

Traditional

What Child Is This?

Arranged by Brad Hansen
for SATB Voices and Piano

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Con moto ♩ = 106

Soprano *mp* What

Alto

Tenor *mp* What

Bass

Piano *mp* *mf*

5

Child is this who, laid to rest on Ma-ry's lap is sle-ep-ing? Whom an-gels greet with

Child is this who, laid to rest on Ma-ry's lap is sle-ep-ing? Whom an-gels greet with

p *p*

10

an-thems sweet, while shep-herds watch are keep - ing?

while shep-herds watch are keep - ing?

an-thems sweet, while shep-herds watch are keep - ing?

while shep-herds watch are keep - ing?

p

mf

15

mf

This, this is Christ the King, whom shep-herds guard and an - gels sing;

mf

This, this is Christ the King, whom shep-herds guard and an - gels sing;

mf

This, this is Christ the King, whom shep-herds guard and an - gels sing;

mf

This, this is Christ the King, whom shep-herds guard and an - gels sing;

20

Haste, haste to bring Him laud, the Babe, the Son of Ma - ry.

Haste, haste to bring Him laud, the Babe, the Son of Ma - ry.

Haste, haste to bring Him laud, the Babe, the Son of Ma - ry.

Haste, haste to bring Him laud, the Babe, the Son of Ma - ry.

mp

mp

mp

mp

mp

The musical score for measures 20-24 features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a 4-part setting, each with the lyrics "Haste, haste to bring Him laud, the Babe, the Son of Ma - ry." The piano accompaniment consists of two staves (right and left hand) with a melody in the right hand and a bass line in the left hand. The tempo is marked *mp* (mezzo-piano). The key signature is three flats (B-flat major/D minor) and the time signature is 4/4. The score ends with a double bar line and repeat dots.

25

Empty vocal staves for Soprano, Alto, Tenor, and Bass.

Piano accompaniment for measures 25-28.

The musical score for measures 25-28 shows four empty vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano accompaniment consists of two staves (right and left hand) with a melody in the right hand and a bass line in the left hand. The key signature is three sharps (F# major/C# minor) and the time signature is 4/4. The score ends with a double bar line and repeat dots.

29

Why lies he in such mean es - tate where ox and ass are fe - ed - ing? Good

Why lies he in such mean es - tate where ox and ass are fe - ed - ing? Good

mf

mp

33

the si - lent World is plead - ing.

Chris - tians, fear, for sin - ners here the si - lent Wor - ld is plead - ing.

the si - lent World is plead - ing

Chris - tians, fear, for sin - ners here the si lent World is plead - ing.

mp

p

mp

p

mp

p

38

mf
Nails, spear shall pierce Him through, the cross be borne for me, for you.

mf
Nails, spear shall pierce Him through, the cross be borne for me, for you.

mf
Nails, spear shall pierce Him through, the cross be borne for me, for you.

mf
Nails, spear shall pierce Him through the cross be borne for me, for you.

mf

42

mp Hail, hail the Word made flesh, The Babe, the Son_ of Ma - ry. *p*

mp Hail, hail the Word made flesh, The Babe, the Son_ of Ma - ry. *p*

mp Hail, hail the Word made flesh, The Babe, the Son_ of Ma - ry. *p*

mp Hail, hail the Word made flesh, The Babe, the Son_ of Ma - ry. *p*

p

47

47

mp *mf*

Jazz Waltz ♩ = 140

51

mf *mf* *mf* *mf* *mp*

So bring Him in - cense, gold and myrrh, Come
 So bring Him in - cense, gold and myrrh, Come
 bring Him in - cense, gold and myrrh, Come
 So bring Him in - cense, gold and myrrh, Come

Jazz Waltz ♩ = 140 (a la Coltrane and Tyner)

mp

55

pea - sant, King to own Him; The King of Kings sal - va - tion brings, Let
 pea - sant, King to own Him; The King of Kings sal - va - tion brings, Let
 pea - sant, King to own Him; The King of Kings sal - va - tion brings, Let
 pea - sant, King to own Him; The King of Kings sal - va - tion brings, Let

The musical score for measures 55-58 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "pea - sant, King to own Him; The King of Kings sal - va - tion brings, Let". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

59

Lov - ing hearts en - throne Him.
 Lov - ing hearts en - throne Him.
 Lov - ing hearts en - throne Him.
 Lov - ing hearts en - throne Him.

The musical score for measures 59-62 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Lov - ing hearts en - throne Him.". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

63 *mf*

Raise, raise a song on high, The vir - gin sings her lull - a - by.

mf

Raise, raise a song on high, The vir - gin sings her lull - a - by.

mf

Raise, raise a song on high, The vir - gin sings her lull - a - by.

mf

Raise, raise a song on high, The vir - gin sings her lull - a - by.

67

Joy, joy_ for Christ is born, the Babe, the Son_ of Ma - ry.

Joy, joy_ for Christ is born, the Babe, the Son_ of Ma - ry.

Joy, joy_ for Christ is born, the Babe, the Son_ of Ma - ry.

Joy, joy_ for Christ is born, the Babe, the Son_ of Ma - ry.

71

Musical score for measures 71-74. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The vocal parts enter in measure 71 with a half note 'Doo' on a dotted line. The piano accompaniment begins in measure 71 with a half note chord. In measure 72, the vocal parts continue with a half note 'Doo'. In measure 73, the vocal parts continue with a half note 'Doo'. In measure 74, the vocal parts continue with a half note 'Doo'. The piano accompaniment features a dynamic marking of *f* in measure 72. The score includes dynamic markings *p* and *sim* for the vocal parts.

75

Musical score for measures 75-78. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The vocal parts enter in measure 75 with a half note 'Doo' on a dotted line. The piano accompaniment begins in measure 75 with a half note chord. In measure 76, the vocal parts continue with a half note 'Doo'. In measure 77, the vocal parts continue with a half note 'Doo'. In measure 78, the vocal parts continue with a half note 'Doo'. The piano accompaniment features a dynamic marking of *f* in measure 76. The score includes dynamic markings *p* and *sim* for the vocal parts.

78

Musical score for measures 78-81. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts consist of a series of dotted half notes, with the fifth measure containing a long note with a fermata. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

82

Musical score for measures 82-85. It features four vocal staves and a piano accompaniment. The vocal parts include a sequence of notes ending with a triplet of eighth notes labeled 'Doot Doot Doot'. The piano accompaniment includes a dynamic marking of *mp* and a tempo/style marking of *Crisply*.

86

Doot Doot Doot Doot Doot Doot Doot Raise, raise a song on high, The

Doot Doot Doot Doot Doot Doot Doot Raise, raise a song on high, The

Doot Doot Doot Doot Doot Doot Doot Raise, raise a song on high, The

Doot Doot Doot Doot Doot Doot Doot Raise, raise a song on high, The

91

vir - gin sings her lull - a - by. Joy, joy_ for Christ is born, the

vir - gin sings her lull - a - by. Joy, joy_ for Christ is born, the

vir - gin sings her lull - a - by. Joy, joy_ for Christ is born, the

vir - gin sings her lull - a - by. Joy, joy_ for Christ is born, the

96 **Deliberately** ♩ = 72

p ***ppp***

Babe, the Son_ of Ma - ry, of Ma ry.

p ***ppp***

Babe, the Son_ of Ma - ry, of Ma ry.

p ***ppp***

Babe, the Son_ of Ma - ry, of Ma ry.

p ***ppp***

Babe, the Son_ of Ma - ry, of Ma ry.

Deliberately ♩ = 72

p ***mp***

Ped. *Ped.*