

# Chill of the Nightfall

for George Kent and the Chorus of Westerly,  
Westerly, Rhode Island

Timothy Dudley-Smith

Tom Kendzia

**INTRO** (♩ = ca. 88)

Piano or Harp

**VERSE 1**  
Solo

1. Chill of the night-fall, lamps in the

1. win-dows, let-ting their light fall clear on the snow;

1. bit-ter De-cem-ber bids us re-mem-ber Christ in the

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1. sta - ble long, long a - go.

This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is on two staves, with a grand staff (treble and bass clefs) and a key signature of one flat. The lyrics are "1. sta - ble long, long a - go."

**VERSE 2**



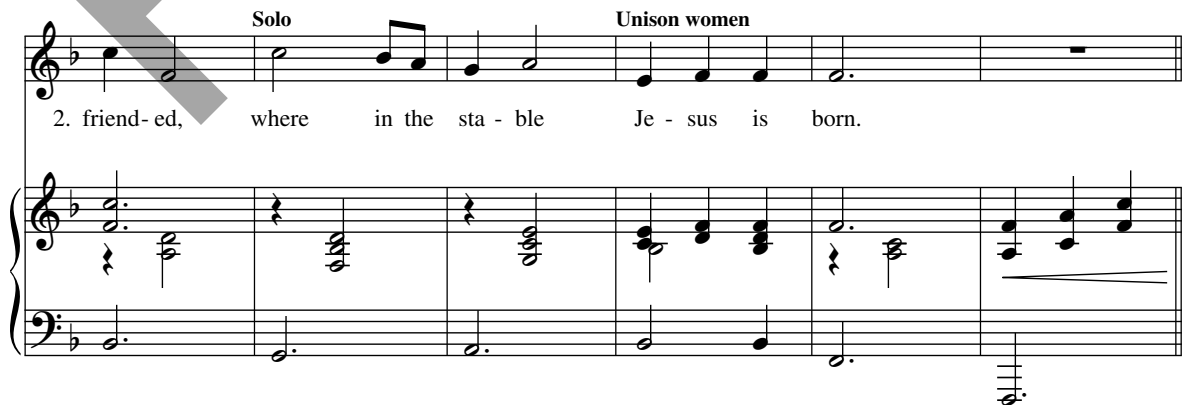
**Unison women**  
2. Si - lence of mid - night, voic - es of an - gels, sing - ing to bid night

This system is the first of two for Verse 2. It is labeled "Unison women". The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is on two staves. The lyrics are "2. Si - lence of mid - night, voic - es of an - gels, sing - ing to bid night".



2. yield to the dawn; dark - ness is end - ed, sin - ners be -

This system continues the "Unison women" part of Verse 2. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is on two staves. The lyrics are "2. yield to the dawn; dark - ness is end - ed, sin - ners be -".



**Solo**      **Unison women**  
2. friend - ed, where in the sta - ble Je - sus is born.

This system is the final line of music on the page. It features a "Solo" marking for the first half and "Unison women" for the second half. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is on two staves. The lyrics are "2. friend - ed, where in the sta - ble Je - sus is born."

VERSE 3

Soprano *f*  
Alto  
Tenor  
Bass *f*

3. Splen - dor of star - light — high — on the hill - side, — O —

3. faint — is the far — light — burn - ing be - low; —

Solo *mf*  
3. kneel - ing be - fore him shep - herds a - dore him, Christ in the

3. Oo — Ah —

*div.*  
*mp*

INTERLUDE

3. sta - ble long, long a - go.

3. long, long a - go.

*mf reflectively*

The musical score consists of five systems. The first system shows a vocal line with the lyrics '3. sta - ble long, long a - go.' and a piano accompaniment. The second system continues the vocal line with '3. long, long a - go.' and piano accompaniment. The third system features piano accompaniment with the instruction '*mf reflectively*'. The fourth and fifth systems continue the piano accompaniment. A large 'PREVIEW' watermark is overlaid diagonally across the score.

## VERSE 4

Descant *f*


4. Glo - ry, sing glo - ry!

Melody *f*

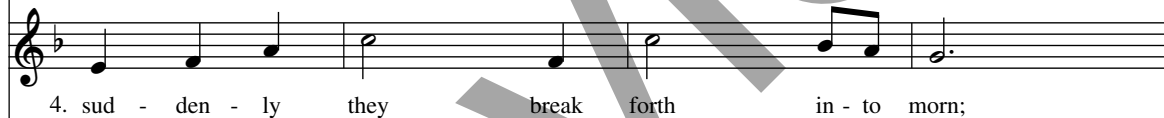

4. Glo - ry of day - break! Sor - rows and shad - ows,



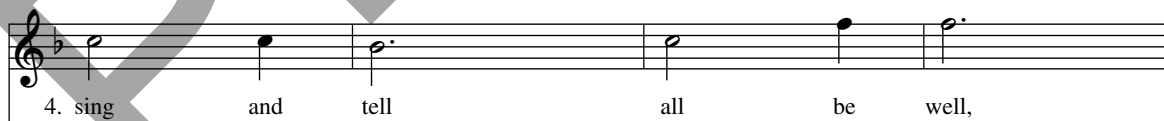
*f*




4. Sud - den - ly break to morn. O



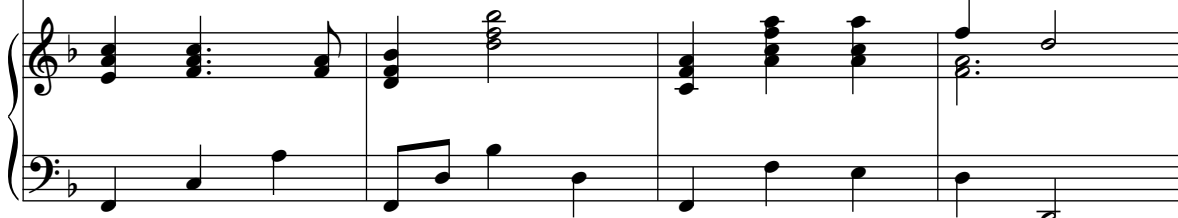
4. sud - den - ly they break forth in - to morn;

4. sing and tell all be well,



4. sing out and tell now all shall be well now,



Solo *mf* *calmly*

4. for in the sta - ble Je - sus is born!

S *mf* *calmly*

A

4. Je - sus is born!

T

B *mf* *calmly*

*mf* *calmly*

*mp poco rit.*

4. Je - sus is born!

*mp poco rit.*

S

A

4. Je - sus is born!

T

B *mp poco rit.*

*mp poco rit.*

# Chill of the Nightfall

for George Kent and the Chorus of Westerly,  
Westerly, Rhode Island  
(Guitar/Vocal)

Timothy Dudley-Smith

Tom Kendzia

## INTRO (♩ = ca. 88)

Dsus2 F/B♭ Dsus2 F/B♭ Dsus2,4 B♭add9  
*mp*

## VERSE 1

Dm7 B♭add9 Dsus2 B♭add9 Dm7

1. Chill of the night - fall, lamps in the

B♭add9 Dm7 B♭add9 Gm C

1. win - dows, let - ting their light fall clear on the snow;

Dm7 B♭add9 Dm9 B♭sus2 Gm7

1. bit - ter De - cem - ber bids us re - mem - ber Christ in the

Am7 B♭add9 Dsus2,4 B♭sus2 Dm7 Dsus2

1. sta - ble long, long a - go.

## VERSE 2

Fmaj7 B♭maj7 Fmaj7 B♭maj7 Fmaj7 *cresc.* F/A

2. Si - lence of mid - night, voic - es of an - gels, sing - ing to bid night

B♭sus2 Csus4 *dim.* C Dm B♭maj7 Dm7

2. yield to the dawn; \_\_\_\_\_ dark - ness is end - ed, sin - ners be -

B♭maj7 Gm7 Am7 C/B♭ B♭ F *cresc.*

2. friend - ed, where in the sta - ble Je - sus is born.

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## VERSE 3

*f* Eb Bb/D Dbmaj7 F/C Eb13(#11) *dim.* *p*

3. Splen - dor of star - light high on the hill - side, O faint is the

Dm7 G/B *cresc.* Csus4 C Fmaj7 Bbsus2/F

3. far light burn - ing be - low; \_\_\_\_\_ kneel - ing be - fore him

Fmaj7 F/A Bbadd9 *cresc.* C Dm Dm/C Bb

3. shep - herds a - dore him, Christ in the sta - ble long, long a - go.

## INTERLUDE

*mf reflectively* C D/F# D Gm C/E Bb/F F C/E Dm C

Bb C A/C# Dm Bb/F Bb/C C C/D C/E *cresc.*

## VERSE 4

*f* F Bb/F F Bb/F Dm

4. Glo - ry of day - break! Sor - rows and shad - ows, sud - den - ly

Bb Gm C/E C/D C F Bb/F

4. they break forth in - to morn; \_\_\_\_\_ sing out and tell now

F Dm Gm *mf* Am7 Bbadd9 Bbsus2 *calmly*

4. all shall be well now, for in the sta - ble Je - sus is born!

Bbadd9 *dim.* Bbsus2 Bbadd9 Bb *mp poco rit.* F

4. Je - sus is born!



# Chill of the Nightfall

OBOE

Tom Kendzia

## INTRO

(♩ = ca. 88)

## VERSE 1

## VERSE 2

## VERSE 3

## INTERLUDE

## VERSE 4

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## Guitar Charts

B $\flat$ sus2	B $\flat$ maj7	B $\flat$ add9	D $\flat$ maj7	Dsus2,4	Dm9	E $\flat$ 13(#11)	Fmaj7
X	X	X	X	XXOO O	XXO O	X	XX O

# Chill of the Nightfall

11

CELLO

Tom Kendzia

## INTRO

(♩ = ca. 88)

*mp*

## VERSE 1

11

...long, long a-go.

## VERSE 2

## VERSE 3

*f* *p*

## INTERLUDE

*mf reflectively*

## VERSE 4

*f*

*mf* *calmly*

*mp poco rit.*

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## Assembly Edition

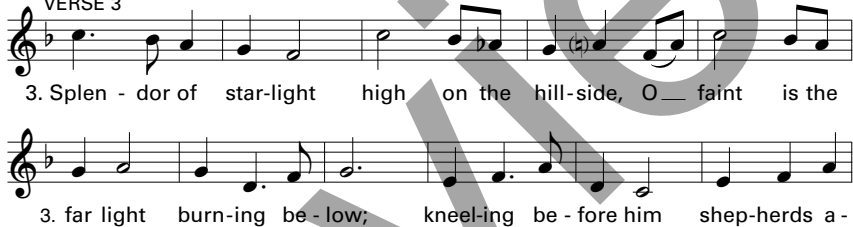
**CHILL OF THE NIGHTFALL**

Timothy Dudley-Smith Tom Kendzia

VERSES 1,2,4



VERSE 3



INTERLUDE  
14 to Vs 4



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## Performance Notes

*Chill Of The Nightfall*, with its lovely text by Timothy Dudley-Smith, could be used as a choral piece before midnight Mass or sung by the assembly during the Christmas season.

The ideal accompanying instrument would be harp. Classical guitar or piano would also work (or even a good synth patch). Care must be taken not to turn this into a waltz. Be careful not to stress the bass note downbeats. The music calls for a delicate approach, building through verse 3, the interlude more meditative, and ending with a strong verse 4. The last “Jesus is born” should be quiet, drawing the listener forward into the singing.

—T.K.