

webber music  
198111

John Webber

PIANO REDUCTION  
VOCAL SCORE

# The Nativity

*liturgical music drama in five scenes from the Chester Mystery Play of the same name*

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# The Nativity

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# THE NATIVITY

*liturgical music drama in five scenes from the Chester Mystery Play of the same name*

WEBBER MUSIC

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Characters:

Gabriel  
An Angel  
Mary  
Joseph  
Salome, Tabella - two midwives  
SATB Chorus

Orchestra:

2 Flutes  
2 B $\flat$  Clarinets  
Organ  
Strings

the score is transposed

This work was commissioned by St. James' Episcopal Church, Capitol Hill, Washington, D.C.

The first performance was on Christmas Eve 1980, St. James' Church. Rembert Herbert, Choir Director and John Webber, Conductor.

Hymns are to be sung between each scene. With hymns the whole should last about 30 minutes.

## SCENE 1

GABRIEL:

Hail be thou Mary Mai den free  
full of grace God is with thee  
A mong all women blessed thou be,  
and the child of thy body

CHORUS:

In a time fore told by Saint and Seer  
Unto Earth so dark with fear  
Did God's blessed messengers draw near  
Our gladness to restore.

MARY:

My God that reigns in majesty  
Who wondrously a mazes me  
A simple maiden of my degree  
To be greeted thus graciously.

GABRIEL:

Mary fear thou not this case,  
a mong all women special grace  
thou hast found before God's face;  
By thee this shall be done:  
Conceive and bear,  
I tell thee, a child.  
So great shall no be  
as he; his name  
Jesu shall be.

MARY:

How may this be? Thou art so bright,  
Oh! Tell me how this may be right.

GABRIEL:

The Holy Ghost shall in thee light from God in  
majesty  
for God's own son shall come to Earth  
And thou Mary shalt give him birth.  
For nothing in God's might  
and worth impossible is.

CHORUS:

To Mary gracious in God's sight  
And to Josef dreaming in the night  
Angels whispered of coming light  
And bade them fear no more

In a time fore told by Saint and Seer  
Unto the Earth so dark with fear  
Did God's blesst messengers draw near  
our gladness to restore.

## SCENE 2

JOSEPH:

Alas and woe is me  
Who hath made her with child?  
Mine it is not I make so bold  
For I am both old and cold.

There fore will I sleep a while  
now will my wife me be guile  
I will go from her myself I am loath to de file.  
Alas and woe is me

AN ANGEL:

Joseph thou must wife believe  
this thing is God's own will  
the child that she shall bear I wis  
of the Holy Ghost begotten is  
to save mankind that did amiss  
and prophecy to fullfill.

JOSEPH:

Ah! now I know Lord it is so  
of understand ing I was slow  
and while on Earth I may go  
for Ma ry I shall care.

Now Christ shall come with us to dwell  
as the pro phets did fore tell  
O Lord God eternal Thee I worship here.

CHORUS:

So mortal love did undertake  
To bear the consequence and weight.  
Of sheltering for salvations sake  
The Holy Fa thers Son.

AN ANGEL:

Goog man I warn thee verily,  
To Bethlthem to take thy way  
Lest thou in danger fall today  
If that thou be too long.

CHORUS:

In Bethlehem it did begin  
to mend the crack of mannes sin.  
That to this pair God did commend  
The care of His great Son.

## SCENE 3

JOSEPH:

Marry spouse sooth to say  
Shelter I hope we may  
For great Lords of stout array occupy this city

Therefore we must no other way  
sleep in this stable till it be day.

MARY:

Help me down then my dear  
for I hope my hour is near

MARY:

Christ in this stable that is here

JOSEPH:

It will make men meek believe  
I may to show him here will we

JOSEPH:

Mary sweetheart I will try  
to fetch two women from nearby  
For though in thee be God from high  
coming as mankind  
Yet a woman should help thee  
For a custom's sake as thinks me.

MARY:

Christ in this stable that is here  
I hope born will be

JOSEPH:

It will make men meek believe  
I may to show him here will we

CHORUS:

In Bethlehem did God commend  
to this blessed pair His Son's care  
so mortal love did undertake  
to guard the Christ for our sakes.

JOSEPH:

Mary sweetheart I will try  
to fetch two women from nearby  
two will I fetch anon to thee if I may find any.

SCENE 4

JOSEPH:

Women God you save and see  
Is it your will to come with me?  
My wife has come to this city with child  
Her time is near help her now for charity.

SALOME:

Already good man lead the way  
We will do whatever we may  
For two other such midwives  
That we can do well thy wife shall say  
and that thou shall well see

TABELLA:

Come good man show us the way  
With God's help e're it be day  
That we can do well  
For two other such midwives  
I dare well say are not in this city.

SCENE 5

MARY:

Joseph! Tidings of great joy!  
I have a son a sweet boy.  
Lord, thanked be thou nought  
can destroy thy power and grace!  
Pain none at all I felt this night.  
But even so did Christ alight,  
and come is here in my sight  
God's Son as you may see!

MARY:

Lord, blessed must thou be  
That simple born art as I see.  
To deprive the devil of his mastery,  
Come thou art today I have a son a sweet boy!

SALOME:

Bless'd be God Amazed am I  
Now believe I well and verily.  
To save man God is come from high;  
Thou Lord art God's own Son.

TABELLA:

Ah, Dear Lord! Heav'nly King!  
That this is a marv'lous thing.  
without pain or travailing,  
Thou Lord art God's own Son

JOSEPH:

Lord, welcome! Sweet Jesu!  
Thy name thou hadst e're I thee knew.  
Now I believe the angel's words true  
Thou hast come on earth this way.

MARY:

Fine clothes are not for thee,  
therefore thy sweet body free  
In this manger safe shall be,  
And heaped about with hay

JOSEPH:

For thou art come man's bliss to sow,  
To this end thy law will show,  
Now man's joy begins to grow,  
And suffering to pass away.

MARY:

I have a Son!  
I have a Son, Lord!  
I have a Son a sweet boy!

SALOME:

Now I believe now I believe Lord!

TABELLA:

A fair Son she has won, Lord!

JOSEPH:

Welcome, Lord, welcome Lord, Lord!  
Sweet Jesu!

# THE NATIVITY

liturgical music drama in five scenes from the Chester Mystery Play of the same name

Mary is onstage,  
Gabriel is heard offstage:

John Webber 81-11

Gabriel

Hail be thou Ma-ry!

ORCHESTRA

*f* *p*

7

12

16

Gabriel enters, slowly.

21 *onstage:*

Gab.    
 8 Hail be thou Ma-ry Mai - den free full of grace — God is with

*(Musical notation for measure 21: Vocal line in treble clef, 3/4 time, starting with a piano dynamic. The piano accompaniment consists of a single chord in the right hand and a single note in the left hand.)*

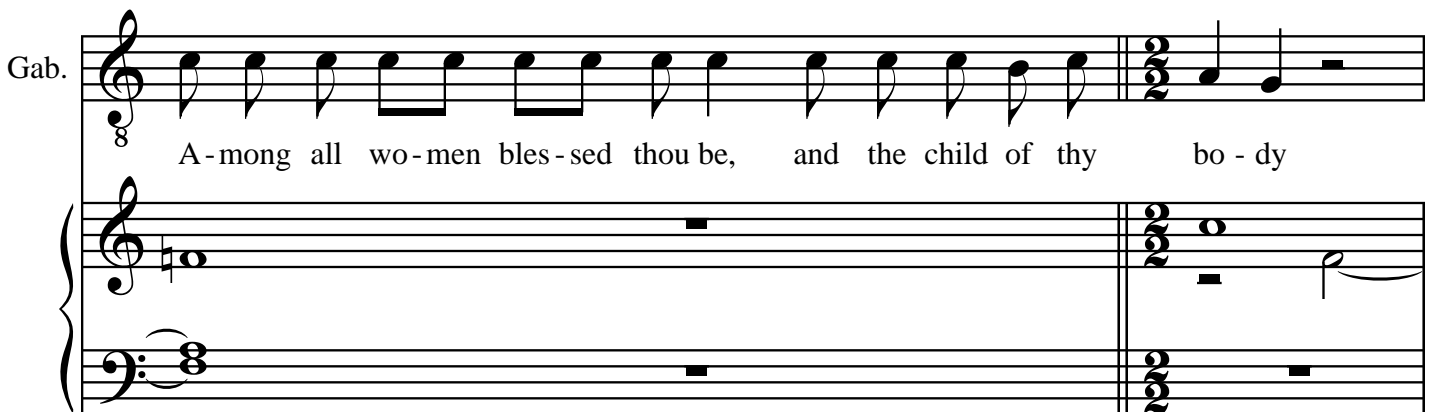
22

Gab.    
 8 thee

*(Musical notation for measure 22: Vocal line in treble clef, 3/4 time, with a piano dynamic. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.)*

24

A  $\text{♩} = 60$

Gab.    
 8 A-mong all wo-men bles-sed thou be, and the child of thy bo - dy

*(Musical notation for measure 24: Vocal line in treble clef, 3/4 time, with a piano dynamic. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.)*



S  
In a time fore - told by Saint and Seer

A  
In a time fore - so — dark with

T  
8  
In a time fore - told by Saint and Seer

B  
Un - to Earth so

S  
Did God's bles - sed mes - sen - gers draw near

A  
fear Did God's bles - sed mes - sen - gers draw near

T  
8  
dark — with — fear Did God's bles - sed mes - sen -

B  
dark — with — fear Did God's bles - sed mes - sen -

33

S  
A  
T  
B

Our — glad-ness to re - store.

Our — glad-ness to re - store.

8 near Our — glad - ness to re - store.

gers draw near

37 **B** Piu mosso

Mary

My — God that — reigns in

41

Mary

ma - jes - ty — Who won-drous - ly a - ma - zes

45

Mary

me A sim - ple mai - den of my de - gree

49

Mary

To be gree - ted thus gra - cious - ly.

53

Gab.


Ma-ry fear thou not this

57

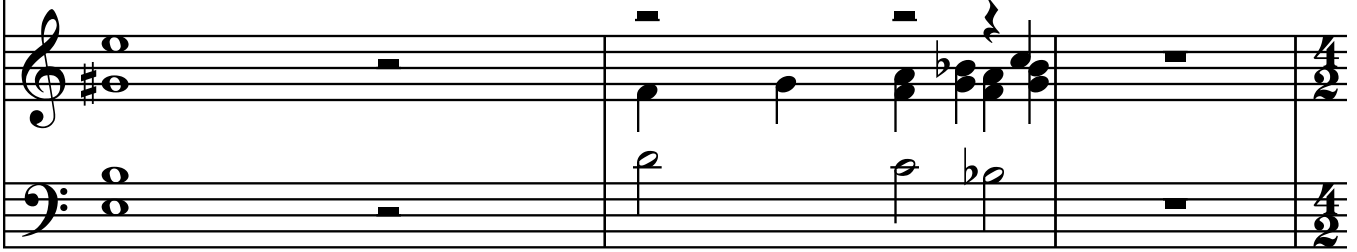
Gab.

case,


59

Gab. 


among all women special grace thou hast found before God's face; —



62

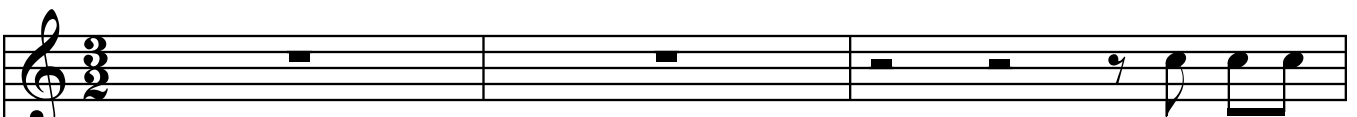
Gab. 

By thee this shall be done:

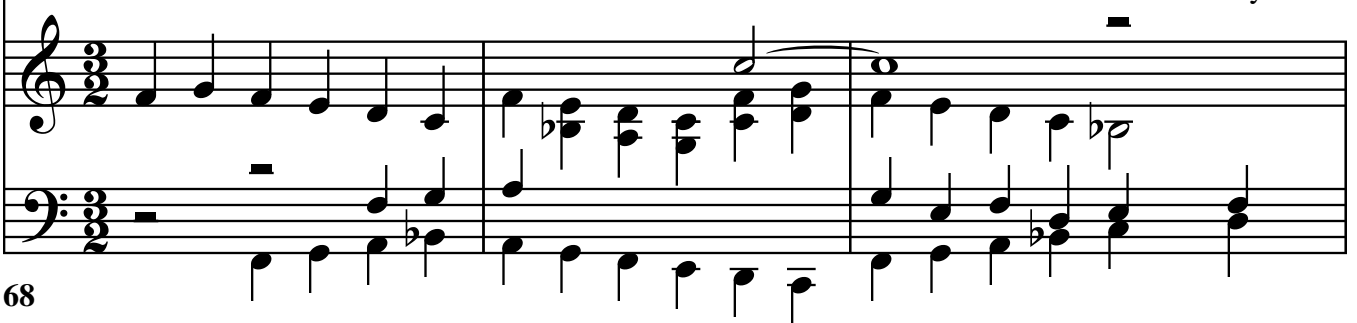


Conceive and bear,  
I tell thee, a child.  
So great shall no be  
as he; his name  
Jesu shall be.

65 C ♩ = 50

Mary 

How may this



68

Mary 

be? Thou art so bright, Oh!— Tell me how this may be right.



Mary

Thou art so bright, Oh! Tell me how this may be right.

Gab.

The Ho - ly

Gab.

Ghost shall in thee light from God in ma-jes - ty for

Gab.

God's own son shall come to Earth And thou Ma - ry shalt give him

78

Gab.



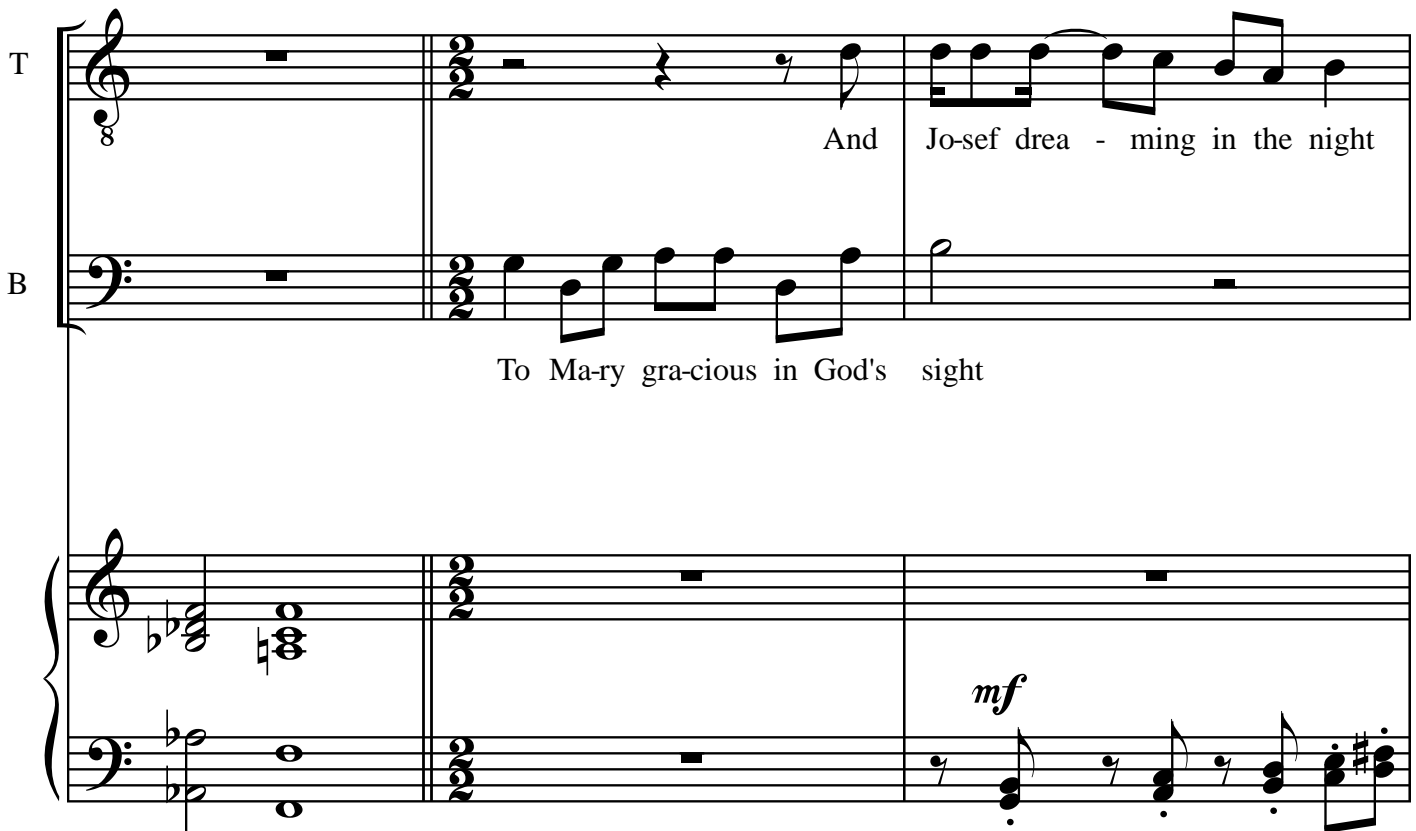
birth. For nothing in God's might  
and worth impossible is.

82

**D** ♩ = 72

T

B



And Jo-sef drea - ming in the night  
To Ma-ry gra-cious in God's sight

*mf*

S  
An - gels    whis-pered of co - ming light

A  
An - gels    whis-pered of co - ming light

T  
8  
Ma - ry    gra - cious    in God's

B  
Ma - ry    gra - cious    in God's

S  
To Ma - ry full of grace — An - gels whis-pered of

A  
And Jo-sef drea-ming in the night

T  
8  
sight And to Jo - sef drea - ming

B  
sight And to Jo - sef drea - ming

90

S  
co - ming light And bade them fear no more

A  
And bade them fear no more

T  
8 And bade them fear no more And bade them fear no more

B  
And And bade them fear no more

Piano accompaniment

Detailed description: This block contains the musical score for measures 90 and 91. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The Soprano part begins with the lyrics 'co - ming light' and continues with 'And bade them fear no more'. The Alto part has a rest in measure 90 and then 'And bade them fear no more'. The Tenor part starts with a '7' time signature, has an '8' below the first measure, and sings 'And bade them fear no more And bade them fear no more'. The Bass part sings 'And And bade them fear no more'. The piano accompaniment consists of a treble and bass clef with chords and melodic lines.

92

S  
In a time fore-told by Saint and Seer

A  
Un - to the Earth so dark with fear

Piano accompaniment

Detailed description: This block contains the musical score for measures 92 and 93. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The Soprano part sings 'In a time fore-told by Saint and Seer'. The Alto part sings 'Un - to the Earth so dark with fear'. The piano accompaniment consists of a treble and bass clef with chords and melodic lines.



S  
Did God's blesst mes-sen-gers draw near our glad-ness to re -

A  
Did God's blesst mes-sen-gers draw near our glad-ness to re -

T  
8 God's blesst mes-sen-gers draw near \_\_\_\_\_ our

B  
God's blesst mes-sen-gers draw near \_\_\_\_\_ our

S  
store. \_\_\_\_\_

A  
store. \_\_\_\_\_

T  
8 glad-ness to re - store. \_\_\_\_\_

B  
glad-ness to re - store. \_\_\_\_\_

Scene 2, spritely, ♩ = 92  
Joseph enters and finds Mary

Jos.



5

Jos.

A - las and woe is me Who hath made —



9

Jos.

her with child? Mine it is not I make so bold

(violin gliss.)



12

Jos.

For I am both old and cold. There - fore will I

15

Jos.

sleep a - while now will my wife — me be - guile

18

Jos.

I will go from her my - self I am loath to de-file.

21

Jos.

A - las and woe is me!

**E**

24

*Enter an Angel:*

Ang.

Joseph thou must thy wife believe this thing is God's own will

27

Ang.

the child that she shall bear I wis of the Ho-ly Ghost be- got - ten is

29

Ang.

to save mankind that did a - miss and pro - phe - cy to full - fill.

31 **F**

Jos.

Ah! now I know Lord it\_\_ is\_\_ so of un-der-stand-ing I was

*mf* legato

34

Jos.

slow and while on Earth I may go for Ma - ry I shall care.\_\_\_\_

37

Jos.

Now Christ shall come with us to dwell

40

Jos.

as the pro - phets — did fore - tell O Lord God e - ter - nal

43

Jos.

Thee I worship here. —



*Enter an Angel:*

55

S  
In Of shel-ter-ing for sal - va - tions sake

A  
Of shel-ter-ing for sal - va - tions sake Ho - ly — Fa - thers Son.

T  
8 The Ho - ly Fa - thers Son.

B

58 **H**  $\Omega$   
Ang.  
Good man I warn thee verily, thy way  
To Bethlehem to take

61  
Ang.  
Lest thou in danger fall today If that thou be too long.



S  
A  
T  
B

In Beth - le - hem it did be - gin  
In Beth - le - hem it did be - gin  
In Beth - le - hem it did be - gin  
to mend the

S  
A  
T  
B

To mend the crack of sin  
crack of man - nes sin. mend the crack of sin. That  
to mend the crack of man - nes sin. That  
to mend the crack of man - nes sin. That to this pair God did com-

71

S  
A  
T  
B

The care of his great  
to this pair God did com - mend care His great  
to this pair God did com - mend The care of His great  
mend The care of His great

8

74

S  
A  
T  
B

Son.  
Son.  
Son.  
Son.  
Son.

# Scene 3

Mary and Joseph, same tempo as carol

Piano accompaniment for measures 1-4. The music is in bass clef with a 4/4 time signature. It features a series of chords in the right hand and single notes in the left hand. The key signature has one sharp (F#).

5  $\text{♩} = 72$

Piano accompaniment for measures 5-8. The time signature changes to 3/4. The music continues with chords in the right hand and notes in the left hand. The key signature changes to one flat (Bb).

9

Jos.

Vocal line for Joseph, measures 9-12. The music is in bass clef with a 3/4 time signature. The lyrics are: "Marry spouse sooth to say — Shel ter I hope we".

Marry spouse sooth to say — Shel ter I hope we

Piano accompaniment for measures 9-12. The music is in treble clef with a 3/4 time signature. It features chords in the right hand and notes in the left hand. The key signature has one flat (Bb).

13

Jos.

Vocal line for Joseph, measures 13-15. The music is in bass clef with a 3/4 time signature. The lyrics are: "may —".

may —

Piano accompaniment for measures 13-15. The music is in treble clef with a 3/4 time signature. It features chords in the right hand and notes in the left hand. The key signature has one flat (Bb).

16

Jos.

For great Lords of stout ar-ray oc-cu-py this

19

Jos.

ci-ty There - fore

24

Jos.

— we must no o-ther way sleep in this sta-ble till it be day.

**K**

29

Mary

Help me down then my dear for I hope my hour is

Jos.

34

Mary

near Christ in this sta-ble that is here \_\_\_\_\_

Jos.

It will \_\_\_ make men meek be-lieve I may to

39

Mary

\_\_\_\_\_ Christ in this sta - ble

Jos.

show him here will we (we) \_\_\_\_\_

42

Mary

here *freely*

Jos.

Ma-ry sweet-heart I will try to fetch \_ two wo-men from near-by

44 *piu mosso*

Mary

Jos.

46

Mary

*freely*

Jos.

For though in thee be \_ God from high co-ming as \_ man - kind \_

*piu mosso*

47

Mary

Jos.

50

Mary

*freely*

Jos.

Yet a wo-man should\_\_\_ help\_\_\_ thee For a cus-tom's sake as thinks me.

**L**  $\text{♩} = 50$  ( $\text{♩} = \text{♩}$ ),  
L'Istesso tempo

51

Mary

Christ in this sta - ble that is here I\_\_\_ hope\_\_\_

Jos.

It will make men meek believe I may to show Him

## M

54

Mary  
born — will be

Jos.  
here will we

S  
In

A  
In

T

B

57

S  
Beth - le - hem did God com-mend to this blessd pair His

A  
Beth - le - hem did God com-mend to this blessd pair His

T  
In Beth - le - hem did

B  
In Beth - le - hem did



60

S  
Son's \_\_\_\_\_ care      so mor-tal love\_\_ did      un - der-take to

A  
Son's \_\_\_\_\_ care      so mor-tal love\_\_ did      un - der-take to

T  
8 God com-mend to      this blessd pair His      Son's \_\_\_\_\_ care

B  
God com-mend to      this blessd pair His      Son's \_\_\_\_\_ care

63

S  
gaurd\_\_ the Christ for      our sakes.

A  
gaurd\_\_ the Christ for      our sakes.

T  
8 so mor-tal love\_\_ did      un - der-take to      gaurd\_\_ the Christ for

B  
so mor-tal love\_\_ did      un - der-take to      gaurd\_\_ the Christ for

66

S

A

T

B

our sakes.

our sakes.

̄. ̄.

69

̄. ̄. ̄.

72

̄. ̄. ̄.

75

̄. ̄. ̄.

78 *freely*

Jos. 

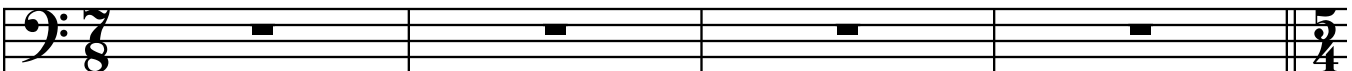
Ma-ry sweet-heart I will\_\_ try\_\_ to fetch two wo-men from near - by

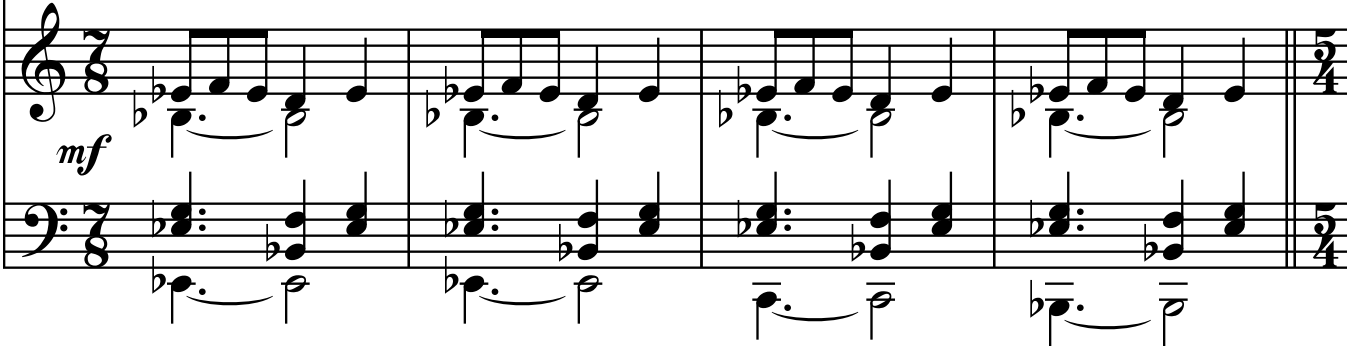
80

Jos. 

two will I fetch a-non to\_\_ thee\_\_ if I may\_\_ find\_\_ an - y.

## Scene 4

Jos. 

*mf* 

5

*freely*

Jos. 

Wo-men God you save and see



*mf*

7

Jos.

Is it your will to come with me?

*mf*

9

Jos.

My wife has come to this ci - ty with child

*mf*

11

Jos.

Her time is near help her now for cha - ri - ty.

*mf*

## N ♭. = 60, in one

13

Sal. Al - rea - dy — good man lead the — way

Tab. Come — good man show us — the — way

17

Sal. We will do what - e - ver we may We — will

Tab. With God's help e're it be day With — God's

22

Sal. do what - e - ver we may For two o - ther such mid-wives

Tab. help — e're it be day That we — can do well

27

Sal. 


For two o - ther such mid-wives

Tab. 

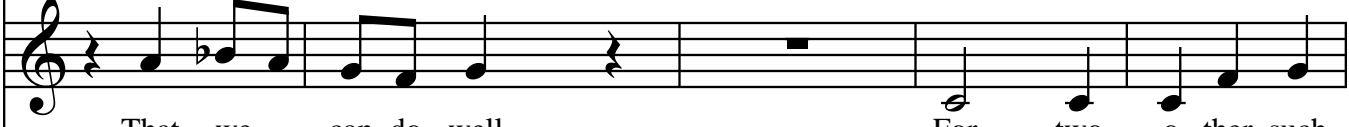
That we\_ can do well




32

Sal. 

For two o - ther such mid-wives That we can do well thy

Tab. 

That we\_ can do well For two o - ther such



37

Sal. 

wife shall say and that thou shall well see that thou shall well

Tab. 

mid-wives I dare well say\_ are not\_ in



41

Sal. see that thou shall well see.

Tab. this \_\_\_\_\_ ci - ty.

46

51

56

61

Scene 5, jubilantly,  $\text{♩} = 92$  rall. a tempo

Mary

Jo - seph! Ti - dings of gre - at joy!

Jos.

5

Mary

I have a

Jos.

9

Mary

son — a swe - et boy.

Jos.

Lord, — wel - come!



13

Mary

Lord, \_\_\_\_\_ than - ked be thou nought can des-troy thy

Jos.

Swe-et Je - su! Swe-et Je - su! Lord, —

16

Mary

po-wer and grace! Pain none at all I felt this night.

Jos.

wel - come! Swe-et Je - su! Swe-et Je - su!

19

Mary

But e-ven so did Christ a - light, and come is here in my —

Jos.

Wel-come, Lord! — Lord, — wel - come! Wel - come,

22

Mary

sight - God's Son as you may see!

Jos.

Lord!

*f*

25

Mary

Lord, bles - sed must thou be\_\_\_\_\_

Sal.

Bless'd be God A - mazed am I\_\_\_\_\_

Tab.

Ah, Dear Lord! Heav'n - ly King!\_\_\_\_\_

Jos.

Lord, wel-come! Sweet Je - su! Thy

*p*

29

Mary

That sim - ple born art as I see.

Sal.

Now be - lieve I well and ve - ri - ly.

Tab.

That this is a marv' - lous thing.

Jos.

name thou hadst e're I thee — knew. Now

33

Mary

To de - prive — the — de - vil of — his — mas - te - ry,

Sal.

To save man God is come from high;

Tab.

with - out pain or tra - vai - ling, —

Jos.

I be - lieve the an - gel's words true

36

Mary

Sal.

Tab.

Jos.

Come thou art to - day I have a son\_\_ a

A fair\_\_ Son\_\_ she

Thou\_\_ Lord\_\_ art\_\_

Thou\_\_ hast\_\_ come on earth this\_\_

39 *accelerando*

Mary

Sal.

Tab.

Jos.

swe - et boy!

has\_\_ won.

God's\_\_ own\_\_ Son.

way. \_\_\_\_\_

43

Mary

Fine clothes are \_\_\_\_\_ not for thee,

Jos.

For thou art come man's bliss to sow,

46

Mary

there - fore thy \_\_\_\_\_ sweet bo - dy free In this man - ger

Jos.

To this end thy law will show, Now man's joy be -

rall.

a tempo

49

Mary

safe shall be, And heaped a - bout with hay,

Jos.

gins to grow, And suff' - ring to pass a - way. \_\_\_\_\_

52

Mary

Jos.

rall.

Q ♩ = 92

piu mosso

56

Mary

Sal.

Tab.

Jos.

I have a

Now I be-

A fair

Wel-come,

rall.

a tempo

60

Mary

Son! I have a Son, Lord!

Sal.

lieve now I be - lieve Lord!

Tab.

Son she has won, Lord!

Jos.

Lord, wel - come Lord, Lord!

63

Mary

I \_\_\_\_\_ have a Son\_\_

Sal.

Now I be - lieve. \_\_

Tab.

Ah! Dear Lord!

Jos.

Sweet Je - - - su!

## accelerando

66

Mary

Sal.

Tab.

Jos.

I have a Son, —  
Now I be - lieve, — now I be - lieve —  
Ah! Dear  
Wel - come Lord! — Wel - come

69 rall.

Mary

Sal.

Tab.

Jos.

Lord!  
I have a Son — a sweet — boy!  
Lord!  
Lord!  
Lord!



73 *accelerando*

Musical score for measures 73-76. The piece is marked *accelerando*. The tempo is indicated as R ♩ = 100. The score is in 2/4 time. Measure 73 starts with a treble clef and a key signature of one flat. The bass line begins with a half note G2. A dynamic marking of *f* appears in measure 76.

77

Musical score for measures 77-80. The treble clef changes to a bass clef in measure 77. The key signature changes to two flats. The bass line continues with a half note G2.

81

Musical score for measures 81-84. The treble clef changes back to a treble clef. The key signature changes to one flat. The bass line continues with a half note G2.

85

Musical score for measures 85-88. The treble clef changes to a bass clef. The key signature changes to two flats. The bass line continues with a half note G2.

89

Musical score for measures 89-92. The treble clef changes to a treble clef. The key signature changes to one flat. The bass line continues with a half note G2. A fermata is placed over the bass line in measure 92.

93

Musical score for measures 93-96. The treble clef changes to a bass clef. The key signature changes to two flats. The bass line continues with a half note G2.

97

Musical score for measures 97-100. The piece is in 3/4 time with a key signature of one flat (B-flat). The melody in the right hand consists of eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes. Measures 99 and 100 feature a prominent block chord in both hands.

Orchestral Postlude, calmly,  $\text{♩} = 92$

Musical score for measures 1-3. The piece is in 3/4 time with a key signature of one flat. The right hand has rests, and the left hand plays a simple accompaniment of quarter notes. A piano (*p*) dynamic marking is present in the first measure.

4

Musical score for measures 4-6. The right hand features a melodic line with eighth and quarter notes, while the left hand plays a steady accompaniment of quarter notes.

7

Musical score for measures 7-9. The right hand continues with a melodic line, and the left hand provides accompaniment with quarter notes and some chords.

10

Musical score for measures 10-12. The right hand has a melodic line, and the left hand plays a steady accompaniment of quarter notes. The piece concludes with a final chord in the left hand.

13

Musical score for measures 13-15. The score is written for piano and features a treble and bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The music consists of a melody in the treble clef and a bass line in the bass clef. The melody is primarily composed of eighth and quarter notes, with some rests. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a double bar line and repeat dots.

16

Musical score for measures 16-18. The score is written for piano and features a treble and bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The music consists of a melody in the treble clef and a bass line in the bass clef. The melody is primarily composed of eighth and quarter notes, with some rests. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a double bar line and repeat dots.

19

Musical score for measures 19-21. The score is written for piano and features a treble and bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The music consists of a melody in the treble clef and a bass line in the bass clef. The melody is primarily composed of quarter notes and rests. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a double bar line and repeat dots.

22

Musical score for measures 22-24. The piece is in 4/4 time. The right hand (treble clef) plays a sequence of chords: G4-A4-B4 (quarter), G4-A4-B4 (quarter), G4-A4-B4 (quarter), and G4-A4-B4 (quarter). The left hand (bass clef) plays a sequence of chords: G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), and G3-B2 (quarter). The notes are written as whole notes.

25

Musical score for measures 25-28. The piece is in 4/4 time. The right hand (treble clef) plays a sequence of chords: G4-A4-B4 (quarter), G4-A4-B4 (quarter), G4-A4-B4 (quarter), and G4-A4-B4 (quarter). The left hand (bass clef) plays a sequence of chords: G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), and G3-B2 (quarter). The notes are written as whole notes.