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**Sleep of the Holy Child**  
SAB Choir, Piano, and Guitar

Arr. Jacques Rizzo



# Sleep of the Holy Child

## *Le Sommeil de l'Enfant Jésus*

Arranged by  
Jacques Rizzo

# Sleep of the Holy Child

Adapted from the traditional French carol

*Le Sommeil de l'Enfant Jésus*

François-Auguste Gevaert, 1828–1908

Adapted and arranged by Jacques Rizzo

**INTRO** *Gently flowing* (♩ = ca. 86)

Piano *mf*

B♭7 Ebmaj7 A7sus4 A7 A7sus4 Dm7

5 Dm/B B♭maj7 A7sus4 Aaug Dm7

*rit.*

## VERSES 1, 3

Soprano

*mf (a tempo)*

Alto

1. Here, 'mid the ass and ox - en mild, —  
3. Here, by a star, were shep - herds led, —

Baritone *mf (a tempo)*

D(no3) Dm7 Dm6 Gm/E A7sus4 A7

*mf (a tempo)*

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15 *opt. div.*

1. sleep, sleep, sleep thou ho - ly child. \_\_\_  
 3. sleep, sleep, in thy man - ger bed. \_\_\_

C/D Dm/G Bbmaj7 Gm/A A7

19

1. Thou - sand cher - u - bim, thou - sand ser - a - phim, \_\_\_  
 3. Heav'n - ly cher - u - bim, shin - ing ser - a - phim, \_\_\_

1. Thou - sand, thou - sand cher - u - bim, ser - a - phim,  
 3. Heav'n - ly, heav'n - ly cher - u - bim, ser - a - phim,

Bb6,9 Cadd9 F Am7 Bb

23

1, 3. hov - er all a - bove, a - round the Lord

Dm Dm7 Dm6 Gm6/D Dmadd9 Dm

**REFRAIN**

King of an - gels, sleep;

26 **to Coda** ⊕  
 1, 3. of love. Sleep. King of an - gels,  
 Sweet - ly sleep,  
**to Coda** ⊕  
 A7aug A7 Dm7 Gm7 C7/G C7 Fmaj7

31 King of an - gels, sleep. Sleep, ho - ly child.  
 sleep. King of an-gels, sleep, ho - ly child.  
 sweet - ly sleep. Sleep, ho - ly child.  
 Gm/E A7/E A7 Dm Gm7 A7sus4 A7aug C/D Dm

## VERSE 2

37 2. Loo

2. Loo Loo Loo

2. 'Mid lil - ies pure and ro - ses red, sleep,

Dm9 Em7/D Dm7 Gm6/A A A7 Dm7/G

42

2. Loo Heav'n-ly cher - u -

2. sleep, in thy low - ly bed, Heav'n-ly cher - u - bim,

F9 Bbmaj7 A7aug Bbmaj7 Gm7/C C7

*mp*

47

2. bim, ser - a - phim, ——— Hov - er 'bove,

2. shin - ing ser - a - phim, hov - er all a - bove, a - round the

Fadd9 Am7 C/B $\flat$  B $\flat$  Dm A7/C# Dm/C Dm/B

51

2. Oo ——— Lord of love. ———

2. Oo ——— the Lord love. ———

2. Lord ——— of love. ———

B $\flat$ maj7 B $\flat$ 6 Am7 Gm/A Dm7

REFRAIN

55 *mf* King of an - gels, sleep; King of an - gels, sleep.

Sleep, \_\_\_\_\_ King of an - gels, sleep, \_\_\_\_\_ King of an - gels,

*mf* Sweet - ly sleep, sweet - ly sleep.

Gm7 C7/G C7 Fmaj7 Gm/E A7/E A7 Dm

59 Sleep, ho - ly child. \_\_\_\_\_ *D.S. al Coda*

sleep, ho - ly child. \_\_\_\_\_

Sleep, ho - ly child. \_\_\_\_\_

Gm7 A7sus4 A7aug Dm7 *D.S. al Coda*

63  $\text{C}$  CODA

3. love. The an - gels in heav - en looked

$\text{Dm}7$   $\text{B}\flat 9$   $\text{E}\flat \text{maj}7$

67

3. down where he lay, The lit - tle Lord Je - sus a -

$\text{Gm}/\text{A}$   $\text{Dmadd}9$   $\text{Dm}$   $\text{Dm}/\text{B}$   $\text{B}\flat \text{maj}7$

The image displays a musical score for the piece 'Sleep of the Holy Child'. It consists of two systems of music. The first system, starting at measure 63, is marked 'CODA' and features a vocal line with lyrics '3. love. The an - gels in heav - en looked' and a piano accompaniment. Chord symbols above the piano part include Dm7, Bb9, and Ebmaj7. The second system, starting at measure 67, has lyrics '3. down where he lay, The lit - tle Lord Je - sus a -' and a piano accompaniment. Chord symbols above the piano part include Gm/A, Dmadd9, Dm, Dm/B, and Bbmaj7. A large 'PREVIEW' watermark is overlaid diagonally across the page.



71

*rit. poco a poco*

3. sleep in the hay.

*rit. poco a poco*

3. sleep in the hay. Bless - ed ba - by,

Gm6/A A7aug A7 Dsus4 Dm Gm7 C7

75

*molto rit.* *Slowly* *p div.* *rit.*

3. Bless-ed ba - by, King of an - gels, sleep.

*molto rit.* *p* *rit.*

3. sleep. King of an - gels, sleep.

*molto rit.* *Slowly* *p* *rit.*

Fmaj7 Gm/E Gm/A D

*molto rit.* *p* *rit.*

8vb

# Sleep of the Holy Child

(Guitar/Vocal)

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INTRO *Gently flowing* (♩ = ca. 86)

B♭7 Ebmaj7 A7sus4 A7 A7sus4 Dm7

(Piano)

5 Dm/B B♭maj7 A7sus4 A aug rit. Dm7

VERSE 1, 3

D (no3) Dm7 Dm6 Gm/E A7sus4 A7

11 *mf* (*a tempo*)

1. Here, 'mid the ass and ox - en mild, \_\_\_\_\_  
3. Here, by a star, were shep - herds led, \_\_\_\_\_

15 C/D Dm/G B♭maj7 Gm/A A7

1. sleep, sleep, sleep thou ho - ly child. \_\_\_\_\_  
3. sleep, sleep, in thy man - ger bed. \_\_\_\_\_

19 B♭<sup>6</sup> Cadd9 F Am7 B♭

1. Thou - sand cher - u - bim, thou - sand ser - a - phim,  
3. Heav'n - ly cher - u - bim, shin - ing ser - a - phim,

23 Dm Dm7 Dm6 Gm6/D Dmadd9 Dm A7aug A7 to Coda ⊕

1, 3. hov - er all a - bove, a - round the Lord \_\_\_\_\_ of \_\_\_\_\_

REFRAIN

27 Dm7 Gm7 C7/G C7 Fmaj7

1, 3. love. \_\_\_\_\_ King of an - gels, sleep;

31 Gm/E A7/E A7 Dm Gm7 A7sus4 A7aug C/D Dm

King of an - gels sleep. Sleep, ho - ly child. \_\_\_\_\_

## VERSE 2

37 *mf* Dm9 Em7/D Dm7 Gm6/A A A7 Dm7/G  
 2. 'Mid lil - ies pure and ros - es red, \_\_\_\_\_ sleep,

42 F9 Bbmaj7 A7aug Bbmaj7  
 2. sleep, in thy low - ly bed. Heav'n - ly cher - u -

46 Gm7/C C7 Fadd9 Am7 C/Bb Bb Dm A7/C#  
 2. bim, \_\_\_\_\_ shin - ing ser - a - phim, \_\_\_\_\_ hov - er all a -

50 Dm/C Dm/B Bbmaj7 Bb6 Am7 Gm/A Dm7  
 2. bove, a - round the Lord \_\_\_\_\_ of love. \_\_\_\_\_

## REFRAIN

55 *mf* Gm7 C7/G C7 Fmaj7 Gm/E A7/E A7 Dm  
 King of an - gels, sleep; King of an - gels, sleep.

59 Gm7 A7sus4 A7aug Dm7 *D.S. al Coda*  
 Sleep, ho - ly child. \_\_\_\_\_

## CODA

63 Dm7 Bb9 Ebmaj7  
 3. love. \_\_\_\_\_ The an - gels in hea - ven looked

67 Gm/A Dmadd9 Dm Dm/B Bbmaj7  
 3. down where he lay, \_\_\_\_\_ The lit - tle Lord Je - sus a -

71 Gm6/A A7aug A7 Dsus4 Dm *rit. poco a poco* Gm7 C7  
 3. sleep in the hay. \_\_\_\_\_ Bless - ed ba - by,

75 Fmaj7 *molto rit.* Gm/E *Slowly* Gm/A D *p rit.*  
 3. sleep. King of an - gels, sleep. \_\_\_\_\_

## Composer Notes

“Sleep of the Holy Child” is derived from a composition by François-Auguste Gavaert (1828–1908). The original, which was in 4/4 time, was reshaped into 3/4 time with a short codetta (“King of angels”). It just seemed natural to begin and end with excerpts from “Away in the Manger.”

The lyrics should guide the nuance of the piece, with attention toward balancing the various lines. The bass notes in the piano should be of sufficient prominence to allow the choir to tune their harmonies. The choir might initially rehearse with just bass line for this purpose. Similarly, the chord at measure 15 might be sustained (with the piano playing both hands) to allow the choir to tune this chord.

—*Jacques Rizzo*

Preview

