

Pavane for a Silent Night is a choral adaptation of Maurice Ravel's hauntingly beautiful *Pavane pour une infante défunte*. Originally composed for piano in 1899, it was transcribed by Ravel for orchestra in 1910.

An excellent choice for both seasonal concerts and Christmas worship, **Pavane for a Silent Night** is available in three voicings with optional instrumental obbligato for oboe or C-instrument. When performing the obbligato with flute, it is recommended that some phrases be played one octave higher. In this edition, omit the cued vocal pitches when performing with 2-part voices. Parts for oboe and strings, adapted from Ravel's orchestration, are available separately, No. 24294.

Christus natus est

KREE – stoos NAH – toos ehst
Christ is born.

gloria in excelsis Deo

GLAW – ree – ah een ehk – SHEHL – sees DEH – aw
Glory to God in the highest.

alleluia

ah – leh – LOO – yah

For performance in Christmas worship, suggested corresponding scripture readings include Isaiah 9: 2-7 and 11: 1-9, Micah 5: 2-5, and Luke 2: 1-14.

Maurice Ravel was a famous French composer and orchestrator in the late 19th and early 20th centuries. He composed operas, ballets, numerous orchestral and chamber works, vocal solos and piano works, and orchestral transcriptions of his piano works. Some of his more famous works include the ballets *Bolero* and *Daphnis et Chloé*, and the orchestral transcriptions of his piano works titled *Le Tombeau de Couperin* and *Pavane pour une infante défunte*.

Jean Anne Shafferman is Director of Church Choral Publications for Alfred Publishing Company. A graduate of the University of Kentucky with a B.M.E. in vocal music education and an M.A. in music theory, she is active as a church musician, clinician and composer, and has served as the Eastern Division Music in Worship Chairperson for the American Choral Directors' Association.

Patrick M. Liebergen is Director of Choral Activities at the University of Wisconsin (Stout). With music degrees from St. Norbert College in DePere, Wisconsin, the University of Wisconsin (Madison) and the University of Colorado (Boulder), he frequently appears throughout the country as an adjudicator and clinician. Dr. Liebergen has received choral composition awards from the Twin Cities Church Musicians' Association and the Wisconsin Choral Directors' Association, and his works are widely published and performed.

PAVANE FOR A SILENT NIGHT

for 2-part or S.S.A.A. voices and keyboard,
with opt. oboe or C-instrument*

Words by
JEAN ANNE SHAFFERMAN

Based on **PAVANE POUR UNE INFANTE DEFUNTE**
by **MAURICE RAVEL (1875-1937)**
Arranged by **PATRICK M. LIEBERGEN**

1/7

Smoothly and freely (♩ = ca. 66)

PART I
(Sop. I & II)

PART II
(Alto I & II)

OBOE or
C-INSTRUMENT
(optional)

KEYBOARD

2/8

*Part for oboe or C-instrument may be found on page 11. Also available for S.A.T.B. voices, No. 24290, and S.A.B. voices, No. 24291. Parts for 2 violins, viola, cello, double bass, oboe and director's score, No. 24294, and a full performance/accompaniment compact disc, No. 24293, are available separately.

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7 *mp* On a si-lent, star-ry night, Chri-stus na-tus est. All is calm and all is *mf*

7 *mp* On a si-lent, star-ry night, Chri-stus na-tus est. All is calm and all is *mf*

mp

The first system of the musical score consists of three staves. The top two staves are vocal lines in G major, starting with a treble clef and a key signature of one sharp (F#). The first vocal line begins with a box containing the number '7'. The dynamics are marked *mp* (mezzo-piano) at the start and *mf* (mezzo-forte) later in the phrase. The piano accompaniment is on a grand staff (treble and bass clefs) with a *mp* dynamic marking.

10 bright, Son of God and love's pure light, born in Beth - le - hem to - (that

10 bright, Son of God and love's pure light, born in Beth - le - hem to - (that

The second system of the musical score consists of three staves. The top two staves are vocal lines in G major, starting with a treble clef and a key signature of one sharp (F#). The first vocal line begins with a box containing the number '10'. The piano accompaniment is on a grand staff (treble and bass clefs).

12 *mp* $\text{\textcircled{3/9}}$ *poco rit.*

night, Chri-stus na-tus est, Chri - stus na-tus est.
 night, Chri-stus na-tus est, Chri - stus na-tus est.

mp *poco rit. mp*

12 *mp* *poco rit.*

15 *a tempo*
mf

Born in Beth-le-hem to - night, ho - ly Child di-vine.
 (that night,)

mf

Born in Beth-le-hem to - night, ho - ly Child di-vine. Born a Child and yet a

a tempo
mf

15 *a tempo*
mf

18

hear the heav'n-ly an-gels sing, joy-ful tid - ings_ bring: Chri-stus na-tus

King, joy-ful tid - ings_ bring:

18

This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs with the same key signature. The lyrics are: "hear the heav'n-ly an-gels sing, joy-ful tid - ings_ bring: Chri-stus na-tus King, joy-ful tid - ings_ bring:".

21 $\textcircled{4/10}$

est, Chri - stus_ na-tus est. **f** Glo - ri - a in ex-cel-sis

Chri - stus_ na-tus est. **f** Glo - ri - a in ex-cel-sis

23

21 **f**

23 **f**

This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs with the same key signature. The lyrics are: "est, Chri - stus_ na-tus est. Glo - ri - a in ex-cel-sis Chri - stus_ na-tus est. Glo - ri - a in ex-cel-sis". There are dynamic markings of **f** (forte) and rehearsal marks 23. The piano accompaniment includes a time signature change to 4/10 at measure 21.

24 *mp*
 De - o! Glo - ri - a in ex-cel-sis De - o!
mp
 De - o! Glo - ri - a in ex-cel-sis De - o!
mp
 24 *mp*

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The lyrics are 'De - o! Glo - ri - a in ex-cel-sis De - o!'. The dynamic marking is *mp* (mezzo-piano). There are crescendo and decrescendo hairpins in the piano part.

27 *mf*
 He is born, Em-man-u - el, God on earth to dwell. He is born, the ho - ly
mf
 He is born, Em-man-u - el, God on earth to dwell. He is born, the ho - ly
mf
 27 *mf*

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The lyrics are 'He is born, Em-man-u - el, God on earth to dwell. He is born, the ho - ly'. The dynamic marking is *mf* (mezzo-forte). There are crescendo and decrescendo hairpins in the piano part.

30

Child, the in-fant mild. Born in Beth - le - hem, Son of God and son of

Child, the in-fant mild. Born in Beth - le - hem, Son of God and son of

30

man. Glo-ri - a in ex - cel - sis De - o!

man. Glo-ri - a in ex - cel - sis De - o!

33

man. Glo-ri - a in ex - cel - sis De - o!

man. Glo-ri - a in ex - cel - sis De - o!

33

man. Glo-ri - a in ex - cel - sis De - o!

man. Glo-ri - a in ex - cel - sis De - o!

f poco rit.

f poco rit.

f poco rit.

36 *a tempo*
mf *f*

On a si-lent, star-ry night, Chri-stus na-tus est. Al - le - lu - ia,

mf *f (mel.)*

On a si-lent, star-ry night, Chri-stus na-tus est. Al - le - lu - ia, —

a tempo
mf *f*

36

This system contains the first two vocal staves and the first two staves of the piano accompaniment. The vocal staves have lyrics: "On a si-lent, star-ry night, Chri-stus na-tus est. Al - le - lu - ia,". The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a simple bass line. Dynamics include *mf* and *f*. A tempo marking of *a tempo* is present.

39 *mf* $\text{\textcircled{6/12}}$ *mf*

Al - le - lu - ia, Chri-stus na-tus

mf

Al - le - lu - ia, Al - le - lu - ia.

mf

39

This system contains the second two vocal staves and the second two staves of the piano accompaniment. The vocal staves have lyrics: "Al - le - lu - ia, Chri-stus na-tus" and "Al - le - lu - ia, Al - le - lu - ia.". The piano accompaniment continues with chords and a bass line. Dynamics include *mf*. A time signature change to 6/12 is indicated by a circled 6/12.

poco rit. 43 *a tempo mp* *rit. al fine*

est. Al - le - lu - ia, Al - le - lu -

mp

Chri - stus na - tus est. Al - le - lu - ia, Al - le - lu -

a tempo

poco rit. *mp* *rit. al fine*

mp *p* *pp*

ia! Chri - stus na - tus est. Al - le - lu - ia!

mp *p* *pp*

ia! Chri - stus na - tus est. Al - le - lu - ia!

mp *p* *pp*

mp *p* *pp*

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OBOE or
C-INSTRUMENT

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Smoothly and freely (♩ = ca. 66)

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *mp* and a tempo instruction of "Smoothly and freely (♩ = ca. 66)". The second staff includes a measure rest of 7 measures and a dynamic marking of *mf*. The third staff starts at measure 15 with a dynamic marking of *mf* and a tempo instruction of "a tempo". The fourth staff includes a measure rest of 23 measures. The fifth staff starts at measure 27 with a dynamic marking of *mp*. The sixth staff includes a measure rest of 27 measures. The seventh staff starts at measure 30 with a dynamic marking of *mp*. The eighth staff includes a measure rest of 36 measures and a dynamic marking of *mf*. The ninth staff starts at measure 39 with a dynamic marking of *f* and a tempo instruction of "poco rit.". The tenth staff starts at measure 43 with a dynamic marking of *f* and a tempo instruction of "a tempo". The final staff includes a dynamic marking of *mp* and a tempo instruction of "rit. al fine".

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