

Malcolm Dedman

Christmas Cantata - "The Word was Made Flesh"

**for Flute (doubling Treble Recorder),
Percussion, Male Speaker, Choir (SATB)
(with soprano solo from choir) and Organ**

1975 rev. 2010

1. Prelude	p 3
2. The Word	p 4
3. The Annunciation	p 8
4. The Virginal Conception of Christ	p 14
5. Magnificat	p 16
6. The Birth of Jesus and Visit of the Shepherds	p 19
7. Epilogue	p 29

Duration: 18 mins 45 secs

Christmas Cantata -

"The Word was Made Flesh"

Instrumental and Vocal forces:

Flute, doubling Treble Recorder

Percussion: 2 Bongos, Conga Drum, Taiko Drum *,
Clash Cymbals, Large Suspended Cymbal, Windchimes.

Male Speaker

Choir (SATB) with Soprano Solo from choir

Organ

* Alternatives to Taiko Drum may be found, for example, African Drum, deep Conga Drum, or any drum of medium pitch. A Side Drum without snares could be used if nothing else is available.

Performance Notes

Male Speaker: This part is written on a 5-line staff when relative pitch is required (indicated by cross noteheads) and on a 1-line staff when the speaker is required to speak at a natural pace and pitch. It is preferred that the speaker uses a public address system to ensure his voice is heard clearly.

Choir: Much use is made of speech rhythms and the notation for this is cross noteheads (indicating relative pitches) on a 5-line staff, as for the speaker part.

Members of the choir are also required to clap rhythms. It is suggested that the choir is split into two, but only using those members with a good sense of rhythm. Clapping is notated on two 1-line staves for groups 1 & 2. It is also suggested that the two groups are located on each side of the performing area.

Flute/Recorder: It is permissible for the flautist to play flute throughout should difficulty be found with playing the treble recorder.

Words are from the Jerusalem Bible (original version).

Texts used are: John 1: 1-5, 9-14; Luke 1: 26-38; Matthew 1: 23; Luke 1: 46-55;
Luke 2: 1-20 and Matthew 3: 3.

First performed in December 1975 by the Birmingham Festival Choral Society,
conducted by Jeremy Patterson, who commissioned this work. It was performed
in St. Martin's in the Bull Ring, Birmingham, United Kingdom.

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1. Prelude

Jerusalem Bible

Malcolm Dedman

Moderato, $\text{J} = 92$

Treble Recorder

Organ

Note: Registrations for organ are indicated. Use these where possible, but when not available, use a close match.

Tr. Rec.

10

15

Tr. Rec.

20

Org.

8' Hautbois (oboe)

Tr. Rec.

25

Org.

Tr. Rec.

30

Org.

35

poco rit. 40
To Flute

Tr. Rec.

Org.

2. The Word

John 1: 1-5, 9-14

Moderato, $J = 92$

2 Bongos and Conga Drum, with sticks

Percussion

mf (Conga Drum on bottom line) p

Male Speaker

In the begin-ning was the Word: the Word was with God and the

5

2 Bongos and Conga Drum

Perc.

p mf mf

Male Spk

Word was God. He was with God in the begin-ning. Through Him all

10

2 Bongos and Conga Drum

Perc.

mf

Male Spk

things came to be, not one thing had its be-ing but through Him. All that came to be had life in.

15

2 Bongos and Conga Drum

Perc.

f mf

S.

T.

Spoken The Word was

Spoken The Word was God.

Male Spk

Him and that life was the light of men, a light that shines in the dark, a light that dark-ness

Fl. *f*

Perc. 2 Bongos and Conga Drum *f* *mf* *f* *mf*

S. Nasal tone *f* *> mf*
God.

A. Nasal tone *mf* *a*

T. Nasal tone *mf* *i* *f* *> mf* *o*

B. *mf* *He* *was wi - th* *Go -*
could not o - ver - power.

Male Spk. *Spoken naturally* *f*
The Word was the true light that enlightens all men; and He was coming

Org. *Diaphason, 8' + 4'* *mf*

Fl.

2 Bongos and Conga Drum

Perc.

S. Spoken *p*
He was wi - th Go-d i - n the

A. *p* whispered *mf*
The Word

T. Spoken *p*
He was wi-th Go - d

B. *p*
d i - n the be-gi - n - ning.

Male Spk *mf*
into the world. He was in the world that had its being through Him, and the world did not know Him.

Org.

Fl.

2 Bongos and Conga Drum

Perc.

S. be - gi - n - ning. The Word was the true light.

A. was with God. Spoken *pp* The Word was the true

T. i - n the be - gi - n - ning. The Word was the true light.

B. whispered *mf* Spoken *pp* The Word was the true

Male Spk *p*
He came to His own domain and His own people did not accept Him. But to all who did accept Him

Meno mosso, $\text{J} = 72$ [35]

40

Fl.

2 Bongos and Conga Drum

Perc.

S. Ordinary tone **p**
Ah Ah The Word was

A. Ordinary tone **p**
light. Ah Ah The Word

T. Ordinary tone **p**
Ah Ah Ah Ah

B. Ordinary tone **pp**
light. Ah

Male Spk He gave power to become children of God, to all who believe in the Name of Him who was born
not out of human stock, or urge of the flesh, or will of man, but of God Himself. The Word was

2 Bongos and Conga Drum

Perc. With hands **pp**

S. made flesh,

A. was made flesh,

T.

B.

Male Spk made fie - sh, **pp** He lived a-mong us, and we saw His

Org. **8' Rohr Flute + 1 3/5' Tierce** **pp** **6**

Fl. *trem.* *pp* 50
 Perc. 2 Bongos and Conga Drum *p*
 Male Spk *p* *mf* glo - ry, the glo - ry that is His as the on - ly Son of the Fa - ther,
 Org. *p* 6

To Treble Recorder 55
 Fl. *f*
 Perc. 2 Bongos and Conga Drum *p* *mf* To Taiko Drum, or similar
 Male Spk full of grace and truth.
 Org. *mf* + 3 Rank Mixtures
 Ped. Couple to manual (No Ped stop) *ff*

Luke 1: 26-38

3. The Annunciation

Allegro, $J = 144$ Trem. 5
 Percussion Taiko Drum (see page 2 for alternatives)
 Clapping, Group 1 *f*
 Clapping, Group 2 *f*

Taiko Drum

Perc. *f*

Cl. 1

Cl. 2

Male Spk

[10]

p

p

f

In the sixth month the angel Gabriel was sent by God

[15]

Tr. Rec.

Taiko Drum

Perc. *mf* *> p*

Cl. 1

Cl. 2

Male Spk

to a town in Galilee called Nazareth, to a virgin betrothed to a man named Joseph, of the House of David;

[20]

Allegretto, $\text{J} = 108$

Tr. Rec.

Taiko Drum *f*

Perc. *f*

S. *f*

A. *f*

T. *f*

B. *f*

Cl. 1 *f*

Cl. 2 *f*

Male Spk

Re-joice so
Re-joice so
Re - joice
Re - joice
mf
and the virgin's name was Mary.

25

Allegro, $\text{J} = 144$

S. high - ly fa-voured! The Lord_ is with you.

A. high - ly fa-voured! The Lord_ is with you.

T. so high - ly fa-voured! The Lord_ is with you.

B. so high - ly fa-voured! The Lord_ is with you.

Cl. 1

Cl. 2

Male Spk

She was deeply disturbed by
these words



30

Allegretto, $\text{J} = 108$

Tr. Rec. $p \frac{3}{4}$ $mf > p$ p

Perc. Taiko Drum $p < mf > p$

S. Ma - ry, do not be a-

A. Ma - ry, do not be a-

Cl. 1

Cl. 2

Male Spk

and asked herself what this greeting could mean.

Taiko Drum

Perc. *mf* <*f* > *mf* <*f* > *p* <*mf* > *p* <*mf*

S. *f* *p*
afraid; you have won God's fa - vour. Lis-ten! Lis-ten!

A. *f* *p*
afraid; you have won God's fa - vour. Lis-ten Lis-ten!

T. *f* *p* *mf*
8 You have won God's fa - vour. Lis-ten! You are to con-cieve and bear

B. *f* *p* *mf*
You have won God's fa - vour. Lis-ten! You are to con-cieve and bear

Taiko Drum

Perc. *p* <*mf* > *p* <*f* > *ff*

S. *f* *ff*
Je-sus, Je - sus. He will be

A. *f* *ff*
Je-sus, Je - sus. He will be

T. *f* *ff*
8 a son, and you must name Him Je-sus, Je - sus. He will be

B. *f* *ff*
a son, and you must name Him Je-sus, Je - sus. He will be

Taiko Drum

Perc. *f* <*mf* > rit.

S. *f*
great and will be called Son of the Most High. The Lord God will give Him the throne of His an - ces-tor Da - vid;

A. *f*
great and will be called Son of the Most High. The Lord God will give Him the throne of His an - ces-tor Da - vid;

T. *f*
8 great and will be called Son of the Most High, The Lord God will give Him the throne of His an - ces-tor Da -

B. *f*
great and will be called Son of the Most High, The Lord God will give Him the throne of His an - ces-tor Da -

Meno mosso, $\text{J} = 92$

55

Taiko Drum

Perc.

Meno mosso, $\text{J} = 72$

3

4

S. Solo

But how,

S.

mf

He will rule o-ver the House of Ja-cob for e - ver and His reign will have no end.

A.

mf

He will rule o-ver the House of Ja-cob for e - ver and His reign will have no end.

T.

mf

vid; He will rule o - ver the House of Ja-cob for e - ver and His reign will have no end.

B.

mf

vid; He will rule o - ver the House of Ja-cob for e - ver and His reign will have no end.



S. Solo

60

how shall this come a-bout, since I am a vir - - gin?

65

**Moderato, $\text{J} = 92$**

Tr. Rec.

p

70

S.

The Ho-ly Spi-rit will come u-pon you,

A.

The Ho-ly Spi-rit will come u - pon you,

T.

and the power of the Most High will co-ver you with its sha-dow.

B.

and the power of the Most High will co-ver you with its sha-dow.

To Flute 75

Tr. Rec.

Perc. Taiko Drum

S.

A.

T.

B.

And so the child will be Ho - ly and will be called the Son of God. Ah!

And so the child will be Ho - ly and will be called the Son of God. Know this too: your

And so the child will be Ho - ly and will be called the Son of God. Know this too: your

And so the child will be Ho - ly and will be called the Son of God. Know this too: your

==

S.

A.

T.

B.

Ah!

kins - wo-man E - li - za-beth has, in her old age,

kins - wo-man E - li - za-beth has, in her old age, her-self con-ceived a son, and she whom peo-ple call

Baritones (first basses)

her-self con-ceived a son, and she whom peo-ple call

==

S. Solo

S.

A.

T.

B.

85

90

rit.

p

For no - thing is im - pos-si-ble to God.

For no - thing is im - pos-si-ble to God.

For no - thing is im - pos-si-ble to God.

bar-ren is now in her sixth month, For no - thing is im - pos-si-ble to God.

bar-ren is now in her sixth month, For no - thing is im - pos-si-ble to God.

Meno mosso, $\text{J} = 72$

S. Solo

— am the hand — maid of the Lord, — let what you have said be done, — be done to me. — *attacca*

4. The Virginal Conception of Christ

Matthew 1: 23

Allegro, $\text{J} = 144$

Soprano Solo

Organ

GT: 8' + 16' *ff*
Trumpet *ff*

Couple to GT + 4' Reed

Pedals

10

Org.

Ped.

15

Male Spk

The virgin will conceive
and give birth to a son,

20

And

ff

Org.

SW: 8' Salicional + Mixtures

GT ff

Couple to SW + 16' Sub Bass

mf

Ped.

[25]

S. & A. Spoken *f*
Im - ma - nu - el,

T. & B. Spoken *f*
Im - ma-nu-el,

Male Spk they will call Him Immanuel,
and they will call Him Im -

Org. cresc. *f* GT *ff*
cresc. *f* Couple to GT + 4' Reed

Ped. *ff*

[30]

S. & A. *ff*
Im - ma - nu - el, Im-ma-nuel.

T. & B. *ff*
Im - ma - nu - el, Im-ma-nuel.

Male Spk ma - nu - el, Im-ma-nuel.

Org. SW *ff* GT *ff*

Ped. *ff*

[35]

Org. *ff*

Ped. *ff* attacca

5. Magnificat

Luke 1: 46-55

Allegro, $\text{J.} = 88$

Soprano *f*

My soul pro-claims the great - ness of the Lord and my spi-rit ex-alts in God my

Alto

Tenor

Bass

5

S. *f*

Sa-viour; be-cause He has looked u-pon His low - ly hand-maid-en. Yes, from

A. *f*

be-cause He has looked u-pon His low - ly hand-maid-en.

T. *f*

be-cause He has looked u-pon His low - ly hand maid-en. Yes, from this day for - ward

10

S. *f*

this day for - ward all ge - ner - a - tions will call me bles-sed. For the Al-migh - ty has

A. *f*

Yes, from this day for - ward all ge - er - a - tions will call me bles-sed. For the Al-migh -

T.

all ge - ner - a - tions will call me bles-sed. For the Al - migh - ty has done great

B. *f*

For the Al-

15

S. *ff*

done great things for me. Ho - ly is His name, and His mer - cy rea - ches from

A. *ff*

ty has done great things for me. Ho - ly is His name, and His mer - cy rea - ches from

T.

things for me. Ho - ly is His name, and His mer - cy rea - ches from

B. *ff*

migh - ty has done great things for me. Ho - ly is His name, and His mer - cy rea - ches from

20

25

30

Meno mosso, $\text{J.} = 60$

S. *mf*
age to age for those who fear Him.
He has rou-ted the proud of

A. *mf*
age to age for those who fear Him.
He has rou-ted the proud of

T. *mf*
age to age for those who fear Him.
He has shown the power of His arm,

B. *mf*
age to age for those who fear Him.
He has shown the power of His arm,



35

S. *mf*
heart. He has pulled down prin-ces from the thrones, and e - xal - ted, e - xal - ted the low - ly...

A. *mf*
heart. He has pulled down prin-ces from the thrones, and e - xal - ted, e - xal - ted the low - ly...

T. *mf*
He has pulled down prin-ces from the thrones, and e - xal - ted the low - ly...

B. *mf*
He has pulled down prin-ces from the thrones, and e - xal - ted the low - ly...

40



A tempo, $\text{J.} = 88$

S. *f*
— The hun - gry He has filled with good things, the rich sent em - pty a -

A. *f*
— The hun - gry He has filled with good things, the rich sent

T. *f*
— The hun - gry He has filled with good things, the rich sent em -

B. *f*
— The hun - gry He has filled with good things, the

45

50

S. way. He has come to the help of Is - ra - el His ser - vants, mind - ful of His mer - cy
 A. — em - pty a - way. He has come to the help of Is - ra - el His ser - vants, mind - ful of His mer -
 T. — pty a - way. He has come to the help of Is - ra - el His ser - vants, — a -
 B. rich sent em - pty a - way. — a -

55

S. of His mer - cy, His mer - cy to Ab - ra - ham
 A. cy of his mer - cy, His mer - cy to Ab - ra - ham
 T. cor - ding to the pro - mise He made to our an - ces - tors — of his mer - cy, His mer - cy to Ab - ra - ham
 B. cor - ding to the pro - mise He made to our an - ces - tors — of his mer - cy, His mer - cy to Ab - ra - ham

65

Allegro, J = 144

S. and to his des - cen - dants for e - ver.
 A. and to his des - cen - dants for e - ver.
 T. and to his des - cen - dants for e - ver.
 B. and to his des - cen - dants for e - ver.

Org. GT: 8' + 16'
Trumpet
Couple to GT + 4' Reed

Ped. ff

Musical score for organ (Org.) and pedal (Ped.) in G major. The organ part consists of two staves, and the pedal part is on a single staff below. Measure 70 begins with eighth-note chords in the organ's upper staff, followed by sixteenth-note patterns. The pedal part provides harmonic support with sustained notes.

Musical score for organ (Org.) and pedal (Ped.) in G major. The organ part features eighth-note chords and sixteenth-note patterns. The pedal part continues to provide harmonic support. Measure 75 is marked with a double bar line.

6. The Birth of Jesus and Visit of the Shepherds

Luke 2: 1-20

Adagio e Maestoso, $\text{J} = 66$

Musical score for flute, percussion, and organ in G major. The flute and organ play sustained notes. The percussion part includes a dynamic instruction "ff" and a "Clash Cymbals" effect. The organ part has dynamics "ff", "p", and "ff". Measure 5 is marked with a double bar line.

Musical score for flute (Fl.), percussion (Perc.), and organ (Org.) in G major. The flute and organ play eighth-note patterns. The percussion part includes a dynamic instruction "ff" and a "Clash Cymbals" effect. The organ part has dynamics "p" and "ff". Measure 5 is marked with a double bar line.

10

Allegro, $J = 144$ To Taiko Drum, (see page 2
for alternatives)

Perc.

Cl. 1

Cl. 2

Male Spk

Org.

Taiko Drum

Now at this time, Caesar Augustus issued a decree for the census of the whole world to be taken.

15

Taiko Drum

Perc.

Cl. 1

Cl. 2

Male Spk

This census - the first - took place while Quirinius was governing Syria, and everyone went to his own town to be registered.

20

25

Taiko Drum

Perc.

Cl. 1

Cl. 2

Male Spk

So Joseph set out from the town Nazareth in Galilee and travelled up to Judea to the town of David, called Bethlehem, since he was of

30

Taiko Drum

Perc.

Cl. 1

Cl. 2

Male Spk

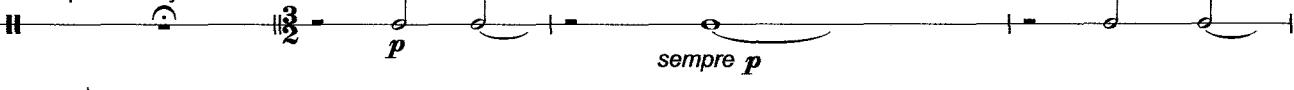
David's House and line,
in order to be registered together with Mary, his betrothed,

Adagio e Maestoso, $\text{J} = 66$

35

Fl. 

To Large Suspended Cymbal Large Suspended Cymbal, hard sticks

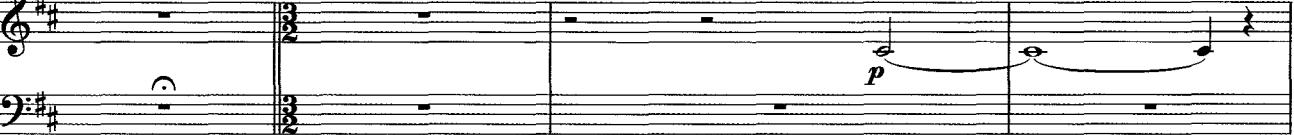
Perc. 

Cl. 1 

Cl. 2 

Male Spk 

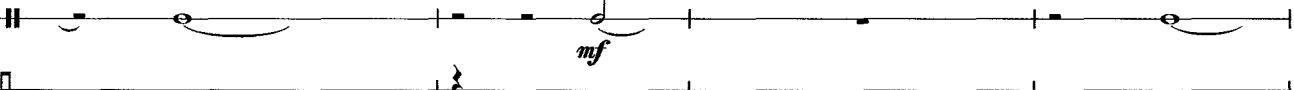
While they were there, the time came

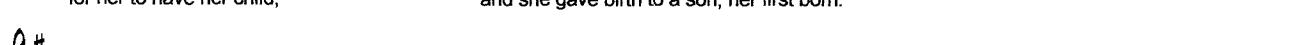
Org. 



Fl. 

Large Suspended Cymbal

Perc. 

Male Spk 

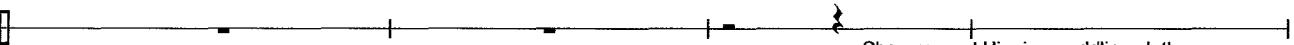
Org. 



Fl. 

Large Suspended Cymbal

Perc. 

Male Spk 

Org. 

Allegretto, $J = 96$

Fl. 45
 Male Spk 50
 Org.

and laid Him in a manger because there
was no room for them at the inn.

Fl. 55
 Male Spk mf
 Org.

In the countryside close by there were shepherds who lived in the fields,
and

Fl. 60
 Male Spk f
 Org.

took it in turns to watch their flocks during the night.

Fl. 65
 Male Spk p
 Org.

The angel of the Lord appeared to them and the Glory of the Lord shone round them.
They were terrified.

Moderato, $J = 92$

Fl. 70
 Perc. fp
 S. f
 A. p
 T. p
 B. p

2 Bongos and Conga Drum, with sticks

Do not be af-raid. Lis-ten, I bring you news of great joy, a joy to be
 Do not be af-raid. Lis-ten, I bring you news of great joy, a joy to be
 Do not be af-raid. Lis-ten, I bring you news of great joy, a joy to be
 Do not be af-raid. Lis-ten, I bring you news of great joy, a joy to be

85

Fl. *f*
Two bongos and conga drum

Perc. *mf* *f*

S. *f*
shared by the whole peo-ple. To - day, in the town of Da - vid, a Sa-viour has been born to you;

A. *f*
shared by the whole peo-ple. To - day, in the town of Da - vid, a Sa-viour has been born to you;

T. *f*
shared by the whole peo-ple. To - day, in the town of Da - vid, a Sa-viour has been born to you;

B. *f*
shared by the whole peo-ple. To - day, in the town of Da - vid, a Sa-viour has been born to you;



90

Fl. *ff* *f*

Perc. *ff* *f*

S. *ff* *f*
He is Christ the Lord. And here is a sign for you: you will find the ba-by wrapped in swad-dling

A. *ff* *f*
He is Christ the Lord. And here is a sign for you: you will find the ba-by wrapped in swad-dling

T. *ff* *f*
8 He is Christ the Lord. And here is a sign for you: you will find the ba-by wrapped in swad-dling

B. *ff* *f*
He is Christ the Lord. And here is a sign for you: you will find the ba-by wrapped in swad-dling

95 Adagio e Maestoso, $\text{J} = 66$

To Treble Recorder

Fl. *più f ff*

Perc. To Clash Cymbals Clash Cymbals *ff*

S. clothes and ly - ing in a man - ger.

A. clothes and ly - ing in a man - ger.

T. clothes and ly - ing in a man - ger.

B. clothes and ly - ing in a man - ger.

Male Spk. *ff* And suddenly with the angel there was a great throng of the heavenly host,

Org. Full SW *ff*

Ped. *mf* 16' (+ 32') only + 8' *f*

Perc. Clash Cymbals

S. Glo-ry, _____

A. Glo-ry, _____

T. Glo-ry, _____

B. Glo-ry, _____

Male Spk. praising God:

Org.

Ped. Full ff

100

S. Glo - ry to God in the high - est hea - ven, and

A. Glo - ry to God in the high - est hea - ven, and

T. Glo - ry to God in the high - est hea - ven, and

B. Glo - ry to God in the high - est hea - ven, and

Org.

Ped.

105

S. peace to men who en- joy, en- joy His fa-vour.

A. peace to men who en- joy, en- joy His fa-vour.

T. peace to men who en- joy, en- joy His fa-vour.

B. peace to men who en- joy, en- joy His fa-vour.

Org. *Full Organ* ff

Ped. *Full Organ* ff

110

Tr. Rec. pp

Perc. Clash Cymbals ff (damp) To Large Suspended Cymbal

T. espress., con rubato p Let us go to Beth - le - hem and see this thing that has

B. Baritones (first basses) espress., con rubato p Let us go to Beth - le - hem and see this thing that has

Org. 8' flute + Sub Bass pp

Ped. pp

Tr. Rec.

T. hap-pened which the Lord has made known to us.

B. hap-pened which the Lord has made known to us.

Male Spk

Org. 8' Rohr Flute + 1 3/5' Tierce ***p***

Ped.

So they hurried away

Tr. Rec.

Cl. 1

Cl. 2

Male Spk and found Mary and Joseph, and the baby, lying in a manger.

Org.

When they saw the child, they repeated

Tr. Rec.

Cl. 1

Cl. 2

Male Spk Large Suspended Cymbal, soft sticks what they had been told about Him, and everyone who heard it was astonished at what the shepherds had to say.

Perc.

Org.

130

Tr. Rec. (tr) *mf* *pp* *p* *pp*

Perc.

Cl. 1 *pp*

Cl. 2 *pp*

Male Spk she treasured all these things and pondered them in her heart. And the shepherds went back glorifying and praising God for all they had heard and seen;

Org.

Ped.

*Couple to manual
(No Ped stop)*



135

Tr. Rec. *pp*

Perc. Large Suspended Cymbal (tr) Windchimes Large Suspended Cymbal *pp*

Cl. 1

Cl. 2

Male Spk it was exactly as they had been told.

Org. - 1 3/5' Tierce *ppp*

Ped. *ppp* attacca

7. Epilogue

29

Matthew 3: 3

Adagio e Maestoso, $J = 66$

Percussion Large Suspended Cymbal

Full Choir Shouted A voice cries in the wil-der-ness:

Organ Full SW
ff mf ff
GT: Trumpets 8' + 16'
Ped: Couple to SW + Full pedal

Pedals ff



Perc. Large Suspended Cymbal

Choir. 'Pre-pare a way for the Lord, make His paths straight.'

Org. ff ff
mf

Ped. ff

5



Org. ff

Ped. ff

[10]

Organ (Org.) and Pedal (Ped.) parts. The Organ part consists of two staves: a treble staff with sixteenth-note patterns and a bass staff with sustained notes and sixteenth-note patterns. The Pedal part has a single bass staff with sustained notes and sixteenth-note patterns. Measure 10 concludes with a repeat sign.

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Perc. Large Suspended Cymbal

Percussion (Perc.) part: Large Suspended Cymbal. The Organ (Org.) and Pedal (Ped.) parts continue from the previous measure. The Organ part features sixteenth-note patterns on both staves, with measure 11 concluding with a repeat sign. The Pedal part has sustained notes and sixteenth-note patterns.

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[15] Large Suspended Cymbal
(tr).....

Percussion (Perc.) part: Large Suspended Cymbal. Dynamics include (tr) and ffz. The Organ (Org.) and Pedal (Ped.) parts continue. The Organ part features sixteenth-note patterns on both staves, with measure 15 concluding with a repeat sign. The Pedal part has sustained notes and sixteenth-note patterns.