

Christmas Cantata SATB
456
\$3.95

Samuel the Lamanite Foretells Christ's Birth

*Words and Music by
Ruth B. Gatrell*



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This cantata is meant to be performed in its entirety without interruption or pause. Separation into titled sections is for rehearsal ease only.

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Samuel The Lamanite Foretells Christ's Birth

*Text from
Helaman 13 & 14.*

MODERATO $\frac{4}{4}$
espressivo

1. Samuel The Lamanite

*Music by
Ruth B. Gatrell*

The musical score consists of four staves of music for a vocal soloist. The first staff uses a soprano C-clef, the second staff uses an alto F-clef, the third staff uses a bass G-clef, and the fourth staff uses a bass F-clef. The key signature is B-flat major (two flats). The time signature is common time (4/4). The tempo is MODERATO. The vocal part is marked *espressivo*. The lyrics are integrated into the musical lines, appearing in the middle of the vocal line. The vocal parts are separated by vertical bar lines, and the piano accompaniment follows a similar rhythmic pattern. The score includes dynamic markings such as *mf*, *mf*, *a tempo*, *poco cresc.*, and *rif.*

a tempo There was one Sam - u - el, a La - man - ite -

a tempo

poco cresc. came un - to the land - of za - ra - hem -

poco cresc.

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-la, and be-gan to preach un-to the peo-
 ple. And it came to pass that he did preach man-y days re-

cresc.
 - ple. And it came to pass that he did preach man-y days re-
 cresc.
 cresc.

MENO MOSSO doloroso
 - pent- ance un - to this peo - ple, and they did cast him
 MENO MOSSO doloroso

rit.

out, and he was a--bout to re--turn to his own land.

rit.

But be--hold, the voice of the Lord came un-- - to --

2. The Voice of The Lord

ALLEGRO vigoroso

SSA

$\text{♩} = 128$

But be--hold, the voice of the Lord came un-- - to --

But be--hold, the voice of the Lord came un-- - to --

But be--hold, the voice of the Lord came un-- - to --

ALLEGRO vigoroso

$\text{♩} = 128$

A musical score for three voices (Soprano, Alto, Tenor) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of four systems of staves. The lyrics are written below the vocal staves. Measure numbers 1 through 12 are present above the first system, and measure numbers 13 through 24 are present above the second system. Measure numbers 25 through 36 are present above the third system, and measure numbers 37 through 48 are present above the fourth system. Measure numbers 49 through 60 are present above the fifth system, and measure numbers 61 through 72 are present above the sixth system. Measure numbers 73 through 84 are present above the seventh system, and measure numbers 85 through 96 are present above the eighth system.

him that he should re - turn a-gain and
him that he should re - turn a-gain and
him that he should re - turn a-gain and

prop-e - sy un - to the peo - ple what-so - ev - er
prop-e - sy un - to the peo - ple what-so - ev - er
prop-e - sy un - to the peo - ple what-so - ev - er

things should come in - to his heart.

things should come in - to his heart.

things should come in - to his heart.

The music consists of three staves of musical notation. The top two staves are in treble clef and the bottom staff is in bass clef. The key signature changes from C major to G major and then to D major. The lyrics "things should come in - to his heart." are repeated three times, each time starting on a different note. The music includes various note values such as eighth and sixteenth notes, and rests.

3. Samuel on The Wall

[BASS SOLO]

And it came to pass that they would not suf-fer that

The musical score features a bass part and a piano part. The bass part is labeled "[BASS SOLO]" and has lyrics: "And it came to pass that they would not suf-fer that". The piano part provides harmonic support with sustained notes. The music is in common time and uses a bass clef for the bass part and a treble clef for the piano part.

he should en - ter in - to the ci - ty;

s-a
f
there - fore he went and got up - on the wall there-of, and
t-b

f

stretched forth his hand and cried with a loud

A musical score for three voices (Soprano, Alto, Tenor) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in common time, with a key signature of one flat. The vocal parts sing in unison. The piano part provides harmonic support with sustained notes and chords. The lyrics are written below the vocal lines.

voice and proph - e-sied — un - to the
peo - - - ple — what - so - ev - - er
things the Lord put in - to his heart.

4. Heavy Destruction

TTBB

ALLEGRO MODERATO

TT f (unison)

Hea - vy de - struc - tion a - wait - eth this peo - ple, and it

BB

f (unison)

ALLEGRO MODERATO

f

DIV.

(unison)

sure - ly com - eth un - to this peo - ple, and

DIV.

(unison)

(unis.)

noth - ing can save this peo - ple save it be re -

(unis.)

S

who

A

allargando

MAESTOSO

div.

- pent - ance and faith on the Lord Je - sus Christ, who

div.

B

MAESTOSO *allargando*

molto cresc.

sure - ly shall come in - to the world, who

molto cresc.

f

p

f

molto cresc.

p

f

molto cresc.

ff

rit.

LAMENTO

p

ff

rit.

LAMENTO

p

ff

rit.

p

things and shall be slain for his peo - ple.

rit.

v v v

rit.

p

ff

rit.

p

ff

rit.

p

5. Glad Tidings

MODERATO *jubiloso*

the Lord of the Lord hath de-clared it un - to
 And be- hold, an an-gel of

MODERATO *jubiloso*

me, un - to me and he did bring glad ti-dings to my soul. to my soul And be -
 hold I was sent un - to you un - to you to de - clare it un - to

you - al - so, that ye might have glad ti - - dings;
poco rit.
 but be -
poco rit.
poco rit.
MENO MOSSO
 - hold ye would not re - ceive me.
MENO MOSSO
MENO MOSSO

8va

6. Samuel's Lament

ADAGIO doloroso

O ye peo-ple of the land — that ye would hear my
ADAGIO *doloroso*

words! And I pray that the an-ger of the Lord be turned a-

- way from you — and that ye would re-

(b) (b)

- pent and be sav - ed.

7. The Signs of Christ's Birth

S POCO PIU MOSSO

A Be - hold, I give un-to you a sign; for five years more

T

B

POCO PIU MOSSO

A musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written in soprano, alto, and bass clef. The piano part is in bass clef.

The vocal parts sing the following lyrics:

com - eth, and be - hold, then com - eth the Son of God to re -
- deem all those who shall be - lieve on his name.

Accompanying dynamics and performance instructions include:

- poco più agitato*
- poco rit.*
- rit.*
- poco rit.*
- rit.*

And be - hold,

S *a tempo*

this will I give un-to you — for a sign at the time of his

A *a tempo*

this will I give un-to you, un-to you for a sign at the time of his

T *a tempo*

this will I give un-to you — for a sign at the time of his

B *a tempo*

this will I give un-to you — for a sign at the time of his

com - - ing for be-hold, There shall be great lights in hea ---

com - - ing for be-hold, There shall be great lights in hea ---

come, com - ing for be-hold, There shall be great lights in hea ---

com - - ing for be-hold, There shall be great lights in hea ---

Musical score for the first section of the song, featuring four staves of music. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature is A major (no sharps or flats). The lyrics are repeated in each measure:

- - ven in - so - much that in the night be - fore he
 - - - - ven in - so - much that in the night be - fore he
 - - - - ven in - so - much that in the night be - fore he
 - - - - ven in - so - much that in the night be - fore he

Musical score for the second section of the song, featuring four staves of music. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature changes to G major (one sharp). The lyrics are repeated in each measure:

com - eth there shall be — no — dark - ness in-so-
 come, com - eth there shall be — no — dark - ness in-so-
 com - eth there shall be — no — dark, dark - ness in-so-
 com - eth there shall be — no — dark - ness in-so-

Musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The vocal parts are in G major, common time. The piano part is in G major, common time, with a bass staff. The vocal parts sing a repeating phrase: "much that it shall ap-pear un-to man—— as if it was". The piano part provides harmonic support with sustained notes and chords.

Continuation of the musical score. The vocal parts sing: "day. There - fore, there shall be one day——". The piano part continues to provide harmonic support with sustained notes and chords.

A musical score for voice and piano. The vocal part is in soprano C major, 2/4 time. The piano part is in common time. The vocal line consists of four staves of lyrics: "and a night and a day as if it were one". The piano part includes bass and harmonic support.

The vocal part continues with:

day— and there were no night; and
day— and there were no night; and
day— and there were no night; and
day— and there were no night; and

The piano part features sustained notes and harmonic patterns corresponding to the vocal entries.

A musical score for four voices (three upper staves in G major and one basso continuo staff in F# major) and basso continuo. The vocal parts consist of three soprano staves and one alto staff. The basso continuo staff includes a bassoon part with slurs and a harpsichord part with basso continuo notation. The music is in common time. The vocal parts sing a repeating phrase: "this shall be unto you for a sign; for ye shall". The basso continuo part begins with a forte dynamic. The bassoon part has slurs over groups of notes. The harpsichord part uses basso continuo notation with dots and vertical lines. Measure numbers 1, 2, 3, and 4 are indicated above the bassoon staff. The vocal parts begin their phrase again at measure 3.

this shall be unto you for a sign; for ye shall
this shall be unto you for a sign; for ye shall
this shall be unto you for a sign; for ye shall
this shall be unto you for a sign; for ye shall
know of the ris - ing of the sun and
know of the ris - ing of the sun and
know of the ris - ing of the sun and
know of the ris - ing of the sun and

poco rit. a tempo

al - so of its set - - ting; there - fore they shall

al - so of its set - - ting; there - fore they shall

al - so of its set - - ting; there - fore they shall

al - so of its set - - ting; there - fore they shall

poco rit. a tempo

know of a sur - - e - ty

know, shall know of a sur - - e - ty

know of a sur - - e - ty, sur - e - ty

know of a sur - - e - ty

that there shall be — two — days and a

that there shall be — two — days — and a

that there shall be two days — and a

that there shall be two days — and a

night; nev — — er-the-less the

night; nev — — — er, nev — er-the-less the

night; nev — — — er-the-less the

night; nev — — — er-the-less the

The musical score consists of two staves of music. The top staff is for voice and piano, and the bottom staff is for piano only. The music is in common time and G major.

Top Staff (Voice and Piano):

- Repeating lyrics: "night shall not be dark - ened — and it shall be — the".
- Accompaniment: The piano part features eighth-note chords and sustained notes.
- Performance: The vocal line consists of eighth-note patterns, with a melodic line highlighted by a bracket and a sustained note at the end of each phrase.

Bottom Staff (Piano):

- Repeating lyrics: "night shall not be dark - ened — and it shall be — the".
- Accompaniment: The piano part features eighth-note chords and sustained notes.
- Performance: The vocal line consists of eighth-note patterns, with a melodic line highlighted by a bracket and a sustained note at the end of each phrase.

Second System:

Top Staff (Voice and Piano):

- Repeating lyrics: "night be - fore — he is born.". The lyrics are divided into two measures: "night be - fore" and "he is born".
- Accompaniment: The piano part features eighth-note chords and sustained notes.
- Performance: The vocal line consists of eighth-note patterns, with a melodic line highlighted by a bracket and a sustained note at the end of each phrase.

Bottom Staff (Piano):

- Repeating lyrics: "night be - fore — he is born.". The lyrics are divided into two measures: "night be - fore" and "he is born".
- Accompaniment: The piano part features eighth-note chords and sustained notes.
- Performance: The vocal line consists of eighth-note patterns, with a melodic line highlighted by a bracket and a sustained note at the end of each phrase.

Third System:

Top Staff (Voice and Piano):

- Repeating lyrics: "night be - fore — he is born.". The lyrics are divided into two measures: "night be - fore" and "he is born".
- Accompaniment: The piano part features eighth-note chords and sustained notes.
- Performance: The vocal line consists of eighth-note patterns, with a melodic line highlighted by a bracket and a sustained note at the end of each phrase.

Bottom Staff (Piano):

- Repeating lyrics: "night be - fore — he is born.". The lyrics are divided into two measures: "night be - fore" and "he is born".
- Accompaniment: The piano part features eighth-note chords and sustained notes.
- Performance: The vocal line consists of eighth-note patterns, with a melodic line highlighted by a bracket and a sustained note at the end of each phrase.

8. The New Star

25

(ONE ALTO VOICE) *dolce*
mp

And be hold,— there

(ONE TENOR VOICE) *mp dolce*

dolce

shall a new star a - rise. — Such a one as

ye nev - - - er have be - held;

A musical score for two voices (Soprano A and Tenor B) and piano/bass. The score consists of six staves. The top two staves are for the piano/bass, with the bass staff having a bass clef and the piano staff having a treble clef. The bottom four staves are for the voices, with the soprano staff having a treble clef and the tenor staff having a bass clef. The music is in common time and uses a key signature of one sharp. The vocal parts include lyrics such as "and this— al - so shall be a sign un - to you.", "And be-hold this is not all— there shall be man-y signs and won - ders in", "heav - - ven and it shall come to", and "T-B". The piano part includes dynamic markings like *mf* (mezzo-forte). The vocal parts are labeled S-A and T-B.

and this— al - so shall be a sign un - to you.

And be-hold this is not all— there shall be man-y signs and won - ders in

S-A

heav - - ven and it shall come to

T-B

pass——— that ye shall all be a-maz - ed and
cresc. poco a poco

won - der, in - so - much — that ye shall fall to the
f

earth.——— And it shall come to pass——— that
mf espr.

———
mf espr.

———
expr. mf

who-so-ev - er shall be - lieve on the Son of
God - the same shall have ev - er - last - ing
life - Who - - so - ev - er shall be -

- lieve— on the Son of God—the
same shall have ev - er-last-ing life.

cresc. rit.
cresc. rit.
cresc. rit.
rit.

8va

9. Samuel Cries Repentance

T.T ALLEGRO MODERATO *appassionato*

And be - hold, thus hath the Lord com-mand-ed me by his an - - - -

B.B ALLEGRO MODERATO *appassionato*

-gel that I should come and tell this thing un-to you; yea,

he — hath com — mand — ed that I should proph-e-sy these

poco rit. div.

things un -to you; yea, he hath said un-to me:

div. poco rit.

poco rit.

S-A

Cry un-to this peo - ple re - pent—— and pre-

T-B

- pare the way of the Lord. And

S-A MODERATO

MODERATO

T-T

now be - cause I am a La - man - ite and have spo - ken un - to

B-B

MODERATO

S-A

T-T
you the words which the lord hath com - mand-ed me, and be -

B-B

S-A
- cause it was hard a - gainst you, ye are an - gry with me and do

T-B

seek to de-stroy me— and have cast me out from a - mong you.

10. Warnings From The Wall

A musical score for a vocal piece, likely for soprano or alto, with piano accompaniment. The score consists of four systems of music, each with a treble clef and a key signature of three sharps (F major). The vocal part is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are integrated into the vocal line.

The lyrics are:

And ye shall hear my words, for, for this in - tent have I come
up — up - on the walls of the ci - ty, — that ye might
hear — and know of the judge - ments of God which

Accompanying markings include a dynamic instruction "3" above the piano staff in the second system, and "3" below the piano staff in the fourth system.

do a - wait you be - cause of your in - i-qu-i-ties and

3

rit.

al - so that ye might know the con-di-tions of re-pen-tance;

rit.

3

rit.

3

11. Believe On His Name

LARGO *ff maestoso*

And al - so that ye might know of the com - ing of Je - sus

ff maestoso

LARGO

ff

Christ the Son of God, the

Fa - - - ther of hea - - - ven and of

earth, the Cre-a - tor of all things from the be -

- gin - - - ning; and that ye might know of the



allargando

signs of his com - - - ing to the in -

allargando

allargando

- tent that ye might be-lieve (ye might be - lieve) on - His

cresc.

name, to the in-tent that ye might be -

cresc.

DIV.

- lieve, be - lieve on His

cresc. fff

cresc. fff

name.

a piacere l.h. r.h. 8va

Christmas Music by Ruth B. Gatrell

Bells Ring In The Joyous Season

Christmas Is a Time For Giving

Christmas Star

Christmas-White

Mary's Love

No Room at the Inn

***Samuel The Lamanite
Foretells Christ's Birth***

(Christmas Cantata)

Shepherd Boy

Shepherds Abiding On Desert Hill

There's Nothing Like Christmas

'Twas the Lambing Season

What Would He Find?

Who Was Mary?