

Commissioned by a consortium of the following Choirs:

Villa Walsh Academy, Morristown, New Jersey (Michele Yampolsky)  
Lancaster Academy for the Performing Arts, Lancaster, Pennsylvania (Elisa Chodan)  
Plainfield East High School, Plainfield, Illinois (Ali Kordelewski)  
Tar River Children's Chorus, Rocky Mount, North Carolina (Patsy Gilliland)  
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Indianapolis Children's Choir, Indianapolis, Indiana (Joshua Pedde)  
Martin Luther College, New Ulm, Minnesota (Grace Hennig)

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# See, Amid the Winter's Snow

For SSAA Choir and Piano and optional String Quartet and Percussion. \* and optional Orchestra \*\*

Edward Caswall, (1858)

HUMILITY

John Goss, (1871)

Arranged by DAN FORREST  
(ASCAP)

Slowly, freely, with wonder ♩ = ca. 63-66

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is 'Slowly, freely, with wonder' with a metronome marking of ca. 63-66. The first system (measures 1-4) features a vocal line for Sopranos or SA unis starting with a rest, followed by the lyrics 'Al - le - lu - ia.' The piano accompaniment includes a note for percussion in measures 1-2. The second system (measures 6-9) shows the vocal line continuing with 'Al - le -' and the piano accompaniment featuring triplets. The third system (measures 10-13) includes the vocal line with 'lu - ia.' and 'See, a - mid the' and the piano accompaniment with a 'slow roll' section and an 8va marking. Dynamics range from *pp* to *mp*.

\* Full score and parts for string quartet, wind chime, cymbals and glockenspiel (BP2161A) are available for purchase.  
\*\* Full score and parts for full orchestra (BP2161B) are available for purchase.

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BP2161-3

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S1  
win - ter's snow,

S2  
win - ter's snow,

A1  
snow, *pp* On earth be -

A2  
snow, *pp* On earth be -

14 15 16 (RH over)

*p* lightly, with wonder  
Born for us on earth be - low,

*p* lightly, with wonder  
Born for us, on earth be - low,

low,

low,

17 18 19

See the ten - der Lamb ap - pears,  
 See the ten - der Lamb ap - pears,  
 the Lamb ap - pears, ten - der Lamb ap - pears,  
 the Lamb ap - pears, e - ter - nal

*pp*  
*pp*  
 | *pp*

20 (RH over) 21 22

Poco più mosso, freely ♩ = ca. 69-72

prom - ised from e - ter - nal years.  
 prom - ised from e - ter - nal years.  
 prom - ised from e - ter - nal years.  
 years. from e - ter - nal years.

Poco più mosso, freely ♩ = ca. 69-72

23 24 25

Musical score for measures 26-28. It features four vocal staves and a piano accompaniment. The key signature is one sharp (F#). The first two vocal staves have lyrics: "Hail, O". The third and fourth vocal staves have lyrics: "Hail, thou ev - er - bless - ed morn,". The piano accompaniment includes a triplet of eighth notes in measure 26. Dynamics include *mf* and *f*. Measure numbers 26, 27, and 28 are indicated at the bottom.

Musical score for measures 29-31. It features four vocal staves and a piano accompaniment. The key signature is one sharp (F#). The first two vocal staves have lyrics: "hail the dawn, all Je -". The third and fourth vocal staves have lyrics: "Hail re-demp-tion's hap - py dawn, Sing through all Je -". The piano accompaniment includes a triplet of eighth notes in measure 29. Dynamics include *mf* and *rit. poco a poco*. Measure numbers 29, 30, and 31 are indicated at the bottom.

ru - sa - lem: "Christ is born in Beth - le -

ru - sa - lem: "Christ is born in Beth - le -

ru - sa - lem: "Christ is born in Beth - le -

ru - sa - lem: "Christ is born"

*unis.* *p*

*unis.* *p*

*p*

*p*

32 33 34 35

hem." Al - le -

hem." Al - le - lu - ia,

hem." Al - le -

Al - le - lu - ia,

*a tempo* *mp*

*a tempo* *mp*

*a tempo* *mp*

*a tempo* *mp*

*a tempo* *mp*

36 37 38

lu - ia, Al - le -  
Al - le -  
lu - ia, Al - le -  
Al - le -

39 3 3 40 3 3 3 3

Poco piú mosso, freely ♩ = ca. 69-72

*mp but gently*

lu - ia. Lo, with - in a  
lu - ia. Lo, with - in a  
lu - ia. In a  
lu - ia. In a

41 3 3 3 3 42 3 3 3 3

Poco piú mosso, freely ♩ = ca. 69-72

*unis. mp but gently*

man - ger lies He who built the loft - y skies,

man - ger lies He who built the loft - y skies,

man - ger lies He who built the loft - y skies, —

man - ger lies He who built the loft - y skies, —

43 44 45

He, who, throned in light sub - lime, Al - *mp*

Al - le - lu - ia, Al -

He, who, throned in light sub - lime, sits a - mid the

He, who, throned in light sub - lime, sits a - mid the

46 47 48



le - lu - ia! Hail thou ev - er  
le - lu - ia! Hail thou ev - er  
cher - u - bim. Hail thou ev - er  
cher - u - bim. Hail thou ev - er

*mf con moto*  
*mf con moto*  
*mf con moto*  
*mf con moto*  
*con moto*

49 50 51

bless - ed morn, Hail re - demp - tion's hap - py dawn,  
bless - ed morn, Hail, re - demp - tion's hap - py dawn,  
bless - ed morn, Hail, re - demp - tion's hap - py dawn,  
bless - ed morn, Hail, re - demp - tion's hap - py dawn,  
bless - ed morn, Hail, re - demp - tion's hap - py dawn,

*con moto*

52 53 54

*rit. poco a poco*

11

Sing, Al - le - lu - ia, Christ is born.  
*rit. poco a poco*

Sing, Al - le - lu - ia, Christ is born.  
*rit. poco a poco*

Sing through-out Je - ru - sa - lem, "Christ is born.  
*rit. poco a poco*

Sing through-out Je - ru - sa - lem, "Christ is born.  
*rit. poco a poco*

55 56 57

in Beth - le - hem."  
*a tempo*

in Beth - le - hem."  
*a tempo*

in Beth - le - hem."  
*a tempo*

in Beth - le - hem."  
*a tempo*

in Beth - le - hem."  
*with urgency*

58 59 60

Musical score for measures 61-62. It features four vocal staves and a piano accompaniment. The vocal parts are marked with a forte (*f*) dynamic. The lyrics are: "Al - le - lu - ia!". The piano accompaniment includes triplets in both the right and left hands. Measure numbers 61 and 62 are indicated at the bottom of the piano part.

Musical score for measures 63-64. It features four vocal staves and a piano accompaniment. The vocal parts are marked with a *rit.* (ritardando) dynamic. The lyrics are: "Al - le - lu - ia!". The piano accompaniment includes triplets in both the right and left hands. Measure numbers 63 and 64 are indicated at the bottom of the piano part.

ia! Sa - cred in - fant, all di -  
Al - le - lu - ia! Sa - cred in - fant, all di -  
Al - le - lu - ia! Sa - cred in - fant, all di - vine,  
Al - le - lu - ia! Sa - cred in - fant, all di - vine,

Maestoso con moto ♩ = ca. 69-72

65 3 66 67

vine, ten - der love was Thine, Thus to come from  
vine, ten - der love was Thine, Thus to come from  
what a ten - der love was Thine, Thus to come from  
what a ten - der love was Thine, Thus to come from

68 69 70

Broadening

high - est bliss, down to such a world as this.

high - est bliss, down to such a world — as this.

high - est bliss, down to such a world as this.

high - est bliss, down to such a world as this.

The first system consists of four vocal staves. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music is written in a simple, homophonic style. The lyrics are: "high - est bliss, down to such a world as this." The first two staves have a slight pause after "world", while the last two do not.

Broadening

71 72 73 74

3 3 3

The piano accompaniment for the first system is written for a grand piano. It features a treble and bass clef, a key signature of one flat, and a common time signature. The music is primarily chordal, with some moving lines in the bass. Measure numbers 71, 72, 73, and 74 are indicated. There are triplets of eighth notes in measures 74 and 75.

*ff* Hail thou ev - er - bless - ed morn, Hail re - demp - tion's

*ff* Hail thou ev - er - bless - ed morn, Hail re - demp - tion's

*ff* Hail thou ex - er - bless - ed morn, — Hail re - demp - tion's

*ff* Hail thou ev - er - bless - ed morn, — Hail re - demp - tion's

The second system consists of four vocal staves. Each staff begins with a treble clef, a key signature of one flat, and a common time signature. The music is written in a simple, homophonic style. The lyrics are: "Hail thou ev - er - bless - ed morn, Hail re - demp - tion's". The first two staves have a slight pause after "morn,". The third and fourth staves have a longer pause after "morn,". The dynamic marking *ff* (fortissimo) is present at the beginning of each staff.

*ff* 75 76 77

The piano accompaniment for the second system is written for a grand piano. It features a treble and bass clef, a key signature of one flat, and a common time signature. The music is primarily chordal, with some moving lines in the bass. Measure numbers 75, 76, and 77 are indicated. The dynamic marking *ff* (fortissimo) is present at the beginning of the system.

hap - py dawn, Sing through all Je - ru - sa - lem, "Christ is

hap - py dawn, Sing through all Je - ru - sa - lem, "Christ is

hap - py dawn, Sing through all Je - ru - sa - lem, "Christ is

hap - py dawn, Sing through all Je - ru - sa - lem, "Christ is

78 79 80 81

Moving forward *rit.* Slowly *mp* Tempo I, with wonder ♯ = ca. 63-66

born in Beth - le - hem."

born in Beth - le - hem."

born in Beth - le - hem."

born in Beth - le - hem."

Moving forward *rit.* Slowly *p* Tempo I, with wonder ♯ = ca. 63-66

82 83 84 85 86 87

Musical score for measures 88-90. It features four vocal staves and a piano accompaniment. The vocal parts are in G major and sing "Al - le - lu - ia,". The piano part includes triplets and a fermata. A large watermark "Preview Copy - Not for Performance" is overlaid diagonally across the page.

Musical score for measures 91-94. It features four vocal staves and a piano accompaniment. The vocal parts are in G major and sing "Al - le - lu - ia." with a *rit. e dim. poco a poco* instruction. The piano part includes triplets and a fermata. A large watermark "Preview Copy - Not for Performance" is overlaid diagonally across the page.