

God Would Be Born In Thee

Carol Benediction for SATB Choir, Optional Handbells,
and Chamber Orchestra

Music by

Karen Amrhein

PERUSAL SCORE

God Would Be Born In Thee

Carol Benediction for SATB Choir, Optional Handbells, and Chamber Orchestra

Duration: 1¾ Minutes (with Handbell Introduction and Interlude)

Score in C

Flute
Oboe
Clarinet (B♭)

SATB Choir

Percussion
(1 Player): Chimes, Triangle

Handbells (optional)

Violins 1 (3-4)
Violins 2 (3-4)
Violas (2-3)
Cellos (2-3)
Double Bass

Lo, in the silent night
A child to God is born
And all is brought again
That ere was lost or lorn.

Could but thy soul, beloved,
Become a silent night!
God would be born in thee
And set all things aright.

Anonymous, 15th C.

to Tom Brantigan and the Chancel and Handbell Choirs of Central Presbyterian Church, Towson, Maryland

PERUSAL SCORE

God Would Be Born In Thee

Score in C

Carol Benediction for SATB Choir, Optional Handbells, and Chamber Orchestra

Words: Anon., 15th C.
Music: Karen Amrhein (ASCAP)

Meditatively ♩ = 60

The score is written for a chamber orchestra and SATB choir. It begins with a tempo marking of *Meditatively* and a metronome marking of ♩ = 60. The music is in 4/4 time, with a key signature of one flat (C major). The score is divided into several systems:

- Flute, Oboe, and Clarinet (B♭):** These instruments have rests throughout the piece.
- Sopranos, Altos, Tenors, and Basses:** The vocal parts have rests throughout the piece.
- Percussion:** The percussion part has rests until the final measure, where it plays a single note marked *pp*.
- Handbells:** An "Optional Handbell Introduction" is provided, starting with a *pp* dynamic and moving to *mf* by the end of the introduction. The introduction consists of a melodic line in the right hand and a rhythmic accompaniment in the left hand.
- Violins 1 and 2, Violas, Cellos, and Double Basses:** These instruments have rests until the final measure, where they play a single note marked *pp*.

The score concludes with a final measure in 4/4 time, marked *pp*.

GOD WOULD BE BORN IN THEE by Karen Amrhein * PERUSAL SCORE

6 solo *p* **A** solo *mp* *mf* *p*

Fl.

Ob. solo (but doubling choir) *p*

Cl. solo *p*

S. *p* *mp* *mf* *sub. p*

A. *p* *mp* *mf* *sub. p*

T.

B.

Perc.

H.B.

6 (8va) **A** unis. non div. *p* *mp*

Vn. 1 non div. *p* *mp*

Vn. 2 non div. *p* *mp*

Vla. non div. (non div.) *mp*

Vc. non div. (non div.) (non div.) (non div.) (n. div.) *mp*

D.B.

GOD WOULD BE BORN IN THEE by Karen Amrhein * PERUSAL SCORE

11

Optional Handbell Interlude

Fl.

Ob. *solo*
p

Cl.

S
born

A
born

T

B

Perc.
Chimes
pp

H.B.
pp *R* *mf* *R*
LV

Optional Handbell Interlude

11

Vn. 1
pp
(non div.)

Vn. 2
pp

Vla.
pp
(non div.)

Vc.
pp

D.B.

GOD WOULD BE BORN IN THEE by Karen Amrhein * PERUSAL SCORE

16 **B**

Fl.

Ob. solo

Cl. solo *p* (non solo) *p* *mp* *p*

S *mp* *mf* *sub. p* *mp* 3

A *mp* *mf* *sub. p* *mp* 3

T *mp* *mf* *sub. p*

B *mp* *mf* *sub. p*

Perc. *pp*

H.B. *mp* *p* *pp*

16 **B**

Vn. 1 *pp* *div.* *pp* *div.* *p* *unis.* *mp* *p* V

Vn. 2 *pp* *div.* *pp* *div.* *p* *unis.* *mp* *p*

Vla. *pp* *p* *unis.* *mp* *p*

Vc. *pp* *p* *unis.* *mp* *p* V

D.B. *pp* *p* *unis.* *mp* *p*

GOD WOULD BE BORN IN THEE by Karen Amrhein * PERUSAL SCORE C

20

Fl. *p* *sub.* *mp* *mf* *pp* *mf* *mf*

Ob.

Cl.

S
soul, be - lov - ed, Be - come a si - lent night! God would be

A
soul, be - lov - ed, Be - come a si - lent night! God would be

T
8
Could but thy soul, be - lov - ed, Be - come a si - lent night! God would be

B
3
Could but thy soul, be - lov - ed, Be - come a si - lent night! God would be

Perc. Chimes *pp* *p* *mp*

H.B.

20

Vn. 1 *p* *mp* *p* *pp* *mp* non div.

Vn. 2 *p* *mp* *p* *pp* *mp* non div.

Vla. 3 *p* *mp* *p* *pp* *mp*

Vc. *p* 3 *mp* *p* *pp* *mp*

D.B. *mp*

GOD WOULD BE BORN IN THEE by Karen Amrhein * PERUSAL SCORE

24

The musical score is arranged for a full orchestra and voices. It begins at measure 24. The woodwinds (Flute, Oboe, Clarinet) and strings (Violins 1 & 2, Viola, Violoncello, Double Bass) play a melodic line that transitions through time signatures of 4/4, 3/4, and 2/4. The flute part starts with a piano (*pp*) dynamic and crescendos to a piano (*p*) dynamic. The clarinet part starts with a mezzo-forte (*mf*) dynamic and then moves to piano (*p*) and piano-piano (*pp*). The strings play a similar melodic line, with dynamics ranging from mezzo-forte (*mf*) to piano (*p*). The vocal parts (Soprano, Alto, Tenor, Bass) enter with a forte (*f*) dynamic and sing the lyrics: "born in thee And set all things a - right." The vocal dynamics are marked as *f*, *sub. mp*, *mp*, and *p*. The percussion part features a triangle playing a steady rhythm. The harp (H.B.) plays a delicate accompaniment with dynamics of *mp* and *p*. The strings continue their melodic line, with dynamics of *mf*, *p*, and *pp*. The double bass part includes markings for *pizz.* and *arco*. The score concludes at measure 24.