

Solos for Cornet, Trombone or Baritone

The Holy City

(Stephen Adams)

Cantique de Noel

(Adolphe Adam)

Preghiera

(E. P. Tosti)

Arranged for Band by L. P. Laurendeau

(Piano vocal supplied complimentary.)

INSTRUMENTATION

1 Solo Bb Cornet Conductor
6 Flutes in C
1 Db Piccolo
2 Oboe
2 Bassoon
1 Eb Clarinet
4 1st Bb Clarinet
8 2nd & 3rd Bb Clarinets
2 Bb Bass (Clarinets)
1 Bb Soprano Saxophone
6 Eb Alto Saxophone
2 Bb Tenor Saxophone
1 Eb Baritone Saxophone
2 Solo Bb Cornet
2 1st Bb Cornet
4 2nd & 3rd Bb Cornets
1 1st Eb Alto
1 2nd Eb Alto
2 3rd & 4th Eb Altos
1 Solo Baritone (TC)
2 Baritone TC
2 Baritone BC
1 Solo Trombone (or BC Baritone)
4 1st & 2nd Trombones
2 3d Trombone
4 Bases

2.

Cantique de Noël

Christmas Song

Adolphe Adam

Andante maestoso *mf*

Voice

O ho - ly night! the stars are bright-ly
Mi-nuit, Chré-tien, c'est l'heu - re so-len-

sostenuto
Piano *mf*

shin - ing, It is the night of the dear Sav-iour's birth; Long lay the
nel - le Où l'Hom-me-Dieu des-cen-dit jus-qu'à nous, Pour ef-fa-

world in sin and er-ror pin - ing, Till he ap-pear'd, and the soul felt its worth. A
cer - la tache o-ri-gi-nel - le Et de son père ar - rê-ter le cour-roux. Le

cresc.

thrill of hope the wear-y world re-joy-ces, For yon-der breaks a new and glo-ri-ous morn.
mon-de-en-tier tres-sail-le d'es-pé-ran-ce A cet-te nuit qui lui donne un sau-veur.

f

Fall on your knees! oh hear the an-gel voi-cés! O
Peu-ple, à ge-noux! at-tends-tu dé-li-vran-ce. No-

night di-vine! O night when Christ was born, O
ël! No-ël! voi-ci le Ré-demp-teur, No-

cresc. *dim.*

night di-vine! O night, O night di-vine.
ël! No-ël! voi-ci le Ré-demp-teur.

mf

Led by the
De no-tre

mf

light_ of Faith se-re-ne-ly beam - ing, With glow-ing hearts by his cra-dle we stand;
foi_ que la lumière ar-den - te nous gui-de tous au ber-ceau de l'en-fant,

mf

So, led by light of a starsweet-ly gleam - ing, Here came the wise men from_ the O-rient
comme au-tre-fois une é-toi - le bril-lan - te y con-dui-sit les chefs_ de l'o-ri-

land.
ent.

The King of Kings lay thus in low-ly man-ger, In all our tri - als
Le Roi des Rois naît dans une hum-ble crè - che; puis-sants du jour, fiers

cresc.

cresc.

born to be our friend; He knows our need, to our weak - ness no
 de vo-tre gran-deur, à vo-tre or-gueil c'est de là qu'un Dieu

stran - ger; Be - hold your King! be - fore the low - ly
 prê - che; cour-bez vos fronts de - vant le Ré-demp-

bend! Be - hold your King! your King! be - fore Him
 teur, cour-bez vos fronts de - vant le Ré-demp-

cresc. *dim.*

bend!
 teur.

mf

Tru - ly He taught us to love one an - oth - er; His law is
 Le Ré - demp - teur a bri - sé toute en - tra - ve, La terre est

love and His Gos - pel is Peace. Chains shall He break, for the slave is our
 li - breet le ciel est ou - vert. Il voit un frè - re où n'è - tait qu'un es -

broth - er, And in His name an op - pres - sion shall cease. Sweet hymns of joy in
 cla - ve, L'amour u - nit ceux qu'en - chaî - nait le fer. Qui lui di - ra no -

mf

grate - ful cho - rus raise we, Let all with - in us praise His Ho - ly name. Christ is the
 tre re - con - nais - san - ce? C'est pour nous tous qu'il naît, qu'il souf - fre et meurt. Peu - ple, de -

cresc. *f*

Lord, then ev-er, ev-er praise we, His pow'r and
 bout, chan - te ta dé-li-vran - ce, No - ël! No -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include piano (p.) and accents.

glo - ry ev - er more pro - claim, His pow'r and
 ël! chan - tons le Ré-demp-teur, No - ël! No -

The second system continues the musical score. The vocal line has a melodic line with some ties. The piano accompaniment features a consistent eighth-note accompaniment. Dynamics include piano (p.) and a crescendo (cresc.) marking.

Ossia:
 glo - ry ev - er - more pro-claim.
 ël! chan-tons le Ré-demp-teur.

The Ossia section is presented on a single staff for the vocal line. It contains a melodic line with some grace notes and slurs. The piano accompaniment is not explicitly shown for this section but would follow the previous system's pattern.

ff *dim. e rit.* *p*

The final system shows the piano accompaniment. It begins with a fortissimo (ff) dynamic, followed by a decrescendo and ritardando (dim. e rit.) section, and ends with a piano (p) dynamic. The piano part features a melodic line in the right hand and a bass line in the left hand.