

# 1. Away in a Manger

William J. Kirkpatrick  
arr. Nico Dezaire

Musical score for measures 1-5. The score is for Violin 1, Violin 2, Viola (Violin 3), Violin 3 ad lib., and Cello. The key signature is one sharp (F#) and the time signature is 3/4. Measure 1 starts with a piano (*p*) dynamic. Measure 4 has a *mf* dynamic. Measure 5 includes a *pizz.* instruction and a *mf* dynamic. There are large black redaction marks covering parts of the staves in measures 1, 2, and 3.

Musical score for measures 6-10. The score is for Violin 1, Violin 2, Viola, and Cello. Measure 6 starts with a *mf* dynamic. Measure 7 has a *pizz.* instruction and a *mf* dynamic. Measure 8 has an *arco* instruction and a *mf* dynamic. Measure 9 has a *mf* dynamic. Measure 10 has a *mf* dynamic.

Musical score for measures 11-15. The score is for Violin 1, Violin 2, Viola, and Cello. Measure 11 has a *mf* dynamic. Measure 12 has a *mf* dynamic. Measure 13 has a *pizz.* instruction and a *mp* dynamic. Measure 14 has an *arco* instruction and a *mp* dynamic. Measure 15 has a *mf* dynamic. There are large black redaction marks covering parts of the staves in measures 12, 13, and 14.

Musical score for measures 16-20. The score is for Violin 1, Violin 2, Viola, and Cello. Measure 16 has an *arco* instruction and a *mf* dynamic. Measure 17 has a *mf* dynamic. Measure 18 has a *mf* dynamic. Measure 19 has a *mf* dynamic. Measure 20 has a *mf* dynamic. There are large black redaction marks covering parts of the staves in measures 16, 17, and 18.

Musical score for measures 21-25. The score is for Violin 1, Violin 2, Viola, and Cello. Measure 21 has a *mf* dynamic. Measure 22 has an *arco* instruction and a *mf* dynamic. Measure 23 has a *mf* dynamic. Measure 24 has a *mf* dynamic. Measure 25 has a *mf* dynamic.

Musical score for measures 26-30. The score is for Violin 1, Violin 2, Viola, and Cello. Measure 26 has a *mf* dynamic. Measure 27 has a *mf* dynamic. Measure 28 has a *mf* dynamic. Measure 29 has a *mf* dynamic. Measure 30 has a *mf* dynamic. There are large black redaction marks covering parts of the staves in measures 28, 29, and 30.

31

Vln. 1

Vln. 2

Vla.

Vc.

35

**Coda**

*rit.*

Vln. 1

Vln. 2

Vla.

Vc.



## 2. Es ist ein Ros' entsprungen

Michael Praetorius  
arr. Nico Dezaire

Violin 1

Violin 2

Viola  
(Violin 3 ad lib.)

Cello

*mf*

*mp*

5

Vln. 1

Vln. 2

Vla.

Vc.

*mf*

10

Vln. 1

Vln. 2

Vla.  
(Violin 3)

Vc.

*f*

*mf*

15 *pizz.*  
 Vln. 1 *mp*  
 Vln. 2 *pizz.*  
 Vla. *pizz.* *arco* *mf*  
 Vc. *pizz.* *mp*

20  
 Vln. 1 *arco* *mf*  
 Vln. 2 *mf*  
 Vla. *arco* *mf*  
 Vc. *arco* *f*

24 *arco* *molto rit.*  
 Vln. 1 *f*  
 Vln. 2 *f*  
 Vla. *f*  
 Vc. *f*

### 3. In dulci jubilo

Traditional  
 arr. Nico Dezaire

Violin 1 *mf*  
 Violin 2 *mp* *simile*  
 Viola (Violin 3 ad lib.) *p*  
 Cello *pizz.* *mp* *simile*

7  
 Vln. 1 *mf*  
 Vln. 2 *mf*  
 Vla. *mf*  
 Vc. *mf*

14  
 Vln. 1 *mf*  
 Vln. 2 *mf*  
 Vla. *mp* *mf*  
 Vc. *mf* *arco* *mf*

21

Vln. 1 *f*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

43

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

28

Vln. 1

Vln. 2

Vla.

Vc.

51

Vln. 1

Vln. 2

Vla.

Vc.

35

Vln. 1 *f*

Vln. 2

Vla.

Vc.

58

*molto rit.*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

# 4. Still, still, still

Salzburg (1800)  
arr. Nico Dezaire

Violin 1  
Violin 2  
Viola (Violin 3 ad lib.)  
Cello

*mf* *mp* *mf*

Vln. 1  
Vln. 2  
Vla.  
Vc.

*mf* *f* *f*

Vln. 1  
Vln. 2  
Vla.  
Vc.

*mp* *mf* *mf*

Vln. 1  
Vln. 2  
Vla.  
Vc.

*p* *p* *mp*

Vln. 1  
Vln. 2  
Vla.  
Vc.

*mf* *mf* *mf*

Vln. 1  
Vln. 2  
Vla.  
Vc.

*f* *f* *f*

# 5. Silent Night

Franz Xaver Gruber  
arr. Nico Dezaire

26

Vln. 1

Vln. 2

Vla.

Vc.

*mp*

*mf*

*p*

*mf*

*simile*

30

Vln. 1

Vln. 2

Vla.

Vc.

*rit.*

*simile*



Violin 1

Violin 2

Viola  
(Violin 3 ad lib.)

Cello

*mf*

*mp*

*con sord.*

*mf*

*pizz.*

*p*

*mf*

*mp*

8

Vln. 1

Vln. 2

Vla.

Vc.

*mp*

15

Vln. 1

Vln. 2

Vla.

Vc.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

21 *mf* *rit.* *a tempo* *p*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf* *arco* *p*

Vc. *mf* *p*

38 *cresc.* *V* *4* *cresc.* *V* *4* *cresc.* *V* *4* *cresc.*

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vla. *cresc.*

Vc. *cresc.*

27 *mf* *mf pizz.* *mf* *mp*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf pizz.* *mf* *mp*

Vc. *mp*

44 *f* *rit.* *a tempo* *mp*

Vln. 1 *f*

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

32 *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

50 *pp* *pp* *pp* *rit.* *p*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *p*