

# The Touch of God

A Cantata for Christmas

*William R. Miller*



## 1. Sweet Surprise

William R. Miller

*With mystery* ♩ = 80

SOPRANO  
ALTO

TENOR  
BASS

Piano

*mp*

*The*

5

S.  
A.

T.  
B.

*touch of God comes as a sweet sur-prise; when you least ex-pect it, a tap on the shoul-der. Just when you think that the*

*mf*

Pno.

10

S.  
A.

T.  
B.

*Ma-ker of the u-ni-verse has wan-dered a-way or lost in terest or may-be ne-ver was,*

Pno.

15 *mf*

S. A. *Out of the win - ter comes a light. In the least ex-pec - ted*

T. B.

Pno.

Measures 15-18. The Soprano and Alto parts have lyrics: "Out of the win - ter comes a light. In the least ex-pec - ted". The Tenor and Bass parts have lyrics: "time and place the fa - mi - liar voice is there, a - bove and be-hind us,". The Piano accompaniment is in the lower staves.

19

S. A. *time and place the fa - mi - liar voice is there, a - bove and be-hind us,*

T. B.

Pno.

Measures 19-22. The Soprano and Alto parts have lyrics: "time and place the fa - mi - liar voice is there, a - bove and be-hind us,". The Tenor and Bass parts have lyrics: "call-ing our name in the whis - per of a dream or a sky full of". The Piano accompaniment is in the lower staves.

23 *f*

S. A. *call-ing our name in the whis - per of a dream or a sky full of*

T. B.

Pno. *f*

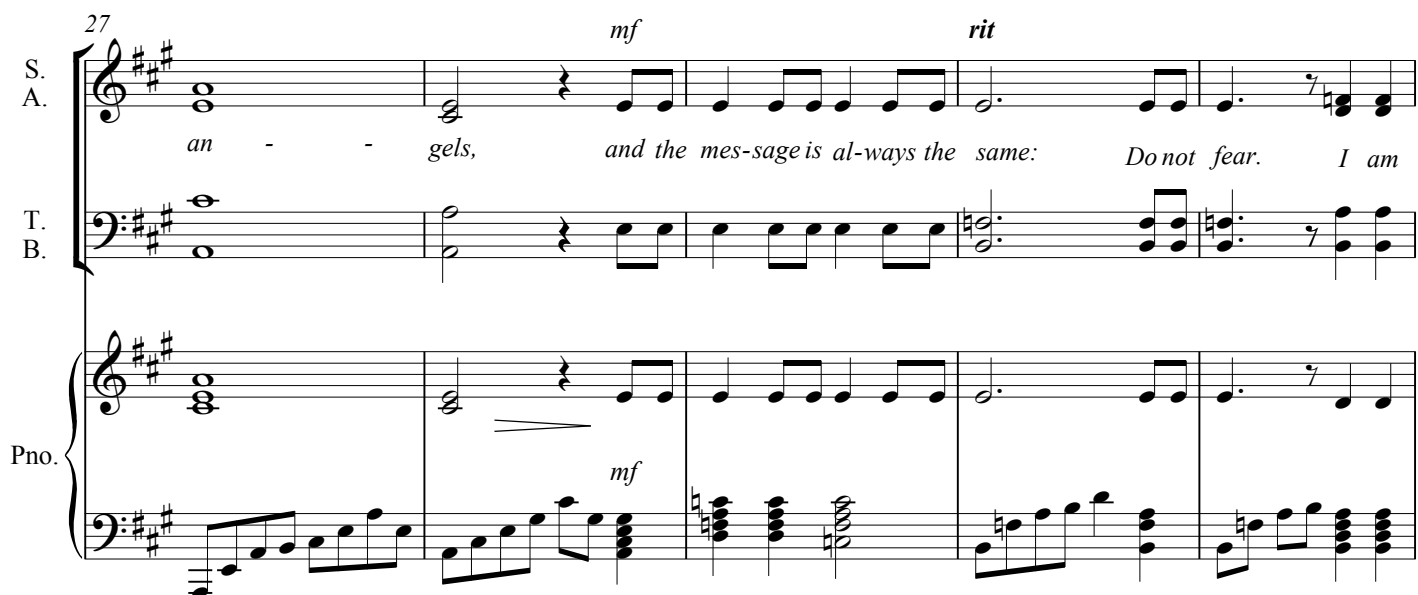
Measures 23-26. The Soprano and Alto parts have lyrics: "call-ing our name in the whis - per of a dream or a sky full of". The Tenor and Bass parts have lyrics: "call-ing our name in the whis - per of a dream or a sky full of". The Piano accompaniment is in the lower staves.

27 *mf* *rit*

S. A. *an - - gels, and the mes-sage is al-ways the same: Do not fear. I am*

T. B.

Pno.



32

S. A. *here. I will be with you, and I will guide you.*

T. B.

Pno.

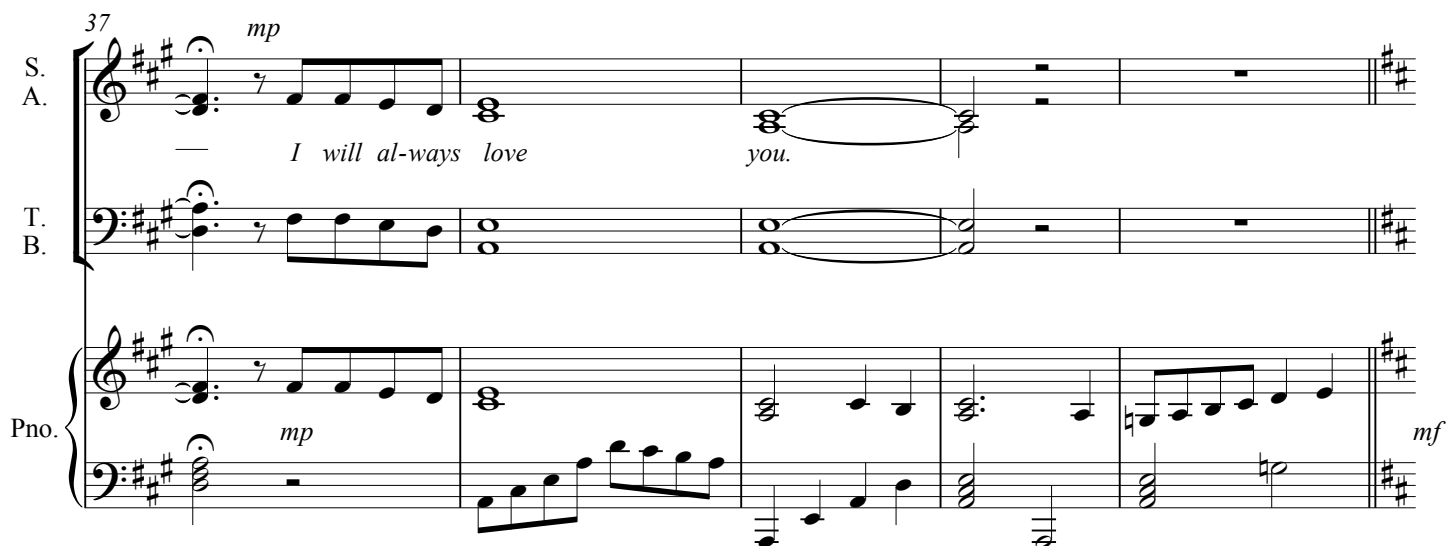


37 *mp*

S. A. *I will al-ways love you.*

T. B.

Pno. *mp* *mf*



42 *mf*

S. A. In the bleak mid - win - ter fros - ty wind made moan. Earth stood hard as

T. B.

Pno.

47

S. A. i - ron, wa - ter like a stone. Snow had fal-len snow on snow, snow on

T. B.

Pno.

53

S. A. snow, in the bleak mid - win - ter long a - go.

T. B.

Pno.

58 *f*

S. A. Out of God's com - pas - sion came a ho-ly light,

T. B.

Pno.

63

S. A. pierc - ing through the dark - ness of our lone - ly night. 'Twas fore-told for

T. B.

Pno.

68

S. A. a - ges God would come a - new, but who could guess the

T. B.

Pno.

72

S.  
A.

T.  
B.

Pno.

way this pro - mise would come true?

The musical score is for a vocal ensemble (Soprano, Alto, Tenor, Bass) and Piano. The key signature is G major (one sharp) and the time signature is 4/4. The score begins at measure 72. The Soprano and Alto parts have lyrics: "way this pro - mise would come true?". The Piano part has a melodic line in the right hand and a bass line in the left hand. The score ends with a double bar line.

*Narrator:* Now the great angel Gabriel was sent by God to a town in Galilee called Nazareth, to a young woman who was engaged to be married to a man whose name was Joseph, of the house of David. The young woman's name was Mary.\* The messenger Gabriel came to her and said, "Greetings!"

\*Piano begins "Gabriel's Message" here

## 2. Gabriel's Message

William R. Miller

*mf*

Piano

8

T. B. Fear not for God has fa - vored

Pno.

15

T. B. you. The a - ges your worth will pro - claim, for you shall con -

Pno.

21

S. A. ceive and bear a son and Je - sus will be his name. He

T. B.

Pno. *f*



28

S. A. shall be called the Son of God and sit on Da - vid's throne. His

T. B.

Pno.

36

S. A. ho - ly king - dom shall have no end and ne - ver shall be o - ver - thrown.

T. B.

Pno.

43

S. A. "But how can this be?"\_then Ma - ry asked. "I ne - ver have known a man.

T. B.

Pno.

51

S.  
A.

The Ho - ly Spi - rit will bring to you a child of the great I

T.  
B.

Pno.

Measures 51-57. Soprano and Alto parts are mostly rests. Tenor and Bass parts have a melodic line. Piano accompaniment is in the right and left hands.

58

S.  
A.

Am! Fear not for God has fa - vored you. The a - ges your

T.  
B.

Pno.

Measures 58-64. Soprano and Alto parts have a melodic line. Tenor and Bass parts have a melodic line. Piano accompaniment is in the right and left hands.

65

S.  
A.

grace will pro-claim. And you shall con-ceive and bear a son, and Je - sus will

T.  
B.

Pno.

Measures 65-71. Soprano and Alto parts have a melodic line. Tenor and Bass parts have a melodic line. Piano accompaniment is in the right and left hands.

73

S. A. be his name. He shall be called the Son of God and sit on

T. B.

Pno.

81

S. A. Da - vid's throne. His ho - ly king - dom shall have no end and

T. B.

Pno.

88

S. A. ne - ver can be o - ver - thrown.

T. B.

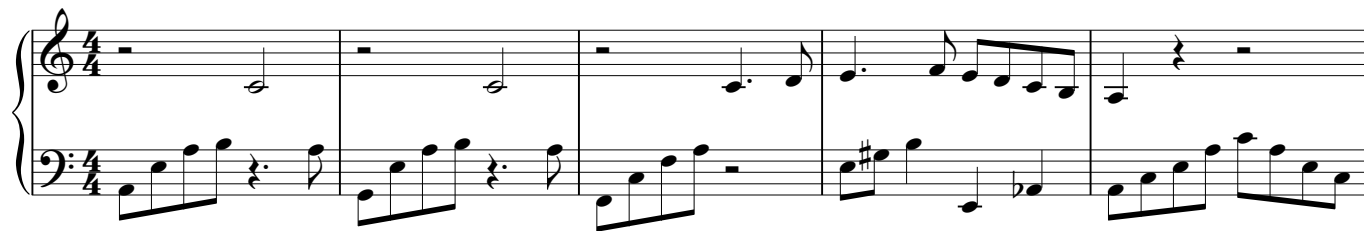
Pno.

*Narrator:* So Mary was going to have a baby, which for an unmarried woman was a shameful thing, punishable by death. Being a good man, Joseph had resolved just to quietly end their engagement, but then he had a dream with a messenger of his own. . . .

## 3. Joseph's Dream

♩ = 80

William R. Miller



6

What a dream, how strange, how real!

Musical notation for measures 6-10. The vocal line (bass clef) begins at measure 6 with a whole note C3, followed by a half note D3, a quarter note E3, and a half note F3. The piano accompaniment (treble and bass clefs) continues with a steady eighth-note pattern in the left hand and a melody in the right hand.

11

Ma-ry will have a boy who'll some-how save his peo ple, the an-gel

Musical notation for measures 11-16. The vocal line (bass clef) begins at measure 11 with a triplet of eighth notes: B2, A2, G2. The piano accompaniment (treble and bass clefs) continues with a steady eighth-note pattern in the left hand and a melody in the right hand.

17

said, from their sin, from our sin.

Musical notation for measures 17-21. The vocal line (bass clef) begins at measure 17 with a whole note C3, followed by a half note D3, a quarter note E3, and a half note F3. The piano accompaniment (treble and bass clefs) continues with a steady eighth-note pattern in the left hand and a melody in the right hand.

23

Who will he be, this child, \_\_\_\_\_

28

— this fath-er-less boy of mine? How can we raise a

34

gift from God a - bove to the world to the world? \_\_\_\_\_

40

— But as he grows up to be a man I can teach him to work with

46

wood, how to work with his hands. We'll make benches and tables and cabinets and crosses and

51

wheels for a chariot or cart. Working together with hammer and chisel we'll make things of beauty to

56

last for a life-time. So proudly I'll watch him out there in the workshop and loving him just as my

60

own, hold him close to my heart.

65 *mp*

S  
A Jo - seph, faith - ful Jo - seph, fol - low - ing their dreams,

T  
B



72

— walk - ing by a don - key wad - ing



78

through the streams. knock - ing on the inn



84

doors, look - ing for a place for to birth a

for to

91

ba - by full of love and grace.

97

102 Solo

If this ba-by is the Christ, where will his jour - ney



108

end? \_\_\_\_\_ The world's not kind to those \_\_\_\_\_ who come to save it. \_\_\_\_\_ Ho-ly

This system contains measures 108 through 113. The vocal line (bass clef) begins with a half note G2, followed by a quarter rest, then eighth notes A2, B2, and C3. It continues with a half note D3, a quarter note E3, and a half note F3. The piano accompaniment (treble and bass clefs) features a steady eighth-note bass line in the left hand and chords in the right hand, including a D3-F3 dyad and a D3-F3-A3 triad.

114

Lord, \_\_\_\_\_ hold him in your

This system contains measures 114 through 117. The vocal line (bass clef) has a half note G2, a quarter rest, a half note A2, a quarter note B2, and a half note C3. The piano accompaniment (treble and bass clefs) continues the eighth-note bass line and provides harmonic support with chords, including a D3-F3-A3 triad and a D3-F3-A3 triad with a G3 octave.

118

hand!

This system contains measures 118 through 121. The vocal line (bass clef) has a half note G2, a quarter rest, and then rests for the remainder of the system. The piano accompaniment (treble and bass clefs) features a more active eighth-note bass line and a melodic line in the right hand, including a D3-F3-A3 triad and a D3-F3-A3 triad with a G3 octave.

## 4. Journey to Bethlehem

William R. Miller

**Allegro** ♩ = 120

Flute

Piano

No pedal

\* Narrator: *And so, by order of the Emperor Augustus, Joseph and Mary journeyed from Nazareth to Judea, to the city of David called Bethlehem, in order to be registered there, because Joseph was descended from the house of David.*

7

Fl.

Pno.

13

Fl.

Pno.

19

Fl.

Pno.

\*\* Narrator: *When they arrived, they found that the inn was already full, and there was no room for them to stay, although it was time for Mary to deliver her firstborn.*

25

Fl.

Pno.

\*\*\* Narrator: *So when the baby arrived, they wrapped him in strips of cloth and placed him in the hay trough of a stable behind the inn.*

31

Fl.

Pno.

35

Fl.

Pno.

[After music ends]

Narrator: *And that night, God sent a messenger to a group of shepherds who were working in the hills nearby.*

## 5. Angels' Announcement

William R. Miller

*With a relaxed flow* ♩ = 100

Piano

6

Pno.

11

Pno.

16 *mf*

S. A.

T. B.

Pno.

21

S. A.

T. B.

Pno.

Ma - ry birthed her ba - by in a hum-ble place.

Through the cold and dark - ness shone his ho - ly face. Jo - seph strong be -

26

S. A. side her, won - dering at the sight. High a - bove, a bright star

T. B.

Pno.

Measures 26-30. The key signature has one flat (B-flat). The time signature changes from 6/4 to 5/4. The Soprano and Alto parts have lyrics. The Tenor and Bass parts are mostly rests. The Piano accompaniment is in the lower staves.

31

S. A. shin - ing through the night.

T. B.

Pno.

Measures 31-35. The key signature has one flat (B-flat). The time signature changes from 6/4 to 5/4. The Soprano and Alto parts have lyrics. The Tenor and Bass parts have lyrics. The Piano accompaniment is in the lower staves.

36

Pno.

Measures 36-39. The key signature has one flat (B-flat). The time signature changes from 6/4 to 4/4. The Piano accompaniment is in the lower staves.

40

S. A. Fear not, for un - to you this day is

T. B.

Pno.

Measures 40-43. The key signature has one flat (B-flat). The time signature is 4/4. The Soprano and Alto parts have lyrics. The Tenor and Bass parts are mostly rests. The Piano accompaniment is in the lower staves.

43

S. A. born a child in Beth-le-hem. You will find him sleep-ing in a man - ger wrapped in bands of cloth.

Pno.

*Marcato*

46 He is your Mes - si - ah and will save the peo - ple from their sin. Go and see your Mes

T. B.

Pno.

49

S. A. si - ah - come! Come! Fear not, for I have joy-ful news for you\_ and peo-ple ev-ery where.

T. B. I have good news for you.

Pno.

53

S. A. Un - to you is born a child in Beth - le hem of Ju - dah. He is your Mes - si - ah and will  
Un - to you a child. He is your Mes -

T. B.

Pno.

56

S. A. save the peo - ple from their sin. Go and see your Mes - si - ah come! For un - to you is born this day in

T. B. si - ah. Go and see him come.

Pno.

60

S. A. Beth - le hem a ba - by child. He is your Mes - si - ah and will save the peo - ple from their sin.

T. B. Un - to you is born this day in Beth le hem a ba - by boy. He is your Mes si - ah and will

Pno.

63

S. A. Ho san - nah, praise the Lord!

T. B. save the peo - ple from their sin.

Pno.

65 *ff*

S.  
A.

T.  
B.

Pno.

Praise to God in high - est hea - ven! Peace on earth!

The musical score consists of five staves. The top two staves are for Soprano (S.) and Alto (A.), the next two for Tenor (T.) and Bass (B.), and the bottom staff is for Piano (Pno.). The Soprano and Alto parts have lyrics: 'Praise to God in high - est hea - ven! Peace on earth!'. The Tenor and Bass parts have lyrics: 'Peace on earth!'. The Piano part has a melodic line in the right hand and a harmonic line in the left hand. The score is marked 'ff' (fortissimo). The key signature has one flat (B-flat). The time signature is common time (C). The score is for measures 65-68.

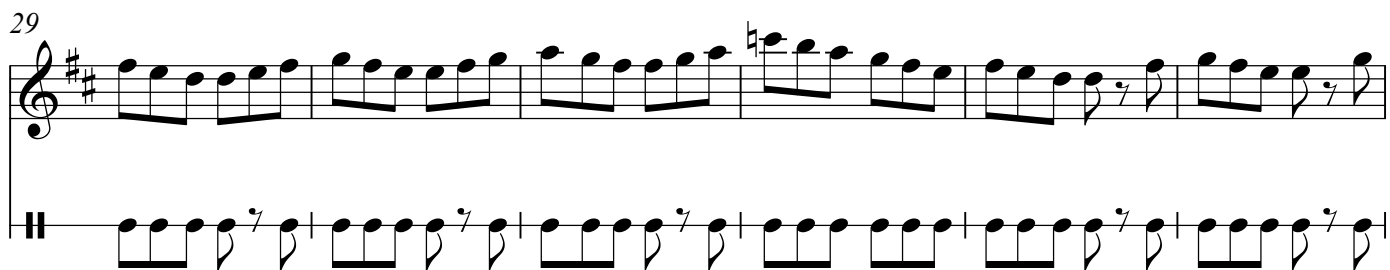
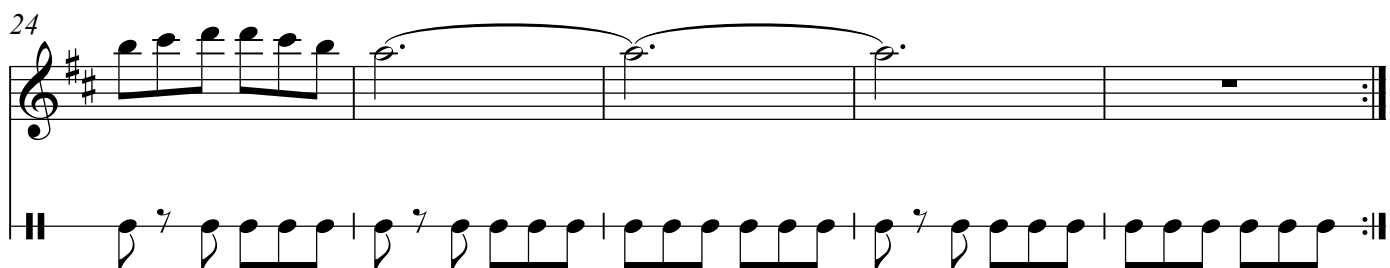
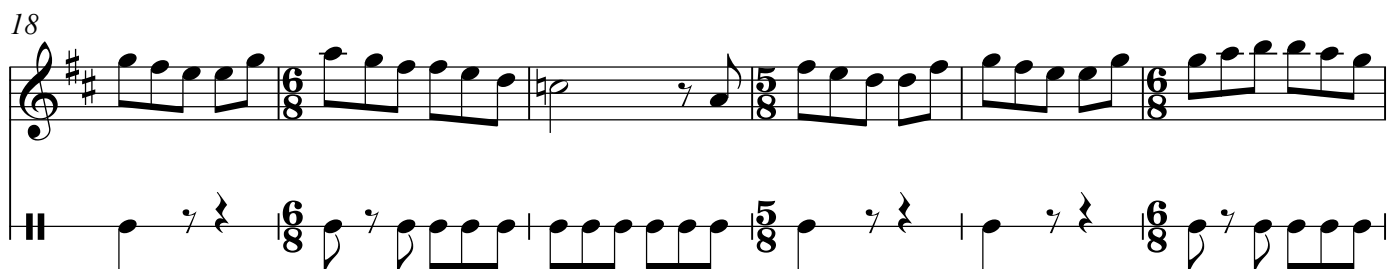
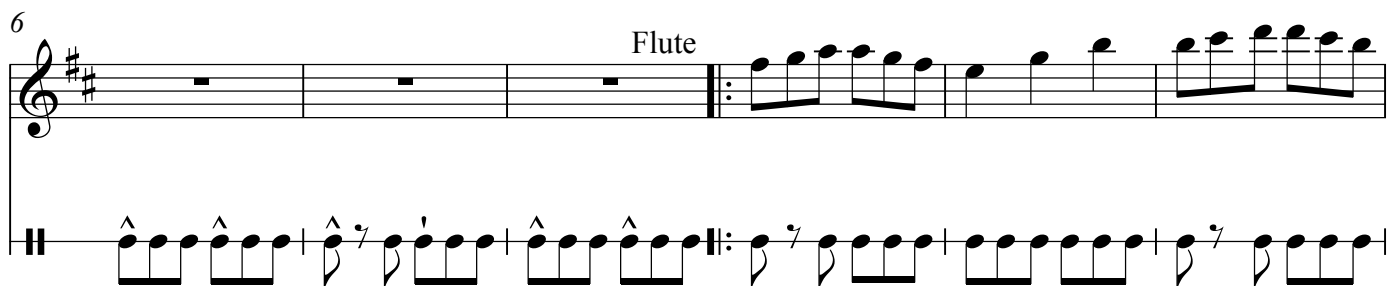


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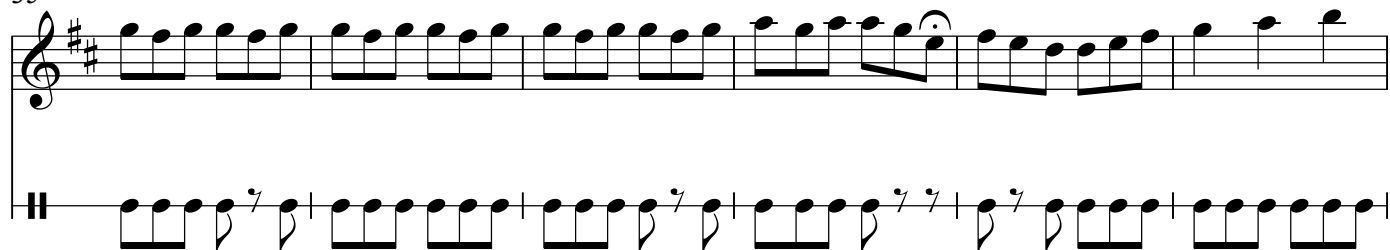
## 6. Shepherds' Dance

Lively ♩ = 110

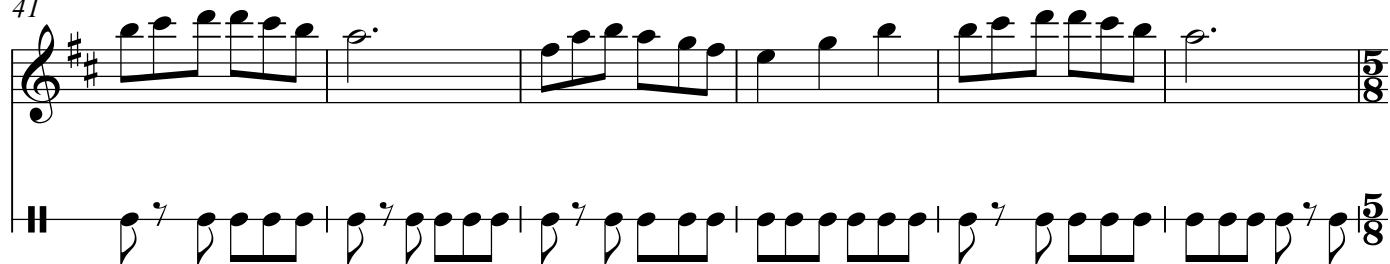
William R. Miller



35



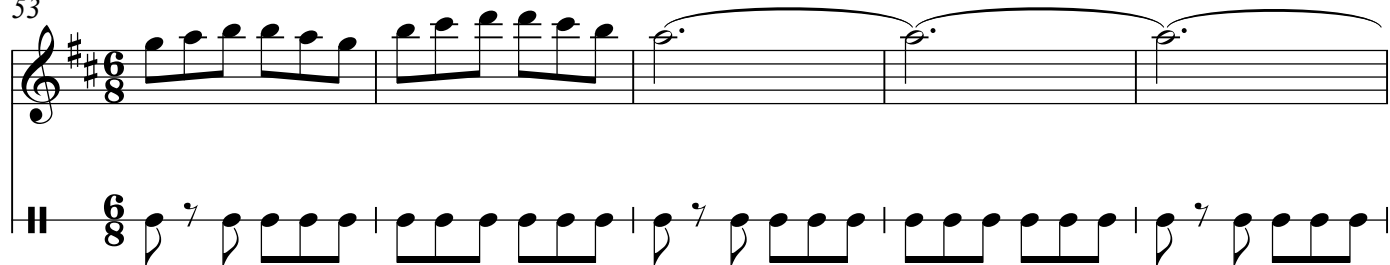
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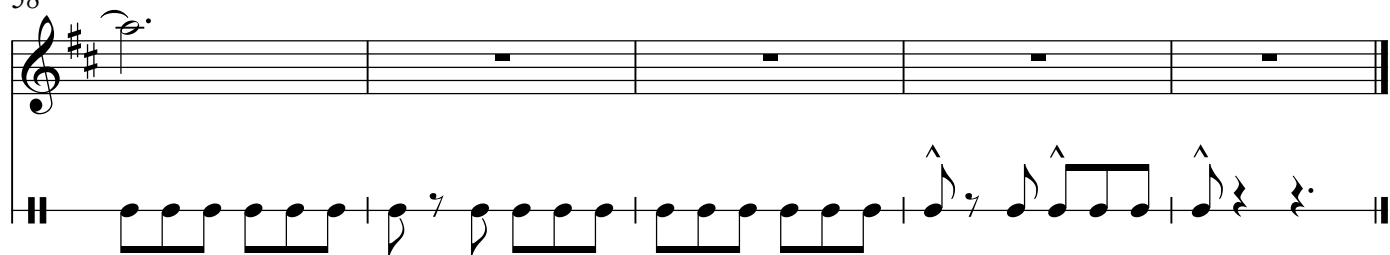
47



53



58



## 7. Mary's Lullabye

William R. Miller

♩ = 60

Soprano Solo

PIANO

Sleep now, my

5

S. Solo

PNO.

ba - by. Rest from your jour - ney, wrapped safe - ly in my arms,—

10

S. Solo

PNO.

— lit-tle Je - sus. Shep-herds a - dore you.

15

S. Solo

PNO.

A star shines o'er you. You are a mi - ra - cle, lit-tle

20

S. Solo

Christ child.\_\_\_\_\_ The an - gel told me you would come.\_\_\_\_\_

PNO.

25

S. Solo

\_\_\_\_\_ The shep-herds told us that an-gels came and spoke to them of

PNO.

30

S. Solo

you, that you, who are to be the Christ would be found here in this sta - ble, and

PNO.

35

S. Solo

that is how they would know you! \_\_\_\_\_ How strange!

PNO.

39

S. Solo

How ve-ry strange! Sleep now, my ba - by, rest from your

PNO.



44

S. Solo

jour - ney, wrapped safe - ly in my arms, — lit - tle Je - sus.

PNO.



49

S. Solo

Shep-herds a - dore you. A star shines o'er you.

PNO.



54

S. Solo

You are a mi - ra - cle, lit - tle Christ child. —

PNO.



59

S. Solo

PNO.

Sleep now \_\_\_\_\_ for your jour - ney. \_\_\_\_\_



63

S. Solo

PNO.

Rest now, \_\_\_\_\_ cra - dled in God's



66

S. Solo

PNO.

own arms, and mine.



## 8. Shepherds' Pipe

**Allegro** ♩ = 90

William R. Miller

Flute  
or Pipe

9 \*

18

27

34 rit..

\* Narrator begins reading here, finishing at about the same time as the flute:

*In the traditional Christmas story, Mary and Joseph are rebuffed by innkeepers and left to sleep outside in a stable. Yet it seems unlikely that the people of Bethlehem, whose religion demanded hospitality to strangers, could be so callous, and Matthew reports that by the time the Magi arrived, they found Jesus and his family in a house. A house? What house? If indeed there was no room for them when they arrived, and they had to spend that first night out back in a stable, then perhaps it was the very same innkeepers who took them in as soon as a room was available.*



# 9. Innkeepers' Welcome

33

William R. Miller

*♩* = 80 *mp*

Piano

6 *mp* The sta-ble is cold and bare, but the best that we could do. *mf* Our

T. B.

Pno.

11 S. A. guests are gone now, and there's room in the inn. Come in from the

T. B.

Pno.

16 S. A. cold now, sis - ter Ma - ry and rest. *mf* Shab-batt sha-

T. B.

Pno.

The musical score is written for piano and four vocal parts (Soprano, Alto, Tenor, Bass). The tempo is marked as quarter note = 80, and the initial dynamic is mezzo-piano (mp). The piano part features a steady accompaniment with eighth and sixteenth notes. The vocal parts enter at measure 6 with the lyrics 'The sta-ble is cold and bare, but the best that we could do. Our'. The dynamics shift to mezzo-forte (mf) at measure 11. The lyrics continue: 'guests are gone now, and there's room in the inn. Come in from the'. At measure 16, the lyrics are 'cold now, sis - ter Ma - ry and rest. Shab-batt sha-'. The score includes various musical notations such as rests, ties, and slurs.

22

S. A. lom. You are wel-come in our home. Set-tle by the hearth, bro-ther Jo - seph.---

T. B. *Tenors*

Pno.

28

S. A. *Sopranos* We will light can - dles and break bread to - ge - ther. Chase off the

T. B. *Basses*

Pno.

34

S. A. win-ter chill be-side our warm fire, safe in your mo - ther's lov - ing arms lit - tle

T. B.

Pno.

40

S. A. Je - sus. You re-mind me of my own boy, my

T. B.

Pno.

45

S. A. Jo - seph our Jo - seph. You have his kind and gen-tle eyes, the

T. B.

Pno.

49

S. A. same ones, the same eyes. He lives in A-ra-ma - the-a now with his fam-ily, our

T. B.

Pno.

54

S.  
A.

grand child-ren. Come to the

T.  
B.

Pno.

Detailed description: This system covers measures 54 to 60. The Soprano and Alto parts are mostly rests, with the Soprano part having a few notes at the end of the system. The Tenor and Bass parts have some notes, including a half note in measure 54 and a quarter note in measure 60. The Piano accompaniment is active in both hands, with a mix of eighth and quarter notes.

61

S.  
A.

ta-ble now for all is rea - dy.

T.  
B.

Pno.

Detailed description: This system covers measures 61 to 68. The Soprano and Alto parts have notes, including a half note in measure 61 and a quarter note in measure 68. The Tenor and Bass parts have notes, including a half note in measure 61 and a quarter note in measure 68. The Piano accompaniment is active in both hands, with a mix of eighth and quarter notes.

69

T.  
B.

Ba - ruch a - ta A-do - nai, Lord and Ru - ler

Pno.

Detailed description: This system covers measures 69 to 75. The Tenor and Bass parts have notes, including a half note in measure 69 and a quarter note in measure 75. The Piano accompaniment is active in both hands, with a mix of eighth and quarter notes.

75

S. A. o - ver all, who taught us to greet the Shab - bat by

T. B.

Pno.

82

S. A. light - ing can - dles! *All* Bless - ed be our God,

T. B.

Pno.

89

S. A. who brings forth bread and wine from the earth! And may God bless you,

T. B.

Pno.

104

S.  
A.

T.  
B.

Pho.

nas-seh the an - cient sons of Jo - seph.

*mf*

This musical score is for a vocal quartet and piano. The vocal parts (Soprano, Alto, Tenor, and Bass) are written in a four-part setting. The Soprano and Alto parts have lyrics: "nas-seh the an - cient sons of Jo - seph." The Tenor and Bass parts have lyrics: "nas-seh the an - cient sons of Jo - seph." The piano accompaniment is written for a grand piano. The score is in 4/4 time and features a variety of musical notations, including whole, half, quarter, and eighth notes, as well as rests and dynamic markings like *mf* (mezzo-forte).

112

S.  
A.

T.  
B.

Pno.

*mp* May God

121

S. A. bless you and pro - tect you. May God show \_\_\_\_\_

T. B.

Pno.

130 *mf*

S. A. — you kind - ness, and be gra - cious un - to you. May God be - stow fa - vor

T. B. you

Pno.

139

S. A. u - pon you and grant \_\_\_\_\_ you peace.

T. B.

Pno.

146 *Slowly* *mf*

S. A. You are wel-come in our home. You are wel-come at our hearth.

T. B.

Pno.

151 *mp* *rit* *mp* *rit*

S. A. You are wel-come in my heart!

T. B.

Pno.

*Narrator:* Now there was in Jerusalem a man whose name was Simeon, a righteous and devout man who was longing for the deliverance of Israel. The Holy Spirit rested on him and revealed that, though he was aged, he would not die before he had seen the Messiah. Guided by the Spirit, Simeon when into the great temple, and at the same time Joseph and Mary brought the baby Jesus, forty days old, into the temple for the rite of purification, as was customary under the law. Simeon saw the child, and immediately took him in his arms, praising and thanking God, and his parents were amazed at what the prophet said.

Simeon reminds us that we must not, dare not separate the sweet babe of Bethlehem from the man he would become -- the Holy Child whom rich and poor alike could adore, from the homeless prophet of God who was both deeply loved and passionately hated, and who would ultimately, like so many prophets before and since, be murdered for what he said and was.



# 10. Simeon's Prophecy

41

♩ = 72

William R. Miller

♩ = 72

Mas - ter, you told me that I would not

8

die be - fore I see the ful - fill - ment of our hope, Your Christ, the a - noint-ed one.

15

Now you re-lease me in peace as you pro-mised, for

23

I have seen with my own eyes your sal - va - tion for all peo - ple, a light for the whole world

29

and for the glo-ry of your peo - ple Is-ra - el!

This system contains measures 29 through 36. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts on a half note G4, followed by quarter notes A4, B-flat4, and C5, then a half note D5, and a quarter note E5. There is a two-measure rest, followed by another two-measure rest, and the system ends with a double bar line. The piano accompaniment is in a grand staff (treble and bass clefs). The right hand plays chords and single notes, while the left hand plays chords. The key signature remains two flats throughout.

37

The Lord bless you and keep you, lit-tle child, for you are des-tined to be the

This system contains measures 37 through 43. The vocal line continues with a quarter rest, followed by a half note G4, quarter notes A4, B-flat4, and C5, then a half note D5, and a quarter note E5. The piano accompaniment continues with chords and single notes in the grand staff, maintaining the two-flat key signature.

44

fall and rise of na-tions. The words you speak will be re - jec - ted by ma - ny, for you will un -

This system contains measures 44 through 50. The vocal line starts with a half note G4, followed by quarter notes A4, B-flat4, and C5, then a half note D5, and a quarter note E5. The piano accompaniment continues with chords and single notes in the grand staff, maintaining the two-flat key signature.

51

mask the se-cret thoughts of their hearts and pierce them like a sword, e - ven the heart of your

This system contains measures 51 through 57. The vocal line begins with a half note G4, followed by quarter notes A4, B-flat4, and C5, then a half note D5, and a quarter note E5. The piano accompaniment continues with chords and single notes in the grand staff, maintaining the two-flat key signature.

58

mo - ther here. Lord, God of our an - ces - tors, you re - lease me

This system contains measures 58 through 65. The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, including some chords and eighth-note runs.

66

now in peace, for I have seen with my own eyes and held in my arms\_\_\_\_\_ Your

This system contains measures 66 through 73. The vocal line continues with a half note C5, followed by a half note D5, and then a half note E5. The piano accompaniment continues with similar patterns, featuring a steady bass line and active right-hand accompaniment.

74

light for the whole world!

*rit*

This system contains measures 74 through 81. The vocal line begins with a half note F#4, followed by a half note G4, and then a half note A4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, including some chords and eighth-note runs. The system concludes with a double bar line.

## 11. The Wind of God

William R. Miller

$\text{♩} = 70$

SOPRANO  
ALTO

TENOR  
BASS

Piano

*mp* The

*mp*

$\text{♩} = 70$

*mp*

*Ped.*

5

S.  
A.

wind of God\_\_\_\_\_ that was and is and shall be blows

T.  
B.

*mf*

Pno.

*mf*

*Ped.*

9

S.  
A.

where it will in a dark - ened world,\_\_\_\_\_ un - in

T.  
B.

Pno.

13

S. A. vit - ed, un - set - tling, un - mer - it - ed.

T. B.

Pno.

17

S. A. find-ing us, touch-ing fac - es, fil-ling voids. *f* *mp* Dis - qui - et-ing, dis -

T. B.

Pno.

22

S. A. plac ing, dis - rupt-ing our re - a - li - ty, and dis - turb-ing heart and mind,

T. B.

Pno.

27

S. A. *f* *mf*  
Seek-ing in new and un-ex-pect-ed ways to say: "Here is who I Am. I

T. B.

Pno.

Detailed description: This system contains measures 27 through 31. The Soprano and Alto parts are active, with lyrics. The Tenor and Bass parts have rests for most of the system. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, including some chords and moving lines.

32

S. A.  
came, I am with you, I will come to you

T. B.

Pno.

Detailed description: This system contains measures 32 through 36. The Soprano and Alto parts continue with lyrics. The Tenor and Bass parts have some activity, with the Tenor part having a melodic line in measure 33. The piano accompaniment continues with similar patterns to the previous system.

37

S. A.  
Whe-ther in a burn-ing bush, or in tongues of flame,

T. B. *a*

Pno.

Detailed description: This system contains measures 37 through 41. The Soprano and Alto parts continue with lyrics. The Tenor and Bass parts have some activity, with the Tenor part having a melodic line in measure 38. The piano accompaniment continues with similar patterns to the previous system.

41

S. A. *f*

cloud by day or a whis-per in the night, a ba-by in a man ger, or an

T. B.

Pno.

46

S. A. *mf*

emp - ty tomb. We choose to hear, be-lieve, be

T. B.

Pno.

51

S. A.

moved, or build walls to keep it out, and still the wind

T. B.

Pno.

56

S. A. whis - tles a-round them, call - ing our name. *f* What shall I give him,

T. B.

Pno.

Detailed description: This system contains measures 56 to 60. The Soprano and Alto parts have lyrics. The Tenor and Bass parts are empty. The piano accompaniment is in the bottom system. A forte (f) dynamic marking is present above the Soprano part in measure 58.

61

S. A. poor as I am? If I were a shep - herd I would give a

T. B.

Pno.

Detailed description: This system contains measures 61 to 65. The Soprano and Alto parts have lyrics. The Tenor and Bass parts are empty. The piano accompaniment is in the bottom system.

66

S. A. lamb. If I were a wise man I would do my part, yet

T. B.

Pno.

Detailed description: This system contains measures 66 to 70. The Soprano and Alto parts have lyrics. The Tenor and Bass parts are empty. The piano accompaniment is in the bottom system.



71

S. A.

what I have I give him, give him my heart!

*mf* *ff*

T. B.

Pno.

76 *molto rit*

S. A.

*pp* The touch of God comes as a sweet ' sur - prise.

T. B.

Pno.

Ped.