

2 Fl (Picc), Ob, Cl, Bsn, 2 Hn, Tpt, Timp, 2 Perc, Harp, Pno, 2 Vln, Vla, Cello, Bass, opt. Organ

International Carol Suites: Carols of the Americas

IV. Carols of Central and
South America

V. Carols of North America

WRITTEN AND ORCHESTRATED BY
Mark Hayes

HERITAGE
MUSIC PRESS

Carols of Central and South America

from "International Carol Suites"

Arranged and Orchestrated by
Mark Hayes

Moderately fast ♩ = ca. 72

The score is for a conductor and includes the following parts:

- Flute 1:** Starts with a melody in the first measure, marked *mp*. It features a triplet of eighth notes in the third measure.
- Flute 2/Piccolo:** Mirrors the Flute 1 part, also marked *mp*.
- Oboe:** Remains silent throughout the piece.
- B♭ Clarinet:** Mirrors the flute parts, marked *mp*.
- Bassoon:** Remains silent throughout the piece.
- Horns in F 1 & 2:** Remains silent throughout the piece.
- B♭ Trumpet:** Remains silent throughout the piece.
- Harp:** Remains silent throughout the piece.
- Percussion 1 (Maracas):** Plays a rhythmic pattern of eighth notes, marked *mp* in the first two measures and *mf* in the last two measures. It includes rests in measures 3 and 4.
- Percussion 2 (Claves):** Plays a rhythmic pattern of eighth notes, marked *mp* in the first two measures and *mf* in the last two measures. It includes rests in measures 3 and 4.
- Percussion 3 (Congas):** Plays a continuous rhythmic pattern of eighth notes, marked *mp* in the first two measures and *mf* in the last two measures. It includes a triplet of eighth notes in the third measure.
- Piano:** Provides harmonic support with chords and moving lines in both hands, marked *mp* in the first two measures and *mf* in the last two measures. It includes a triplet of eighth notes in the third measure.
- Violin I, Violin II, Viola, Cello, Double Bass:** All string parts remain silent throughout the piece.

1 2 3 4 5 6

The Journey

SA *mf*
Din, din, din, the jour-ney must now be -
TB *mf*
Din, din, din, es ho - ra de par -

Choir

Fl. 1

Fl. 2/Picc. *mf* 3

Ob.

B♭ Cl.

Bsn.

Hns. 1 & 2

B♭ Tpt.

Hp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

7 8 9 10 11 12

The score is for a conductor and includes the following parts:

- Choir:** Lyrics include "gin, tir; din, din, din, din, the jour-ney to Beth - le - hem. See the Ho - ly Ca - mi - no de Be - len. Los es - po - sos".
- Fl. 1:** Flute 1 part.
- Fl. 2/Picc.:** Flute 2/Piccolo part, with instruction "Fl. 2 to Picc.".
- Ob.:** Oboe part.
- B♭ Cl.:** Bass Clarinet part.
- Bsn.:** Bassoon part.
- Hns. 1 & 2:** Horns 1 and 2 part.
- B♭ Tpt.:** Trombone part, with instruction "with Harmon mute" and dynamic "mf".
- Hp.:** Harp part.
- Perc. 1:** Percussion 1 part, marked with a slash.
- Perc. 2:** Percussion 2 part.
- Perc. 3:** Percussion 3 part.
- Pno.:** Piano part.
- Vln. I:** Violin I part.
- Vln. II:** Violin II part.
- Vla.:** Viola part.
- Vc.:** Violoncello part, with instruction "one player" and dynamic "mf".
- D.B.:** Double Bass part.

Choir
Fam - ily leav - ing Naz - a - reth. See the Ho - ly Fam - ily leav - ing Naz - a -
van des de Na - za - ret, Los es - po - sos van des de Na - za -

Fl. 1

Fl. 2/Picc.

Ob.
mf

B♭ Cl.
mf

Bsn.
mf

Hns. 1 & 2

B♭ Tpt.

Hp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln I

Vln II

Vla.

Vc.

D.B.

Choir
 reth.
 ret. *mp* See the Vir - gin Ma - ry, Moth - er of our
 La Vir - gen Ma - ri - a, Mo - des - ta y sen -

Fl. 1

Fl. 2/Picc.

Ob.

B♭ Cl.

Bsn.

Hns. 1 & 2

B♭ Tpt. *senza sordino*

Hp. *mp*

Perc. 1 *mp*

Perc. 2

Perc. 3 *mp*

Pno. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *tutti mp*

D.B. *mp*

25

26

27

28

29

30

Choir Sav - ior. Qui - et ly she pon - ders se - crets of her heart.
 ci - lla, Es la ma - ra - vill - a Del di - cho - so E - dén. *mp*
 See the lit - tle
 So - bre un ju -

Fl. 1

Fl. 2/Picc. *Picc.* *mf* *Picc. to Fl. 2*

Ob.

B♭ Cl.

Bsn.

Hns. 1 & 2

B♭ Tpt.

Hp.

Perc. 1 *mf* *mp*

Perc. 2

Perc. 3 *mf* *mp*

Pno. *mf* *mp*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B. *mf* *mp*

31 32 33 34 35 36

Choir

don - key, hum - ble beast of bur - den, guid - ing hus - band Jo - seph on to Beth - le -
 men - tillo Se sien - ta Ma - ri - a Yes ex - per - to gui - a El cas - tro Jo -

Fl. 1

Fl. 2/Picc.

Ob. *mp*

B♭ Cl.

Bsn.

Hns. 1 & 2 *mp* *mf*

B♭ Tpt. *mp* *mf*

Hp.

Perc. 1 *mf*

Perc. 2

Perc. 3 *mf*

Pno. *mf*

Vln I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

37 38 39 40 41 42

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Choir:** Features two staves (Soprano and Bass). The lyrics are: "Din, din, din, the jour-ney must now be - gin, din, din, Din, din, din, din, Es ho - ra de par - tir, din, din, din, din." The word "din" is repeated in both languages. The first "din" in the first line is circled with a dashed line.
- Fl. 1:** Flute 1 part, starting with a *mf* dynamic.
- Fl. 2/Picc.:** Flute 2/Piccolo part, also starting with a *mf* dynamic.
- Ob.:** Oboe part, which is silent throughout this section.
- B♭ Cl.:** Bass Clarinet part, starting with a *mf* dynamic.
- Bsn.:** Bassoon part, which is silent throughout this section.
- Hns. 1 & 2:** Horns 1 and 2, which are silent throughout this section.
- B♭ Tpt.:** Trumpet in B♭, which is silent throughout this section.
- Hp.:** Harp part, featuring a *mf* dynamic and a "D minor ascending melodic scale" starting on page 43.
- Perc. 1:** Percussion 1 part, featuring a rhythmic pattern of eighth notes.
- Perc. 2:** Percussion 2 part, featuring a rhythmic pattern of eighth notes.
- Perc. 3:** Percussion 3 part, featuring a rhythmic pattern of eighth notes.
- Pno.:** Piano part, featuring a rhythmic pattern of eighth notes in the left hand and chords in the right hand.
- Vln. I:** Violin I part, which is silent throughout this section.
- Vln. II:** Violin II part, which is silent throughout this section.
- Vla.:** Viola part, which is silent throughout this section.
- Vc.:** Violoncello part, featuring a rhythmic pattern of eighth notes.
- D.B.:** Double Bass part, featuring a rhythmic pattern of eighth notes.

Choir
 din, the jour-ney to Beth - le - hem. See the Ho - ly Fam - 'ly leav-ing Naz - a -
 din, Ca - mi - no de Be - lén. Los es - po - sos van des de Na - za -

Fl. 1
 Fl. 2/Picc.
 Ob.
 B♭ Cl.
 Bsn.
 Hns. 1 & 2
 B♭ Tpt.
 Hp.
 Perc. 1
 Perc. 2
 Perc. 3
 Pno.
 Vln I
 Vln. II
 Vla.
 Vc.
 D.B.

Choir
reth. See the Ho - ly Fam - 'ly leav - ing Naz - a - reth.
ret, Los es - po - sos van - 'ly des de Na - za - ret.

Fl. 1

Fl. 2/Picc.

Ob.

B♭ Cl.

Bsn.

Hns. 1 & 2

B♭ Tpt.

Hp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is arranged in a standard orchestral format. The top staff is for the Choir, with lyrics in English and Spanish. Below are staves for Flute 1, Flute 2/Piccolo, Oboe, Bass Clarinet, Bassoon, Horns 1 & 2, Trumpets in B♭, Harp, Percussion 1, 2, and 3, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score spans five measures, numbered 55 to 59 at the bottom.

55

56

57

58

59

Choir

mp

mel. Jo - seph and his Ma - ry say - ing their fare - wells to
Los bue - nos a - mi - gos De Jo - sé y Ma - ri - a

Fl. 1

Fl. 2/Picc.

Ob.

B♭ Cl.

Bsn.

Hns. 1 & 2

B♭ Tpt.

Hp.

mp

Perc. 1

mp

Perc. 2

Perc. 3

mp

Pno.

mp

Vln I

mp

Vln. II

mp

Vla.

Vc.

mp

D.B.

mp

60 61 62 63 64 65

Choir
 trudg-ing down that long road faith-ful to the prom - ise, on to Beth - le - hem.
 Ai - re so - fo - can - te; Mas es im - por - tan - te cum-plir el de - ber.

Fl. 1

Fl. 2/Picc.

Ob.

B♭ Cl.

Bsn.

Hns. 1 & 2

B♭ Tpt.

Hp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

mf

mf

mf

mf

72 73 74 75 76 77

The musical score is arranged in a standard orchestral format. At the top, the **Choir** part is written in two staves (treble and bass clef). The vocal line is marked *mel.* and includes the lyrics: "Din, din, din, the jour-ney must now be - gin, din, din, din, the Ca -". The accompaniment for the choir is marked *mf*. Below the choir are staves for **Fl. 1**, **Fl. 2/Picc.**, **Ob.**, **B♭ Cl.**, and **Bsn.**, all of which play a rhythmic pattern of eighth notes. The **Hns. 1 & 2** and **B♭ Tpt.** parts are mostly rests. The **Hp.** (Harp) part is marked *mf* and plays a rhythmic accompaniment. The **Perc.** section includes three parts: **Perc. 1** (snare drum), **Perc. 2** (tom-tom), and **Perc. 3** (bass drum), all playing rhythmic patterns. The **Pno.** (Piano) part is written in grand staff and provides harmonic support. The string section includes **Vln. I**, **Vln. II**, **Vla.** (Viola), **Vc.** (Violoncello), and **D.B.** (Double Bass), all playing sustained notes and rhythmic patterns.

78

79

80

81

82

83

Solos

SA

Choir

TB

Fl. 1

Fl. 2/Picc.

Ob.

B♭ Cl.

Bsn.

Hns. 1 & 2

B♭ Tpt.

Hp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln I

Vln II

Vla.

Vc.

D.B.

O shin - ing star, the her - ald of the morn - ing,
 O bri - llan - te es - tre - lla que a - nun - cias la au - ro - ra

mf *f*

f

f *unis.*

f *f*

(E♭, F, G♭, A♭, B♭, C, D) *f* *8va*

E♭ minor ascending melodic scale

Cowbell *f*

f *f* *f* *f* *f* *f* *f* *f*

Solos
 for - ev - er may your light be there to guide us. Glo - ry in the high - est
 No nos fal - te nun - ca tu luz bien - he - cho - ra. Glo - ria en las al - tu - ras

Choir
 for - ev - er may your light be there to guide us. Glo - ry in the high - est
 No nos fal - te nun - ca tu luz bien - he - cho - ra. Glo - ria en las al - tu - ras

Fl. 1

Fl. 2/Picc.

Ob.

B♭ Cl.

Bsn.

Hns. 1 & 2

B♭ Tpt.

Hp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln I

Vln. II

Vla.

Vc.

D.B.

Solos
 to the Son, our Sav - ior. Glo - ry in the high - est, on earth good will to
 al Hi - jo de Dios, Glo - ria en las al - tu - ras y en la tie - rra a -

Choir
 to the Son, our Sav - ior. Glo - ry in the high - est, on earth good will to
 al Hi - jo de Dios, Glo - ria en las al - tu - ras y en la tie - rra a -

Fl. 1

Fl. 2/Picc.

Ob.

B♭ Cl.

Bsn.

Hns. 1 & 2

B♭ Tpt.

Hp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln I

Vln II

Vla.

Vc.

D.B.

mf *rit.*
all, _____ Peace and love to all, _____
mor: _____

mf *mp*
all, _____ Peace and love to all, _____ peace and love to all, _____ to _____
mor: _____

Fl. 1 *mf*

Fl. 2/Picc.

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hns. 1 & 2 *mf* *mp*

B♭ Tpt. *mf* *mp*

Hp.

Perc. 1

Perc. 2 *mf*³

Perc. 3 *mf*

Pno. *mf* *mp*

Vln I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

a tempo *rit.* *a tempo* *dim.* *rit.* *p*

Solos A - men.

Choir *mf* *dim.* *p*
all. A - men.

Fl. 1

Fl. 2/Picc.

Ob. *mp* *p*

B♭ Cl.

Bsn. *p*

Hns. 1 & 2 *mf*

B♭ Tpt. *mf*

Hp. *mf*

Perc. 1

Perc. 2

Perc. 3 *p*

Pno. *mf* *dim.* *p*

Vln. I

Vln. II

Vla.

Vc. *p*

D.B. *p*

Carols of North America

Arranged and Orchestrated by
Mark Hayes

Adagio ♩ = ca. 66

from "International Carol Suites"

rit.

Choir

Flute 1

Flute 2/
Piccolo

Oboe

B♭ Clarinet

Bassoon

Horns in F 1 & 2

B♭ Trumpet

Harp

Timpani/
Aux. Percussion

Mallet
Percussion

Percussion

Piano

Organ

Violin I

Violin II

Viola

Cello

Double Bass

1 2 3 4 5

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

D.A.

Chimes

CONDUCTOR - CAROLS OF NORTH AMERICA - 2

a tempo *rit.* *a tempo* *rit.*

Choir

Fl. 1

Fl. 2/Picc. *Picc.* *p* *Picc. to Fl.*

Ob. *mp* *p*

B♭ Cl. *mf*

Bsn. *mp*

Hns. 1 & 2

B♭ Tpt. *mp*

Hp. *p*

Timp./ Aux. Perc.

Mlt. Perc.

Perc. *Mark Tree* *p*

Pno.

Org. *p*

Vln I *mp* *p*

Vln II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

D.B. *mp* *p*

6 7 8 9 10

CONDUCTOR - CAROLS OF NORTH AMERICA - 3

a tempo *rit.* *a tempo* Baritone Solo *mp*

Solos: 'Twas

Choir

Fl. 1

Fl. 2/Picc.

Ob.

B♭ Cl. *mp* → *mf*

Bsn.

Hns. 1 & 2

B♭ Tpt.

Hp. *mf*

Timp./ Aux. Perc. *mf*

Mlt. Perc.

Perc. Gong, *mf*, Mark Tree

Pno. *mf*, 8^{va}

Org.

Vln I *mf* con sordino

Vln II *mf* con sordino

Vla. *mf* pizz.

Vc. *mf*

D.B. *mf*

11

12

13

14

The Huron Carol

The musical score is arranged in a standard orchestral format. The vocal parts are at the top, with the Solos part in bass clef and the Choir parts in treble and bass clefs. The instrumental parts follow, including woodwinds (Flutes, Oboe, Clarinet, Bassoon), brass (Horns, Trumpets), strings (Violins I & II, Viola, Violoncello, Double Bass), and percussion (Piano, Organ, Harp, Timpans/Auxiliary Percussion, Mallet Percussion, and general Percussion). The score is divided into four measures, with time signatures changing from 2/4 to 4/4 and back to 2/4. The lyrics are: "in the moon of win - ter - time when all the birds had fled, that might-y Git - chi Man - i - tou sent". The dynamic marking *mp* (mezzo-piano) is used throughout the score.

Solos *mf* *rit.*
an - gel choirs in - - stead. Be - fore the light the stars grew dim, and wand-'ring hunt - ers heard the hymn:...

Choir

Fl. 1

Fl. 2/Picc.

Ob.

B♭ Cl.

Bsn.

Hns. 1 & 2

B♭ Tpt. *1st only*
mp *mf*

Hp. *mf*

Timp./
Aux. Perc.

Mlt. Perc. Bells
mf

Perc.

Pno. *mf*

Org.

Vln I

Vln. II

Vla.

Vc.

D.B.

CONDUCTOR - CAROLS OF NORTH AMERICA - 6

a tempo
mp

rit. *mf* *a tempo*

Solos
"Je - sus, your King, is born; Je - sus is born. In ex - cel - sis glo - ri - a."

Choir

Fl. 1
mp *mf*

Fl. 2/Picc.
Fl.
mp *mf*

Ob.
mp *mf*

B♭ Cl.
mp *mf*

Bsn.
mf

Hns. 1 & 2
mf

B♭ Tpt.
mf

Hp.

Timp./
Aux. Perc.

Mlt. Perc.
Chimes
mf

Perc.
Sus. Cymbal
mf

Pno.
mp *mf*

Org.
mf

Vln I
mf *senza sordino*

Vln. II
mf *senza sordino*

Vla.
mf *arco*

Vc.
mf

D.B.
mf

CONDUCTOR - CAROLS OF NORTH AMERICA - 7

(Solo ends)

Solos

SA *mp*

Choir O chil-dren of the for-est free, O sons of Man-i-tou, the Ho-ly Child of earth and heav'n is

TB *mp*

Fl. 1 *mp*

Fl. 2/Picc. Fl. to Picc.

Ob.

B♭ Cl.

Bsn.

Hns. 1 & 2

B♭ Tpt.

Hp.

Timp./ Aux. Perc.

Mlt. Perc.

Perc. Hand Drum *mp*

Pno. *mp*

Org.

Vln I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

Choir
born to - day for you. Come kneel be - fore the ra - diant Boy, who brings you beau - ty, peace, and joy.

Fl. 1
Fl. 2/Picc.
Ob.
B♭ Cl.
Bsn.
Hns. 1 & 2
B♭ Tpt.
Hp.
Timp./Aux. Perc.
Mlt. Perc.
Perc.
Pno.
Org.
Vln. I
Vln. II
Vla.
Vc.
D.B.

mf *rit.* *a tempo* *rit.*

T div. mf *mf* *mf* *mf* *mf*

CONDUCTOR - CAROLS OF NORTH AMERICA - 9

a tempo
mp *mf* *S div.* *f*

Choir
"Je - sus, your King, is born; — Je - sus is born. In ex - cel - sis glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,
glo - ry, glo - ri - a, glo - ri - a,
cel - sis glo - ri - a, glo - ri - a, glo - ri - a,

Fl. 1
mf *f*

Fl. 2/Picc.
f

Ob.
mf *f*

B♭ Cl.
mf *f*

Bsn.
mf *f*

Hns. 1 & 2
mf *f*

B♭ Tpt.
mf *f*

Hp.

Timp./
Aux. Perc.
f

Mlt. Perc.
f

Perc.
Sus. Cymbal
f

Pno.
mp *mf* *f*

Org.
mp *mf* *f*

Vln I
mp *mf* *f*

Vln II
mp *mf* *f*

Vla.
mp *mf* *f*

Vc.
mp *mf* *f*

D.B.
mf *f*

CONDUCTOR - CAROLS OF NORTH AMERICA - 10

Choir
a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ry, glo - ri - a, glo - ri - a

Fl. 1

Fl. 2/Picc.

Ob.

B \flat Cl.

Bsn.

Hns. 1 & 2

B \flat Tpt.

Hp.

Timp./
Aux. Perc.

Mlt. Perc.

Perc.

Pno.

Org.

Vln I

Vln II

Vla.

Vc.

D.B.

ff

f

Picc. to Fl.

C scale

B \flat , E \flat

Crash Cymbal

Gong

Choir
shep-herds kept their watch - ing o'er si - lent flocks by night, be -

Fl. I
mp

Fl. 2/Picc.

Ob.

B♭ Cl.

Bsn.
mp

Hns. 1 & 2
mp

B♭ Tpt.
mp

Hp.
mp

Timp/
Aux. Perc.

Mlt. Perc.

Perc.
mp

Pno.
mp

Org.

Vln I

Vln. II

Vla.

Vc.

D.B.

The musical score is arranged in a standard orchestral format. At the top, the **Choir** part includes the lyrics: "hold, through - out the heav - ens" and "there shone a ho - ly". The **Fl. 1** part has a melodic line starting in the second measure. The **Fl. 2/Picc.**, **Ob.**, **B♭ Cl.**, and **Bsn.** parts are mostly silent, with the **Bsn.** playing a low note in the second measure. The **Hns. 1 & 2** and **B♭ Tpt.** parts play sustained notes. The **Hp.** (Harp) part features a rhythmic accompaniment starting in the second measure. The **Timp./Aux. Perc.**, **Mlt. Perc.**, and **Perc.** parts are silent. The **Pno.** (Piano) part has a complex accompaniment with arpeggiated chords. The **Org.** (Organ) part is silent. The **Vln. I**, **Vln. II**, **Vla.**, **Vc.**, and **D.B.** parts are also silent. The score is divided into three measures, with the first measure spanning page 251 and the second and third measures on page 252.

S. *mf* light, shone a ho-ly light. *f* Go, chil-dren, go tell it, tell it on the moun-tain,

A. *mf* light. *f* Go, tell it on the moun-tain,

T. *mf* shone a ho-ly light. *f* Go, tell it on the moun-tain,

B. *mf* shone a ho-ly light. *f* Go, chil-dren, tell it on the, tell it on the moun-tain,

Fl. 1

Fl. 2/Picc. *f*

Ob. *mf* *f*

B♭ Cl. *mf* *f*

Bsn. *mf* *f*

Hns. 1 & 2 *mf* *f*

B♭ Tpt. *mf* *f*

Hp. *f*
F scale

Timp./Aux. Perc. *f*

Mlt. Perc. *f*

Perc. *f*

Pno. *mf* *f*

Org. *mf* *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

D.B. *mf* *f*

The score is for a choral and instrumental piece. The vocal parts (Soprano, Alto, Tenor, Bass) and the choir have the following lyrics:

ev-'ry-where. — Go, chil-dren, tell — it on the moun-tain, that
 o - ver the hills and ev - 'ry - where. Go, tell it on the moun - tain, that
 o - ver the hills and ev - 'ry - where. Go tell it on the moun - tain, that
 the hills and ev - 'ry - where. Go, chil-dren, tell it on the moun - tain, that

The instrumental parts include:

- Fl. 1
- Fl. 2/Picc.
- Ob.
- B♭ Cl.
- Bsn.
- Hns. 1 & 2
- B♭ Tpt.
- Hp.
- Timp./Aux. Perc.
- Mlt. Perc.
- Perc.
- Pno.
- Org.
- Vln I
- Vln II
- Vla.
- Vc.
- D.B.

mf
Je - sus Christ is born. Go, tell it, tell it on the moun - tain,
mf
Je - sus Christ is born. Go, tell it, tell it on the moun - tain,
mf
Je - sus Christ is born. Go, tell it, tell it on the moun - tain,
mf
Je - sus Christ is born. Go, tell it, tell it on the moun - tain,

Fl. 1
Fl. 2/Picc.
Ob.
B♭ Cl.
Bsn.
Hns. 1 & 2
B♭ Tpt.
Hp.
Timp./
Aux. Perc.
Mlt. Perc.
Perc. rim shot
Pno.
Org.
Vln. I
Vln. II
Vla.
Vc.
D.B.

mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf

SA
go, tell it, tell it on the moun-tain. Go, tell it on the moun-tain, that Je-sus Christ is

TB

Fl. 1

Fl. 2/Picc.

Ob.

B♭ Cl.

Bsn.

Hns. 1 & 2

B♭ Tpt.

Hp.

Timp/
Aux. Perc.

Mlt. Perc.

Perc.
rim shot

Pno.

Org.

Vln. I

Vln. II

Vla.

Vc.

D.B.

CONDUCTOR - CAROLS OF NORTH AMERICA - 57

Choir

born!

Fl. 1

Fl. 2/Picc.

Ob.

B♭ Cl.

Bsn.

Hns. 1 & 2

B♭ Tpt.

Hp.

Timp/
Aux. Perc.

Mlt. Perc.

Perc.

Pno.

Org.

Vln I

Vln. II

Vla.

Vc.

D.B.

269

270

271

272