

Performance Notes

Conventional rules regarding accidentals are in effect throughout this work.

Although there are changes of tempo from time to time, the Refrain sections should always be performed at the same tempo.

Duration: c. 6'05"

Program Notes

This setting of *The Snow Lay on the Ground* is intended to portray some of the mystery as well as the joy surrounding the events of the Nativity of the Lord. Each of the four stanzas is set to different music, but the refrains are all based on the same melody which is harmonized and also treated canonically. The work was commissioned by the Choral Arts Ensemble of Rochester, Minnesota, Michael Culloton, conductor. It was completed in the summer of 2008 and first performed by the Choral Arts Ensemble in a series of three concerts on December 12, 13 and 14, 2008.

—Frank Ferko
January 2009

Commissioned in loving memory of Mary Joyce Frantz
 by Choral Arts Ensemble (Rochester, MN), Michael Culloton, Artistic Director

The Snow Lay on the Ground

for SATB Chorus (divisi) unaccompanied

Source unknown, 19th cent.

Frank Ferko

Serenely ♩ = 86

The snow, _____

pp

Soprano

p

The snow lay on the ground The

Alto

p

The snow lay on the ground The

Tenor

p

The snow lay on the ground The

Bass

pp

The snow, _____ The

Keyboard
(for rehearsal only)

Serenely ♩ = 86

pp

5

stars shone bright, When Christ our Lord was born on Christ-mas night. Ve -

stars shone bright, When Christ our Lord was born on Christ-mas night. Ve -

stars shone bright, When Christ our Lord was born on Christ-mas night.

stars shone bright, When Christ was born, night. Ve -

9

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

mf

14

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

mp

$\text{♩} = 56$

20

num; Ve - ni - te a - do - re - mus Do - mi - num; Ve - ni - te
 num; Ve - ni - te a - do - re - mus Do - mi - num; Ve - ni - te
 num; Ve - ni - te a - do - re - mus Do - mi - num; Ve - ni - te
 num; Ve - ni - te a - do - re - mus Do - mi - num; Ve - ni - te

With a feeling of chant

26

a - do - re - mus Do - mi - num. 'Twas Ma - ry pure of
 a - do - re - mus Do - mi - num. 'Twas Ma - ry daugh - ter pure of
 a - do - re - mus Do - mi - num. 'Twas Ma - ry daugh - ter pure of
 a - do - re - mus Do - mi - num. 'Twas Ma - ry pure,
 a - do - re - mus Do - mi - num.

With a feeling of chant

ho - ly Anne, That brought _____ to this world _____ The God _____ made man. A

31 *(mp)*

S ho - ly Anne, That brought in - to this world _____ The God _____ made man. A

A ho - ly Anne, That brought in - to this world _____ The God _____ made man. *, mf*

ho - ly Anne, That brought in - to this world _____ The God _____ made man. She

36 stall _____

stall _____ at Beth - le - hem, _____ at _____ Beth - le -

laid Him in a stall _____ At Beth - le - hem; The ass and ox - en shared _____ the roof with

41 $(\text{♩} = 56)$ *mf*

hem. Ve - ni - te a - do - re - mus Do - mi - num; Ve - ni - te _____ a - do -

them. *mf* Ve - ni - te a - do - re - mus Do - mi -

47

re - mus Do - - - mi - num; Ve - ni - te a - do - re - mus

num; Ve - ni - te _____ a - do - re - mus Do - - - mi - num;

52 $\text{♩} = \text{♩}$

S *Do - mi-num, Do - mi - num; -*

A *Ve - ni - te a - do-re - mus Do - mi - num; -*

T *Saint Jo-seph, too, was by To tend the*

B *Saint Jo-seph, too, was by To tend the*

mp

59 *To guard*

T *Child; guard — him, and pro-TECT his moth - er mild; The an-gels hov - ered*

B *Child; guard — him, and pro-TECT his moth - er mild; The an-gels hov - ered*

63

T *round, And sang this song, Ve - ni - te, - ve - ni-te a - do-re - mus*

B *round, And sang this song, Ve - ni - te, ve - ni - te a - do - re - mus*

67 $\text{♩} = 56$ *mf*

T *Do - mi-num, Do - mi-num. Ve - ni - te a - do-re - mus - Do - mi-*

B *Do - mi-num, Do - mi-num. Ve - ni - te*

mf

72

num; Ve - ni - te a - do - re - mus Do - mi - num;

a - do - re - mus Do - mi - num; Ve - ni - te a - do - re - mus Do -

77

Ve - ni - te a - do - re - mus Do - mi - num, Do - mi - num; -

- mi - num; Ve - ni - te a - do - re - mus Do - mi - num; -

83

mf And thus that man-ger poor Be-came a throne; For He whom

mf And thus that man-ger poor Be-came a throne; For He whom

mf And thus that man-ger poor Be-came a throne; For He whom

mf And thus that man-ger poor Be-came a throne; For He whom

mf And thus that man-ger poor Be-came a throne; For He whom

88 *p* *mf*

Ma - ry bore Was God the Son. O come, then, let us join The heav - 'nly host, To

Ma - ry bore Was God the Son. O come, then, let us join The heav - 'nly host, To

Ma - ry bore Was God the Son. O come, then, let us join The heav - 'nly host, To

Ma - ry bore Was God the Son. O come, then, let us join The heav - 'nly host, To

93 *f* (♩ = 56)

praise the Fa-ther, Son, And Ho-ly Ghost. *f* Ve - ni - te a - do - re - mus Do - mi - ni - te

praise the Fa-ther, Son, And Ho-ly Ghost. *f* Ve - ni - te

praise the Fa-ther, Son, And Ho-ly Ghost.

praise the Fa-ther, Son, And Ho-ly Ghost.

97

num; Ve - ni - te a - do - re - mus Do - mi -

a - do - re - mus Do - mi - num; Ve - ni - te a - do -

f Ve - ni - te a - do - re - mus Do - mi -

f Ve - ni - te

101

num; Ve - ni - te a - do - re - mus Do - mi -

re - mus Do - mi - num; Ve - ni - te

num; Ve - ni - te a - do - re - mus Do - mi -

a - do - re - mus Do - mi - num; Ve - ni - te a - do -

105 **Slightly slower**

num, Do - mi - num; Ve - ni - te a - do -
 a - do - re - mus Do - mi - num; Ve - ni - te a - do -
 num, Do - mi - num; Ve - ni - te a - do -
 re - mus Do - mi - num; Ve - ni - te a - do -

Slightly slower

109

re - mus Do - mi - num.
 re - mus Do - mi - num.
 re - mus Do - mi - num.
 re - mus Do - mi - num.

* The final high F# is optional for the sopranos.
 If the high F# is sung, then the altos should conclude on B-natural.