

405-222

The Manger Throne
SATB, keyboard

Eleanor Daley

The Manger Throne

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Music by
Eleanor Daley

Sarah
MacDonald
Choral series

 Selah Publishing Co.

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Commissioned by Darlene and Fred Sang in honor of
the Milwood United Methodist Church Chancel Choir and organist Carl Doubleday, Kalamazoo, Michigan

The Manger Throne

SATB, keyboard

William Chatterton Dix (1837–1898)

Eleanor Daley

Cantabile, not rushed, not dragging (♩ = ca. 63–66)

The first system of the musical score is for the keyboard accompaniment. It consists of three staves: a grand staff (treble and bass clefs) and a separate staff for the pedal. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a mezzo-piano (*mp*) dynamic. The melody is primarily in the right hand, with a supporting bass line in the left hand. The tempo is marked as *Cantabile, not rushed, not dragging* with a note value of approximately 63–66 beats per minute.

The second system of the musical score continues the keyboard accompaniment. It consists of three staves: a grand staff and a pedal staff. The key signature remains one sharp (F#) and the time signature is 4/4. The music continues with the same *mp* dynamic. The melody in the right hand features some grace notes and a change in texture. The tempo remains *Cantabile, not rushed, not dragging*.

The third system of the musical score includes both vocal and keyboard parts. It consists of three staves: a vocal staff, a grand staff, and a pedal staff. The key signature is one sharp (F#) and the time signature is 12/8. The tempo is marked as *poco rit. mf a tempo*. The vocal part is for unison voices and begins with the lyrics "Like sil - ver lamps in a dis - tant". The keyboard accompaniment starts with a mezzo-forte (*mf*) dynamic. The tempo is *poco rit.* (slightly slower) and then returns to *a tempo* (normal tempo).

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3

11

shrine, the stars are spark - ling bright, the

Solo

14

bells of the cit - y of God ring out, for the Son of Mar - y is born to -

div.

End solo

17

S.A.

T.B.

p *mp* *S. div.*

night. The gloom is past and the morn at last is

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4

20

com-ing with or - ient light.

mf *mp*

S. Ah

A.

T.B. No earth - ly songs - are half so sweet as

p *mf* Solo

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *mf*, *mp*, and *p*, and a section labeled *mf* Solo. The score is divided into systems, with measures 20-23 and 24-27 shown. A large watermark 'for review only' is overlaid on the page.

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5

27

(Ah) _____

those which are fill - - - ing the skies, _____ and

29

(Ah) _____

nev - er a pal - ace shone half _____ so fair, _____ as the

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6

31 *mp*

(Ah) _____ No night in the year _____ is

_____ No night in the year _____ is

man - ger where _____ our Sav - iour lies. _____

mp

End solo

34 S. div.

half _____ so dear _____ as this which has end - ed our sighs. _____

half _____ so dear _____ as this which has end - ed our sighs. _____

mp

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature. The score is divided into two systems. The first system starts at measure 31 and includes vocal lines with lyrics and piano accompaniment. The second system starts at measure 34 and includes vocal lines with lyrics and piano accompaniment. Performance markings include 'mp' (mezzo-piano) and 'S. div.' (Soprano division). A large diagonal watermark 'for review only' is overlaid on the score.

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38

S.A. *mp* The stars of heav'n still shine, — the they 7

T.B. *mp*

p organ tacet to m. 51

41

S. shine as they gleamed on this won - - - drous

A. stars — still shine as at first — they gleamed on this won - - - drous

T. stars still shine as at first they gleamed on this won - - - drous

B. stars still shine as at first they gleamed on this won - - - drous

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8

43 *cresc.*

night, the bells of the cit - y of God — peal

night, the bells of the cit - y of God, — the

won - drous night, the bells of the cit - y of God, — the

night, the bells — of God peal

45 *mf*

out — and the an - gels' song — still rings in the

mf bells — of God — peal out, and the an - gels' song — still rings, — still

mf bells — of God — peal out, and the an - gels' song — still rings, still

mf out, — and the an - gels' song — still rings in the

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9

47

height, and love still turns where the God - head burns hid in
rings in the height, and love still turns where the God - head burns hid in
rings in the height, and love still turns where the God - head burns hid in
height, and love still turns where the God - head burns hid in

50

flesh from flesh - ly sight.
flesh from flesh - ly sight.
flesh from flesh - ly sight.
flesh from flesh - ly sight.

+ Organ
mf Man.

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10

53

poco rit.

$\text{♩} = \text{ca. } 48-52$

56

Descant *molto rit.*

A. T. B. *f*

poco a poco cresc. to m. 58

molto rit. Faith

58

f a tempo

Al - - - le - lu - ia, Glo - - - ri -

sees - - no long-er the sta - ble floor, - - - the pave-ment of sap - phire is

a tempo

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11

61

a, Al - le - lu - ia, Al - le - lu - ia, Al - le -

there, _____ the clear light of heav'n— streams out to the

Musical score for measures 61-62, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/8. The lyrics are: "a, Al - le - lu - ia, Al - le - lu - ia, Al - le - there, _____ the clear light of heav'n— streams out to the".

63

lu - ia Glo - - ri - - a. *mf* *div.*

world, _____ and the an - gels of God— are crowd - ing the air _____

And T.B. *mf* *div.*

Musical score for measures 63-65, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/8. The lyrics are: "lu - ia Glo - - ri - - a. *mf* *div.* world, _____ and the an - gels of God— are crowd - ing the air _____". A section for Tenor Bass (T.B.) begins at measure 64 with the instruction "And T.B. *mf* *div.*".

66

S.A. *mp* *poco meno mosso*

heav'n— and earth through the spot - less birth are at peace on this

T.B. *mp*

Musical score for measures 66-68, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/8. The lyrics are: "heav'n— and earth through the spot - less birth are at peace on this". The Soprano Alto (S.A.) part is marked *mp* and *poco meno mosso*. The Tenor Bass (T.B.) part is marked *mp*.

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12

69 *rit. e dim.* so *p tempo primo*

night so fair.

p

rit. *tempo primo*

mp

Man.

71 *p* *rit. e dim.* *pp* lunga

Glo - - - ri - - - a.

p *pp* lunga

rit. e dim. *pp* lunga

p *pp* lunga

Ped.

Like silver lamps in a distant shrine,
 the stars are sparkling bright,
 the bells of the city of God ring out,
 for the Son of Mary is born tonight.
 The gloom is past
 and the morn at last
 is coming with orient light.

No earthly songs are half so sweet
 as those which are filling the skies,
 and never a palace shone half so fair,
 as the manger where our Saviour lies.
 No night in the year
 is half so dear
 as this which has ended our sighs.

The stars of heav'n still shine as they
 gleamed on this wondrous night,
 the bells of the city of God peal out
 and the angels' song still rings in the height,
 and love still turns
 where the Godhead burns
 hid in flesh from fleshly sight.

Faith sees no longer the stable floor,
 the pavement of sapphire is there,
 the clear light of heav'n streams out to the world,
 and the angels of God are crowding the air,
 and heav'n and earth
 through the spotless birth,
 are at peace on this night so fair. —W. Chatterton Dix, 1867