

NATIVITY SCENES

Suite for Organ
by
CHARLES RAYMOND CRONHAM



1. THE JOURNEY TO BETHLEHEM..... .50
2. DIALOGUE BETWEEN THE INNKEEPER AND JOSEPH..... .50
- 3. THE SHEPHERDS AND THE HEAVENLY HOST..... .60

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Nativity Scenes

III. The Shepherds and the Heavenly Host

Charles Raymond Cronham

"And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. . . And suddenly there was with the angel a multitude of the heavenly host." Luke 2:8,13

Registration for Organ:

Swell: String Céleste
Great: Doppelflöte
Choir: Celesta, or Flute 4' Trem.
Pedal: Soft Bourdons 16' and 8'

Registration for Hammond Organ:

Ⓜ A# 00 1212 221
10
B 00 5141 400
11
Ⓜ A# 00 6005 000
10
Set { Ⓜ A# 10
Ⓜ A# 10

Pedal: 4-1 Trem. 1/2
On Chorus Control

Moderato ♩ = 69

Manuals

Pedal

Sw. Ⓜ p

Ch. Ⓜ

Off Chorus Control

Manuals

Pedal

Sw. Ⓜ p a tempo

Ch. Ⓜ

Off Chorus Control

On Chorus Control

l.h.

Più mosso ♩ : 88

Gt. I

Sw. II

mf

change I to 00 6600 000

add Flute 4'

p rit.

mf a tempo

tr

mf

First system of musical notation. The top staff (treble clef) features a melodic line with a trill-like texture, marked with *tr*. The middle staff (bass clef) contains a series of chords and moving lines, with a dynamic marking of *mf*. The bottom staff (bass clef) shows a simple bass line with quarter notes.

Second system of musical notation. The top staff continues the melodic line with various ornaments and slurs. The middle staff features sustained chords and a moving bass line. The bottom staff continues the simple bass line.

Third system of musical notation. The top staff has a melodic line with a *p rit.* (piano ritardando) marking. The middle staff shows sustained chords and a moving bass line. The bottom staff continues the simple bass line.

Fourth system of musical notation. The top staff is marked *Ch. Celesta* and *a tempo*. It contains a melodic line with a first ending bracket labeled *1*. The middle staff has a simple bass line. The bottom staff has a simple bass line. A performance instruction at the bottom left reads: *1 change to 00 6005 000*.

Cadenza

Sw. $\text{\textcircled{I}}$ Flute 8' and 2' Trem. *ad lib.* *rapido* $\text{\textcircled{II}}$ Ch. Celesta coupled 4'

$\text{\textcircled{I}}$ change to 00 6800 000

glissando Moderato $\text{\textcircled{I}}$ = 69 Sw. Strings, Flute 8' $\text{\textcircled{II}}$ $\text{\textcircled{G}}$ $\text{\textcircled{7}}$ *pp legato*

poco a poco cresc. Sw. $\text{\textcircled{I}}$ $\text{\textcircled{G}}$ $\text{\textcircled{7}}$

r.h.

Più mosso $\text{\textcircled{I}}$ = 84 Sw. $\text{\textcircled{I}}$ $\text{\textcircled{II}}$ $\text{\textcircled{G\#}}$ $\text{\textcircled{8}}$ Gt. Chimes (or Chimes)

Off Chimes

Ch. **fz** **ff**

Open Cresc. Ped. full
Sw. to Ch. 8'
On Chorus Control

⊗ Pedal, full to Manuals 8'

change Ped. to 7-5

Add chimes
Gt. Reduce Cresc. Ped.
Ⓜ (or chimes)

Sw. **f**

Maestoso ♩ = 80

Gt. **ff**

Off Chimes
Sw. and Ch. to Gt. 8'

Pedal full to Manuals 8'

ff

⊗ If possible, couple Pedal to Chimes

Sw. Strings, Vox Humana

II^B Sw. to Sw. 4'

mf

Gt. Chimes

I^{G#}₈ (or Chimes)

Gt. I^G₇

Off Vox Humana, Chimes

accel. e cresc.

molto rit.

I ^A₉

fff *brillante*
Sf. Pedal

broader

Off Sf. Ped. **Tempo I^o**

Ch. **I** ^G₇ **f**

Sw. **II** ^{A#}₁₀ *rit. dim.*

Sw. String Céleste **pp**

Reduce with Cresc. Ped.

Ch. **I** **Celesta**

Sw. Vox Humana **II** ^B₁₁ **On Chorus Control**

change to 00 6005 000
Off Chorus Control

Gt. Doppelflöte

Ch. Celesta **I** ^{A#}₁₀

I ^{G#}₈ **p**

rit.

pp
Sw. Flute 8' only

Bourdon 16'

Reduce Ped. to 3-1

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