

CHRISTMAS CANTATA

SATB and piano, optional string quartet, optional soloists

David von Kampen

Duration: c. 15'

Full Score and String Quartet Parts

("SATB and Piano" score sold separately)



Movement 1: "O Jesus Christ, Thy Manger Is" | Text by Paul Gerhardt (1607-76)

O Jesus Christ, Thy manger is
My paradise at which my soul reclineth.
For there, O Lord, Doth lie the Word Made flesh for us;
here-in Thy grace forth shineth.

Movement 2: "A Great Light" | Isaiah 9:2,6 (KJV)

The people that walked in darkness have seen a great light:
they that dwell in the land of the shadow of death,
upon them hath the light shined.
For unto us a child is born,
unto us a son is given:
and the government shall be upon his shoulder:
and his name shall be called Wonderful,
Counsellor, The mighty God,
The everlasting Father,
The Prince of Peace.

Movement 3: "He Whom the Sea and Wind Obey" | Text by Paul Gerhardt

He whom the sea and wind obey
Doth come to serve the sinner in great meekness.
Thou God's own Son, with us are one,
Dost join us and our children in our weakness.

Movement 4: "The Word was Made Flesh" | John 1:14 (KJV)

And the Word was made flesh,
and dwelt among us,
and we beheld his glory,
the glory as of the only begotten of the Father,
full of grace and truth.

Movement 5: "How Greatly God Must Love Thee" | Text by Paul Gerhardt

Thou Christian heart, Whoe'er thou art,
Be of good cheer and let no sorrow move thee!
For God's own Child, In mercy mild,
Joins thee to Him; how greatly God must love thee!
The world may hold Her wealth and gold;
But thou, my heart, keep Christ as thy true treasure.
To Him hold fast Until at last
A crown be thine and honor in full measure.

David von Kampen is a composer from Lincoln, Nebraska. David's creative work spans a wide variety of genres and styles, including jazz, choral music, hymnody and liturgy, solo voice, chamber music, and musical theater. David is a six-time Downbeat Award winner in graduate-level jazz writing categories, a three-time winner of the Vancouver Chamber Choir Young Composers Competition, and was named the MTNA Distinguished Composer of the Year for his song cycle "Under the Silver and Home Again." He has been among ten winners of the ORTUS International New Music Competition, the recipient of an ASCAP Young Jazz Composer award, winner of the San Francisco Choral Artists New Voices Project, winner of the National Band Association's Young Jazz Composers Competition, and received Honorable Mention in the New York Youth Symphony First Music Commissions. *Puddin' and the Grumble*, David's original musical with playwright Becky Boesen, was one of seven finalists for the Richard Rodgers award.

David has over 60 choral and instrumental compositions and arrangements published with Walton Music, G. Schirmer, Hal Leonard, Concordia Publishing House, Pavane Publishing, UNC Jazz Press, Graphite, MusicSpoke, and others. His music has been performed by the KHORIKOS Vocal Ensemble, the L.A. Choral Lab, KC VITAs Chamber Choir, the Taiwan Youth Festival Chorus, San Francisco Choral Artists, the U.S. Army Blues Jazz Ensemble, the Vancouver Chamber Choir, and by collegiate, all-state, high school, and church ensembles throughout the United States and internationally. David is a lecturer of music theory and literature at the University of Nebraska, where he teaches music theory, ear training, a variety of other music courses, and directs the award-winning UNL Jazz Singers. He is active as a conductor and pianist, and as a clinician for vocal and instrumental ensembles. He lives in Lincoln with his wife Mollie and two daughters.

Visit www.DavidvonKampen.com for more.

1. O Jesus Christ, Thy Manger Is

SATB, Piano, Strings

Paul Gerhardt
(1607-1676)

music by
David von Kampen

Simply [♩ = c. 80]

5

Soprano
Alto

Tenor
Bass

Violin I

Violin II

Viola

Cello

Piano

pp *mf* full, espres.

pp *mf* full, espres.

pp *mf* full, espres.

pp *mf* full, espres.

pp *mf* full, espres.

p *mf* full, espres.

pedal with harmony

1. O Jesus Christ, Thy Manger Is - Full Score - page 3 of 9

11 *p* (12)

SA O Je - sus Christ, Thy man - ger is my par - a - dise at which my

TB *p* piano double SATB (optional)

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Pno. *p*

1. O Jesus Christ, Thy Manger Is - Full Score - page 4 of 9

16

SA
soul re - clin - eth.

TB
mp
O Je - sus Christ,

Vln. I
p *mf* *mp* *p*

Vln. II
p *mf* *mp* *p*

Vla.
p *mf* *mp* *p*

Vc.
p *mf* *mp* *p* *p*

Pno.
p *mf* *mp* *p* *mp*

(20)

1. O Jesus Christ, Thy Manger Is - Full Score - page 5 of 9

21

SA

For there, O

TB

mf full

Thy man-ger is my par - a - dise at which my soul re-clin - eth.

pp

rit.

mp (25) *a tempo*

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mp

Pno.

mf full

mp

1. O Jesus Christ, Thy Manger Is - Full Score - page 6 of 9

26

SA
Lord, Doth lie the Word Made flesh for us;

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

PERUSAL

31 *p* (32)

SA here - in Thy grace forth shin-eth. _____

TB mm _____ here - in Thy grace forth

Vln. I *p*

Vln. II *mp*

Vla. *p* *pp*

Vc. *pp*

Pno. *p* *8va*

PERUSAL

PERUSAL

1. O Jesus Christ, Thy Manger Is - Full Score - page 8 of 9

37 *p* (38) *mp*

SA O Je - sus Christ, Thy man - ger is my par - a -

TB shin - eth. *p* *mp*

Vln. I *mp*

Vln. II *p*

Vla. *mp* *p*

Vc. *mp*

Pno. *mp*

Detailed description: This is a page of a full score for the hymn 'O Jesus Christ, Thy Manger Is'. The score is written in G minor (three flats) and 4/4 time. It features vocal parts for Soprano Alto (SA) and Tenor Bass (TB), and instrumental parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The vocal lines begin at measure 37. The SA part has a melodic line with lyrics 'O Je - sus Christ, Thy man - ger is my par - a -'. The TB part has a lower melodic line with lyrics 'shin - eth.'. The instrumental parts provide harmonic support. Dynamic markings include piano (*p*) and mezzo-piano (*mp*). A rehearsal mark (38) is placed above the vocal line. The score is divided into measures by vertical bar lines.

1. O Jesus Christ, Thy Manger Is - Full Score - page 9 of 9

rit. ----- *a tempo*

41 *stagger breaths* *pp*

SA
dise at which my soul re - clin - eth.

TB
stagger breaths *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *pp*

Vc. *pp*

Pno. *pp* *8va*

Ped.

2. A Great Light

SATB, Piano, Strings, Soloist

Isaiah 9:2,6 (KJV)

music by
David von Kampen

Steady and Bright [$\text{♩} = \text{c. } 116$]

Soprano
Alto

Tenor
Bass

Violin I

Violin II

Viola

Cello

Piano

mf ⑤

The peo - ple that walked

mf

mp

mf

mp

mf

PERUSAL

11 *mf* (13)

SA they that dwell in the land of the shadow of

TB *mf*

Vln. I *mf* **PERUSAL** *mp*

Vln. II *mf* **PERUSAL** *mp*

Vla. *mf* *mp*

Vc. *mp*

Pno. *mf* **PERUSAL** *to legato*

2. A Great Light - Full Score - page 4 of 22

16

SA
death, up - on them hath the light shined,

TB

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

Pno.

The image shows a page of a musical score for a piece titled "2. A Great Light". The page is numbered 4 of 22. The score is for a full ensemble, including vocalists and instrumentalists. The vocal parts are for Soprano Alto (SA) and Tenor Bass (TB). The instrumental parts are for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The score is in the key of D major (one sharp) and 4/4 time. The tempo is not explicitly marked, but the music has a steady, flowing character. The lyrics for the vocal parts are: "death, up - on them hath the light shined,". The instrumental parts provide a harmonic and rhythmic accompaniment. The piano part features a prominent bass line with a mix of eighth and sixteenth notes, and chords in the right hand. The string parts are mostly sustained notes with some movement in the lower registers. The vocal parts enter at measure 16 and continue through the end of the page. The score includes dynamic markings such as *mf* (mezzo-forte) for the instrumental parts. The page is well-organized with clear staves and legible notation.

2. A Great Light - Full Score - page 5 of 22

21

SA

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

f

mf

the light shined.

f

mf

f

mf

f

mf

f

mf

f

mf

2. A Great Light - Full Score - page 6 of 22

26 *mp* solo or SA unis.

SA For un-to us a child is born, un-to us a son is giv-en, and the

TB

Vln. I *p* *mf* *pizz.*

Vln. II *p*

Vla. *p*

Vc. *p*

Pno. *mp*

ped., very smooth

31 *mf* *mp* (35) *driving energy*

SA gov - ern-ment shall be up-on His shoul - der: and His name shall be called

TB

Vln. I *arco* *pp* *p*

Vln. II *pizz.* *mf* *arco* *pp* *p*

Vla. *pizz.* *mf* *arco* *pp* *p*

Vc. *pizz.* *mf* *arco* *pp*

Pno. *mf* *mp* *driving energy*

2. A Great Light - Full Score - page 8 of 22

36 *f*

SA Won - der-ful, Coun - sel-or, The might - y God, the

TB

Vln. I *mp* stay behind soloist

Vln. II *mp* stay behind soloist

Vla. *mp* stay behind soloist

Vc. *mp* stay behind soloist

Pno. *f* stay behind soloist

PERUSAL

40

SA ev - er - last - ing Fa - ther, Prince of Peace. *end solo*

42

TB *mf* TB unis. For un - to us a child is

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Pno. *mf* full and smooth

PERUSAL

PERUSAL

2. A Great Light - Full Score - page 10 of 22

44 *mf* SA div.

SA and the gov - ern - ment shall

TB born, un-to us a son is giv - en, the gov - ern -

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Pno.

2. A Great Light - Full Score - page 11 of 22

48

SA
be up-on His shoul - der: and His name shall be called

TB
ment, up-on His shoul - der:

Vln. I

Vln. II

Vla.

Vc.

Pno.

51

p

p

2. A Great Light - Full Score - page 12 of 22

52

SA
Won - der-ful, Coun - sel-or, The might - y God, the

TB

Vln. I
mp *f*

Vln. II
f

Vla.
mp *f*

Vc.
f

Pno.
f

The image shows a page of a musical score for a full orchestra and vocal soloists. The page is numbered 52. The vocal parts are Soprano (SA) and Tenor (TB). The instrumental parts are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The lyrics for the vocal parts are: "Won - der-ful, Coun - sel-or, The might - y God, the". The score includes dynamic markings such as *mp* (mezzo-piano) and *f* (forte). The piano part features a complex rhythmic pattern with many sixteenth notes and some triplets. The violin and viola parts have a similar rhythmic pattern, while the cello part has a simpler, more melodic line. The vocal parts have a more melodic and lyrical quality.

56 58 *mf*

SA ev-er-last-ing Fa - ther, Prince of Peace. *mf* The peo - ple that walked

TB *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Pno. *mf*

2. A Great Light - Full Score - page 14 of 22

61

SA
— in dark-ness have seen a great light:

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

f

f

f

f

f

f

PERUSAL

68

66

SA

they that dwell in the land of the shadow of

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

mf

mf

mp

mp

mf

mf

PERUSAL

71

SA
death, up - on them hath the light

TB

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

Pno.

The image shows a page of a musical score for a piece titled "2. A Great Light". The page is numbered 16 of 22. The score is for a full orchestra and vocal soloists. The vocal parts are Soprano Alto (SA) and Tenor Bass (TB). The instrumental parts include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The score is in the key of B-flat major (one flat) and 4/4 time. The vocal parts have lyrics: "death, up - on them hath the light". The instrumental parts are marked with a dynamic of mezzo-forte (mf). The page number 71 is written above the SA staff.

75 *f* *ff*

SA
shined, the light shined.

TB
f *ff*

Vln. I
f *ff*

Vln. II
f *ff*

Vla.
f *ff*

Vc.
f *ff*

Pno.
f *ff*

Detailed description: This page of a musical score contains five systems of staves. The first system includes vocal parts for Soprano Alto (SA) and Tenor Bass (TB) with lyrics 'shined, the light shined.' and dynamic markings *f* and *ff*. The second system contains instrumental parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.), all marked *f* and *ff*. The third system is for Piano (Pno.), also marked *f* and *ff*. The score features various musical notations including notes, rests, slurs, and dynamic markings.

80 *mf* (81) *driving energy* *f*

SA And His name shall be called Won - der-ful, Coun - sel-or,

TB His name shall be called Won - der - ful, Coun - sel-

Vln. I *mp* *mf*

Vln. II *mf* *f*

Vla. *mp* *mf*

Vc. *mf* *f*

Pno. *mf* *driving energy* *f*

84

SA
The might - y God, the ev - er - last - ing Fa - ther, Prince of Peace, the

TB
or, The might - y God, Fa - ther, Prince of

Vln. I

Vln. II

Vla.

Vc.

Pno.

The musical score is for page 19 of 22, starting at measure 84. It features a vocal duet of Soprano Alto (SA) and Tenor Bass (TB) with instrumental accompaniment by Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one flat (B-flat major or D minor). The SA part begins with the lyrics "The might - y God, the ev - er - last - ing Fa - ther, Prince of Peace, the". The TB part begins with "or, The might - y God, Fa - ther, Prince of". The instrumental parts include a piano accompaniment with a steady eighth-note pattern in the right hand and a more melodic line in the left hand. Dynamic markings include a forte (*f*) marking in the TB part and a fortissimo (*ff*) marking in the Vln. I and Vla. parts. The score is written in a standard musical notation style with a common time signature.

PERUSAL

89 *rit.* (91) *tempo* *ff* *mf*

SA ev-er-last-ing Fa-ther, Prince of Peace, the Prince

TB *ff* *mf*

Vln. I *ff* *p*

Vln. II *p*

Vla. *ff* *p*

Vc. *ff* *p*

Pno. *ff* *mf*

PERUSAL

2. A Great Light - Full Score - page 21 of 22

94

SA
of Peace, the Prince of

TB

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

Pno.

99 *mp* *rit.* *p*

SA
Peace.

TB
mp *p*

Vln. I
mp *p*

Vln. II
mp *p*

Vla.
mp *p*

Vc.
mp *p*

Pno.
mp

3. In Great Meekness

SATB, Piano, Strings

Paul Gerhardt
(1607-1676)

music by
David von Kampen

With some freedom [$\text{♩} = \text{c. } 80$]

Violin I *mp*

Violin II *mp*

Viola *mp*

Cello *mp*

Piano *mp* double strings (opt.)

3. In Great Meekness - Full Score - page 2 of 9

7 *rit.* **9** *a tempo*
SA *mp*
He whom the sea and wind o - bey Doth come to
TB *mp* optional: piano double choir until m19

Vln. I
Vln. II
Vla.
Vc.
Pno.

13 *mp* **16**
SA *mp*
serve the sin - ner in great meek - ness. Thou, God's own Son, with us are
TB *mp*

3. In Great Meekness - Full Score - page 3 of 9

19

SA
one, Dost join us and our chil - - - dren in our

TB

Vln. I
p *mp* *mf*

Vln. II
p *mp* *mf*

Vla.
p *mp* *mf*

Vc.
p *mp* *mf*

Pno.
p *mp* *mf*

only play RH beats 1-3
in m19 if doubling choir

(24) More steady [$\text{♩} = \text{c. } 80$] *rit.* *a tempo*

PERUSAL

stagger breaths *mp* *mf* *stagger breaths*

S
weak - ness, dost join our

A
weak - ness, dost join us

T
weak - ness, dost

B
weak - ness, dost join

p *mp* *mf* *stagger breaths*

PERUSAL

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

PERUSAL

Pno. *mf*

3. In Great Meekness - Full Score - page 5 of 9

28

S
- - - dren in our weak - ness,

A
and our chil - dren in our weak - ness, in our

T
join us and our chil - dren in our weak - ness,

B
us and our chil - dren in our weak -

Vln. I

Vln. II

Vla.

Vc.

Pno.

3. In Great Meekness - Full Score - page 6 of 9

33 34 *mp*

S
in our weak - ness,

A
weak - ness.

T
8
in our weak -

B
ness. in our weak -

Vln. I
pp

Vln. II

Vla.
pp

Vc.
pp

Pno.
p

3. In Great Meekness - Full Score - page 7 of 9

38 *p* *rit.*

S
in our weak - ness,

A
in our weak - ness,

T
8
ness, in our weak - ness.

B
ness, in our weak - ness.

Vln. I

Vln. II
pp

Vla.

Vc.

Pno.

PERUSAL

42 A little slower

SA *mp*
He whom the sea and wind o - bey Doth come to

TB *mp*

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Pno. *mp* *pp* *mp*

PERUSAL

3. In Great Meekness - Full Score - page 9 of 9

47

SA
serve the sin - ner in great meek - ness.

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

p

pp

pp

pp

pp

p

4. And the Word Was Made Flesh

SATB, Piano, Strings, Soloist

Paul Gerhardt
(1607-1676)

music by
David von Kampen

Elegant, with motion [$\text{♩} = \text{c. } 96$]

④ *mf* solo or TB unis.

Tenor Bass

And the Word was ___

Violin I *mp*

Violin II *mp*

Viola *mp*

Cello *mp*

Piano *mf*

4. And the Word Was Made Flesh - Full Score - page 2 of 13

5

TB

— made flesh, made flesh and dwelt a - mong us, and we be-held His

Vln. I

p stay behind soloist

Vln. II

p stay behind soloist

Vla.

p stay behind soloist

Vc.

p stay behind soloist

Pno.

4. And the Word Was Made Flesh - Full Score - page 3 of 13

10 *mp* (13)

glo - ry, and we be-held His glo - ry, the glo - ry as of the on - ly be-got - ten

Vln. I

Vln. II

Vla.

Vc.

mp

Pno.

mp

Detailed description of the musical score: The score is for a section of a larger work. It features a tuba (TB) part with lyrics, and orchestral parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The tuba part begins at measure 10 and includes a double bar line at measure 13, which is circled. The dynamic marking is mezzo-piano (mp). The piano part has a melodic line in the right hand and a supporting bass line in the left hand. The string parts are mostly silent or have simple accompaniment. The key signature has one sharp (F#) and the time signature is 3/4.

PERUSAL

15 *mp* *end solo*

of the Fa - ther, the on - ly be - got - ten, full of grace and truth.

p *p* *p* *p* *mp*

Vln. I
Vln. II
Vla.
Vc.
Pno.

2/4

PERUSAL

4. And the Word Was Made Flesh - Full Score - page 5 of 13

21

(23) *mp* SA unis.

And the Word was ___ made flesh, ___

mp TB unis.

And ___ the

Vln. I

Vln. II

mp

Vla.

mp

Vc.

mp

Pno.

4. And the Word Was Made Flesh - Full Score - page 6 of 13

26

SA
— And the Word was — made — flesh, and

TB
Word was made — flesh, — and the Word was — made flesh, and

Vln. I
mp

Vln. II

Vla.

Vc.

Pno.

31 *mf* dwelt a - mong us, (33)

TB *mf* dwelt a - mong us,

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Pno. *mf* *mp*

4. And the Word Was Made Flesh - Full Score - page 8 of 13

35

SA *p*

And the Word was _____ made flesh, made flesh and

TB *p*

Vln. I *pizz.*
mf

Vln. II *pizz.*
mf

Vla. *pizz.*
mf

Vc. *pizz.*
mf

Pno. *p*

PERUSAL

39 *mp*

SA
dwelt a - mong us, and we be-held his glo - ry, and

TB
mp

Vln. I

Vln. II

Vla.

Vc.

Pno.
mp

PERUSAL

4. And the Word Was Made Flesh - Full Score - page 10 of 13

43 *mf*, *p* (45)

S we be-held His glo - ry, the glo - ry as of the on - ly be-got - ten

A we be-held His glo - ry,

T we be-held His glo - ry, the

B we be-held His glo - ry,

Vln. I *arco*
p

Vln. II *arco*
p

Vla. *arco*
p

Vc. *arco*
p

Pno. *mf*
p *mp*

4. And the Word Was Made Flesh - Full Score - page 11 of 13

47

mf

S the glo - ry as of the on - ly be-got - ten

mf

A the glo - ry as of the on - ly be-got - ten

mf

T glo - ry as of the on - ly be-got - ten, glo - ry as of the on - ly be-got - ten

mf

B glo - ry as of the on - ly be-got - ten

Vln. I *mp*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Pno. *mf*

4. And the Word Was Made Flesh - Full Score - page 12 of 13

51

SA
of the Fa - ther, of the Fa - ther, the on - ly be - got - ten,

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

f *mf* *f* *mf* *f* *mf* *f* *mf*

4. And the Word Was Made Flesh - Full Score - page 13 of 13

57 *mp* (61) *rit.*

SA
full of grace and truth.

TB *mp*

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Pno. *mp* *p*

5. How Greatly God Must Love Thee

SATB, Piano, Strings

Paul Gerhardt
(1607-1676)

music by
David von Kampen

Not too slow [$\text{♩} = \text{c. } 102$]

The musical score is arranged in a system with seven staves. The vocal parts (Soprano Alto, Tenor Bass) are at the top, followed by the string quartet (Violin I, Violin II, Viola, Cello) and the Piano at the bottom. The key signature is B-flat major (two flats) and the time signature is 4/4. The score begins with a six-measure rest for all parts. In the seventh measure, the strings and piano enter. The Violin I, Violin II, Viola, and Cello parts play a sustained chord, with dynamics marked *pp* (pianissimo) and *p* (piano). The Piano part features a melodic line in the right hand and a harmonic pedal point in the left hand, both marked *p*. The instruction 'pedal with harmony' is written below the piano part. The score concludes in the eighth measure with sustained chords in the strings and piano.

PERUSAL

rit. ⑧ *a tempo*
mp full

SA
Thou Chris-tian heart, Who-e'er thou art, Be of good cheer and

TB
mp full

Vln. I
mp full

Vln. II
mp full

Vla.
mp full

Vc.
mp full

Pno.
mp full

PERUSAL

PERUSAL

5. How Greatly God Must Love Thee - Full Score - page 3 of 15

13

SA
let no sor-row move thee! _____

TB

Vln. I *mp*

Vln. II *mp*

Vla.

Vc. *p*

Pno.

5. How Greatly God Must Love Thee - Full Score - page 4 of 15

19

20

mf

SA

For God's own Child, In mer-cy_ mild, Joins

TB

mf

Vln. I

mf

Vln. II

mf

Vla.

p *mf*

Vc.

p *mf*

Pno.

mf

5. How Greatly God Must Love Thee - Full Score - page 5 of 15

24 *f* 26 *mp*

SA
thee to Him; how great - ly God must love thee! *mp*

TB
f how

Vln. I
f *pp* *p*

Vln. II
f *p*

Vla.
f

Vc.
f *p*

Pno.
f mp

5. How Greatly God Must Love Thee - Full Score - page 6 of 15

29

SA
How great - ly God must

TB
great - ly God must love thee! How great - ly God must

Vln. I

Vln. II

Vla.
p

Vc.

Pno.

34 *p* sotto voce* 36

SA
love thee! _____

TB
p sotto voce*

Vln. I
p

Vln. II
p

Vla.
p

Vc.
p

Pno.
p *pp*

*optional soprano/bass
tacet in mm34-35

PERUSAL

43 *a tempo*

mf

SA 

The world may hold Her wealth and

TB 

mf

Vln. I 

Vln. II 

Vla. 

Vc. 

p  *mf*

Pno. 

PERUSAL

rit.

46 *mp*

SA gold; But thou, my heart, keep Christ as thy true trea - sure.

TB *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

Pno. *mp*

50 *a tempo*

SA *f* *ff* *f*
To Him hold fast Un - til at_ last A crown be thine and

TB *f* *ff* *f*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Pno. *f* *ff*

56

SA
hon - or in full mea - sure.

TB

Vln. I
f *mp* *p*

Vln. II
f *mp* *p*

Vla.
f *mp* *p*

Vc.
f *mp* *p*

Pno.
f *mf* *mp*

61 *p* (63)

SA How great - ly God must love thee, _____

TB *p* How

Vln. I

Vln. II

Vla.

Vc. *pp* *p*

Pno. *p*

PERUSAL

66 *mp*
SA how great - ly God must love thee, _____
TB great - ly God must love thee, _____ how *p*

Vln. I *mp*
Vln. II *p* *mp*
Vla. *p* *mp*
Vc. *p* *mp*
Pno. *mp*

PERUSAL

PERUSAL

Detailed description: This is a page from a musical score for the hymn 'How Greatly God Must Love Thee'. The page is numbered 66. It features vocal parts for Soprano Alto (SA) and Tenor Bass (TB), and instrumental parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts have lyrics: 'how great - ly God must love thee, _____' for SA and 'great - ly God must love thee, _____ how' for TB. The instrumental parts include dynamics such as *p* (piano) and *mp* (mezzo-piano). The word 'PERUSAL' is printed in large, bold, black letters across the middle and bottom of the page, overlapping the musical staves.

74

71 *p* *pp* stagger breaths

SA
how great - ly God must

TB
great - ly God must love thee, *pp* stagger breaths

Vln. I
p *pp*

Vln. II
p *pp*

Vla.
p *pp*

Vc.
p *pp*

Pno.
p *pp*

5. How Greatly God Must Love Thee - Full Score - page 15 of 15

rit. -----

76

SA

love

thee!

pp

pp

pp

pp

pp

pp

Pno.

roll up

VIOLIN I

1. O Jesus Christ, Thy Manger Is

SATB, Piano, Strings

Paul Gerhardt
(1607-1676)

music by
David von Kampen

Simply [$\text{♩} = \text{c. } 80$]

5

3

pp < *mf* full, espres. *mp*

9

12

4

p > *p* < *mf* >

18

20

mp > *p* *mp*

23

25 a tempo

27

32

pp > *p*

37

38

2 rit. 2 a tempo

mp > *pp*

VIOLIN I

2. A Great Light

SATB Piano Strings Soloist

Isaiah 2.6 (1854)

music by
David von Kampen

PERUSAL

Steady and Bright [= c. 6]

5 3

mp

9 13

f *mf* *mp*

16

PERUSAL

mf *f*

22 26

mf *p*

30 35

pizz. *arco*

p

36

PERUSAL

mp stay behind soloist

2. A Great Light - VIOLIN I - page 2 of 3

41 42

3 *mf*

Detailed description: This musical staff begins at measure 41. It features a treble clef and a key signature of one sharp (F#). The music starts with a half note G4, followed by a double bar line. At measure 42, there is a circled rehearsal mark '42'. The staff continues with a half note G4, a quarter rest, and a triplet of eighth notes (A4, B4, C5) marked with a '3' above the notes. The dynamic marking *mf* is placed below the staff.

49 51

mp < *f*

Detailed description: This musical staff begins at measure 49. It features a treble clef and a key signature of one flat (Bb). The music starts with a half note G4, followed by a quarter note A4, and a quarter note B4. At measure 50, there is a circled rehearsal mark '51'. The staff continues with a quarter note C5, a quarter note B4, and a quarter note A4. The dynamic marking *mp* < *f* is placed below the staff.

56 58

mf

Detailed description: This musical staff begins at measure 56. It features a treble clef and a key signature of one flat (Bb). The music starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. At measure 57, there is a circled rehearsal mark '58'. The staff continues with a half note C5, a half note B4, and a half note A4. The dynamic marking *mf* is placed below the staff.

62

f

Detailed description: This musical staff begins at measure 62. It features a treble clef and a key signature of one flat (Bb). The music starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. At measure 63, there is a circled rehearsal mark '64'. The staff continues with a half note C5, a half note B4, and a half note A4. The dynamic marking *f* is placed below the staff.

68

mp *mf*

Detailed description: This musical staff begins at measure 68. It features a treble clef and a key signature of one flat (Bb). The music starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. At measure 69, there is a circled rehearsal mark '68'. The staff continues with a half note C5, a half note B4, and a half note A4. The dynamic marking *mp* is placed below the staff, and *mf* is placed below the staff at the end of the line.

74

f *ff*

Detailed description: This musical staff begins at measure 74. It features a treble clef and a key signature of one flat (Bb). The music starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. At measure 75, there is a circled rehearsal mark '76'. The staff continues with a half note C5, a half note B4, and a half note A4. The dynamic marking *f* is placed below the staff, and *ff* is placed below the staff at the end of the line.

81

mp **PERUSAL** *f*

85

f **PERUSAL**

90

rit. 91 *a tempo*

p **PERUSAL** *mf*

97

mp **PERUSAL** *p* *rit.*

PERUSAL

VIOLIN I

3. In Great Meekness

SATB, Piano, Strings

Paul Gerhardt
(1607-1676)

music by
David von Kampen

With some freedom [$\text{♩} = \text{c. } 80$]

The musical score for Violin I consists of five staves of music in G major (one sharp) and 4/4 time. The tempo is marked as 'With some freedom [$\text{♩} = \text{c. } 80$]'.

- Staff 1 (Measures 1-5):** Starts with a mezzo-piano (*mp*) dynamic. The melody is marked with a hairpin crescendo.
- Staff 2 (Measures 6-16):** Measure 6 begins with a hairpin crescendo. Measure 7 is marked *rit.* (ritardando). Measure 9 is circled and marked *a tempo*. Measure 16 is circled. The staff ends with a 7-measure rest followed by a 3-measure rest.
- Staff 3 (Measures 19-23):** Measure 19 starts with a piano (*p*) dynamic, which increases to mezzo-piano (*mp*) and then mezzo-forte (*mf*) by measure 23. The staff ends with a hairpin crescendo.
- Staff 4 (Measures 24-33):** Measure 24 is circled and marked 'More steady [$\text{♩} = \text{c. } 80$]' and *rit.*. Measure 33 is marked *a tempo*. The staff shows a hairpin crescendo from *mp* to *mf*.
- Staff 5 (Measures 34-35):** Measure 34 is circled. The staff ends with a 2-measure rest followed by a hairpin decrescendo to a pianissimo (*pp*) dynamic.

3. In Great Meekness - VIOLIN I - page 2 of 2

rit.

42 A little slower

38

2

mp

45

p

pp

VIOLIN I

4. And the Word Was Made Flesh

PERUSAL

Paul
(1607-1676)

music by
David von Kampen

Elegant, with motion [$\text{♩} = \text{c. } 96$]

④ 3

7 *p* stay behind soloist

⑬ PERUSAL

22 ⑳ 3 *mp*

29

⑳ PERUSAL *pizz* *mf*

4. And the Word Was Made Flesh - VIOLIN I - page 2 of 2

38

43

45

arco

p *mp*

48

51

2

f

3

55

mf *mp*

61

rit.

p

VIOLIN I

5. How Greatly God Must Love Thee

SATB, Piano, Strings

Paul Gerhardt
(1607-1676)

music by
David von Kampen

Not too slow [$\text{♩} = \text{c. } 102$]

rit. (8) *a tempo*

Musical notation for measures 1-10. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 1 contains a whole note chord with a '4' above it. Measures 2-10 contain a melodic line starting with a half note, followed by quarter notes, and ending with a half note. Dynamics include *pp*, *p*, and *mp full*. A *rit.* marking is above measures 5-7, and a circled '8' with *a tempo* is above measure 8.

Musical notation for measures 11-19. Measure 11 starts with a whole note chord and a '3' above it. Measure 12 is a whole rest. Measure 13 starts with a half note chord and a '2' above it. Measures 14-19 contain a melodic line. Dynamics include *mp*.

Musical notation for measures 20-26. Measure 20 starts with a half note chord and a circled '20'. Measures 21-26 contain a melodic line. Dynamics include *mf* and *f*. A circled '26' is above measure 26.

Musical notation for measures 27-34. Measures 27-34 contain a melodic line with long slurs. Dynamics include *pp*, *p*, and *p*.

Musical notation for measures 35-43. Measure 35 starts with a half note chord and a circled '36'. Measure 36 contains a whole note chord with a '3' above it. Measures 37-43 contain a melodic line. Dynamics include *p* and *mf*. A circled '43' with *a tempo* is above measure 43.

Musical notation for measures 44-52. Measures 44-52 contain a melodic line. Dynamics include *mp*. A *rit.* marking is above measures 48-52.

5. How Greatly God Must Love Thee - VIOLIN I - page 2 of 2

50 *a tempo*

Musical staff 50-56: Treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a half note F#4, followed by quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. Dynamics include *f* at the beginning, *ff* in the middle, and *f* at the end. There are slurs and accents throughout.

Musical staff 57-62: Treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a half note F#4, followed by quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. Dynamics include *mp* and *p*. There are slurs and accents throughout. A circled measure number 63 is at the end of the staff, followed by a triplet of eighth notes.

Musical staff 63-73: Treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a half note F#4, followed by quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. Dynamics include *p*, *mp*, *p*, and *pp*. There are slurs and accents throughout. The word *rit.* is written below the staff.

Musical staff 74-79: Treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a half note F#4, followed by quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. Dynamics include *pp*. There are slurs and accents throughout. A circled measure number 74 is at the beginning of the staff, followed by a double bar line and a fermata over a half note F#4.

VIOLIN II

1. O Jesus Christ, Thy Manger Is

Paul (1607-1676)

SB, Flute, Strings

music by David von Kampen

PERUSAL

Simply []

5

pp *mf* full, espres. *mp*

p *p* *mf* *mp*

12

4

PERUSAL

25 *a tempo*

p *mp*

20

rit.

32

mp

38

pp *rit.* *a tempo*

pp

VIOLIN II

2. A Great Light

SATB, Piano, Strings, Soloist

Isaiah 9:2,6 (KJV)

music by
David von Kampen

Steady and Bright [$\text{♩} = \text{c. } 116$]

The musical score for Violin II consists of five staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Steady and Bright' with a quarter note equal to approximately 116 beats per minute. The score includes various dynamics and articulations:

- Measures 1-5: *mp* (mezzo-piano), followed by a crescendo leading to *f* (forte) at measure 5. A circled measure number 5 is above the staff.
- Measures 6-13: *mf* (mezzo-forte) at measure 6, followed by a crescendo to *mp* at measure 13. A circled measure number 13 is above the staff.
- Measures 14-17: *mf* at measure 14, followed by a crescendo to *f* at measure 17. A circled measure number 17 is above the staff.
- Measures 18-26: *mf* at measure 18, followed by a crescendo to *p* (piano) at measure 26. A circled measure number 26 is above the staff.
- Measures 27-35: *pizz.* (pizzicato) at measure 27, followed by a crescendo to *mf* at measure 35. A circled measure number 35 is above the staff.
- Measures 36-42: *arco* (arco) at measure 36, followed by a crescendo from *pp* (pianissimo) to *p* at measure 38, then a crescendo to *mp* at measure 42. A circled measure number 42 is above the staff.

Additional markings include a circled measure number 5 above the first staff, a circled measure number 13 above the second staff, a circled measure number 17 above the third staff, a circled measure number 26 above the fourth staff, and a circled measure number 35 above the fifth staff. The instruction 'stay behind soloist' is written below the staff at measure 42.

2. A Great Light - VIOLIN II - page 2 of 2

50 (51) 2 *f*

57 (58) *mf* 3

63 (68) *f* *mp*

71 *mf* *f*

78 (81) *ff* *mf* *f*

84

90 *rit.* (91) *a tempo* *ff* *p* *mf*

97 *mp* *rit.* *p*

VIOLIN II

3. In Great Meekness

SATB, Piano, Strings

Paul Gerhard
(1600)

music by
David von Kampen

PERUSAL

With solo voice [♩ = c. 80]

7 *rit.* (9) *a tempo* (16)

22 (24) *More steady* [♩ = c. 80] *a tempo*

PERUSAL

29 (34)

35 *rit.* (42) *A little slower*

PERUSAL

VIOLIN II

4. And the Word Was Made Flesh

SATB, Piano, Strings, Soloist

Paul Gerhardt
(1607-1676)

music by
David von Kampen

Elegant, with motion [$\text{♩} = \text{c. } 96$]

④

Musical notation for measures 1-8. The key signature is one sharp (F#). The time signature changes from 4/4 to 2/4, then 3/4, and back to 4/4. The first measure starts with a *mp* dynamic. A crescendo hairpin is placed under measures 3-4. A circled measure number 4 is above the fourth measure. A triplet of eighth notes is marked with a '3' above it in measure 5. The instruction *p stay behind soloist* is written below the staff.

Musical notation for measures 9-17. The key signature changes to two flats (Bb, Eb). The time signature changes from 4/4 to 2/4, then 3/4, and back to 4/4. A circled measure number 13 is above the thirteenth measure. A piano (*p*) dynamic is indicated below the staff. Crescendo and decrescendo hairpins are used.

Musical notation for measures 18-23. The key signature remains two flats. The time signature changes from 4/4 to 2/4, then 3/4, and back to 4/4. A circled measure number 23 is above the twenty-third measure. Dynamics range from *p* to *mp*.

Musical notation for measures 24-29. The key signature remains two flats. The time signature changes from 4/4 to 2/4, then 3/4, and back to 4/4. The notation features a series of eighth notes and quarter notes.

Musical notation for measures 30-35. The key signature changes to one sharp (F#). The time signature changes from 4/4 to 2/4, then 3/4, and back to 4/4. A circled measure number 33 is above the thirty-third measure. Dynamics range from *mf* to *mp*.

Musical notation for measures 36-41. The key signature is one sharp. The time signature is 4/4. The instruction *pizz.* (pizzicato) is written above the staff. The dynamic is *mf*.

41 **PERUSAL** 45 *mp*

46 *mp* *mf*

50 **PERUSAL** 51

55 *mf* *mp*

61 *rit.* **PERUSAL** *p*

VIOLIN II

5. How Greatly God Must Love Thee

SATB, Piano, Strings

Paul Gerhardt
(1607-1676)

music by
David von Kampen

Not too slow [$\text{♩} = \text{c. } 102$]

rit.

⑧ *a tempo*

The musical score for Violin II consists of six staves of music. The first staff (measures 1-9) begins with a 4-measure rest, followed by a melodic line starting on G4. Dynamics include *pp*, *p*, and *mp full*. A *rit.* marking is present above the staff, and a circled 8 indicates the start of the *a tempo* section. The second staff (measures 10-17) features a 3-measure rest and a melodic line starting on G4. The third staff (measures 18-25) continues the melodic line, with dynamics *mf* and *f*. A circled 20 is placed above the staff. The fourth staff (measures 26-33) begins with a 2-measure rest, followed by a melodic line starting on G4. The fifth staff (measures 34-42) features a 3-measure rest and a melodic line starting on G4. Dynamics include *p*. A circled 36 is placed above the staff. The sixth staff (measures 43-49) begins with a circled 43 and the *a tempo* marking. The melodic line starts on G4 and includes chromatic passages. Dynamics include *mf* and *mp*.

5. How Greatly God Must Love Thee - VIOLIN II - page 2 of 2

48 *rit.* (50) *a tempo*

f *ff*

This musical staff covers measures 48 to 54. It begins with a *rit.* (ritardando) marking and a hairpin that tapers to the right. At measure 50, there is a circled number (50) and the tempo marking *a tempo*. The dynamics are marked *f* (forte) at measure 50 and *ff* (fortissimo) at measure 54. The key signature changes from one flat to one sharp between measures 50 and 51.

55

f *mp* *p*

This musical staff covers measures 55 to 60. The dynamics are marked *f* (forte) at measure 55, *mp* (mezzo-piano) at measure 59, and *p* (piano) at measure 60. The key signature is one sharp.

61 (63) 3

p *mp*

This musical staff covers measures 61 to 66. It features a triplet of eighth notes in measure 63, indicated by a circled number (63) and the number 3 above the notes. The dynamics are marked *p* (piano) at measure 63 and *mp* (mezzo-piano) at measure 66. The key signature is one sharp.

71 (74) 2 *rit.*

p *pp* *pp*

This musical staff covers measures 71 to 76. It features a double bar line in measure 74, indicated by a circled number (74) and the number 2 above the bar line. The dynamics are marked *p* (piano) at measure 71, *pp* (pianissimo) at measure 72, and *pp* (pianissimo) at measure 76. A *rit.* (ritardando) marking is placed above the staff in measure 74. The key signature is one sharp.

VIOLA

1. O Jesus Christ, Thy Manger Is

SATB, Piano, Strings

Paul Gerhardt
(1607-1676)

music by
David von Kampen

Simply [$\text{♩} = \text{c. } 80$]

⑤

9

⑫

19

⑳

rit.

㉕ a tempo

26

32

38

rit.

a tempo

pp *mf* *full, espres.* *mp*

p *p* *mf* *mp*

p *mp*

p *pp*

mp *p* *pp* *pp*

VIOLA

2. A Great Light

SATB, Piano, Strings, Soloist

Isaiah 9:2,6 (KJV)

music by
David von Kampen

Steady and Bright [$\text{♩} = \text{c. } 116$]

5

mf

6

2

f

mf

mp

13

14

mf

21

f

mf

p

26

27

4

pizz.

arco

mf

pp

p

35

36

mp stay behind soloist

42

mf PERUSAL 51

47

PERUSAL 58

53

f PERUSAL 58

59

f PERUSAL *f* 68

65

PERUSAL 68

73

mf PERUSAL *f* 81

79

ff PERUSAL *mp* *mf* 81

2. A Great Light - VIOLA - page 3 of 3

84

Musical notation for measures 84-87. The key signature has one flat (B-flat). The music consists of eighth notes in measures 84 and 85, followed by quarter notes in measures 86 and 87. A dynamic marking of *f* is placed below the music in measure 86.

88

rit. (91) *a tempo*

Musical notation for measures 88-90. Measure 88 contains quarter notes with accents. Measure 89 contains a half note with a dynamic marking of *ff*. Measure 90 contains a half note with a dynamic marking of *p*. A tempo change from *rit.* to *a tempo* is indicated above measure 91.

95

rit.

Musical notation for measures 95-98. The key signature changes to two sharps (D major). The music consists of half notes in measures 95 and 96, quarter notes in measure 97, and a half note in measure 98. Dynamic markings are *mf* in measure 95, *mp* in measure 97, and *p* in measure 98. A *rit.* marking is placed above measure 98.

VIOLA

3. In Great Meekness

SATB, Piano, Strings

Paul Gerhardt
(1607-1676)

music by
David von Kampen

With some freedom [$\text{♩} = \text{c. } 80$]

Musical notation for measures 1-6. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music begins with a mezzo-piano (*mp*) dynamic. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are slurs over the first four notes and the last four notes. A hairpin crescendo is shown under the last two notes.

Musical notation for measures 7-16. Measure 7 starts with a *rit.* marking. Measure 9 is marked *a tempo* and contains a 7-measure rest. Measure 16 contains a 3-measure rest. Dynamics include *p*, *mp*, and *mf* with hairpin crescendos. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

(24) More steady [$\text{♩} = \text{c. } 80$]

Musical notation for measures 22-23. Measure 22 has a *rit.* marking and a mezzo-piano (*mp*) dynamic. Measure 23 has an *a tempo* marking and a mezzo-forte (*mf*) dynamic. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

Musical notation for measures 29-33. Measure 34 contains a 2-measure rest. A hairpin crescendo is shown under measures 29-33. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

rit. (42) A little slower

Musical notation for measures 36-41. Measure 36 starts with a pianissimo (*pp*) dynamic. Measure 42 has a mezzo-piano (*mp*) dynamic. A hairpin crescendo is shown under measures 36-41. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

Musical notation for measures 44-49. Measure 44 starts with a piano (*p*) dynamic. Measure 49 has a pianissimo (*pp*) dynamic. A hairpin crescendo is shown under measures 44-49. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

VIOLA

4. And the Word Was Made Flesh

PERUSAL

Paul
(1607-1676)

music by
David von Kampen

Elegant, with motion [$\text{♩} = \text{c. } 96$]

4

mp *p* stay behind soloist

9

13

p

17

23

PERUSAL

25

31

33

36

pizz.

PERUSAL

4. And the Word Was Made Flesh - VIOLA - page 2 of 2

41



45

arco



49

51



54



59

61

rit.



VIOLA

5. How Greatly God Must Love Thee

PERUSAL

Paul
(1607-1676)

music by
David von Kampen

Not too slow [$\text{♩} = \text{c. } 102$]

rit. (8) *a tempo*

4
pp \triangleleft *p* \triangleleft *mp* full

11
p

(20) *mf* *f*

29
p

36
p

39
mp

45
mp

50 *a tempo*

Musical staff 50, starting at measure 50. The key signature is one sharp (F#) and the time signature is 3/4. The staff contains six measures of music. The first measure starts with a dynamic marking of *f*. The second measure has a slur over it. The third measure has an accent (>) over the note. The fourth measure has a dynamic marking of *ff*. The fifth measure has a dynamic marking of *f*. The sixth measure has a dynamic marking of *f*.

57

Musical staff 57, starting at measure 57. The key signature is one sharp (F#) and the time signature is 3/4. The staff contains six measures of music. The first measure has a dynamic marking of *mp*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *p*. The fourth measure has a dynamic marking of *p*. The fifth measure has a dynamic marking of *p*. The sixth measure has a dynamic marking of *p*.

63

Musical staff 63, starting at measure 63. The key signature is one sharp (F#) and the time signature is 3/4. The staff contains six measures of music. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *mp*. The fourth measure has a dynamic marking of *mp*. The fifth measure has a dynamic marking of *p*. The sixth measure has a dynamic marking of *p*.

72

Musical staff 72, starting at measure 72. The key signature is one sharp (F#) and the time signature is 3/4. The staff contains six measures of music. The first measure has a dynamic marking of *pp*. The second measure has a dynamic marking of *pp*. The third measure has a dynamic marking of *pp*. The fourth measure has a dynamic marking of *pp*. The fifth measure has a dynamic marking of *pp*. The sixth measure has a dynamic marking of *pp*. The word *rit.* is written above the staff between measures 74 and 75.

CELLO

1. O Jesus Christ, Thy Manger Is

SATB, Piano, Strings

Paul Gerhardt
(1607-1676)

music by
David von Kampen

Simply [$\text{♩} = \text{c. } 80$]

5

3

pp < *mf* full, espres. > *mp*

9

12

4

p > *p* < *mf* >

18

20

mp > *p* < *mp* >

23

rit. 25 *a tempo*

29

32

pp

36

38

mp > *pp*

rit. 2 *a tempo* 2

2. A Great Light

SATB, Piano, Strings, Soloist

Isaiah 9:2,6 (KJV)

music by
David von Kampen

Steady and Bright [$\text{♩} = \text{c. } 116$]

5

3

mp *f*

10

13

mp

18

mf *f* *mf*

26

4 *pizz.* *mf* *p*

34

arco *pp* *mf* stay behind soloist

35

2

41

42

mf

Detailed description: This is a musical score for the cello part of a piece titled "2. A Great Light". The score is in 4/4 time with a tempo of approximately 116 beats per minute. It is written in the key of D major. The score consists of six staves of music, each starting with a measure number in a circle. The first staff (measures 1-5) begins with a mezzo-piano (*mp*) dynamic and features a triplet of eighth notes in measure 5. The second staff (measures 6-10) starts at measure 10 and includes a mezzo-piano (*mp*) dynamic. The third staff (measures 11-18) begins at measure 18 and shows dynamics of mezzo-forte (*mf*), forte (*f*), and mezzo-forte (*mf*). The fourth staff (measures 19-26) starts at measure 26 and includes a piano (*p*) dynamic, a four-measure rest, and a pizzicato (*pizz.*) instruction. The fifth staff (measures 27-34) begins at measure 34 and includes a piano-piano (*pp*) dynamic and an arco instruction. The sixth staff (measures 35-42) starts at measure 41 and includes a mezzo-forte (*mf*) dynamic and a triplet of eighth notes in measure 42. The score concludes with a double bar line at the end of measure 42.

46

51

PERUSAL

53

58

68

PERUSAL

76

82

88

rit. 91 *a tempo*

PERUSAL

96

CELLO

3. In Great Meekness

SATB, Piano, Strings

Paul Gerhardt
(1607-1676)

music by
David von Kampen

With some freedom [$\bullet = c. 80$]

rit.

3
mp

⑨ *a tempo*

⑬

7 3
p mp mf

⑳ More steady [$\bullet = c. 80$]

rit.

a tempo

mp mf

31

⑳

2

pp

40

rit.

㉑ A little slower

mp p

47

pp

CELLO

4. And the Word Was Made Flesh

SATB, Piano, Strings, Soloist

Paul Gerhardt
(1607-1676)

music by
David von Kampen

Elegant, with motion [$\text{♩} = \text{c. } 96$]

4

mp *p* stay behind soloist

8

13

mp *p*

16

23

mp

30

33

mf *mp*

36

pizz. *mf*

Detailed description: This is a musical score for Cello, consisting of six staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Elegant, with motion' with a metronome marking of approximately 96 beats per minute. The score includes various dynamics such as *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *pizz.* (pizzicato). There are also performance instructions like 'stay behind soloist'. The score is divided into measures, with measure numbers 4, 8, 13, 16, 23, 30, 33, and 36 indicated. Some measures contain a circled number (4, 13, 23, 33) and a '2' above the staff, likely indicating a second ending or a specific fingering. The music features a variety of rhythmic patterns, including quarter notes, eighth notes, and rests, with some measures containing a double bar line and repeat signs.

4. And the Word Was Made Flesh - CELLO - page 2 of 2

42

45 arco

p *mp*

48

51

mf *f*

54

mf *mp*

61

rit.

p

CELLO

5. How Greatly God Must Love Thee

SATB, Piano, Strings

Paul Gerhardt
(1607-1676)

music by
David von Kampen

Not too slow [$\text{♩} = \text{c. } 102$]

4

pp p

rit.

⑧ *a tempo*

mp full

3

p

16

20

p mf

23

26

f *p*

30

36

6

p

42

43 *a tempo*

Musical staff for measures 42-47. The staff is in bass clef with a key signature of one flat. The word "PERUSAL" is written in large, bold, black letters across the staff. The letter 'P' is on a whole note, 'E' on a half note, 'R' on a quarter note, 'U' on a quarter note, 'S' on a quarter note, 'A' on a quarter note, and 'L' on a whole note. Dynamics include *p* and *mf*. A fermata is placed over the final 'L'.

48

rit.

50 *a tempo*

Musical staff for measures 48-53. The staff is in bass clef with a key signature of one flat. Dynamics include *f* and *vo*. A fermata is placed over the final note.

54

Musical staff for measures 54-59. The staff is in bass clef with a key signature of one sharp. Dynamics include *ff*, *f*, and *mf*. A fermata is placed over the final note.

60

Musical staff for measures 60-67. The staff is in bass clef with a key signature of one sharp. Dynamics include *p*, *pp*, and *p*. A fermata is placed over the final note.

68

Musical staff for measures 68-73. The staff is in bass clef with a key signature of one sharp. Dynamics include *mp*, *p*, and *pp*. A fermata is placed over the final note.

74

Musical staff for measures 74-79. The staff is in bass clef with a key signature of one sharp. Dynamics include *pp*. A fermata is placed over the final note.