

# WHAT CHILD SHALL COME?

for S.A.T.B. voices, accompanied,  
with optional flute\*

New words and arrangement by  
**PATRICK M. LIEBERGEN**

Based upon *UKRAINIAN BELL CAROL*  
and *WHAT CHILD IS THIS?*

Smoothly, expressively (♩. = ca. 48-52)

FLUTE  
(optional)

ACCOMP.

\* Part for flute may be found on pages 11-12. Also available for S.A.B. voices, No. 16048, and 2-part voices, No. 16049.

**THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.**

7

child shall come — that lone - ly night — and bring God's love — for -  
(this)

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a circled measure number '7'. The lyrics are 'child shall come — that lone - ly night — and bring God's love — for -' with '(this)' written below the first two measures. The bottom staff is a piano accompaniment in bass clef with the same key signature. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

10

ev - er? Will all be - hold — the shin - ing light — and

This system contains the next two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a circled measure number '10'. The lyrics are 'ev - er? Will all be - hold — the shin - ing light — and'. The bottom staff is a piano accompaniment in bass clef with the same key signature. The piano part continues with the same accompaniment style as the first system.

13

sing — with joy — to - geth - er? \*“(15) *mf* This, this — is

*mf*

13

(15) *mf*

16

*dim.* *mp poco rit.*

Christ the King, — whom shep - herds guard — and an - gels sing; —

*dim.* *mp*

*dim.* *mp poco rit.*

16

*dim.* *mp poco rit.*

\* Words by WILLIAM C. DIX (1827-1898).

*a tempo*  
 19 *mf* *dim.*  
 Haste, haste \_\_\_ to bring Him laud, \_\_\_ the babe, \_\_\_ the son \_\_\_ of

*mf* *dim.*

*a tempo*  
*mf* *dim.*  
 19 *a tempo* *mf* *dim.*

22 *mp* (24) *unis.*  
 Ma - ry! Sing we no - el, sing we no-el,

*mp*

22 (24)  
*mp*

25

sing we no-el, sing we no-el, sing we no-el, — sing we no-el, —

*mf unis.*

What child shall come — to set us free, — the

25

28

sing we no-el, — sing we no-el! — And — bring for all — e -

*mf*

*mp*

prom - ise of — sal - va - tion? Sing we no-el, —

28

31 *cresc.* *f*  
 ter - ni - ty — God's peace — to all cre - a - tion? Em -  
*cresc.* *f*  
 sing we no - el! — God's peace — to all cre - a - tion?

31 *cresc.* *f*  
*cresc.* *f*

34 man - u - el, the Lord and - King! Em -

34

36

man - u - el, re - joice and \_ sing!

Detailed description: This block contains the vocal line for measures 36 and 37. The music is in G major (one sharp) and 4/4 time. The melody consists of quarter notes and eighth notes. The lyrics are "man - u - el, re - joice and \_ sing!".

36

Detailed description: This block contains the piano accompaniment for measures 36 and 37. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line of quarter notes.

38 *sub. mp*

Sing we no-el! —

*mp*

Sing we no-el! —

Detailed description: This block contains measure 38 for both vocal and piano parts. The vocal line starts with a dynamic marking of *sub. mp* and ends with a fermata. The piano accompaniment has a dynamic marking of *mp* and also ends with a fermata. The lyrics are "Sing we no-el! —".

38

*poco rit.*

*sub. mp* *poco rit.*

Detailed description: This block contains measures 38, 39, and 40. The vocal line continues with a dynamic marking of *sub. mp* and a tempo marking of *poco rit.* The piano accompaniment also features a *poco rit.* marking. The piano part has a dynamic marking of *sub. mp* in measure 38.

41

*a tempo*

*mp unis.*

What child shall come that  
(this)

*a tempo*

*mp*

41

*a tempo*

44

night?

*mp unis.*

Come to dwell? Sing we no-el! What child shall come that  
(this)

44



47 *molto rit.* *dim.* *Slowly, freely*  
 Come to \_\_\_ dwell? Sing we no-el! \_\_\_ The Lord, Em-man - u -  
 night? Sing we no-el! \_\_\_

*molto rit.* *dim.* *Slowly, freely*

47 *molto rit.* *dim.* *Slowly, freely*

50 *Tempo I* *p dim.* *poco rit.* *pp*  
 el. \_\_\_\_\_

*p dim.* *pp*

*Tempo I* *p dim.* *poco rit.* *pp*

50 *Tempo I* *p dim.* *poco rit.* *pp*

# WHAT CHILD SHALL COME?

11

## FLUTE

Arranged by PATRICK M. LIEBERGEN

Based upon UKRAINIAN BELL CAROL  
and WHAT CHILD IS THIS?

Smoothly, expressively (♩. = ca. 48-52)

*mp*

5 7

9

14 15

*mf* *dim* *mp*  
*poco rit.*

*a tempo*

19

*mf* *dim.* *mp*

23 24

27

31 34

6

*cresc.*

40

41 *a tempo*

*poco rit.* *mp*

44

48 *molto rit.* *Tempo I* *Slowly, freely* *p dim.* *poco rit.* *ff*

**What Child Shall Come?** is an ingenious blend of the *Ukrainian Bell Carol* and *What Child Is This?*, with a new text for Advent and Christmas Eve. Suggested corresponding lectionary readings include Isaiah 12: 2-6, Zephaniah 3: 14-20, Luke 2: 1-20 and 3: 11-18, and Philippians 4: 4-9. One basic homiletical theme is preparing for the coming of the Christ Child, whose birth brings salvation and peace to all.

In rehearsal, strive for beautifully flowing four-measure phrases imbued with a strong sense of the inner pulse. This anthem should be performed with a feeling of two pulses per measure, being careful not to slow down in the dotted eighth-sixteenth note figures. Speak the text in tempo, listening to the natural word stresses, then sing the text with artful declamation. Avoid accenting the unaccented syllables that occur at the ends of phrases, such as “er” of “forever” in m. 10.

**Patrick M. Liebergen** is Director of Choral Activities at the University of Wisconsin (Stout) and Director of the Chancel Choir at United Methodist Church, Menomonie, Wisconsin. With music degrees from St. Norbert College in DePere, Wisconsin, the University of Wisconsin (Madison), and the University of Colorado (Boulder), Dr. Liebergen frequently appears throughout the country as an adjudicator and clinician.