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Commissioned by the Donald Sinclair Sutherland Music Ministries Endowment Fund,
Bradley Hills Presbyterian Church, Bethesda Maryland,
Sue Dickson, Music Director

The Snow Lay on the Ground

for SATB Chorus, Harp and Organ or Piano

Anonymous 19th-century text

David Conte

Moderately ♩ = 48

div. mf

Soprano
Alto

Tenor
Bass

Moderately ♩ = 48

mf

Harp

E \flat , F, G \flat , A \flat
B \flat , C, D \flat

Moderately ♩ = 48

Flutes 8', 4'

mf

Organ
or
Piano

mp

1. The snow lay on the

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This work is also available from the publisher in SSAA and TTBB voicings,
Catalog Nos. 6420 and 6421, respectively.

The harp part for all versions, Catalog No. 6422, is available from the publisher.

6

ground, the star shown bright, when Christ our Lord was
ground, the star shown bright, when Christ our Lord was

This system contains the first two lines of music. The top line is a vocal melody in treble clef, and the bottom line is a vocal melody in bass clef. Below them is a piano accompaniment consisting of two staves (treble and bass clef). The lyrics are: "ground, the star shown bright, when Christ our Lord was".

This system shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The right hand has a melodic line with some grace notes, and the left hand has a bass line. Chord symbols "G#m" and "D#m" are written above the first few notes of the right hand.

This system shows the piano accompaniment for the third system. It consists of two staves (treble and bass clef). The right hand has a melodic line with some grace notes, and the left hand has a bass line.

11

born on Christ-mas night. Ve - ni - te a - do - re - mus Do - mi -
born on Christ-mas night. Ve - ni - te a - do - re - mus Do - mi -

This system contains the fourth line of music. The top line is a vocal melody in treble clef, and the bottom line is a vocal melody in bass clef. Below them is a piano accompaniment consisting of two staves (treble and bass clef). The lyrics are: "born on Christ-mas night. Ve - ni - te a - do - re - mus Do - mi -".

This system shows the piano accompaniment for the fifth system. It consists of two staves (treble and bass clef). The right hand has a melodic line with some grace notes, and the left hand has a bass line.

This system shows the piano accompaniment for the sixth system. It consists of two staves (treble and bass clef). The right hand has a melodic line with some grace notes, and the left hand has a bass line.

33

ni - te a - do - re - mus Do - mi - num.

ni - te a - do - re - mus Do - mi - num.

F \flat , G \flat ,
C \flat , D \flat *mf*

mf

p

This block contains the musical score for measures 33 through 37. It features vocal lines for Soprano (S) and Alto (A) with the lyrics "ni - te a - do - re - mus Do - mi - num." The piano accompaniment includes a grand staff with a treble clef and a bass clef. A specific chord voicing is indicated as F \flat , G \flat , C \flat , D \flat with a mezzo-forte (*mf*) dynamic. The piano part includes various dynamics such as *mf* and *p*.

38

T
B

div. mf

3. Saint Jo - seph, too, was by to tend the

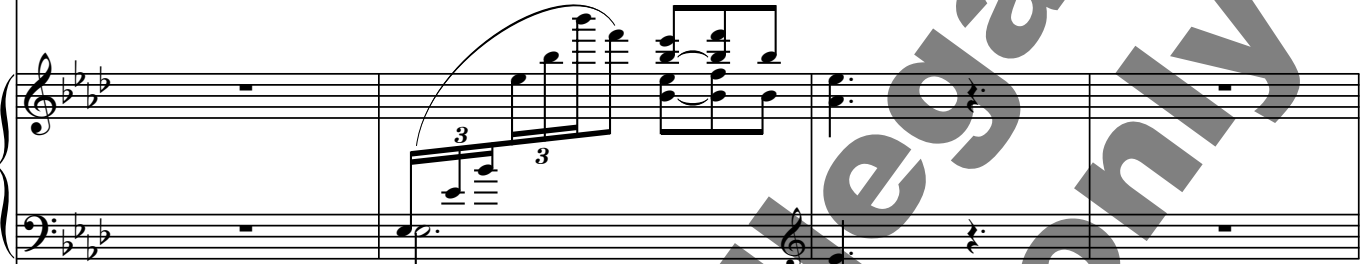
Hp.

Pno. *mp*

This block contains the musical score for measures 38 through 41. It features a Tenor (T) and Bass (B) vocal line with the lyrics "3. Saint Jo - seph, too, was by to tend the". The piano accompaniment includes a grand staff with a treble clef and a bass clef. A dynamic marking of *div. mf* is present above the vocal line. The piano part includes dynamics such as *mp*.

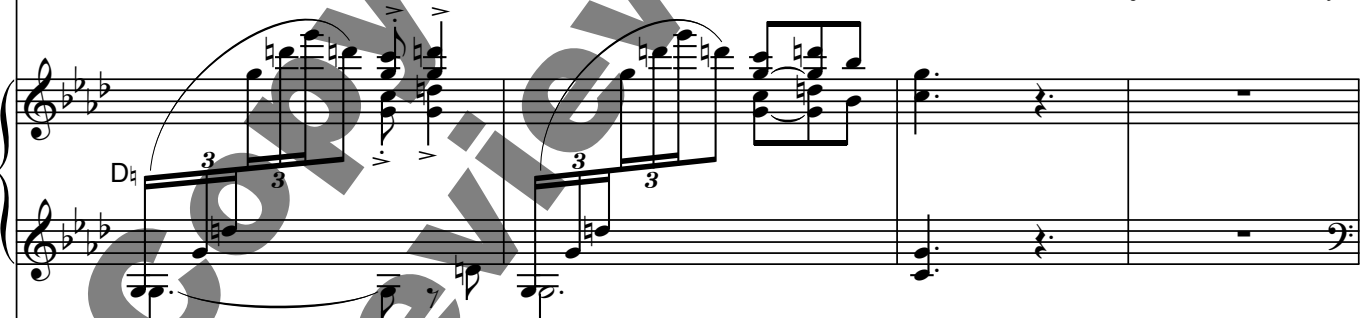
62

poor be-came a throne; _____ for he whom Mar - y bore was God the
poor be-came a throne; _____ for he whom Mar - y bore was God the



66

Son. _____ O come, then, let us join the heav'n-ly
Son. _____ O come, then, let us join the heav'n-ly



* Cue size notes are for piano only.

88

2004
c. 4'00"

David Conte (b. 1955)

David Conte is currently Professor of Composition and Conductor of the Conservatory Chorus at the San Francisco Conservatory of Music. He has received commissions from Chanticleer, the San Francisco Symphony Chorus, the Dayton, Oakland and Stockton Symphonies, the American Guild of Organists, Sonoma City Opera and the Gerbode Foundation. Conte has composed three operas (*The Dreamers*) (*The Gift of the Magi*) (*Firebird Motel*) and one musical (*The Passion of Rita St. James*). He has also composed songs for singers Barbara Bonney, Thomas Hampson and Phyllis Brun-Julson. His work is represented on many commercial CD recordings. A Fulbright Scholar in Paris with Nadia Boulanger, a Ralph Vaughan Williams Fellow and an Aspen Music Festival Conducting Fellow, Conte earned his Bachelor's degree from Bowling Green University and his Master's and Doctoral degrees from Cornell University where he studied with Karel Husa, Robert Palmer, Steven Stucky and Thomas Sokol. In 1982, Conte worked with Aaron Copland preparing a study of the composer's sketches. He has taught at Cornell University, Keuka College, Colgate University and Interlochen. In collaboration with composer Todd Boekelheide, Conte co-wrote the film score for the documentary *Ballets Russes*, shown at the Sundance and Toronto Film Festivals in 2005.