

405-257

A Christmas Lullaby
SATB, kybd.

Scott Solak

A Christmas Lullaby

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A Christmas Lullaby

Music by
Scott Solak



Selah Publishing Co.

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2

for Trinity Cathedral, Pittsburgh A Christmas Lullaby

SATB, organ

Janet Loxley Lewis (1899-1988)

Scott Solak (b. 1961)

Andante (♩ = 94)

p

S. Lul - lee, lul - lay, Lul -

A. Lul - lee, lul - lay. Lul -

T.B. Lul - lee, lul - lay, lul -

bars 9-24 may be sung unaccompanied, if desired.

Full score and parts for string quartet accompaniment are available from Selah (405-258)

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12 *poco rit.* *a tempo* 3

lee, lul - lay. Lul - lee, lul - lee, lul - lay. Lul -
lee, lul - lay, Lul - lee, lul - lee, lul - lay. Lul -
lee, lul - lay, lul - lee, lul - lee, lul - lay. Lul -

17 *poco rit.* *a tempo*

lee, lul - lay, I could not love thee more if
lee, lul - lay, I could not love thee more if
lee, lul - lay, I could not love thee more if

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4

21

thou wast Christ the King. Now tell me, how did

That in her womb should sleep and

That in her womb should sleep and

Mar - y know that in her womb should sleep and grow The

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29 *mf*

grow the Lord of ev - ery - thing? Lul - lee, Lul -

grow the Lord of ev - ery - thing? Lul - lee, lul -

Lord of ev - ery - thing? Lul - lee, lul -

33 *poco rit.*

lay. An an - gel stood with her who said:

lay, an an - - - gel said:

lay, an an - - - gel said:

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6

37 *a tempo* *p*

S. "That which doth stir shall

A. "That which doth stir Shall

T. *p* That which doth stir like sum-mer in thy side shall

B. *p* "That which doth stir like sum - - - - mer shall

a tempo *p*

41 *f sempre*

save the world from sin.

f sempre

save the world from sin.

f sempre

save the world from sin.

f sempre

save the world from sin.

f *mf*

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7

S.A.

T.B.

mp

Then sta - ble hall and

mp

50

inn shall cher - ish Christ - mas - tide."

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8

55

p *poco rit.*

Lul - lee, lul - lay, and

Lul - lee, lul - lay, And

p *poco rit.*

60

so it was that Day.

so that Day.

R.H.

R.H.

L.H.

The image shows a musical score for 'A Christmas Lullaby'. It consists of three systems of music. The first system (measures 55-59) features a vocal line and a piano accompaniment. The vocal line has lyrics 'Lul - lee, lul - lay, and' and 'Lul - lee, lul - lay, And'. The piano accompaniment includes dynamics like *p* and *poco rit.*. The second system (measures 60-64) continues the vocal line with lyrics 'so it was that Day.' and 'so that Day.'. The piano accompaniment continues with similar dynamics. The third system (measures 65-69) shows the piano accompaniment with 'R.H.' and 'L.H.' markings. A large diagonal watermark 'for review only' is overlaid across the middle of the page.

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9

64 *a tempo*
pp
S.A. Lul - lee, — lul - lay, — lul - lee, lul - lee, lul -
T. *pp*
Lul - lee, — lul - lee, lul - lee, lul -
B. *p*
And did she love him more be - cause an an - gel came to proph - e - sy — his —
a tempo

69 *mp* *mf* *f*
lay, — Ah no, not so, Ah no, not so, ah no, not
mp *mf* *f*
lay, — ah no, not so, Ah no, not so, Ah no, not
mp *mf* *f*
name? — Ah no, not so, ah no, not so, ah no, not

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10

77

so. She could not love him more, but loved him

so. She could not love him more, but loved him

so. She could not love him more, but loved him

82

poco rit. *a tempo* *rit.*

all the same.

all the same.

all the same.

poco rit. *a tempo* *dolce espress.* *rit.*

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11

poco meno mosso

S. Lul - lee, lul - lee, lul - lay.

A. Lul - lee, lul - lee, lul - lay.

T. Lul - lee, lul - lee, lul - lay.

B. Lul - lee, lul - lee, lul - lay.

poco meno mosso

for review only

Cover painting: *The Annunciation*, 1887; George Hitchcock (American, 1850–1913)
The Art Institute of Chicago

In George Hitchcock's unusual presentation of the Annunciation, the virgin is depicted as a Dutch peasant girl standing in a field of lilies. Traditionally, the lily is a symbol of the angel Gabriel, and Mary's downcast eyes and humble stance imply that she has received his divine message. Hitchcock spent much of his life in Holland, and his work synthesizes elements of several European art movements. The choice of a religious subject, the unusual composition, and his interest in the effects of sunlight and shadow reflect the influence of the Pre-Raphaelites, the Symbolists, and the Impressionists on Hitchcock's work.

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12

Lullee, lullay,
I could not love thee more
If thou wast Christ the King.
Now tell me, how did Mary know
That in her womb should sleep and grow
The Lord of everything?

Lullee, lullay,
An angel stood with her
Who said: "That which doth stir
Like summer in thy side
Shall save the world from sin.
Then stable, hall, and inn
Shall cherish Christmas-tide."

Lullee, lullay,
And so it was that Day.
And did she love him more
Because an angel came
To prophesy his name?
Ah no, not so,
She could not love him more,
But loved him just the same.
Lullee, lullay.

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