

# Mary's Prayer

39

MARY

*(music continues)* "God. O infant-God. Heaven's fairest child.  
Sleep well....

"Enjoy the silence of the crib, for the noise of confusion  
rumbles in your future. Savor the sweet safety of my arms,  
for a day is soon coming when I cannot protect you.

"Rest well, tiny hands. For though you belong to a king, you will  
touch no satin, own no gold. You will grasp no pen, guide no brush.  
No, your tiny hands are reserved for works more precious:  
to touch a leper's wound,  
to wipe a widow's weary tear....

"Sleep deeply, tiny eyes. Sleep while you can. For soon the blurriness  
will clear and you will see the mess we have made of your world.

"Lay still, tiny mouth...from which eternity will speak.  
Tiny tongue that will soon summon the dead,...  
that will silence our foolishness....

"And tiny feet cupped in the palm of my hand, rest. For many  
difficult steps lie ahead for you....  
Do you feel the cold sea water upon which you will walk?  
Do you wrench at the invasion of the nail you will bear?  
Do you fear the steep descent down the spiral staircase into  
Satan's domain?

"Rest, tiny feet. Rest today so that tomorrow you might walk with  
power. Rest. For millions will follow your steps."

$\text{♩} = 80$  *Arranged by Tom Fettke*

† "Away in a Manger" (MUELLER) Mary begins

22  $G^2$   $\frac{G}{D}$   $\frac{B^7}{D^\sharp}$   $E_m$   $C$   $\frac{D}{C}$   $C$   $\frac{G^2}{B}$   $\frac{G}{B}$

† "Away in a Manger." Music by JAMES R. MURRAY.  
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40 "...O infant God..."

5 Am<sup>11</sup> D<sup>7</sup> G<sup>6</sup> G Am<sup>7</sup> Bm<sup>7</sup> Cmaj<sup>7</sup> D

9 E<sup>9</sup> G G<sup>9</sup> G<sup>7</sup> G<sup>4</sup> G<sup>7</sup> Cmaj<sup>7</sup> D<sup>7</sup> C<sup>#</sup>°<sup>7</sup> D sus D<sup>7</sup> C<sup>7</sup> B

13 Am<sup>7</sup> Em<sup>7</sup>

"Rest well, tiny hands..."

17 Am<sup>7</sup> D Am<sup>7</sup> B<sup>7</sup> Em Em<sup>7</sup>

21 Am<sup>7</sup> C<sup>7</sup> D<sup>7</sup> 23 Eb<sup>7</sup> Bb † "Heaven's Child" Ebmaj<sup>7</sup> Bb

24 Ab<sup>7</sup> Bb Eb<sup>7</sup> Bb Ebmaj<sup>7</sup> Bb Ab<sup>7</sup> Bb

"Sleep deeply, tiny eyes..."

27 Cm Gm Abmaj7 Bb9 / Ab 41

The musical score for 'The Rose Tree' is presented in a grand staff format, spanning measures 27 to 41. The key signature is B-flat major (two flats). The score is divided into two systems. The first system (measures 27-32) features a treble staff with a C major triad (Cm) in measure 27, followed by a G minor triad (Gm) in measure 28, and an A-flat major 7th chord (Abmaj7) in measure 29. The second system (measures 33-41) begins with a B-flat 9th chord (Bb9) in measure 33, which is then followed by an A-flat major 7th chord (Ab) in measure 34. The score concludes with a final measure (measure 41) containing a B-flat major 7th chord (Ab). The bass staff provides a harmonic accompaniment, often using octaves and chords to support the melody in the treble staff.

33 Fm7  $\frac{Fm7}{Eb}$  Db Dbmaj7 C (no 3rd) Cm

“...And tiny feet cupped...”

37 B $\flat$  A $\flat$ maj<sup>7</sup> G sus G N.C.

*slight rit.* *a tempo*

“Do You fear the steep descent...”  
† “Away in a Manger” (CRADLE SONG)

[illegible]

(Segue to "Still Her Little Child")

45 "…millions will follow Your steps…"

A musical score for a piano and voice. The piano part is in G major, 4/4 time, with a tempo of 45. The melody is in the right hand, starting on G4, moving to A4, B4, and then a half note G4. The left hand provides harmonic support with chords. The voice part enters in the second measure with the lyrics "…millions will follow Your steps…". The score includes a "rit." (ritardando) marking and a repeat sign. The key signature has one sharp (F#) and the time signature is 4/4.

† "Away in a Manger." Music by WILLIAM J. KIRKPATRICK.  
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49 C (no 3rd) C (no 3rd) Cm

*mp*

52 24 CHOIR unis. *mp*

When she

55 † "Still Her Little Child"

laid Him in a man - ger, He was still her lit-tle

58 Child. In a cit - y filled with strang - ers, He was

The musical score is written for piano and choir. It begins with a piano introduction (measures 49-51) in 4/4 time, marked *mp*. The introduction features a piano accompaniment with a steady eighth-note pattern in the bass and chords in the treble. The chords are C (no 3rd), C (no 3rd), and Cm. At measure 52, the choir enters with the lyrics 'When she'. The piano accompaniment continues with Cm, Fm/C, and Cm chords. At measure 55, the piano part continues with Cm and Fm/C chords. At measure 58, the piano part continues with Cm and Cm chords. The score is divided into three systems, each with a piano and choir part. The first system (measures 49-51) is shaded. The second system (measures 52-54) is unshaded. The third system (measures 55-57) is shaded. The fourth system (measures 58-60) is unshaded. The piano part is written in 4/4 time, and the choir part is written in 4/4 time. The tempo is marked as ♩ = 80. The key signature has two flats (Bb and Eb). The dynamics are marked as *mp* (mezzo-piano).

The shaded musical introduction allows you to present "Still Her Little Child" independently or as part of a concert or pageant.

61

still her lit-tle Child. Tho' the inn was full and the

Fm C Cm Bb D

64

night was cold, She laid Him close and smiled. And when she

Eb Fm7 G sus

67

laid Him in a man - ger, He was still her lit-tle

Cm Fm G7

(25)

70

*cresc.* Child. *LADIES mf* When the an - gel called Him

Cm Cm Bb A sus A aug Dm

*cresc.* *mf*

44

73

Musical score for measures 73-75. The system includes a vocal line, a bass line, and a piano accompaniment. The vocal line has lyrics: "Sav - ior, He was still her lit-tle Child. When the". The bass line has lyrics: "Add MEN *mf*". The piano accompaniment features chords: C/D, Dm, Gm/D, and Dm.

76

Musical score for measures 76-78. The system includes a vocal line, a bass line, and a piano accompaniment. The vocal line has lyrics: "wise men gave Him trea - sure, He was still her lit-tle". The bass line has lyrics: "Add MEN *mf*". The piano accompaniment features chords: Dm, C/D, Dm, C/D, Dm, C/D, Dm, Gm/D, and Dm.

79

Musical score for measures 79-81. The system includes a vocal line, a bass line, and a piano accompaniment. The vocal line has lyrics: "Child. When the shep - herds bowed be - fore\_ Him, A". The bass line has lyrics: "Add MEN *mf*". The piano accompaniment features chords: Dm, C/D, Dm, C/E, and F.

82

star shone all the while. When the an - gel called Him

Gm<sup>7</sup> A sus A aug Dm

85

Sav - ior, He was still her lit - tle Child.

$\frac{C}{D}$  Dm  $\frac{C}{D}$  Dm  $\frac{C}{D}$  Dm Gm D Dm

cresc.

88

*f* Majestic

When He grew in strength and wis - dom, He was

Em Em  $\frac{D}{E}$  Em

*f*

46

91

still her lit-tle Child. And when He spoke, the peo - ple

Am E Em D/E Em

This system contains measures 91, 92, and 93. The vocal line begins with the lyrics 'still her lit-tle Child.' in measure 91, followed by 'And when He spoke,' in measure 92, and 'the peo - ple' in measure 93. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes are indicated above the staff: Am and E for measure 91, Em for measure 92, and D/E and Em for measure 93.

94

lis - tened; He was still her lit-tle Child. And when He

D/E Em Am/E Em D/E

This system contains measures 94, 95, and 96. The vocal line continues with 'lis - tened;' in measure 94, 'He was still her lit-tle Child.' in measure 95, and 'And when He' in measure 96. The piano accompaniment continues with the same eighth-note bass line and chords. Chord changes are indicated: D/E and Em for measure 94, Am/E and Em for measure 95, and D/E for measure 96.

97

healed the lame and dy - ing, They would fol - low Him for

Em D/F# G Am7

This system contains measures 97, 98, and 99. The vocal line begins with 'healed the lame and dy - ing,' in measure 97, followed by 'They would fol - low Him for' in measure 98, and the word 'for' in measure 99. The piano accompaniment continues with the eighth-note bass line and chords. Chord changes are indicated: Em for measure 97, D/F# and G for measure 98, and Am7 for measure 99.

100

miles. When He grew in strength and wis - dom, He was

B sus B aug Em  $\frac{D}{E}$  Em

103

27

still her lit-tle Child. When the

Am<sup>7</sup> B sus Em F(no 3rd) Fm

cresc. ff

106

**Dramatic**

peo-ple turned a - gainst\_ Him, He was still her lit-tle

Fm  $\frac{E\flat}{F}$  Fm  $\frac{E\flat}{F}$  Fm  $\frac{B\flat m}{F}$   $\frac{D\flat maj^7}{F}$   $\frac{B\flat m^6}{F}$

ff

Child. When they shout-ed, "Cru - ci - fy - Him!" He was

Fm Fm F sus Fm F sus Fm

112

still her lit - tle Child. And when they nailed Him to a

Bbm F Dbmaj7 F Bbm6 Fm Eb6 Fm Eb G

115

wood - en cross, Then we were rec - on - ciled.

Ab Bbm7 C sus

28 cresc.

cresc.

118 *Slowly mp*

When she held His bro-ken

C Fm

*mp*

121

bod - y, He was still her lit - tle

Fm Eb Db6 Dbmaj7 Fm C C7(no 3rd)

124 *rit. Slowly p* (6)

Child, her lit - tle Child.

Db Db2 Db Dbmaj7 Db6 Db C sus C F sus Fm

*rit. p*