

Gesu, Bambino

SATB and Flute (with optional Flute II)

Melody by Pietro Yon

Text by Fredrick H. Martens

Arranged by Sally DeFord

about $\text{♩} = 68$

Flute I

mf

2

4

6/8

8

Detailed description: This block contains the first five measures of the score. The Flute I part begins with a rest for two measures, then plays a melodic line starting on G4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature is one sharp (F#) and the time signature is 6/8.

6

1. Men unison *mf*

1. When

Detailed description: This block contains measures 6 through 12. Measure 6 is the start of the men's unison. The Flute I part has a long note in measure 6, then rests. The piano accompaniment continues. The key signature changes to natural (C) in measure 6. The time signature is 6/8.

blos - soms flow - ered mid the snows, Up - on a win - ter night, Was
gain the heart with rap - ture glows To greet the ho - ly night, That

Detailed description: This block contains measures 13 through 18, which are the vocal solo lines. The piano accompaniment continues. The key signature is natural (C) and the time signature is 6/8.



Soprano

Alto

Tenor

Bass

born the Child the Christ - mas Rose, The King of love and light. The
gave the world its Christ - mas Rose, The King of love and light. Let

an - gels sang the shep - herds sang, The grate - ful earth re - joiced.
ev - 'ry voice ac - claim His name, The grate - ful cho - rus swell,

(A/T/B: the grate - ful
(A/T/B: the grate - ful

earth re - joiced.)
cho - rus swell.)
And at His bles - sed birth the stars Their ex - ul -
From par - a - dise to earth He came That we with

16 *Flute I*

Flute II (Optional) f

18

(Unis.) *f*

ta - tion might voiced.
Him might dwell.

20 *mf*

come let us a - dore Him, *div.* O come let us a -

22

dore Him, O come let us a - dore Him, (Ten: a - dore Him,) (Bass: a - dore Him,)

24

1.

26

f

Christ the Lord.

8:

Musical score for the first system, measures 28-31. The system includes a vocal line (top), a vocal line (middle), and a piano accompaniment (bottom). The key signature is one sharp (F#). The time signature changes from 6/8 to 12/8 at measure 30. The vocal line features a melodic line with a slur and a fermata at the end. The piano accompaniment consists of chords and moving lines in both hands.

Musical score for the second system, measures 32-35. The system includes a vocal line (top), a vocal line (middle), and a piano accompaniment (bottom). The key signature is one sharp (F#). The time signature is 6/8. The vocal line features a melodic line with a slur and a fermata at the end. The piano accompaniment consists of chords and moving lines in both hands. The text "(Unis)" is written above the middle vocal line, and "2. (Women unison) A - Lord." is written below the middle vocal line.

Piano accompaniment for measures 34-36. The score is in G major and 6/8 time. It features a treble and bass clef. Measures 34 and 35 are in 6/8 time, and measure 36 is in 3/4 time. The music consists of chords and moving lines in both hands.

Vocal and piano accompaniment for measures 37-40. The vocal parts are for Soprano, Alto, Tenor, and Bass. The piano accompaniment is in G major and 6/8 time. The lyrics are: "Ah _____ Oh come, let us_ a - dore Him, Ah". The dynamic marking *mf* is present. Measure 38 is marked with a *mf* dynamic. The piano accompaniment features chords and moving lines in both hands.

40

f

42

f

Ah Oh come, Oh come, let us a-dore Him, Oh come, come, let us a-dore Him, Ah Oh come, Oh come, let us a-dore Him, Oh come, A -

Oh come, let us a-dore Him, Oh come, A -

Oh come, let us a-dore Him, Oh come, A -

44

mf

Soprano/Alto *mf* (Unis.)

Tenor/Bass

dore Him Christ the Lord! Christ the

mf

46

rit.

Lord. *rit.*

rit.

48