

Bethlehem

from the cantata, "Come, Thou Long Expected Jesus"

"Resignation," *Southern Harmony*, 1835
 Arr. J. Edmund Hughes and Mary Ellen Loose

Gently ♩ = 88 - 92

Violin

Cello

Piano

p *expressively*

sim.

p

mp

mp

6

12 SA unis. *mf*

O - lit - tle - town of Beth - le - hem, how -

mp

Duration: 5:05

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17

S
A

still we see thee lie; a - bove thy deep and

p

mp

23

S
A

dream - less sleep the si - lent stars go by. Yet

mp

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29

S
A

cresc. poco a poco
in thy dark streets shin - eth the ev - er

cresc. poco a poco
in thy dark streets shin - eth the ev - er

mp pizz.

mf

34

S last - ing light; the hopes and fears of

A last - ing light; the hopes and fears of

arco *mp*

39

S all the years are met in thee to - night

A all the years are met in thee to - night

mp

45

rit. *a tempo* *p*

rit. *a tempo*

rit. *a tempo* *mp*

51

S A

For_ Christ is_ born of Ma - ry, and_

mp

57

S A

gath - ered all a - bove, while_ mor - tals_

p

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mp

62

S A

sleep, the an - gels_ keep their_ watch of won - d'ring

mp

6
67

S
love. O morn - ing stars to - geth -

A
love. O morn - ing stars to - geth -

pizz.
mf

mp

72

S
er, pro - claim the ho - ly birth, and

A
er, pro - claim the ho - ly birth, and

77

S
A

prais - es - sing to God, the King, and peace to

arco
mp

82

S
A

all on earth!

mp

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87

mp

mp

90

Musical score for measures 90-92. The score is written for three staves: two for the vocal line (treble and bass clefs) and one for the piano accompaniment (grand staff). The vocal line features a melodic line with a slur over measures 90-92. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler eighth-note pattern in the left hand. Dynamics include *p* (piano) at the start and *cresc.* (crescendo) in both vocal staves.

93

Musical score for measures 93-96. The score is written for three staves: two for the vocal line and one for the piano accompaniment. In measure 93, the vocal line has a slur. In measure 94, there is a fermata over the vocal line. In measure 95, the vocal line begins with a *pizz.* (pizzicato) instruction and a *mf* (mezzo-forte) dynamic. The piano accompaniment continues with eighth-note patterns. A large red watermark "For Perusal Only" is overlaid across the piano accompaniment staves.

97

Musical score for measures 97-100. The score is written for three staves: two for the vocal line and one for the piano accompaniment. The vocal line consists of a simple eighth-note melody. The piano accompaniment features a more complex texture with chords and eighth-note patterns in both hands.

102

S *mp*
O - ho - ly child of Beth - le - hem, de -

A *mp*
O ho - ly child of Beth - le hem, de -

pp

pp

108

S **For Perusal Only**
scend to us we pray; _____ cast out our sin and

A
scend to us we pray; _____ cast out our sin and

arco mp

arco mp

mp

114

S *mf*
en - ter in, be - born in us to - day. We *mf*

A *mf*
en - ter in, be - born in us to - day. We

p

120

S
hear the Christ - mas an - gels the great glad -

A
hear the Christ - mas an - gels the great glad

mp

mp

mp

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The image shows a musical score for a hymn, consisting of two systems. The first system is a piano introduction with a treble and bass clef staff, and a grand staff (treble and bass clef) for piano accompaniment. The second system includes vocal parts and piano accompaniment.

System 1:

- Vocal Part (Soprano):** Treble clef, lyrics: "bide with us."
- Vocal Part (Alto):** Treble clef, lyrics: "bide with us. Our Lord, E - man - u -"
- Piano Accompaniment:** Grand staff (treble and bass clef).

System 2:

- Vocal Part (Soprano):** Treble clef, lyrics: "bide with us." (continuation from previous system).
- Vocal Part (Alto):** Treble clef, lyrics: "Our Lord, E - man - u -" (continuation from previous system).
- Piano Accompaniment:** Grand staff (treble and bass clef).

Dynamic markings include *mp* (mezzo-piano) and *p* (piano).

135

S
Our Lord, E - man - u - el.

A
el!

143

p *rit.* *pp*

p *rit.* *pp*

p *rit.* *pp*

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About the arrangers

Dr. J. Edmund Hughes retired from the Music Faculty of Chandler-Gilbert Community College in August, 2011 after a 40 year teaching career. In 2002 he received the Arizona Outstanding Choral Educator Award by ACDA, and in 2005 he was honored as the Arizona Music Educator of the Year by AMEA. He recently received the first Lifetime Achievement Award granted by the University of Arizona Choral Music Department (December, 2011).

Dr. Hughes now lives in Gig Harbor, WA and remains quite active in the choral field by adjudicating, honor choirs, workshops/clinics and composing. He is currently an Adjunct in the Music Department at the University of Puget Sound where he directs the Chorale.

Mary Ellen Loose, Composer, Arranger and Professional Accompanist, studied Piano Performance at Brigham Young University. She accompanies throughout the Southwest. Many of her choral and piano works have been published and recorded. A member of the music faculty at Chandler-Gilbert Community College (Chandler, AZ) she also serves on the Arizona ACDA Board. Mary Ellen resides in Mesa with her four children and four grandchildren. Her hobbies include running, weightlifting and working with young people.

The instrument parts are available as a free download at www.sbmp.com.

This is also available for SATB: SBMP 856