

Music for Choir & Orchestra

P. Martin

A Babe Is Born



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Mainstream Music

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A Babe Is Born

15th century (adapted)

Peter Martin

$\text{♩} = 140$

Flute *f* *mf*

Oboe *f*

Clarinet in B \flat *f*

Bassoon *f*

Horn in F *f*

Timpani *f*

Percussion *f*

Glockenspiel *f* *mf*

Voice *f*

A babe is born A babe is born!

A babe is born A babe is born!

A babe is born A babe is born!

Violin I *f* *mf*

Violin II *f* *mf*

Viola *f* *mf*

Violoncello *f* *mf*

Double bass *f* *mf* pizz.

Piano (for rehearsal only) *f* *mf*

7

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Perc.

Glock.

Voice

Vln I

Vln II

Vla.

Vc.

Db.

Pno

mf

mf

mf

mf

1. A babe is born all of a may.
3. There came three kings out of the East.

14

Fl.

Ob.

Cl.

Bsn

Hn

Timp.

Perc.

Glock.

Voice

Vln I

Vln II

Vla

Vc.

Db.

Pno

a2

To bring sal - va - tion un - to us, To him we sing both night and day Ven - i cre - a - tor Spir - it - us.
 To praise the King that is so free, With gold and myrrh and frank - in - cense, A sol - is ort - us card - in - e.

21

Fl.

Ob.

Cl.

Bsn

Hn

Timp.

Perc.

Glock.

Voice

Vln I

Vln II

Vla

Vc.

Db.

Pno

legato

1.

2. At Beth - le - hem, that bless - ed place, The child of bliss now born he was; And him to

4. The shep - herds heard an ang - el's cry, - A merr - y song that night sung he. "Why are you

27

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Cl. *cresc.* *f*

Bsn. *cresc.* *f*

Hn.

Timp.

Perc. *cresc.* *f*

Glock. *cresc.* *f*

Voice *cresc.* *f*

serve God give us grace,
all so sore a - fraid?"

O lux be - a - ta Trin - i - tas.
Jam ort - us sol - is card - in - e.

O lux be - a - ta Trin - i - tas.
Jam ort - us sol - is card - in - e.

Vln I *cresc.* *f*

Vln II *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

Db. *cresc.* *f*

Pno *cresc.* *f*

40

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Perc.

Glock.

Voice

5. The ang - els came down with one cry, — A glor - ious song that night sung they They sang in wor - ship of that

Vln I.

Vln II.

Vla.

Vc.

Db.

Pno.

46

Fl. ^{a2}

Ob.

Cl.

Bsn

Hn ^{a2}

Timp.

Perc.

Glock.

Voice

child: Glor - i - a tib - i Dom - in - e. —

6. Now let us praise with joy - ful voice,

Vln I

Vln II

Vla

Vc.

Db.

Pno

52

Fl. *legato* *cresc.* a2

Ob. *legato* *cresc.*

Cl. *legato* *cresc.*

Bsn. *cresc.*

Hn. *cresc.* a2

Timp.

Perc. *cresc.*

Glock. *cresc.*

Voice *cresc.*
 — The one whose birth has set us free, That we might live et - ern - al - y. Glor - i - a tib - i

Vln I *cresc.*

Vln II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Db. *cresc.*

Pno *cresc.*

58

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Timp. *ff*

Perc. *ff*

Glock. *ff*

Voice *ff*
Dom-in - e. Glor-i - a tib - i Dom in - e.

Vln I *ff*

Vln II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

Pno *ff*

Flute

A Babe Is Born

15th century (adapted)

Peter Martin

♩ = 140

1. *f* *mf*

6 10 a2

21 *legato*

26 a2 *cresc.*

31 *f* *mf* 1.

36 a2 *f* 6 a2

48 a2 *legato*

53

57 a2 *cresc.*

61 a2 *ff*

Oboe

A Babe Is Born

15th century (adapted)

Peter Martin

$\text{♩} = 140$

f

8

mf

6

19

5

29

cresc.

f

4

37

f

5

47

52

legato

57

cresc.

61

ff

Clarinet in B \flat

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$\text{♩} = 140$

1. *f*

2. *f*

7 1. *mf* 10 8

29 *cresc.* *f* 4

37 *f* *f* 5

47 3 *legato*

54 7 *cresc.*

58

61 *ff*

Bassoon

A Babe Is Born

15th century (adapted)

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♩ = 140

14

f

20

8

cresc.

f

33

4

f

42

48

54

cresc.

59

ff

62

Horn in F

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15th century (adapted)

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$\text{♩} = 140$

The musical score is written for Horn in F and consists of eight staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 140. The score begins with a dynamic of *f* and includes several first endings and repeat signs. The first ending is 16 measures long, the second is 9 measures long, and the third is 3 measures long. The dynamic changes to *mf* after the first ending. The score includes various musical notations such as slurs, ties, and dynamic markings.

f

16

21

1.

9

3

mf

37

f

42

47

a2

52

57

a2

cresc.

61

ff

Timpani

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15th century (adapted)

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♩ = 140

2 28 3

f *p*

37 7

49 8

61 *ff*

Tambourine

A Babe Is Born

15th century (adapted)

Peter Martin

♩ = 140

11

17

23

29

37

44

48

52

56

60

f

mf

cresc.

f

p

cresc.

ff

3/2

A Babe Is Born

15th century (adapted)

Peter Martin

♩ = 140

The musical score is written for a Glockenspiel in treble clef. It begins with a tempo marking of ♩ = 140. The piece starts in 4/4 time, then changes to 3/2 time for a few measures, and returns to 4/4. The score is divided into systems of five staves each. The first system contains measures 1-5, with dynamics *f* and *mf*. The second system contains measures 6-10, with a measure rest of 11 measures. The third system contains measures 11-15, with a measure rest of 5 measures and a *cresc.* marking. The fourth system contains measures 16-20, with dynamics *f* and *mf*. The fifth system contains measures 21-25, with a measure rest of 6 measures. The sixth system contains measures 26-30, with a measure rest of 5 measures. The seventh system contains measures 31-35, with a *cresc.* marking and a change to 3/2 time. The eighth system contains measures 36-40, with a *f* dynamic. The ninth system contains measures 41-45, with a measure rest of 5 measures. The tenth system contains measures 46-50, with a *cresc.* marking and a change to 4/4 time. The eleventh system contains measures 51-55, with a *cresc.* marking and a change to 3/2 time. The twelfth system contains measures 56-60, with a *cresc.* marking and a change to 4/4 time. The thirteenth system contains measures 61-65, with a *ff* dynamic.

6

11

21

5

cresc.

31

f *mf*

36

f 6

47

5

57

cresc.

61

ff

A Babe Is Born

15th century (adapted)

Peter Martin

♩ = 140

f
A babe__ is born_ A babe is born!

f
A babe is born_____ A babe is born!

f
A babe_ is born_____ A babe is born!

5 *mf*

1. A babe is born all of__ a may,__ To bring sal-
3. There came three kings out of__ the East,__ To praise the

15

va - tion un - to us. To him we sing both night and
King that is so free, With gold and myrrh and frank - in -

18

day Ven - i cre - a - tor Spir - it - us.
cense, A sol - is ort - us card - in - e.

22



2. At Beth - le - hem, that bless ed place, The child of bliss now born he
4. The shep - herd heard an ang - el's cry, _____ A merr - y song that night sung

26



was; And him to serve God give us grace, O lux be - a - ta
he. "Why are you all so sore a - fraid?" Jam ort - us sol - is

30



Trin - i - tas. _____ O lux be - a - ta Trin - i - tas _____
card - in - e. Jam ort - us sol - is card - in - e.

37



5. The ang - els came down with one cry, _____ A glor - ious song that night sung

44



they They sang in wor - ship of that child: Glor - i - a tib - i Dom - in - e. _____

49



6. Now let us praise with joy - ful voice, _____ The one whose birth has set us

54



free, That we might live et - ern - al - y. Glor - i - a tib - i Dom - in - e. _____

59



Glor - i - a tib - i Dom _____ in - e. - - - -

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15th century (adapted)

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$\text{♩} = 140$

A babe ___ is born ___ A babe is born!

A babe is born _____ A babe is born!

A babe _ is born _____ A babe is born!

f

f

f

f

Ped.

5

mf

9

mf

1. A babe is born all of ___ a may,
3. There came three kings out of ___ the East,

Voice & Piano, (for rehearsal only)

14

To bring sal - va - tion un - to us. To him we sing both night and day
 To praise the King that is so free, With gold and myrrh and frank - in - cense,

19

Ven - i cre - a - tor Spir - it - us. 2.At Beth - le -
 A sol - is ort - us card - in - e. 4.The shep - herds

23

hem, that bless ed place, The child of bliss now born he was; And him to serve God give us
 heard an ang - el's cry, — A merr - y song that night sung he. "Why are you all so sore a -

28

grace, O lux be - a - ta Trin - i - tas. O lux be - a - ta
 fraid?" Jam ort - us sol - is card - in - e. Jam ort - us sol - is

cresc. *f*

cresc. *f*

32

Trin - i - tas
card - in - e.

36

40

5. The ang - els came down with - one cry, — A glor - ious song that night sung

44

they They sang in wor - ship of that child: Glor - i - a tib - i

Voice & Piano, (for rehearsal only)

48
Dom - in - e. ——— 6. Now let us praise with joy - ful voice,

52
— The one whose birth has set us free, That we might live et - ern - al - y.

57 *cresc.*
Glor - i - a tib - i Dom - in - e. ——— Glor - i - a tib - i Dom in -

61 *ff*
e. ———
ff

Violin I

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15th century (adapted)

Peter Martin

♩ = 140

The musical score is written for Violin I in treble clef. It begins with a tempo marking of quarter note = 140. The piece starts in 4/4 time, then changes to 3/2 time at measure 7, and returns to 4/4 at measure 14. The key signature has one flat (B-flat). The score includes various dynamics: *f* (forte) at measures 7 and 32, *mf* (mezzo-forte) at measures 14, 32, and 56, *cresc.* (crescendo) at measures 27 and 56, and *ff* (fortissimo) at measure 60. The piece concludes with a double bar line and repeat dots at the end of measure 60.

Violin II

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15th century (adapted)

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♩ = 140

The musical score is written for Violin II in treble clef. It begins with a tempo marking of quarter note = 140. The piece starts in 4/4 time, then changes to 3/2 time at measure 6, and returns to 4/4 time at measure 13. The key signature is one flat (B-flat major/D minor). The score includes various dynamics: *f* (forte) at measures 1, 31, and 37; *mf* (mezzo-forte) at measures 10, 32, and 59; and *ff* (fortissimo) at measure 59. There are also *cresc.* (crescendo) markings at measures 25 and 53. The piece concludes with a double bar line at measure 60.

1
f *mf*

6

13

19

25 *cresc.*

31 *f* *mf*

37 *f*

42

47

53 *cresc.*

59 *ff*

Viola

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♩ = 140

The musical score is written for Viola in 3/4 time. It begins with a tempo marking of ♩ = 140. The piece starts with a forte (*f*) dynamic and a key signature of one flat. The first line (measures 1-5) features a melodic line with a fermata over the first measure and a dynamic shift to mezzo-forte (*mf*) at the start of the second line (measures 6-12). The second line (measures 6-12) continues the melodic line. The third line (measures 13-18) shows a steady melodic progression. The fourth line (measures 19-25) continues the melody. The fifth line (measures 26-31) includes a crescendo (*cresc.*) and ends with a forte (*f*) dynamic. The sixth line (measures 32-37) features a dynamic shift to mezzo-forte (*mf*) and includes an accent (>) over the first measure. The seventh line (measures 38-43) continues the melodic line. The eighth line (measures 44-49) shows a melodic line with a key signature change to two flats. The ninth line (measures 50-55) continues the melody. The tenth line (measures 56-60) includes a crescendo (*cresc.*) and a change in time signature to 3/2. The eleventh line (measures 61-64) ends with a fortissimo (*ff*) dynamic and a final cadence.

6

13

19

26

32

38

44

50

56

61

f

mf

cresc.

f

mf

ff

Violoncello

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15th century (adapted)

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$\text{♩} = 140$

f *mf*

7

13

19

25

cresc.

31

f *mf* *f*

38

44

50

56

cresc.

61

ff

Double bass

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15th century (adapted)

Peter Martin

$\text{♩} = 140$

The musical score is written for double bass and consists of ten staves of music. The tempo is marked as quarter note = 140. The piece begins in 4/4 time, then changes to 3/2 time at measure 7, and returns to 4/4 at measure 13. The key signature has one flat (B-flat). The score includes various dynamics: *f* (forte) at the beginning and at measure 31; *mf* (mezzo-forte) at measure 13 and measure 31; *cresc.* (crescendo) at measure 25 and measure 56; and *ff* (fortissimo) at the end of the piece. The piece concludes with a double bar line and repeat dots at the end of the final staff.