glo - - -



Christ, the Lord, the new - born King. Glo - - -



Christ, the Lord, the new - born King. — Glo - - -



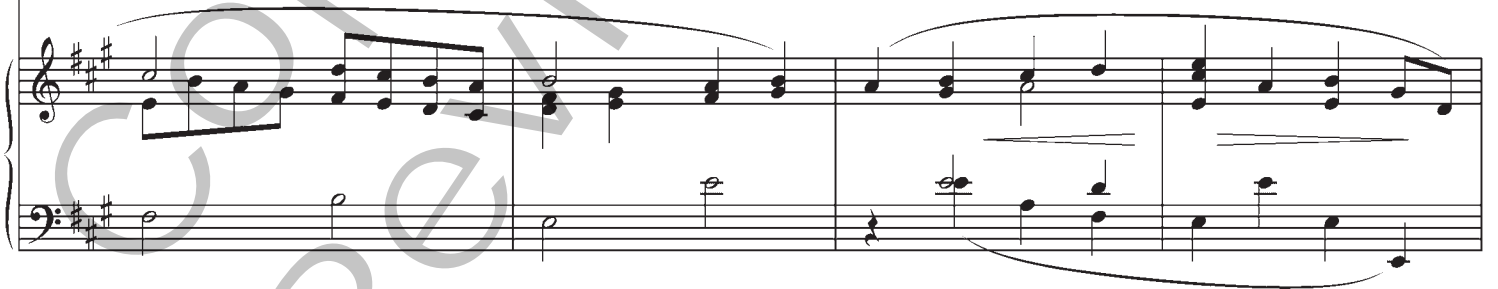
(Glo -) ri - a,



(Glo -) ri - a, — in ex - cel - sis De - -
div.



(Glo -) ri - a, — in ex - cel - sis De - -



290

S

A o.

T div.

mf

B div.

mf

290

mf legato

poco cresc.

T

B

poco cresc.

poco cresc.

An - gels we have heard on high sweet - ly sing - ing o'er the plains,

An - gels we have heard on high — sweet - ly sing - ing o'er the plains,

An - gels we have heard on high sweet - ly sing - ing o'er the plains,

in re - ply joy - ous strains:

and the moun - tains in re - ply — ech - o - ing their joy - ous strains:

in re - ply joy - ous — strains: —

and the moun - tains in re - ply ech - o - ing their joy - ous strains: —

Glo - ri - a, Glo - ri - a,

Glo ri - a, Glo - ri - a,

gva

S *mf* *cresc. poco a poco*
O, Glo ri -

A *mf* *cresc. poco a poco*
O, Glo

T De - o; unis. *cresc. poco a poco*
in ex - cel - sis De - o; Glo ri -

B De o; unis. *cresc. poco a poco*
in ex - cel - sis De - o; Glo

gva

cresc. poco a poco

a, Glo - ri - a, in ex - cel - sis
(Glo -) ri - a, Glo - ri - a, in ex - cel - sis
a, Glo - ri - a, in ex - cel - sis
(Glo -) ri - a, Glo - ri - a, in ex - cel - sis

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some triplet markings.

310 Quicker

De - o.
De - o.
De - o.
De - o.

The second system continues with four vocal staves and piano accompaniment. The tempo is marked 'Quicker'. The vocal parts have a more rhythmic feel. The piano accompaniment includes a 3/4 time signature change and a 'ff' (fortissimo) dynamic marking.

310 Quicker

The third system shows the piano accompaniment for the second system, including the 'ff' dynamic marking and the 3/4 time signature change.

fp *cresc.*

317 **Triumphantly**

mf *ff*

O, See Him in a

317 **Triumphantly**

ff

f

O,
O,
O,

man - ger laid, whom the choirs of an - gels praise;
man - ger laid, whom the choirs of an - gels praise;

f

+ Sop. solo

ff

Ma - ry Jo - seph, lend your aid while our hearts in

ff

Ma - ry Jo - seph, lend your aid while our hearts in

8

Ma - ry Jo - seph, lend your aid while our hearts in

Ma - ry Jo - seph, lend your aid while our hearts in

325

love we raise: Glo - ri - a, Glo -

love we raise: Glo - ri - a,

8

love we raise: — Glo - ri - a, — Glo -

love we raise: Glo - ri - a, —

325

(Glo -) ri - a, in ex - cel - sis De - o,

Glo - ri - a, in ex - cel - sis De - o,

(Glo - ri - a, in ex - cel - sis De - o,

Glo - ri - a, in ex - cel - sis De - o,

This system contains four vocal staves and a piano accompaniment. The piano part features a melodic line with triplets and a bass line with chords. A dynamic marking of *f* is present.

f

This system shows the piano accompaniment for the second system, including triplets and a 7-measure rest.

Glo - ri - a, Glo - ri - a, in ex -

Glo - ri - a, Glo - ri - a, in ex -

Glo - ri - a, Glo - ri - a, Glo - ri - a, in

Glo - ri - a, Glo - ri - a, Glo - ri - a, in

This system contains four vocal staves and a piano accompaniment. The piano part features a melodic line with triplets and a bass line with chords.

This system shows the piano accompaniment for the fourth system, including triplets and a 7-measure rest.

molto allarg.

Firmly, with brilliance

poco allarg.

cel - sis, ——— Glo - ri - a, in ex - cel - sis — De - -
 div. cel - sis

cel - sis, ——— Glo - ri a, in ex - cel - sis De - -

8 ex - cel - sis, ——— Glo - ri - a, in ex - cel - sis — De - -
 div. cel - sis

ex - cel - sis, ——— Glo - ri a, in ex - cel - sis De - -

Firmly, with brilliance

molto allarg. 6 *poco allarg.*

337

o. o. o. o.

337 **With fire**

sfp *cresc.* *ff*

ff div. ad Glo - - -

ff unis. ad Glo - - -

ff ad Glo - - -

ff div. ad Glo - - -

ten. (o -) ri - am De - o. - - -

div. ten. (o -) ri - am De - o. - - -

div. ten. (o -) ri - am De - o. - - -

ten. (o -) ri - am De - o. - - -

ten. *sffz*