

*Commemorating the 200<sup>th</sup> Anniversary*

# SILENT NIGHT

*Lyrics by JOSEPH MOHR & Music by FRANZ X. GRUBER*

*arranged by JOHN CONAHAN*

*This arrangement is free to distribute and print for use in the*  
**SILENT NIGHT SING-IN**  
*taking place on Monday, 17 December 2018*  
*on the steps of the Philadelphia Art Museum*

**ALL SINGERS ARE WELCOME TO PERFORM**

LEARNING FILES AVAILABLE ONLINE AT  
**SilentNightPhilly.com**

# PERFORMANCE NOTES

## Thank you for being a part of the “Silent Night Sing-In”!

This event invites singers of all ability levels to come together and perform a new arrangement of a ubiquitous and beloved melody on its 200<sup>th</sup> birthday. You’re encouraged to spread the word about this event to anyone who you think would like to sing with us or come to listen.

At **SilentNightPhilly.com**, there are learning files posted for you to assist in getting to know the arrangement. To further assist you in having a strong awareness of the piece, the arrangement follows this architecture:

**VERSE 1** – EVERYONE on MELODY (*monophonic*)

**VERSE 2 [A]** – Full Harmonization (*homophonic*)

**VERSE 3 [B]** – T/B MELODY

**VERSE 4 [C]** – S/A Focus

**VERSE 5 [D]** – Full Harmonization (*homophonic*)

*This is the same as VERSE 2, simply in a different key*

**VERSE 6 [E]** – EVERYONE on MELODY (*monophonic*)

So you’re singing the basic melody for 1 & 6, the same musical material on 2 & 5, and you’ll have the focus/melody during 3 or 4.

When writing this arrangement, my intent was to write a singable arrangement that would be approachable for casual singers, yet maintain intrigue for the more experienced vocalists – in the hope of bringing together musicians of all ability levels who enjoy singing. It was written as a means to bring awareness to a melody that has maintained a staid place in our collective musical consciousness; whether your motivation to sing this work with us is spiritual/religious in nature (love of Christmas and the message), driven by your love of singing, your love of musicology, or otherwise – my goal and hope is to provide a loving space for you to connect with other singers and be a part of something positive in celebration of the connectivity of music in our community.

We will meet on the steps of the Philadelphia Museum of Art at 7:00pm, get organized into sections on the steps, and prepare for a 7:30pm start. Our goal will be to run through the piece once as a rehearsal, and then perform the piece once or twice (probably twice). We expect the entire event to be finished by 8:00pm. Please stay tuned to **SilentNightPhilly.com** for any updates as we get closer to the performance date.

I’m very excited to see everyone there on December 17<sup>th</sup>! Please spread the word, share the music, hash out your part, and we’ll have a magnificent time singing one of the most legendary melodies together on a seasonal night in our beautiful city!

*Thank you for being a part of this gathering!  
Sincere love and light to us all,*

JOHN CONAHAN

# PRONUNCIATION GUIDE *for* GERMAN

The following lines are printed as:

*German (italicized)*

IPA (International Phonetic Alphabet pronunciation, [in brackets])

**IDIOMATIC PRONUNCIATION (ALL CAPS)**

Direct Translation (not bold)

*Stille Nacht, Heilige Nacht.*

[ʃtɪ.lə naxt haː.e.li.gə naxt]

**SHTIH-LUH NAHKT\* HIGH-LIH-GUH NAHKT\***

Silent night, holy night.

*Alles schläft, einsam wacht,*

[a.ləs ʃlɛft aen.zam vaxt]

**AH-LUHS SHLEYFT EYEN-ZAHM VAHKT\***

Everything sleeps, alone watching,

*Nur das traute hochheilige Paar.*

[nuɔ das traotə hoç hæ.e.li.gə paɔ]

**NOOR DAHS TROW-TUH HOH<sup>o</sup> HIGH-LIH-GUH PAHR**

only the trusted sacrosanct couple.

*Holder Knab' im lockigen Haar,*

[hɔldɐ kna:bə im lɔ.kɪ.gən hæ]

**HAWL-DUR K-NAHBUH IHM LAW-KIH-GUN HAR**

Beautiful boy with curly hair,

*Schlafe in himmlischer Ruh.*

[ʃlafə in him.li.ʃɐ ru]

**SHLAHF IHN HIM-LIH-SHARE ROO**

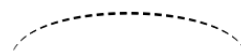
sleep in Heavenly peace.

\*the voiceless velar fricative sound, aka the ACH-laut  
<sup>o</sup>the voiceless palatal fricative sound, aka the ICH-laut

## SOME NOTATIONS

'

- breath mark



- do not breathe

# SILENT NIGHT

Arranged for the 200th Anniversary. Premiered on the steps of the Philadelphia Museum of Art  
on Monday, 17 December 2018 at 7:30pm by a combined choir of singers from across the Greater Philadelphia Area.

JOSEPH MOHR

FRANZ X. GRUBER  
arr. by JOHN CONAHAN

♩ = ca. 66 **Serene and warm**  
*p* *bocca chiusa*\*

S.

A.

T.

B.

Pno.

\**bocca chiusa* - mouth closed resonant hum (teeth apart, lips closed)

7

## A

13 *mp*

Si - lent night, ho - ly night, all is calm, all is bright

Si - lent night, ho - ly night, all is calm, all is bright

Si - lent night, ho - ly night, all is calm, all is bright

Si - lent night, ho - ly night, all is calm, all is bright

The first system of the musical score for 'Silent Night' (measures 13-16). It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'Si - lent night, ho - ly night, all is calm, all is bright'. The piano part consists of chords in the right hand and a simple bass line in the left hand.

17

'round yon Vir - gin Mo - ther and Child. Ho - ly in - fant so ten - der and mild,

'round yon Vir - gin Mo - ther and Child. Ho - ly in - fant so ten - der and mild,

'round yon Vir - gin Mo - ther and Child. Ho - ly in - fant so ten - der and mild,

'round yon Vir - gin Mo - ther and Child. Ho - ly in - fant so ten - der and mild,

The second system of the musical score (measures 17-20). The lyrics continue: ''round yon Vir - gin Mo - ther and Child. Ho - ly in - fant so ten - der and mild,'. The piano accompaniment continues with chords and a bass line.

## B

21

sleep in Hea-ven-ly peace, — sleep in Hea-ven-ly peace. — [u] —

sleep in Hea-ven-ly peace, — sleep in Hea-ven-ly peace. — [u] —

sleep in Hea-ven-ly peace, — sleep in Hea-ven-ly peace. — Si - lent night,

sleep in Hea-ven-ly peace, — sleep in Hea-ven-ly peace. — Si - lent night,

26

*divisi*

[u] [u]

[u] [u] [u] [u]

ho - ly night, shep-herds quake at the sight; glo-ries stream from hea-ven a-far,

ho - ly night, shep-herds quake at the sight; glo-ries stream from hea-ven a-far,

31 *uniti*, *mf*, *mp*

hea - vn'ly hosts sing Al-le-lu-ia! Christ the Sav-ior is born, Christ the Sav-ior is

hea - vn'ly hosts sing Al-le-lu-ia! Christ the Sav-ior is born, Christ the Sav-ior is

**C**

36 *mf*, *f*, *mp*, *f*

— [u] Si - lent night, ho - ly night, Son of God, love's pure light;

— [u] Si - lent night, ho - ly night, Son of God, love's pure light;

born! [u] love's pure light;

born! [u] love's pure light;

41 *mf* *cresc.*  
 ra - diant beams from Thy ho-ly face with the dawn of re - dee - ming grace,  
*mf* *cresc.*  
 ra - diant beams from Thy ho-ly face with the dawn of re - dee - ming grace,  
*mp* *cresc.*  
 [u] [u]  
*mp* *cresc.*  
 [u] [u]

45 *f* *subito mf dolce*  
 Je - sus, Lord, at Thy birth, — Je - sus, Lord at Thy birth. —  
*f* *subito mf dolce*  
 Je - sus, Lord, at Thy birth, — Je - sus, Lord at Thy birth. — [u]  
*f* *mf dolce*  
 Je - sus, Lord, at Thy birth, — [u]  
*f* *mf dolce*  
 Je - sus, Lord, at Thy birth, — [u] [u]



## D

50

[u] Stil - le Nacht, hei - li - ge Nacht,  
[ʃtɪ - lə naxt ha:e - li - gə naxt

[u] Stil - le Nacht, hei - li - ge Nacht,  
[ʃtɪ - lə naxt ha:e - li - gə naxt

[u] Stil - le Nacht, hei - li - ge Nacht,  
[ʃtɪ - lə naxt ha:e - li - gə naxt

Stil - le Nacht, hei - li - ge Nacht,  
[ʃtɪ - lə naxt ha:e - li - gə naxt

54

Al - les schläft; ein - sam wacht Nur das trau - te hoch - hei - li - ge Paar  
al - æs ʃlæft aen - zam vaxt nuɤ das trao - tə hoç hæ - li - gə pæ

Al - les schläft; ein - sam wacht Nur das trau - te hoch - hei - li - ge Paar  
al - æs ʃlæft aen - zam vaxt nuɤ das trao - tə hoç hæ - li - gə pæ

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al - æs ʃlæft aen - zam vaxt nuɤ das trao - tə hoç hæ - li - gə pæ

Hol - der Kna - be im lock - i - gen Haar, Schlaf in himm - li - scher Ruh. \_\_\_\_\_  
 høl - dæ kna - bæ im lɔ - kɪ - gən hæ ʃlaf in him - li - ʃe ru \_\_\_\_\_

Hol - der Kna - be im lock - i - gen Haar, Schlaf in himm - li - scher Ruh. \_\_\_\_\_  
 høl - dæ kna - bæ im lɔ - kɪ - gən hæ ʃlaf in him - li - ʃe ru \_\_\_\_\_

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 høl - dæ kna - bæ im lɔ - kɪ - gən hæ ʃlaf in him - li - ʃe ru \_\_\_\_\_

**E***mp* *bocca chiusa*\*

Schlaf in himm - li - scher Ruh. \_\_\_\_\_  
 ʃlaf in him - li - ʃe ru] *mp* *bocca chiusa*\*

Schlaf in himm - li - scher Ruh. \_\_\_\_\_  
 ʃlaf in him - li - ʃe ru] *mp* *bocca chiusa*\*

Schlaf in himm - li - scher Ruh. \_\_\_\_\_  
 ʃlaf in him - li - ʃe ru] *mp* *bocca chiusa*\*

Schlaf in himm - li - scher Ruh. \_\_\_\_\_  
 ʃlaf in him - li - ʃe ru] *mp* *bocca chiusa*\*

\**bocca chiusa* - mouth closed resonant hum (teeth apart, lips closed)

66

Musical score for measures 66-71. The score is written for four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a melodic line in the vocal staves and a supporting accompaniment in the piano. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal lines are in unison, with a melodic line that includes a fermata at the end of each measure.

72

Musical score for measures 72-77. The score is written for four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a melodic line in the vocal staves and a supporting accompaniment in the piano. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal lines are in unison, with a melodic line that includes a fermata at the end of each measure. A cue for the soprano is indicated in measure 75: *(cue sop.)*.