

WHAT CHILD SHALL COME?

for S.A.B. voices, accompanied,
with optional flute*

New words and arrangement by
PATRICK M. LIEBERGEN

Based upon **UKRAINIAN BELL CAROL**
and **WHAT CHILD IS THIS?**

Smoothly, expressively (♩. = ca. 48-52)

Musical score for flute and accompaniment. The flute part is in 8/8 time, major key, with dynamics marked *mp*. The accompaniment part consists of two staves: a treble staff and a bass staff, also in 8/8 time and major key, with dynamics marked *mp*.

Musical score for soprano and alto unison, baritone, and piano. The vocal parts are in 4/4 time, major key, with dynamics marked *mp*. The piano part provides harmonic support throughout the piece.

* Part for flute may be found on pages 11-12. Also available for S.A.T.B. voices, No. 16047, and 2-part voices, No. 16049.

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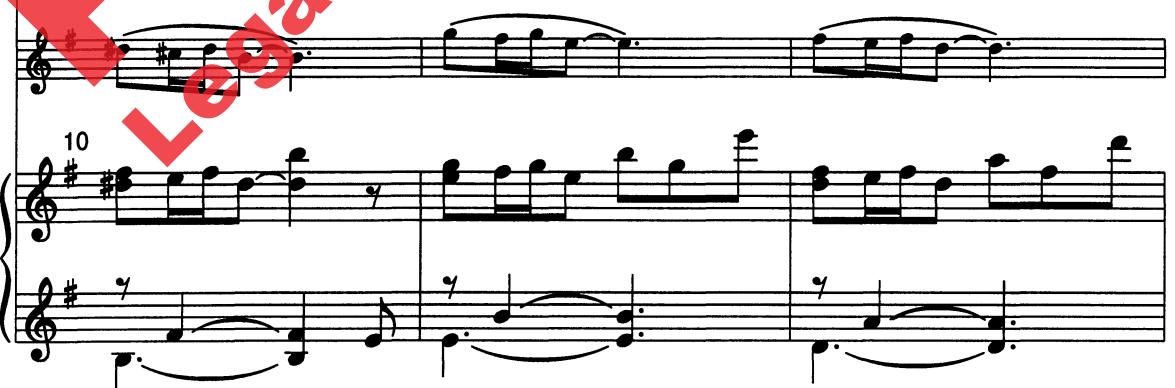
child shall come — that lone - ly night — and bring God's love — for -
(this)



10



ev - er? Will all be - hold — the shin - ing light — and



13

15
mf

sing — with joy — to - geth - er?
*“This, this — is

16
dim.
mp poco rit.

Christ the King, whom shep - herds guard — and an - gels sing; —

17
dim.
mp poco rit.

18
dim.
mp poco rit.

* Words by WILLIAM C. DIX (1827-1898).

19 *mf* *a tempo*

Haste, haste ___ to bring Him laud, ___ the babe, ___ the son ___ of ___

mf

dim.

a tempo

mf

a tempo

19 *mf*

dim.

22 *mp*

Ma *rhythm*

mp

(24) *unis.*

Sing we no - el, sing we no-el,

22 *mp*

(24)

A musical score for two voices (Soprano and Bass) and piano. The score consists of six staves of music with lyrics. The key signature is one sharp (F#). The vocal parts are in common time.

Stave 1 (Soprano):

- Measure 25: sing we no-el, sing we no-el, sing we no-el, — sing we no-el, —
- Measure 26: *mf* What child shall come — to set us free, — the
- Measure 27: (continuation of the melody)

Stave 2 (Bass):

- Measure 25: (rest)
- Measure 26: (rest)
- Measure 27: (rest)

Stave 3 (Piano):

- Measure 25: (rest)
- Measure 26: (rest)
- Measure 27: (rest)

Stave 4 (Soprano):

- Measure 28: sing we no-el, sing we no-el! — And bring for all — e —
- Measure 29: *mp* prom - ise of sal - va - tion? Sing we no-el, —
- Measure 30: (continuation of the melody)

Stave 5 (Bass):

- Measure 28: (rest)
- Measure 29: (rest)
- Measure 30: (rest)

Stave 6 (Piano):

- Measure 28: (rest)
- Measure 29: (rest)
- Measure 30: (rest)

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31

ter - ni - ty — God's peace — to all cre - a - tion? Em -
sing we no- el! — God's peace — to all cre - a - tion?

31

cresc.

f

man u - el, the Lord and King! Em -

34

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man - u - el, re - joice and sing!



36



38 *sub.* *mp* Sing we no-el! *poco rit.*



mp Sing we no-el! *poco rit.*



38 *sub. mp* *poco rit.*

41 *a tempo*

mp unis.

What child shall come that
(this)

a tempo

mp

41 *a tempo*

night?

mp

Come to dwell? Sing we no-el! — What child shall come that
(this)

44

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47

molto rit.

*Slowly, freely
dim.*

Come to __ dwell?
Sing we no - el! __ The Lord, Em - man - u -
night?
Sing we no - el! __

molto rit.

*Slowly, freely
dim.*

50 *Tempo I*

p dim.

poco rit. pp

p dim.

poco rit. pp

Tempo I

p dim.

poco rit. pp

50 *Tempo I*

p dim.

poco rit. pp

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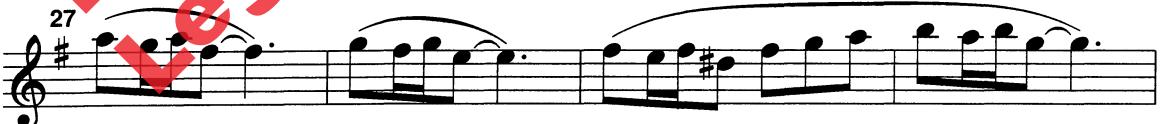
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FLUTE

Arranged by PATRICK M. LIEBERGEN

Based upon UKRAINIAN BELL CAROL
and WHAT CHILD IS THIS?

Smoothly, expressively ($\text{♩}.$ = ca. 48-52)



What Child Shall Come? is an ingenious blend of the *Ukrainian Bell Carol* and *What Child Is This?*, with a new text for Advent and Christmas Eve. Suggested corresponding lectionary readings include Isaiah 12: 2-6, Zephaniah 3: 14-20, Luke 2: 1-20 and 3: 11-18, and Philippians 4: 4-9. One basic homiletical theme is preparing for the coming of the Christ Child, whose birth brings salvation and peace to all.

In rehearsal, strive for beautifully flowing four-measure phrases imbued with a strong sense of the inner pulse. This anthem should be performed with a feeling of two pulses per measure, being careful not to slow down in the dotted eighth-sixteenth note figures. Speak the text in tempo, listening to the natural word stresses, then sing the text with artful declamation. Avoid accenting the unaccented syllables that occur at the ends of phrases, such as “er” of “forever” in m. 10.

Patrick M. Liebergen is Director of Choral Activities at the University of Wisconsin (Stout) and Director of the Chancel Choir at United Methodist Church, Menomonie, Wisconsin. With music degrees from St. Norbert College in DePere, Wisconsin, the University of Wisconsin (Madison), and the University of Colorado (Boulder), Dr. Liebergen frequently appears throughout the country as an adjudicator and clinician.

