

Full score

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for reading only

Bryan Kelly

Nativity Scenes

for orchestra

These Nativity Scenes were originally composed for organ in 1966.
Bryan Kelly revised the second movement in 2010 and, soon afterwards,
made this orchestral version of the piece.

I

The shepard upon a hill he satt;
He had on him his tabard and his hat,
His tarbox, his pipe, and his flagat;
His name was called Joly Joly Wat,
For he was a gud herdes boy. Ut-hoy!
For in his pipe he made so much joy.

II

Runne (Sheepheards) run where Bethleme blest appears,
Wee bring the best of newes, be not dismay'd.

III

Dormi Jesu! Mater videt
Quae tam dulcem somnum videt,
Dormi Jesu! blandule!
Si non dormis, mater plorat
Inter fila contants orat
Blande, veni, somnule.

ORCHESTRA

2 Flutes
2 Oboes
2 Clarinets in B flat
2 Bassoons
4 Horns in F
2 Trumpets in B flat
3 Trombones
Timpani
Percussion (two players: gong, bass drum, side drum, tambourine, cymbals and triangle)
Harp
1st Violins
2nd Violins
Viola
Cello
Double Bass

Full score and orchestral parts are available on hire.

Duration: 12:20 approximately

Nativity Scenes

BRYAN KELLY

I

Adagio ♩ = c.56

2 Flutes

2 Oboes

2 Clarinets in B \flat

2 Bassoons

1st Bsn.

pp

1st & 2nd Horns in F

3rd & 4th Horns in F

2 Trumpets in B \flat

Percussion

Gong

pp

Harp

Violin I

Violin II

Viola

legato

mp

Violoncello

pp legato

mp

pp

Double Bass

pp legato

mp

pp

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1st Fl. *mf* *ad lib.* *cresc.* 3 3

Bsn.

Perc. Gong *pp*

Vc.

Db.

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Fl. *f* *dim.*

Fl. *p*

Bsn. 1st Bsn. *p*

Perc. Gong *pp*

Vla. *pp* <

Vc. *pp*

Db. *pp*

A

B

1st Fl.

24 *mf*

1st Ob. *mf*

Bsn. *mf cresc.*

Gong

Perc.

Vc.

Db.

B

30 *cresc.* *f*

a 2

cresc. *f*

a 2 *mf cresc.* *f*

a 2 *mf cresc.* *f*

mf cresc. *f*

mf

1st Hn. con sord. *mf*

3rd Hn. con sord. *mf*

Perc.

Hp. *mf*


D C# B
Eb F# G# A

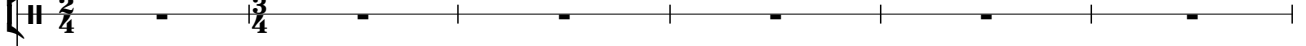
C

Cl. 

Hn. 

Hn. 

Tpt. 

Perc. 

Hp. 



D Poco più mosso

Ob. 

Cl. 

Hn. 

Hn. 

Tpt. 

Perc. 

Hp. 

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E

Musical score for measures 50-57, section E. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Horns (Hn.), Percussion (Perc.), and Harp (Hp.).

- Ob.:** Measures 50-57. Measures 50-51 have a dynamic of *mf*. Measure 52 has a dynamic of *mf*. Measures 53-57 have a dynamic of *cresc.*
- Cl.:** Measures 50-57. Measures 50-51 have a dynamic of *mf*. Measures 52-57 have a dynamic of *cresc.*
- Hn. (1st and 3rd):** Measures 50-57. Measures 50-51 have a dynamic of *mf*. Measures 52-57 have a dynamic of *cresc.*
- Perc.:** Measures 50-57. No notes are present.
- Hp.:** Measures 50-57. Measure 52 has a dynamic of *mf*. Measure 53 has a dynamic of *mf*. Measure 54 has a dynamic of *mf*. Measure 55 has a dynamic of *mf*. Measure 56 has a dynamic of *mf*. Measure 57 has a dynamic of *mf*. The key signature is E-flat major (E \flat F \natural).

F

Musical score for measures 58-65, section F. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpet (Tpt.), Percussion (Perc.), and Harp (Hp.).

- Fl.:** Measures 58-65. Measures 58-59 have a dynamic of *f*. Measures 60-61 have a dynamic of *f*. Measures 62-63 have a dynamic of *f*. Measures 64-65 have a dynamic of *p*. The tempo is **Tempo primo**.
- Ob.:** Measures 58-65. Measures 58-59 have a dynamic of *f*. Measures 60-61 have a dynamic of *f*. Measures 62-63 have a dynamic of *f*. Measures 64-65 have a dynamic of *p*.
- Cl.:** Measures 58-65. Measures 58-59 have a dynamic of *f*. Measures 60-61 have a dynamic of *f*. Measures 62-63 have a dynamic of *f*. Measures 64-65 have a dynamic of *p*.
- Bsn.:** Measures 58-65. Measures 58-59 have a dynamic of *f*. Measures 60-61 have a dynamic of *f*. Measures 62-63 have a dynamic of *f*. Measures 64-65 have a dynamic of *p*.
- Hn. (1st):** Measures 58-65. Measures 58-59 have a dynamic of *f*. Measures 60-61 have a dynamic of *f*. Measures 62-63 have a dynamic of *f*. Measures 64-65 have a dynamic of *p*.
- Hn. (2nd):** Measures 58-65. Measures 58-59 have a dynamic of *f*. Measures 60-61 have a dynamic of *f*. Measures 62-63 have a dynamic of *f*. Measures 64-65 have a dynamic of *p*.
- Tpt.:** Measures 58-65. Measures 58-59 have a dynamic of *f*. Measures 60-61 have a dynamic of *f*. Measures 62-63 have a dynamic of *f*. Measures 64-65 have a dynamic of *p*.
- Perc.:** Measures 58-65. No notes are present.
- Hp.:** Measures 58-65. No notes are present.

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65

1st Bsn.

p cresc. *mf* *dim.*

Hn.

mf *dim.*

Tpt.

cresc. *mf* *dim.*

Perc.

Hp.

p cresc. *mf* *dim.*



72

G

1st Bsn.

pp

Hn.

pp

Tpt.

pp

Perc.

Gong

pp

G

Vla.

p

Vc.

pp *p*

Db.

pp *p*

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79

Fl. 1st Fl. *mf* *ad lib.* *cresc.*

Bsn.

Timp. *pp*

Perc. Gong *pp*

Vc.

Db.



85

Fl. *f* *6* *6* *ant.* *rit.* *2nd Fl.* *pp*

Vc. *I rit.*

Db.

Allegro $\text{♩} = c.80$

II

Fl. *ff* *a 2*

Ob. *ff* *marcato sempre*

Cl. *ff* *a 2* *marcato sempre*

Bsn.

Hn. *senza sord.*

Hn. *senza sord.*

Tpt. *ff* *marcato sempre*

Tbn.

Tbn.

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Timp.

Perc.

Hp. *B \flat major*

Vln. I *ff*

Vln. II *ff*

Vla.

Vc.

Db.

Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tbn.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

sempre marcato
sempre marcato
pizz.
ff sempre marcato

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A

11

Fl.

Ob.

Cl.

Bsn. *a 2*
fff

Hn.

Hn.

Tpt.

Tbn. *a 2*
fff

Tbn. *fff*

Timp.

Perc.

Hp. *ff*

Vln. I **A**

Vln. II

Vla.

Vc. *fff*

Db. *fff*

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B

a 2

16

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tbn.

Timp.

Perc.

Bass Drum

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

ff

ff

ff

ff

f

fff

G major

ff *ben marcato*

ff

ff

ff

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21

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tbn.

Timp.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

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ff

ff sec.

pizz.

ff

pizz.

ff

a 2

26

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Hn. *cresc.*

Tpt. *a 2* *cresc.*

Tbn. *a 2* *ff* *cresc.*

Tbn. *ff* *cresc.*

Timp. *cresc.*

Perc.

Hp. *B \flat*
F \sharp

Vln. I *cresc.*

Vln. II *cresc.*

Vla. (pizz.) *cresc.*

Vc. *cresc.*

Db. *cresc.*

C

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hn. *fff*

Hn. *fff*

Tpt. *fff*

Tbn. *fff*

Tbn. *fff*

Timp. *fff*

Perc. *fff* Side Drum *ff* Tambourine

Harp *fff*

Vln. I *fff* *ff* arco

Vln. II *fff* *ff* arco

Vla. *fff* *ff* arco

Vc. *fff* *ff*

Db. *fff* *ff*

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38

Fl. *f* *a 2* *ff* *a 2* **D**

Ob. *f* *ff*

Cl. *f* *ff* *a 2*

Bsn. *f* *ff* *a 2*

Hn. *f* *ff* *a 2* 1st Hn.

Hn. *f* *ff* *a 2* 3rd Hn.

Tpt. *f*

Tbn. *f*

Tbn.

Timp.

Perc. *ff* *f* *ff*

Hp.

Vln. I *ff* *pizz.*

Vln. II *ff* *pizz.*

Vla. *ff*

Vc.

Db.

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44

Fl.

Ob.

Cl.

Bsn.

Hn. *cuivré*
sf

Hn.

Tpt.

Tbn.

Tbn.

Timp. *ff*

Perc.

Hp.

Vln. I *arco*
f

Vln. II *arco*
f

Vla. *arco*
f

Vc. *f*

Db.

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E

50

Fl. *ff*

Ob. *ff*

Cl. *ff* a 2

Bsn. *ff* a 2

Hn.

Hn.

Tpt.

Tbn. *ff* a 2

Tbn. *ff*

Timp.

Perc.

Hp.

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

Db. *ff*

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F

56

Fl.

Ob.

Cl.

Bsn.

Hn. *a 2* *mf*

Hn. *a 2* *mf*

Tpt.

Tbn.

Tbn.

Timp.

Perc. *S. D.* *mf*

Hp.

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F

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db.

G

61

Fl. *f* *ff* *f* *a 2*

Ob. *f* *ff* *f* *a 2*

Cl. *f* *ff* *f* *a 2*

Bsn. *f* *a 2*

Hn. *mf* *f* *ff*

Hn. *mf* *f* *ff*

Tpt.

Tbn.

Tbn.

Timp.

Perc. S. D. *ff*

Hp.

Vln. I *mf* *ff* *a 2*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Db.

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66

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

1st Tpt.
con sord.
f

a 2
con sord.
f

Tbn.

Tbn.

Timp.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

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71 **H**

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tbn.

Timp.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

f

f

ff

f

ff

ff

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I

J

83

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tbn.

Timp.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

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89

Fl.

Ob.

Cl. (a 2)

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tbn.

Timp.

Perc. S. D. *f*

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

95 **K**

Fl. *f* *a 2* *cresc.*

Ob. *f* *cresc.*

Cl. *f* *cresc.*

Bsn. *f* *a 2*

Hn. *a 2* *f cresc.*

Hn. *a 2* *f cresc.*

Tpt.

Tbn.

Tbn.

Timp.

Perc. *S. D.* *f* *cresc.*

Hp. F major

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Vln. I *f* *cresc.*

Vln. II *f* *cresc.*

Vla. *f* *cresc.*

Vc.

Db.

101

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*
a 2

Hn. *ff*

Hn. *ff*

Tpt.

Tbn. *ff*
a 2

Tbn. *ff*

Timp. *ff*

Perc. *ff*

Hp. *ff secco*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

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L

106

Fl. *f* *a 2*

Ob. *f* *a 2*

Cl. *f* *a 2*

Bsn.

Hn.

Hn.

1st Tpt. *f*

Tbn.

Tbn.

Timp.

Perc.

Hp. *Bb major*

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L

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db.

111 M

The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Timpani (Timp.), Percussion (Perc.), and Harp (Hp.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Key markings and dynamics include:

- Flute: *ff*
- Oboe: *ff*
- Clarinet: *ff*
- Bassoon: *ff*
- Horn 1: *f cresc.*, *a 2*, *ff*
- Horn 2: *f cresc.*, *a 2*, *ff*
- Trumpet: *f*, *a 2*, *ff*
- Trombone 1: *ff*
- Trombone 2: *ff*
- Timpani: *ff*
- Percussion 1 (S.D.): *f cresc.*, *tr*, *ff*
- Percussion 2 (Cymbals): *ff*
- Violin II: *div.*, *ff*
- Viola: *ff*
- Violoncello: *ff*
- Double Bass: *ff*

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116

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn. *a 2*

Tbn. *ff*

Timp.

Perc. Bass Drum *f cresc.*

Perc.

Harp *ff*

Vln. I

Vln. II

Vla.

Vc.

Db.

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120

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tbn.

Timp.

B. D.

Cymbals

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

N

Side Drum

ff

f

pizz.

arco

div.

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128

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tbn.

Timp.

Perc.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

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arco

arco

arco

arco

gloss.

sec

The musical score for page 34 features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.). The brass section includes Trumpets (Tpt.), Trombones (Tbn.), and Timpani (Timp.). The percussion section includes Percussion (Perc.). The keyboard section includes Harp (Hp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is marked with dynamics such as *pp*, *mf*, and *f*, and includes performance instructions like *arco* and *gloss.*. A large red watermark "PREVIEW COPY for reading only" is overlaid on the score.

III

Lento ♩ = c.60

Fl.

Ob.

Cl.

Bsn.

1st Hn.

mp

Hn.

Tpt.

Tbn.

Perc.

Hp.

C major

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Lento ♩ = c.60

Vln. I

pp

con sord.

Vln. II

pp

Vla.

pp

div. con sord.

Vc.

pp

con sord.

Db.

pp

A

Fl.

Ob.
1st Ob.
mf

Cl.
1st Cl.
mf

Bsn.
1st Bsn.
mf

Hn.

Hn.

Tpt.
mf

Tbn.
1st Tbn.
mf

Perc.

Hp.
non arpeggio
ppp
C#
F#

Vln. I
ppp

Vln. II
ppp

Vla.
ppp

Vc.
ppp
div.

Db.
ppp

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B

13

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf
a 2
mf

1st Hn.
p

3rd Hn.
p poco cresc.

mp

mp

p *poco cresc.* $F\sharp$

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B senza sord.
p *poco cresc.*

senza sord.
p *poco cresc.*

senza sord.
p *poco cresc.*

senza sord.
p *poco cresc.*

senza sord.
pizz.
p

C

20

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

cresc.

f

cresc.

f

cresc.

f

a 2

f

dim.

p

a 2

f

dim.

p

Bass Drum

p cresc.

mf

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C

f

dim.

p

f

dim.

p

f

div.

dim.

p

f

arco

dim.

p

f

dim.

p

29 **D** **E**

Fl.

Ob.

Cl.

Bsn.

Hn. 1st Hn. *mp*

Hn. 3rd Hn. *mp*

Tpt. 1st Tpt. *mf*

Tbn. *mf*

Perc.

Hp.

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D **E**

Vln. I *p* con sord.

Vln. II *p* con sord.

Vla. *p* con sord.

Vc. *p* div. con sord.

Db. *p* con sord.

1st Fl. **F** ad lib. *mp*

Fl. *mp*

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc. Triangle *p*

Hp.

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Vln. I **F** *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *pp*

G rit. *dim.*

2nd Fl. *pp*

G rit.