

Dedicated to the Glory of God in Jesus Christ  
for Dr. Steven Walker and the East Central University Chorale, Ada, Oklahoma

# In the Still of Evening

an Advent Anthem  
for SATB choir, violin, and organ

Victoria Davison

Victoria Davison and Rudy Lupinski

$\text{♩} = 60$  *Hauntingly*

Violin

*f*

*mf*

8

*mp*

15 S. & A. *mp*

In the still of eve-ning where a star is shin-ing, lo, be-hold a sta - ble rude be-

In the Still of Evening— 2

21

Violin

*mp*

*mp*

S. & A.

neath a bright-ened, star-ry sky.

Ooh

T. & B.

*mf*

bring-up a Vir-gin bring-ing forth a ba-by:

DO

NOTE

27

*f*

*mf*

Lo, be-hold in Beth - le-hem, the Sav - ior of the world is born.

Lo, be-hold in Beth - le-hem, the Sav - ior of the world is born.

Lo, be-hold in Beth - le-hem, the Sav - ior of the world is born.

Lo, be-hold in Beth - le-hem, Sav - ior of the world is born.

COPY

In the Still of Evening— 3

32

*flowing*

*S. mp*

And then the spring came, and flow-ers bloomed, and the young child grew but all too

*A. mf*

And then the spring came, and flow-ers bloomed, the young child grew but all too

*T.*

And the young child grew but all too

*mp*

*flowing*

**DO NOT**

*A.* soon, too soon. And He be-came a proph-et a-mong the mor-tals, and He

*T.* soon, but all too soon. And He be-came a proph-et a-mong the mor-tals, and He

*B.* soon, but all too soon. And He be-came a proph-et a-mong the mor-tals, and He

*mp*

And He

In the Still of Evening— 4

38

loved us as we were His own, we were His own. Je - sus the  
loved us as we were His own His Je - sus the  
loved us as we were His own, we were His own. His name was Je - sus, He was the  
loved us as we were His own, we were His His name was Je - sus, He was the

**NOT COPY**

41

Christ, the Christ. His life was a sacrifice: That He would die

Christ, the Christ. His life was a sacrifice: That He would die

Christ, the Christ. He said His life was a sacrifice: That He would die

Christ, the Christ. He said His life was a sacrifice: That He would die

*f*

*f*

*f*

*f*

*mf*

8

8

**DO NOT COPY**

In the Still of Evening— 6

45

*f* *a tempo* *accel.*

*mf*

for the sins of all the world.

*mf*

for the sins of all the world, all the world.

*mf*

for the sins of all the world.

*mf*

for the sins of all the

**DO NOT**

49

*mf* *a tempo*

**COPY**

In the Still of Evening— 7

52

The musical score is arranged in five systems. The first system is an instrumental introduction in treble clef, marked *f*, featuring a half note followed by two triplet eighth notes. The second system is a vocal line in treble clef, marked *mp*, with lyrics: "In the still of eve - ning where a star is shin - ing,". The third system is a second vocal line in treble clef, also marked *mp*, with lyrics: "In the still of eve - ning where a star is shin - ing,". The fourth system is a vocal line in bass clef, marked *mp*, with lyrics: "In the still of eve - ning, where a star is shin - ing,". The fifth system is a piano accompaniment in grand staff (treble and bass clefs), marked *mp*, consisting of chords. A large, bold, black watermark "DO NOT COPY" is superimposed over the center of the page, partially obscuring the vocal lines.

In the Still of Evening— 8

56

The musical score consists of six staves. The top staff is an instrumental introduction. The second and third staves are vocal lines with lyrics: "lo, be-hold a sta - ble ruder be - neath a bright - ened, star - ry sky." The fourth staff is a piano accompaniment line. The fifth and sixth staves are the piano accompaniment for the vocal lines. The score includes dynamic markings such as *mf* and *f*, and various musical notations like notes, rests, and slurs.

DO

NOT

COPY



The image shows a musical score for a piece titled "In the Still of Evening— 9". The score is for a vocal ensemble and piano. It features a key signature of one sharp (F#) and a 3/4 time signature. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: "Look up-on a Vir - gin, bring - ing forth a ba - by:". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The score is overlaid with a large, bold, black watermark that reads "DO NOT COPY".

mf

Ooh. Ooh.

**DO NOT COPY**

*f*

8 Look up-on a Vir - gin, bring - ing forth a ba - by:

*f*

Look up-on a Vir - gin, bring - ing forth a ba - by:

64

The image shows a page of musical notation for the piece "In the Still of Evening". It includes a piano introduction at the top, followed by four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment at the bottom. The lyrics are: "Lo, be-hold in Beth-le-hem, in Beth-le-hem." The piano part features a prominent bass line with a triplet of eighth notes. The score is marked with a forte (*f*) dynamic and includes various musical notations such as slurs, ties, and a fermata.

DO

NOT

COPY

68

*mf* *rit.* *a tempo*

The Sav - ior of the world is born.

*mf* *a tempo*

The Sav - ior the world is born.

*mf* *a tempo*

The Sav - ior of the world is born.

*mf* *rit.* *a tempo*

The Sav - ior of the world is born.

*a tempo*

*f*

**DO**

**NOT**

**COPY**

72

*f* *cresc.* *f* *cresc.* *f* *cresc.* *f* *cresc.* *f* *cresc.*

(Ah) DO

(Ah) NOT

(Ah) COPY

6 6

76 *ff* *accel.* *ff* *pp*

(Ah) *ff* *pp*

(Ah) *ff* *pp*

(Ah) *ff* *pp*

(Ah) *ff* *pp*

*ff* *p* *pp* *ppp*

80 *p* *pp* *ppp*

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The musical score is written for a single melodic line in treble clef, key of D major (one sharp), and 4/4 time. It begins with a tempo marking of quarter note = 60 and the instruction 'Hauntingly'. The score consists of ten staves of music, with measure numbers 8, 15, 27, 32, 38, 43, 49, and 55 indicated at the start of their respective staves. The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes, often grouped in pairs or threes. Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). Performance instructions include 'a tempo' and 'accel.' (accelerando). The score includes several triplet markings (indicated by a '3' over a group of notes) and a double bar line with a repeat sign. The piece concludes with a final cadence.

60

In the Still of Evening— 2

69