

Savior of the Nations, Come

Rudy Davenport

Moderately fast (♩ = 130)

p

6

11

16

Tune: *NUN KOMM, DER HEIDEN HEILAND*, Johann Walter, *Geystliche gesangk Buchleyn*, 1524 (PD).
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21

mp

26

mf *p*

31

36

RH over

8vb

rit.

loco

mp

a tempo

40

On Jordan's Bank the Baptist's Cry

Rudy Davenport

Happily and innocently (♩ = 140)

f

Pedal cleanly

4

7

(♩ = ♩)

10

Tune: WINCHESTER NEW, *Musikalisches Handbuch*, Hamburg, 1690 (PD).
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12

mp *cresc.*

15

f

17

20

f *p* *f*

23

p

O Come, O Come, Emmanuel

Rudy Davenport

Slowly, unhurried (♩ = 48)

The musical score is written for piano. It begins in G major (one sharp) and 4/4 time. The tempo is marked 'Slowly, unhurried' with a quarter note equal to 48 beats. The first system shows the right hand starting with a piano (p) melody and the left hand with a forte (f) accompaniment. The second system continues the melody and accompaniment. The third system includes a 'simile' marking under the left hand. The fourth system concludes the piece. The score uses various musical notations including treble and bass clefs, key signatures, time signatures, dynamics (f, p), and articulation marks.

Tune: *VENI EMMANUEL*, 15th cent. French processional (PD).
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[illegible]

People, Look East

Rudy Davenport

Playfully (♩ = 60)

p

mp

pp

loco

mp

Tune: *BESANÇON*, a French carol (PD).

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16



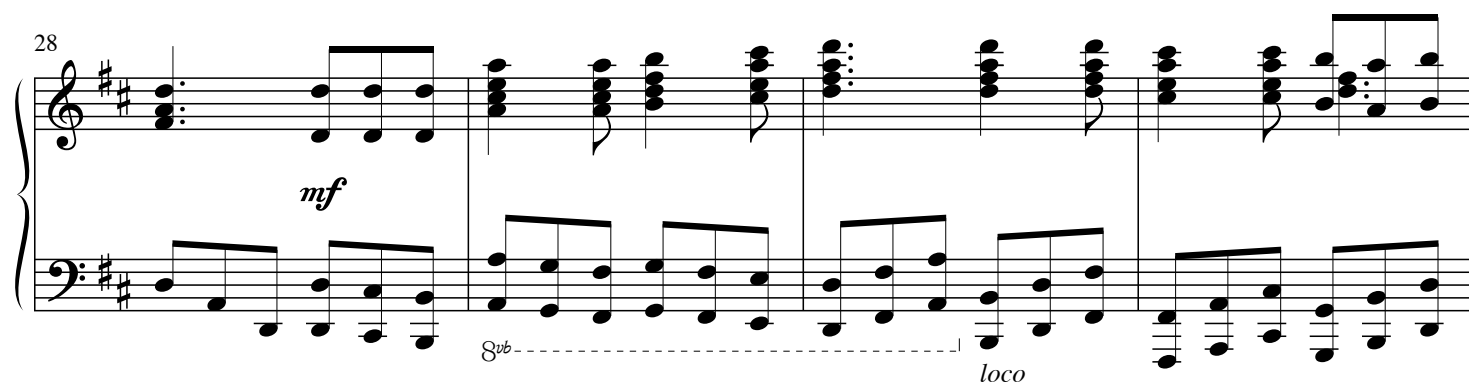
20



24



28



32



O Come, Divine Messiah

(Fugato)

Rudy Davenport

With a gentle lilt (♩ = 66)

Tune: VENEZ, DIVIN MESSIE, a 16th cent. French Noël (PD).
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22

20

First system of music (measures 20-24). The right hand (RH) starts with a piano (*p*) dynamic. The left hand has a mezzo-piano (*mp*) dynamic. The system ends with a mezzo-forte (*mf*) dynamic marking.

25

Second system of music (measures 25-29). The right hand has a forte (*f*) dynamic. The left hand has a mezzo-forte (*mf*) dynamic.

30

Third system of music (measures 30-34). The right hand has a mezzo-forte (*mf*) dynamic. The left hand has a mezzo-forte (*mf*) dynamic.

35

Fourth system of music (measures 35-40). The right hand has a piano (*p*) dynamic. The left hand has a mezzo-forte (*mf*) dynamic.

41

Fifth system of music (measures 41-45). The right hand has a piano (*p*) dynamic. The left hand has a mezzo-piano (*mp*) dynamic.

It Came upon the Midnight Clear

Rudy Davenport

Quietly flowing, with sentimental beauty (♩ = ca. 88)

p *delicately*
una corda

5

10 *mp* *tre corde*

16 *rit.* *pp* *a tempo loco* *p*
una corda *tre corde*

Tune: CAROL, Richard S. Willis, 1819-1900 (PD).

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21

26

31

mf

37

poco rit.

42

a tempo

p

mf

The musical score consists of five systems of piano music. The first system (measures 21-25) shows a right-hand melody with chords and a left-hand accompaniment of eighth notes. The second system (measures 26-30) continues the accompaniment. The third system (measures 31-36) includes a *mf* dynamic marking and a *poco rit.* instruction. The fourth system (measures 37-41) features a *p* dynamic marking and a *a tempo* instruction. The fifth system (measures 42-46) returns to a *mf* dynamic marking. The score is written for piano with a treble and bass clef.

Lo, How a Rose E'er Blooming

Rudy Davenport

Gently, with rubato (♩ = 80)

The piano score for 'Lo, How a Rose E'er Blooming' is written for piano. It begins with a tempo marking 'Gently, with rubato (♩ = 80)'. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into three systems of four measures each, with measure numbers 5, 8, and 12 indicated at the start of each system. The first system starts with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic, a ritardando (*rit.*) marking, and a return to tempo (*a tempo*) marking. The third system includes a piano (*p*) dynamic, a ritardando (*rit.*) marking, and a final measure with a fermata. Performance instructions include *loco* (ad libitum) for the bass line in measures 8 and 12, and *8va* (octave up) for the right hand in measures 8 and 12. The score also includes *8vb* (octave down) for the left hand in measure 8.

Tune: *ES IST EIN ROS*, Alte Catholische Geistliche Kirchengesäng, Köln, 1599 (PD).
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30

15 *a tempo*

mf *p*

15 16 17 18

19

p *mp*

19 20 21

22

p

22 23 24 25

26

mp

26 27 28 29

29

p *p*

29 30 31 32

O Little Town of Bethlehem

Rudy Davenport

Moderately, with quiet wonder (♩ = 68)

The piano score for "O Little Town of Bethlehem" is written for piano. It begins with a tempo and mood instruction: "Moderately, with quiet wonder (♩ = 68)". The key signature has two flats (B-flat major), and the time signature is 4/4. The score is divided into four systems, with measure numbers 4, 8, and 11 indicated at the start of their respective systems. The first system (measures 1-3) starts with a *mf* dynamic. The second system (measures 4-6) includes a *rit.* (ritardando) marking and a *mp* dynamic. The third system (measures 7-9) is marked *a tempo* and *p* (piano). The fourth system (measures 10-11) continues the piano accompaniment. The score uses standard musical notation, including treble and bass staves, notes, rests, and dynamic markings.

Tune: *ST. LOUIS*, Lewis H. Redner, 1831-1908 (PD).
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14

17

20

23

8^{va}

p lightly

loco

25

Go, Tell It on the Mountain

Rudy Davenport

Slowly and freely (♩ = ca. 44)

p dreamy
una corda

Moderately, with a graceful swing (♩ = ♩³) (♩ = 112)

rit. *pp* *p*
tre corde

Tune: *GO TELL IT*, African-American spiritual (PD).
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13

mp

This system contains measures 13 through 16. The music is in a key with one flat (B-flat major or D minor). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A mezzo-piano (*mp*) dynamic marking is present in measure 14.

17

This system contains measures 17 through 21. The melodic line in the right hand continues with various note values, including a half note. The left hand features a series of chords, some of which are marked with a wavy line, possibly indicating a tremolo or a specific articulation. The key signature remains one flat.

22

rit. *a tempo* *mf*

This system contains measures 22 through 25. Measure 22 begins with a *rit.* (ritardando) marking. The tempo returns to the original speed with the *a tempo* marking. The dynamic is marked *mf* (mezzo-forte). The right hand has a melodic line with some rests, and the left hand has a more active accompaniment.

26

mf

This system contains measures 26 through 29. The music continues with a melodic line in the right hand and a supporting accompaniment in the left hand. A mezzo-forte (*mf*) dynamic marking is present in measure 27. The key signature remains one flat.

30

f

This system contains measures 30 through 34. The right hand features a melodic line that starts with a forte (*f*) dynamic in measure 30. The left hand provides a steady accompaniment with chords. The key signature remains one flat.

Infant Holy, Infant Lowly

Rudy Davenport

Gently (♩ = ca. 76)

pp

LH over

5

mp

10

14

p

cresc.

Tune: W ŻŁOBIE LEŻY, a Polish carol (PD).

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19

Measures 19-23 of a piano piece. The key signature has one sharp (F#). The music features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* (measures 21-22) and *p* (measures 23-24). There are crescendo and decrescendo markings.

24

Measures 24-28 of a piano piece. The key signature has one sharp (F#). The music features a melody in the right hand and a bass line in the left hand. Dynamics include *pp* (measure 24) and *p* (measures 28-29). There are crescendo and decrescendo markings.

29

Measures 29-33 of a piano piece. The key signature has one sharp (F#). The music features a melody in the right hand and a bass line in the left hand. Dynamics include *p* (measures 31-32) and *cresc.* (measure 33). There are crescendo and decrescendo markings.

34

Measures 34-37 of a piano piece. The key signature has one sharp (F#). The music features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* (measures 36-37). There are crescendo and decrescendo markings.

38

Measures 38-41 of a piano piece. The key signature has one sharp (F#). The music features a melody in the right hand and a bass line in the left hand. Dynamics include *mp* (measures 38-39), *p* (measures 40-41), and *mp* (measures 42-43). There are crescendo and decrescendo markings.