

Oh Holy Night

Piano/Vocal Score

(Choir, soloist and congregation with piano.
Optional organ and instrumental obbligato scores available.)

Music: Adolphe-Charles Adam

Text: Placide Clappeau

Translation: John S. Dwight

Arranged by Sally DeFord

about $\text{♩} = 68$ *mf* *simile*

Piano
mf
con pedale

The first system of the piano score is in 6/8 time. It begins with a tempo marking of 'about ♩ = 68' and a dynamic of 'mf'. The music is marked 'simile'. The right hand features a melody with accents and slurs, while the left hand provides a steady accompaniment. The system concludes with a 'con pedale' instruction.

8 10 *mf* 1 (Tenor/Bass): Oh ho- ly night, the stars are bright- ly
2 (Solo): Led by the light of faith se- rene- ly

The second system contains the vocal line and piano accompaniment. The vocal line is in bass clef and includes lyrics for two parts: Tenor/Bass and Solo. The piano accompaniment continues in the same style as the first system, with a dynamic of 'mf'. The system is divided into two measures, with measure numbers 8 and 10 indicated.

12 14 16
shin- beam- ing, It is the night of the dear Sav- ior's birth,
ing, With glow- ing hearts by his cra- dle we stand.

The third system continues the vocal and piano accompaniment. The vocal line includes the lyrics 'shin-beam-ing, It is the night of the dear Sav-ior's birth, ing, With glow-ing hearts by his cra-dle we stand.' The piano accompaniment maintains the 'mf' dynamic. The system is divided into three measures, with measure numbers 12, 14, and 16 indicated.

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Oh Holy Night (SATB/Congregation)-1

18 20

(Soprano/Alto) Long lay led the world of in
(Solo contd.) So led by light of a

22 24 (optional notes for verse 2) 26

sin and er-ror pin- ing, 'til he ap- peared and the soul felt its
star sweet- ly gleam- ing, There came the wise men from Or- i- ent

28 30

worth. (Choir unison) A thrill of of hope kings the wea- ry world re-
land, (Solo contd.) The King of kings lay thus in low- ly

32 34 36

joic- es, For yon- der breaks a als new born and glo- rious morn,
man- ger, In all our tri- als born to be our friend,

38 40

f (SATB) Fall on your knees, --- Oh hear
 (SATB) He knows our need, To our weak-

42 44 46

the an- gel voic- es, Oh night
 ness is no stran- ger, Be- hold - - di-
 your

8va

48 50

vine, Oh night when Christ is born,
 King, Be- fore him low- ly bend,

*See note below

*For easier playing, notes in the treble clef may be omitted for measures 37-44, and the arpeggios in the bass clef divided between the hands. The same may be done in measures 95-102.

52 54 56

Oh Be- night hold di- your vine, King, Oh Be-

58 60

night, fore oh him night low- ly vine. bend.

mf

62 64 66

Choir and Congregation: 68 70 72

mf Tru- ly he taught us to love one- a- no- ther, His law is love and his

74 76

gos- pel is peace.

78 80 82

Chains shall he break for the slave is our bro- ther and in His

84 86

name all op- pres- sion shall cease, Sweet hymns of

88 90 92

joy in grate- ful chor- us raise we, Let all with- in us

94 96

praise his ho- ly name, *f* Christ is the Lord,

98 100 102

Oh praise his name for- ev- er, His

104 106

pow- er and glo- ry ev-

108 110 112

er more pro- claim, His pow'r and

This system contains measures 108 through 112. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature has two flats (B-flat and E-flat). Measure 108 starts with a vocal line containing the lyrics 'er more pro- claim,'. Measure 110 contains the lyrics 'His pow'r' and measure 112 contains 'and'. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

114 116

glo- ry ev- er more pro- claim!

This system contains measures 114 through 116. The vocal line continues with the lyrics 'glo- ry ev- er more pro- claim!'. There are fermatas over the notes for 'ry' and 'claim!'. Measure 114 has a '2' above the notes, and measure 115 has a '2' above the notes. The piano accompaniment continues with chords and a moving bass line.

118 120 122

rit.

This system contains measures 118 through 122. Measures 118, 119, and 120 are mostly rests for the vocal line. The piano accompaniment continues. Measure 121 has a 'rit.' (ritardando) marking. Measure 122 ends with a double bar line. The piano accompaniment features a moving bass line and chords in the right hand.