

LET THE CHRIST CHILD IN

for S.A.T.B. voices, accompanied*

Words and Music by
JAY ALTHOUSE and
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Tenderly (♩ = ca. 88)

ACCOMP.

mp

5

S.
A.
T. *mp unis.*
B.

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

8

mp unis.

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

* Also available for S.A.B. voices, No. 11438, and two-part (treble) voices, No. 11439.

11 *cresc.* *mf* 13

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole note 'one.' followed by a melodic phrase starting at measure 13. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *cresc.* and *mf*.

cresc. *mf*

The piano accompaniment for the first system consists of two staves. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Dynamics include *cresc.* and *mf*.

14 *decresc.* *mp*

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

decresc. *mp*

The second system of music features a vocal line and piano accompaniment. The vocal line continues with the lyrics 'son will come to earth. So, o - pen up your heart: Let the Christ child'. Dynamics include *decresc.* and *mp*.

decresc. *mp*

The piano accompaniment for the second system continues with chords and moving lines in both hands. Dynamics include *decresc.* and *mp*.

17 in.

The third system of music features a vocal line and piano accompaniment. The vocal line begins with the word 'in.' followed by a melodic phrase starting at measure 17. Dynamics include *mf*.

The piano accompaniment for the third system continues with chords and moving lines in both hands. Dynamics include *mf*.

21

mp

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

mp

Piano accompaniment for measures 21-23, featuring a steady eighth-note bass line and chords in the right hand.

24

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

Piano accompaniment for measures 24-26, continuing the eighth-note bass line and chordal accompaniment.

27

cresc.

dored.

cresc.

29

mf

The an - gels sing with joy to

mf

Piano accompaniment for measures 27-29, including a *cresc.* marking and a *mf* dynamic change.

30 *decresc.* *mp*
 greet the ba-by boy. So, o-pen up your heart: Let the Christ child
decresc. *mp*

decresc. *mp*

33 34 *mf*
 in. Those who are walk - ing in dark - ness will
mf

mf

36 *cresc.* *f*
 see a won-drous light. For un-to us a
cresc. *f*

cresc. *f*

39 *decresc.*

child will come, a Prince of Peace and Might.

decresc.

decresc.

mp

43 44 *mp unis.*

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

46 *mp unis.*

son. A ti - ny child will come to

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

49 *cresc.* *mf*
 com - fort and love ev-'ry - one. A
 — A ti - ny child will come to love ev-'ry-one. A
cresc. *mf*
cresc.

52 *decesc.*
 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

58 *poco rit.* *Slowly, freely*

in. _____ Let the Christ child in. _____

Let the Christ child in. _____

Slowly, freely

poco rit. *p* *pp*

The image shows a musical score for a choral piece. It consists of three systems of staves. The first system has a vocal line (treble clef) and a piano 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 line has a melody of eighth notes. The second system continues the vocal line and piano accompaniment. The third system shows the piano part with a 'poco rit.' marking and dynamic markings 'p' and 'pp'. A large red watermark 'Piano Use Only' is overlaid diagonally across the page.

Let the Christ Child In is an anthem for Advent. Suggested corresponding lectionary readings include 2 Samuel 7: 8-16, Psalm 89: 1-4 & 19-24, Isaiah 9: 2-6, Luke 1: 26-38, and Romans 16: 25-27. One basic homiletical theme is preparing for the coming of the Messiah.

In rehearsal, strive for fluid, four-measure phrases and sensitive text declamation. Rehearse all singers on the melody in m. 5-17, singing "noo" and pulsing a constant stream of eighth notes. Shape the phrases dynamically as indicated by the natural rise and fall of their contours. After the eighth-note pulse is internalized and the dynamics are well-defined, sing the rhythms as written. When adding the remaining vocal parts, return to the technique of pulsing eighth notes in order to improve inflection.

Jay Althouse has written choral music for all levels of school and church choirs. He has over 350 choral compositions and arrangements in print. Jay received a B.S. in Music Education and an M.Ed. in Music from Indiana University of Pennsylvania. He currently resides in Hilton Head, South Carolina, with his wife, **Sally K. Albrecht**. Sally is the Director of School Choral Publications for Alfred Publishing Co., Inc. The author of two books on choral movement, she received a B.A. in Music and Theatre from Rollins College and, from the University of Miami (Florida), both an M.A. in Drama and an M.M. in Accompanying. Sally has over 60 choral publications in print.

