



A Christmas Hymn

(Till Morning Is Nigh)

Words and Music by J. E. SPILLMAN and MARTIN LUTHER

Setting by ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1 Conductor
2 C Flute
2 Oboe
1 1st B♭ Clarinet
1 2nd B♭ Clarinet
1 B♭ Bass Clarinet
2 Bassoon
4 Horn in F
1 1st B♭ Trumpet
1 2nd B♭ Trumpet

1 1st Trombone
1 2nd Trombone
1 Tuba
2 Mallet Percussion
(Chimes, Bells)
1 Timpani
2 Percussion I
(Crash Cymbals, Triangle)
1 Percussion II
(Suspended Cymbal)

8 1st Violin
8 2nd Violin
5 Viola
5 Cello
5 String Bass

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Program Notes

Based upon the traditional carol "Away in a Manger," this setting for full orchestra takes musical liberties with the original melody. Following an original introduction, the carol is stated in 4/4 time as opposed to the original 3/4, allowing the listener to enjoy the traditional hymn from a totally new perspective.

Note to Conductor

"A Christmas Hymn (Till Morning Is Nigh)" is playable by both full orchestra and string orchestra. If a string orchestra is used, please note that the melodic statement in the flute/oboe (bars 59–63) may be performed by the first violins if desired. Please note the liberal use of *divisi* in the first violins. Feel free to adjust the part assignments to ensure comfort in the higher range.

The opening phrases should be very gentle in contrast to the *subito forte* in bar 5. This full orchestra statement should be very stately in its approach.

The first statement of the carol should be very free in contrast to the "rolling" accompaniment figures. Feel free to adjust dynamic markings to ensure proper balance throughout the orchestra.

The cello/horn melody at bar 33 will require careful attention to both balance and interpretation. I have scored an optional 8va in opening notes of the phrase to ensure a musical approach by the less experienced player. The 8va should be used only if a mature horn section is in place.

I hope that you, your orchestra and audience find "A Christmas Hymn (Till Morning Is Nigh)" to be a rewarding experience. Best wishes for a wonderful performance. Happy holidays!

Robert W. Smith

CONDUCTOR

A CHRISTMAS HYMN

Till Morning Is Nigh

Words and Music by
J. E. SPILLMAN and MARTIN LUTHER
Setting by ROBERT W. SMITH (ASCAP)

Gently $\text{♩} = 80$

The musical score is arranged for a full orchestra and includes the following parts:

- C Flute
- Oboe
- B♭ Clarinets (1 and 2)
- B♭ Bass Clarinet
- Bassoon
- Horn in F
- B♭ Trumpets (1 and 2)
- Trombones (1 and 2)
- Tuba
- Mallet Percussion (Chimes, Bells)
- Timpani
- Percussion I (Crash Cymbals, Triangle)
- Percussion II (Suspended Cymbal)
- Violins (1 and 2)
- Viola
- Cello
- String Bass

Dynamic markings include *mf* and *f*. Performance instructions include *Chimes (opt. Bells)*, *Susp. Cym.*, and *div.* (divisi). The score is divided into five measures, numbered 1 through 5 at the bottom.

1 2 3 4 5

Cue: Oboe solo

Fl. *mf*

Ob. Solo *mf*

1 *sim.*

2 *sim.*

B. Cl.

Bsn.

Hn.

1

2

Tpts.

1

2

Tbns.

1

2

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

1 *mp* *mf*

2 *sim.*

Vla. *sim.*

Cello

Str. Bass

This page contains the conductor's score for measures 16 through 20. The score is written for a full orchestra and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. 1 & 2 (Clarinets)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- Tpts. 1 & 2 (Trumpets)
- Tbns. 1 & 2 (Trombones)
- Tuba
- Mlt. Perc. (Mallet Percussion)
- Timp. (Timpani)
- Perc. I & II (Percussion)
- Vlns. 1 & 2 (Violins)
- Vla. (Viola)
- Cello
- Str. Bass (String Bass)

The score features a variety of musical notations, including rests, eighth notes, quarter notes, and half notes, often with slurs and ties. A dynamic marking of *p* (piano) is present at the end of measure 20. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

This page of a musical score, labeled 'Conductor - 5', contains the following instruments and parts:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- Tpts. 1 (Trumpet 1)
- Tpts. 2 (Trumpet 2)
- Tbns. 1 (Trombone 1)
- Tbns. 2 (Trombone 2)
- Tuba
- Mlt. Perc. (Mallet Percussion)
- Timp. (Timpani)
- Perc. I (Percussion I)
- Perc. II (Percussion II)
- Vlns. 1 (Violin 1)
- Vlns. 2 (Violin 2)
- Vla. (Viola)
- Cello
- Str. Bass (String Bass)

The score includes various musical notations such as notes, rests, and dynamic markings like *mf*. A large red watermark reading 'Preview Only' is overlaid diagonally across the page.

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

Hn.

1
Tpts.

2

1
Tbns.

2

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

1
Vlns.

2

Vla.

Cello

Str. Bass

mf

mf

p *mf*

29

33

div.

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

Hn.

1
Tpts.

2

1
Tbns.

2

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Opt. 8va
mp *mf*

33

div.

1
Vlns.

2

Vla.

Cello

Str. Bass

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

Hn.

1
Tpts.

2

1
Tbns.

2

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

1
Vlns.

2

Vla.

Cello

Str. Bass

div.

(Opt.)

(p)

Fl. *ff* *f*

Ob. *ff* *f*

1 Cls. *ff* *f*

2 Cls. *ff* *f*

B. Cl. *ff* *f*

Bsn. *ff* *f*

Hn. *ff* *f* *ff*

1 Tpts. *ff* *f*

2 Tpts. *ff* *f*

1 Tbns. *ff* *f*

2 Tbns. *ff* *f*

Tuba *ff* *f*

Mlt. Perc. *f*

Timp. *f*

Perc. I *f*

Perc. II *f* *p* *f* *p* *f* *p* *f*

49

1 Vlns. *ff* *f*

2 Vlns. *ff* *f*

Vla. *ff* *f*

Cello *ff* *f*

Str. Bass *ff* *f*

Fl.

Ob.

1 Cls.

2 Cls.

B. Cl.

Bsn.

Hn.

1 Tpts.

2 Tpts.

1 Tbns.

2 Tbns.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

molto rall.

ff

a tempo

mp

mp a tempo

mf a tempo

mf

mf a tempo

pp a tempo

mp

mf a tempo

(to Trgl.)

p

f molto rall.

p

mf a tempo

pp a tempo

mp

mf a tempo

mp a tempo

mp a tempo

mp a tempo

mp a tempo

mp a tempo

mp a tempo

Solo w/oboe

Fl. *mf*

Ob. *mf* Solo

1 Cls. *rit.* *mp*

2 Cls. *rit.* *mp*

B. Cl. *rit.* *mp*

Bsn. *rit.* *mp*

Hn. *rit.* *mp*

1 Tpts. *rit.*

2 Tpts. *rit.*

1 Tbns. *rit.* *mp*

2 Tbns. *rit.* *mp*

Tuba *rit.* *mp*

Mlt. Perc. *rit.* *mp* (on conductor's release)

Timp. *rit.* *mp* (on conductor's release)

Perc. I *rit.* *p* (on conductor's release)

Perc. II *rit.*

1 Vlns. *mp* *rit.* *mp*

2 Vlns. *rit.* *mp*

Vla. *rit.* *mp*

Cello *rit.* *mp*

Str. Bass *rit.* *mp*

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