

Night of Wonder

A Cantata for Advent or Christmas

for S.A.T.B. Chorus and Narrator
with Optional Vocal Solos, Additional Speaking Parts,
Congregational Refrain and Instrumental Accompaniment

Written and Arranged by Jay Althouse and Sally K. Albrecht

This work may be performed with keyboard accompaniment alone, keyboard and instrumental accompaniment consisting of brass quartet, 2 clarinets, flute and drum, or with fully-orchestrated accompaniment cassette.

- ◆ Choral Score – (16129)
- ◆ Preview Pack – (16130) *Choral Score and Performance Cassette*
- ◆ InstruPax – (16131) *2 Trumpets, 2 Trombones, 2 Clarinets, Flute, Drum*
- ◆ Performance/Accompaniment Cassette – (16132)

Performance Time: Approximately 25 Minutes



Cover Art: Detail from *Adoration of the Shepherds* (1688) by Charles Le Brun (1619-1690).
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FOREWORD

Night of Wonder is an Advent or Christmas cantata for S.A.T.B. chorus, keyboard, narrator and speakers, with optional additional accompaniment by 2 trumpets, trombone, tuba (opt.), flute, 2 clarinets and drum. Six choruses and five readings trace the journey from the Advent prophecy to the annunciation of Mary, and from the birth of Jesus to the heavenly angel host proclaiming, “Glory to God in the highest.”

Approximately twenty-five minutes in length, this cantata is designed for incorporation into regular Christmas worship services. It may also be lengthened to create a special Christmas program or pageant by the addition of seasonal carols, costumes and simple staging. The five readings may be performed by a single narrator or by three or more speakers. Congregational participation is optional, but is encouraged, especially in the singing of the final chorus, “Angels We Have Heard on High.” A reproducible program may be found on page 48 for performance with congregation.

Readings 1, 3 and 5 are adapted from various scriptural sources by the composers. The narrator may perform these readings as written, or substitute the same scriptural references drawn from other sources, reflecting the preferences of the pastor and/or congregation.

Readings 2 and 4 are the texts from the beloved Advent and Christmas carols, “O Come, O Come, Emmanuel” and “What Child Is This?” These may be spoken by the narrator, by individual choir members, or by other solo voices. While the carol texts are spoken, musical arrangements of the carols may be played softly on keyboard or other solo instrument, or by an instrumental ensemble. If vocal soloists are available, they may sing Readings 2 and 4 or, where available, a unison children’s choir may sing these carols.

Optional brass accompaniment (2 trumpets, trombone, opt. tuba) is available for Choruses 1 and 6, and solo trumpet for Chorus 4. Optional woodwind accompaniment is available for Choruses 2 and 5, and drum for Chorus 3. This flexible instrumental scoring permits the use of brass only, woodwinds only, or drum only, with keyboard as accompaniment to the choir. An optional full performance/accompaniment cassette is also available (for a complete component listing, please see the title page).

Night of Wonder is designed with performance flexibility as one of its primary goals. It may be performed in its entirety on the fourth Sunday in Advent, on Christmas Eve, Christmas Day or the first Sunday after Christmas. It may also be presented in segments spanning several weeks, as follows:

- Advent Sunday 2 — Chorus 1, Reading 1, Chorus 2
- Advent Sunday 3 — Reading 2, Chorus 3
- Advent Sunday 4 — Reading 3, Chorus 4
- Christmas Eve or Day — Reading 4, Chorus 5, Reading 5, Chorus 6

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Additional Resources

Following are several fine Alfred keyboard, vocal solo and vocal duet collections which may serve as sources of additional music to incorporate into performances of **Night of Wonder**.

- **Carols for the Season** (#12231) — Anna Laura Page
5 intermediate organ solos for Christmas
- **Carols for Two** (#11536) — Jean Anne Shafferman
7 duets on traditional carols for Advent and Christmas
- **Christmas for Solo Singers** — Jay Althouse
14 seasonal favorites for for vocal solo and piano
Med. High Voice (#11676) • Med. Low Voice (#11677)
- **The Christmas Soloist** — Jay Althouse
9 unique settings of Christmas favorites for vocal solo and piano
Med. High Voice (#3385) • Med. Low Voice (#3386)
- **Come to the Manger** (#14711) — Anna Laura Page
7 early advanced piano solos for the Advent/Christmas season
- **Favorite Sacred Classics for Solo Singers** — Patrick M. Liebergen
18 popular masterwork vocal solos for the entire church year
Med. High Voice (#11481) • Med. Low Voice (#11482)
- **Hymn Solos for All Seasons** — William Cutter
10 popular hymn vocal solos for the entire church year
Med. High Voice (#4873) • Med. Low Voice (#4874)

1. ON A NIGHT OF WONDER

Words and Music by
JAY ALTHOUSE

Enthusiastically (♩ = ca. 116)

ACCOMP.

⑤

SOPRANO & ALTO *unis.*

On a night of won - der, on a night filled with love,

TENOR & BASS *unis.*

(- brass)

9

God will send forth a Sav - ior from the heav'ns a - bove.

13

Ev - er meek and hum - ble, born a child, yet a King.

(+ brass)

17

We shall give Him our prais - es. — Let the an - gels sing. —
unis.

(- brass)

21

mf
 Glo - ri - a in ex - cel - sis, for He shall de - liv - er a

mf

son. Sing glo - ry to God in the high - est, the ho - ly

one. *cresc.* 29 *f* On a night of won - der,

cresc.
(+ brass) *f*

on a night filled with love, God will send forth a Sav - ior_ *unis.*

35

37

from the heav'ns a - bove. _____ Yes, a ti - ny Babe so

unis.

(- brass)

38

unis.

ho - ly in a man - ger bed so low - ly, And His

(+ brass)

41

molto rit. *a tempo*

name shall be Em - man - u - el, _____ our

a tempo

molto rit.

45

cresc. *molto rit.* *ff*

Lord Em - man - u - el.

cresc. *ff*

cresc. *molto rit.* *ff*

FIRST READING: Luke 1: 26-31

NARRATOR: The angel Gabriel was sent from God to the city of Galilee, named Nazareth, to a virgin engaged to a man named Joseph, of the house of David; and the virgin's name was Mary. And the angel came unto her and said:

GABRIEL: "Hail, Mary, full of grace. Blessed are you among women. Do not be afraid, for you have found favor with God. And, behold, you shall conceive in your womb and bring forth a Son, and you shall call His name Jesus."

2. LET THE CHRIST CHILD IN

Words and Music by
JAY ALTHOUSE and
SALLY K. ALBRECHT

Tenderly (♩ = ca. 88)

ACCOMP.

mp (+ WW)

Piano accompaniment for the first system, measures 1-4. The music is in 4/4 time with a key signature of one flat (B-flat). The right hand features a melody of eighth and quarter notes, while the left hand provides a simple harmonic accompaniment with quarter notes.

5

S.

A.

Do not be a - fraid, for God will send forth a Son.

T.

mp unis.

B.

Vocal and piano accompaniment for the second system, measures 5-8. The vocal line (Soprano) begins with the lyrics "Do not be a - fraid, for God will send forth a Son." The piano accompaniment continues with a similar harmonic pattern. A piano dynamic marking of *mp unis.* is present.

8

mp unis.

A ti - ny Child will come to com - fort and love ev - 'ry -

Vocal and piano accompaniment for the third system, measures 9-12. The vocal line continues with the lyrics "A ti - ny Child will come to com - fort and love ev - 'ry -". The piano accompaniment provides a steady accompaniment. A piano dynamic marking of *mp unis.* is present.

11 *cresc.* *mf* 13

one. _____ A vir - gin will give birth; _ God's

cresc. *mf* (+ WW)

14 *decresc.* *mp*

Son will come to earth. So, o - pen up your heart: Let the Christ Child

decresc. *mp*

decresc. *mp*

17

in.

21

mp

Do not be a - fraid, pre - pare ye the way of the Lord.

mp

(- WW) (+ WW)

24

Turn from your sin; make room for the one who is a -

(+ WW)

27

dored.

cresc.

mf 29

The an - gels sing with joy — to

mf

(+ WW) *cresc.*

30

greet the ba - by boy. So, o - pen up your heart: Let the Christ Child

decresc. *mp* *decresc.* *mp*

33

in. Those who are walk - ing in dark - ness will

mf *mf*

36

see a won - drous light. For un - to us a

cresc. *f* *cresc.* *f*

cresc. *f* (+ WW)

39 *decresc.*

Child will come, a Prince of Peace and Might.

decresc.

(- WW) *decresc.* (+ WW) *mp*

43 (44) *mp unis.*

Do not be a - fraid, for God will send forth a

(- WW)

46 *mp unis.*

son. A ti - ny Child will come to

Do not be a - fraid, for God will send a son.

(+ WW) (- WW)

com - fort and love ev - 'ry - one. *cresc.* *mf* A

A ti - ny Child will come to love ev - 'ry - one *cresc.* *mf* A

(+ WW) *cresc.*

vir - gin will give birth; God's Son will come to earth. So, o - pen up your heart: *decesc.*

mf *decesc.*

55 *mp unis.* Let the Christ Child in. Let the Christ Child

mp unis. Let the Christ Child in.

mp (- WW) (+ WW)

58 *poco rit.* **Slowly, freely**

in. _____ Let the Christ Child in. _____

Let the Christ Child in.

Slowly, freely

poco rit. (- WW) *p* (+ WW) *pp*

8vb

The image shows a musical score for the hymn 'O Come, O Come, Emmanuel'. It consists of three systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line starts with a whole note 'in.' followed by a half note 'Let the Christ Child' and another whole note 'in.'. The piano accompaniment starts with a quarter rest, followed by eighth notes, and then a half note. The second system continues the vocal line with a half note 'Let the Christ Child' and a whole note 'in.'. The piano accompaniment continues with eighth notes and a half note. The third system shows the piano accompaniment with a half note, a quarter note, and a half note. The tempo markings are 'poco rit.' and 'Slowly, freely'. Dynamics include 'p' and 'pp'. A '8vb' marking is at the bottom right.

SECOND READING: O Come, O Come, Emmanuel

9th century Latin text, translated by John M. Neale (1818-1866)
(may be spoken or sung as a vocal solo)

NARRATOR: O come, O come, Emmanuel,
 And ransom captive Israel,
 That mourns in lonely exile here,
 Until the Son of God appear.
 Rejoice, rejoice,
 Emmanuel shall come to thee, O Israel.

O come, Thou Dayspring, come and cheer
 Our spirits by Thine advent here;
 Disperse the gloomy clouds of night,
 And death's dark shadows put to flight.
 Rejoice, rejoice,
 Emmanuel shall come to thee, O Israel.

3. LISTEN HERE, LISTEN HERE

Words and Music by
JAY ALTHOUSE

Mysteriously (♩ = ca. 112-116)

ACCOMP.

p (+ drum)

The piano accompaniment for the first system consists of two staves. The upper staff is in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It features a series of chords and moving lines, starting with a whole note chord in the first measure, followed by eighth and sixteenth notes in the second and third measures. The lower staff is also in bass clef and contains a simple bass line with quarter notes.

4

ALTO ONLY

p ⑤

O, a ti - ny Child will set us free. Lis - ten here, lis - ten

The first vocal system includes an alto part and piano accompaniment. The alto part is on a single staff in treble clef with a key signature of one flat. It begins at measure 4 with a whole note rest, followed by a melodic line starting on a half note in measure 5. The piano accompaniment continues from the previous system. A large red watermark 'Preview Only' is overlaid diagonally across the page.

8

p SOP. ONLY

here. He will come to earth for all to see. Lis - ten

The second vocal system includes a soprano part and piano accompaniment. The soprano part is on a single staff in treble clef with a key signature of one flat. It begins at measure 8 with a whole note rest, followed by a melodic line starting on a half note in measure 9. The piano accompaniment continues from the previous system. A large red watermark 'Preview Only' is overlaid diagonally across the page.

11 (13) s.

here, lis - ten here. A. Oo

TENOR & BASS *unis. p*

He's the Sav - ior God has

14

Oo

prom - ised long, and ev - 'ry voice shall rise in song. Lis - ten

17

Lis - ten here, lis - ten here. Oo

here, lis - ten here. We will ev - er know His

heav-en-ly name. He's the Prince of Peace the an-gels pro-claim. Lis-ten

Oo

Lis-ten here, lis-ten here He will here, lis-ten here

mp unis.

cresc.

come to us in dark of night. Lis-ten here, lis-ten Lis-ten here,

mp

30

here. He will fill our souls with love_ and light._ Lis - ten

lis - ten here.

33

here, lis - ten here. Oo

Lis - ten here, lis - ten here. Un - bar the gate, break

cresc. *unis.* *cresc.*

36

down the door._ Let the Sav - ior reign for - ev - er - more._ Lis - ten

mf *decresc.* *Oo* *mf* *decresc.*

39

mp Lis - ten here, . . . lis - ten here. *cresc.* Oo _____

mp here, lis - ten here. *cresc.* We are wait - ing for the

mp *cresc.*

42

mf *decresc.* Oo _____

mf *decresc.* prom - ised day, _ when the Child will take our sins _ a - way. _ Lis - ten

mf *decresc.*

45

mp Lis - ten here, . . . lis - ten here. *mf* O _

mp here, lis - ten here. *mf* O _

mp

55

57

Lis - ten here, lis - ten here. Hail_ to the Lord's a -
 here, lis - ten here.

Lis - ten here, lis - ten here. Hail_ to the Lord's a -
 here, lis - ten here.

55

57

58

noint - ed Son... *mf*
 He will be the true and ho - ly one... Lis - ten

noint - ed Son... *mf*
 He will be the true and ho - ly one... Lis - ten

58

61

mf

Lis - ten here, lis - ten here. Now we all a - wait His

here, lis - ten here.

mf

Lis - ten here, lis - ten here. Now we all a - wait His

here, lis - ten here.

61

64

heav-en-ly birth...

He'll come down like rain on fruit - ful earth... Lis - ten

heav-en-ly birth...

He'll come down like rain on fruit - ful earth... Lis - ten

64

67

mf *decresc.* *mp*

Lis - ten here, _____ lis - ten here, lis - ten here.

decresc. *mp*

here, lis - ten here, lis - ten here.

mf *decresc.* *mp*

Lis - ten here, _____ lis - ten here, lis - ten here.

decresc. *mp*

67 here, lis - ten here, lis - ten here.

decresc. *mp*

71

p

O, a

p

O, a

71

decresc.

75

S. A., unis.

ti - ny Child will set us free. Lis - ten here, lis - ten

T.B., unis. *p*

O, a ti - ny Child will

78

here. He will come to earth for all to see. Lis - ten

set us free. Lis - ten here, lis - ten here. He will

81

here, lis - ten here. Lis - ten here, lis - ten

come to earth for all to see. Lis - ten here, lis - ten

rit.

84

here, lis - ten here.

(- drum)

(+ drum)

8vb

THIRD READING: Luke 2: 1-7

NARRATOR: And it came to pass in those days,
 that there went out a decree from Caesar Augustus,
 that all the world should be taxed.
 And everyone traveled to his own town to register.

So Joseph traveled from Nazareth to the city of David,
 which was called Bethlehem,
 bringing with him his espoused wife, Mary,
 who was great with child.

While they were there, the time came for Mary to give birth.
 And she brought forth her first-born Son,
 and wrapped Him in swaddling clothes,
 and laid Him in a manger,
 because there was no room for them in the inn.

4. ONCE IN ROYAL DAVID'S CITY

Words by
CECIL FRANCIS ALEXANDER
(1823-1895)

IRBY
By **HENRY J. GAUNTLETT** (1805-1876)
Arranged by **JAY ALTHOUSE**

Moderato (♩ = ca. 100-104)

mp unis.

TENOR
BASS

Once in

ACCOMP.

mp (+ TPT)

5

roy - al Da - vid's cit - y stood a low - ly cat - tle - shed, Where a

(- TPT)

9

S

mf

A.

Mar - y

T.

moth - er laid her Ba - by in a man - ger for His bed.

B.

13

was that moth - er mild, Je - sus Christ her lit - tle Child.

mf *unis.* *decresc.*

mf (+ TPT)

17

He came down to earth from

mf

*brm (- TPT)

21

heav - en who is God and Lord of all, And His shel - ter was a

brm brm brm brm

(Piano accompaniment for the final system)

*"R" should be rolled quickly.
16129

25

28

sta - ble, And His cra - dle was _ a _ stall. With the poor and mean and

brm brm brm

29

low - ly, Lived on earth our Sav - ior _ ho - ly. _

(+ TPT)

33

36

rit. *mp* Andante, quasi-rubato

And our eyes at last _ shall _

mp

Andante, quasi-rubato

f *rit. e dim.* *mp* (- TPT)

37

see Him through His own re-deem-ing love; For that Child so dear and

41

gen-tle is our Lord in heav'n a - bove. He shall lead His chil - dren

He shall lead, lead us

With growing intensity

mf (44)

With growing intensity

mf (+ TPT)

45

on To the place where He is gone.

dim. *mp accel.*

dim. *mp*

(- TPT) *dim.* *mp accel.* (+ TPT)

49 **Tempo I** *f unis.* (51)

Not in that poor low - ly - sta - ble with the

f unis.

Tempo I

mf cresc. *f* (- TPT)

53 *unis.*

ox - en stand - ing - by We shall see Him, but - in - heav - en, set at

unis.

(- TPT) (- TPT)

57 (59)

God's right hand - on - high. When like stars His chil - dren

(- TPT)

60

crowned, all in white shall wait a - round. Once in

unis.

unis.

(+TPT)

64

roy - al Da - vid's cit - y, Once in

Once in roy - al Da - vid's cit - y, Once in

68

roy - al Da - vid's cit - y He was born!

cresc. *molto rit.* *ff*

cresc. *ff*

cresc. *molto rit.* *ff*

FOURTH READING: What Child Is This?

19th century text by William C. Dix, ca. 1865

(may be spoken or sung as a vocal solo)

NARRATOR: What Child is this who, laid to rest,
On Mary's lap is sleeping?
Whom angels greet with anthems sweet
While shepherds watch are keeping?
This, this is Christ the King,
Whom shepherds guard and angels sing;
Haste, haste to bring Him laud,
The Babe, the Son of Mary!

5. GENTLE MARY, TENDER MARY

Words and Music by
JAY ALTHOUSE

Gently (♩ = ca. 76-80)

ACCOMP. *mp* (+ WW)

4 **SOPRANO** *mp unis.* ⑥

ALTO

TENOR

BASS

Gen-tle Mar - y, ten-der Mar - y, in a

(- WW)

The musical score is set in 4/4 time with a key signature of one flat (B-flat). The piano accompaniment begins with a tempo marking of 'Gently (♩ = ca. 76-80)' and a dynamic of 'mp (+ WW)'. The vocal parts are arranged in four staves: Soprano, Alto, Tenor, and Bass. The Soprano part starts with a measure rest followed by the lyrics 'Gen-tle Mar - y, ten-der Mar - y, in a'. The piano accompaniment continues with a dynamic of '(- WW)'. A large red watermark 'Preview Only' is overlaid diagonally across the score.

8

hum - ble sta - ble bed; Gen - tle Mar - y, love - ly

mp unis.

11

Mar - y, come and rest your wea - ry head. All is

mp

14

calm, all is bright; sing a

mp

All is calm, all is bright; lul - la - by to -

(+ WW)

17 *rit.* , *a tempo* *unis.*

night. Gen-tle Mar - y, ten-der Mar - y, in a *unis.*

rit. (-WW)

20

low - ly man - ger bed.

(+ WW)

24 *mp unis.* (27)

Gen-tle Mar - y, ten-der

mp unis.

Gen-tle Mar - y, _____

(-WW) (+ WW)

Mar - y, God has giv - en you a son.

— ten - der Mar - y, giv - en you a son. Gen - tle

(- WW)

31 Sleep in

Gen - tle Mar - y, love - ly Mar - y: Christ, the bless - ed one.

Mar - y, love - ly Mar - y: Je - sus

(+ WW)

35

peace lit - tle Child, in - fant rit.

Sleep in peace lit - tle Child, ho - ly, meek and mild. Gen - tle

rit. (- WW)

39 *a tempo*

Mar - y, ten - der Mar - y, God has giv - en you a

unis.

unis.

a tempo

42

son.

Glo

mf

mf

mf

(+ WW)

45

ri - a,

*May be performed a cappella through m. 47.
16129

48

unis.

in ex - cel - sis De - o.

unis.

decresc.

51

Gen - tle Mar - y, ten - der Mar - y, God has

p

rit.

Slower

p

(- WW)

rit.

Slower

54

giv - en you a son.

(+ WW)

NARRATOR: And there were in the same country
shepherds abiding in the field,
keeping watch over their flock by night.
And, lo, the angel of the Lord came upon them,
and the glory of the Lord shone 'round about them;
and they were sore afraid.
And the angel said unto them:

ANGEL: "Fear not: for, behold,
I bring you good tidings of great joy,
which shall be to all people.
For unto you is born this day in the city of David
a Savior, who is Christ the Lord.
And this shall be a sign unto you:
You shall find the baby wrapped in swaddling clothes,
lying in a manger.

NARRATOR: And suddenly there was with the angel
a multitude of the heavenly host,
praising God, and saying:

CHOIR: Glory to God in the highest,
and on earth peace, good will toward men.

6. ANGELS WE HAVE HEARD ON HIGH

TRADITIONAL FRENCH CAROL
Arranged by JAY ALTHOUSE

Spirited but not rushed (♩ = ca. 116-120)

ACCOMP. *f* (+ brass)

4 S. *f* (+ opt. congregation)

A. *f*

T. *f*

B. *f*

An - gels we have

(- brass)

The musical score is arranged in three systems. The first system shows the piano accompaniment (ACCOMP.) in 4/4 time, marked 'Spirited but not rushed' with a tempo of ca. 116-120. It features a forte dynamic and includes a brass part. The second system contains the vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), starting at measure 4. The lyrics 'An - gels we have' are written below the vocal staves. The third system continues the piano accompaniment, marked with a forte dynamic and a note to omit the brass part. A large red watermark 'Preview Only' is overlaid diagonally across the entire page.

heard on high, sweet-ly sing-ing o'er the plain, And the moun-tains

12 in re-ply, ech-o-ing their joy-ous strain. *Glo

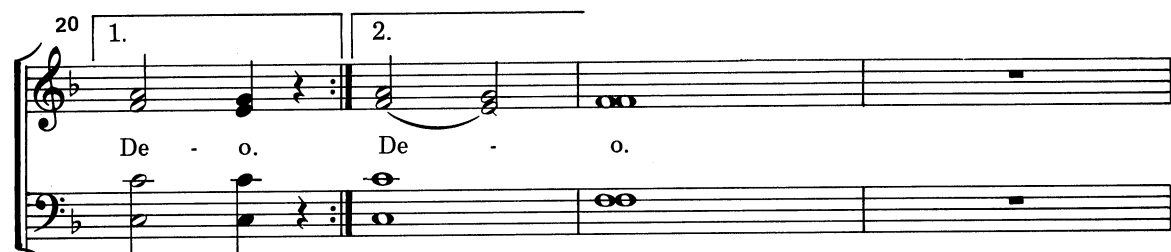
(+ brass)

16 ri - a in ex - cel - sis

20

1. 2.

De - o. De - o.



1. 2.



24



28 SOPRANO & ALTO

mf

Shep-herds, why this ju - bi - lee? Why your joy - ous strains pro-long?

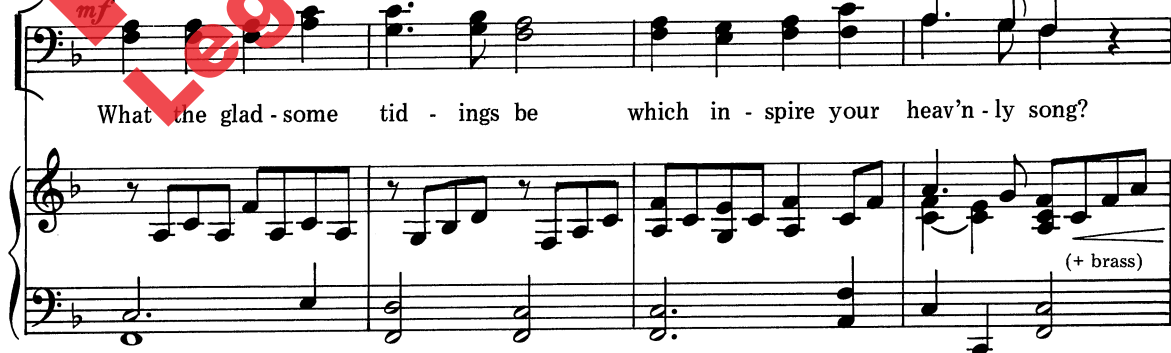


32 TENOR & BASS

mf

What the glad - some tid - ings be which in - spire your heav'n - ly song?

(+ brass)



S. *f*

A.

Glo

T. *f*

B.

39

1.

2.

ri - a in ex - cel - sis De - o De -

2.

43

Slowing

Slowing

dim. poco a poco

(- brass)

47 Slower, somewhat freely
SOLO (S. or A.) or UNIS.

mp

Come to Beth - le - hem and see Him whose birth the an - gels sing;

Slower, somewhat freely

mp

51

SOLO (T. or B.) or UNIS.

mp

Come a - dore on bend - ed knee Christ, the Lord, the new - born King.

accel.

accel.

55 Tempo I

S. *f*

A. *f*

Glo

T. *f*

B. *f*

Tempo I

f (+ brass)

58

ri - a in ex - cel - sis De - o. Sing

(- brass) (+ brass)

61

S.
glo

A.
glo

T.
glo

B.
glo

61

64

S.
A.

ri - a in ex - cel - sis De -

T.
B.

67

o.

69 (+ opt. congregation)

An - gels we have

70

heard on high sweet-ly sing - ing o'er _ the plain, And the moun - tains

in re - ply, ech - o - ing their joy - ous strain.

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The music consists of chords and simple melodic lines.

Glo

This system contains three staves of music. The top staff is a vocal line with the word 'Glo'. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The music features a more active piano accompaniment with eighth and sixteenth notes.

1. a in ex - cel - sis De - o.

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The music includes first endings marked with '1.' and repeat signs.

(Choir only)

83 2.

De - o. Glo - ri -

86

a, for Je - sus

cresc.

89 *rit.* **ff**

Christ is born. Al - le - lu - ia!

rit. **ff**

8va

NIGHT OF WONDER

A Cantata for Advent or Christmas

Words and Music by
JAY ALTHOUSE and SALLY K. ALBRECHT

Program

1. CHORUS: On a Night of Wonder

FIRST READING: Luke 1: 26-31

2. CHORUS: Let the Christ Child In

SECOND READING: O Come, O Come, Emmanuel
9th century Latin text, translated by John M. Neale (1818-1866)
(may be spoken or sung as a vocal solo)

3. CHORUS: Listen Here, Listen Here

THIRD READING: Luke 2: 1-7

4. CHORUS: Once in Royal David's City

FOURTH READING: What Child Is This?
19th century text by William C. Dix (1837-1898)
(may be spoken or sung as a vocal solo)

5. CHORUS: Gentle Mary, Tender Mary

FIFTH READING: Luke 2: 8-14

6. CHORUS: Angels We Have Heard on High
(congregation may join in singing verses 1 & 4)

Verse 1
(choir & congregation)

Angels we have heard on high, sweetly singing o'er the plain,
And the mountains in reply, echoing their joyous strain.
Gloria in excelsis Deo, Gloria in excelsis Deo.

Verses 2 & 3
(choir only)

Verse 4
(choir & congregation)

Angels we have heard on high, sweetly singing o'er the plain,
And the mountains in reply, echoing their joyous strain.
Gloria in excelsis Deo, Gloria in excelsis Deo.

Postlude
(choir only)

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