

John Webber

THE NATIVITY

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

WEBBER MUSIC

198111

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!

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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

8 Hail be thou Ma-ry!

ORCHESTRA

f *p*

7

12

16

Gabriel enters, slowly.

21 *onstage:*

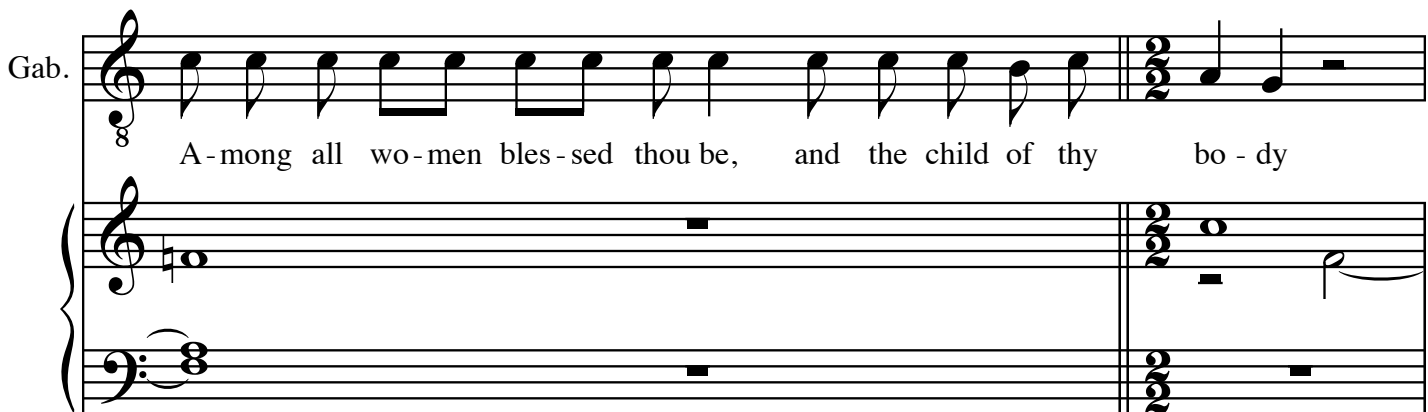
Gab. 
 8 Hail be thou Ma-ry Mai - den free full of grace — God is with

22

Gab. 
 8 thee

24

A ♩ = 60

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

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.

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.

71

Mary

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

Gab.

The Ho - ly

Detailed description: This block contains the musical notation for measures 71 through 73. The top staff is for the voice of Mary, with lyrics 'Thou art so bright, Oh! Tell me how this may be right.' The second staff is for the voice of Gabriel (labeled 'Gab.'), with lyrics 'The Ho - ly'. The bottom two staves are for the piano accompaniment, showing chords and melodic lines in both hands.

74

Gab.

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

Detailed description: This block contains the musical notation for measures 74 and 75. The top staff is for the voice of Gabriel (labeled 'Gab.'), with lyrics 'Ghost shall in thee light from God in ma - jes - ty for'. The bottom two staves are for the piano accompaniment, showing chords and melodic lines in both hands.

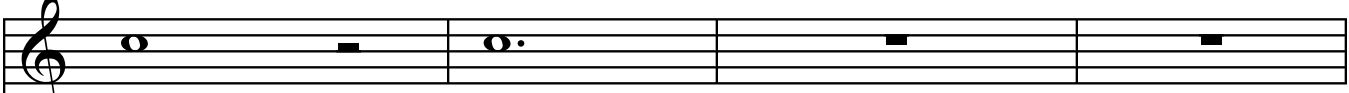
76

Gab.

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

Detailed description: This block contains the musical notation for measures 76 and 77. The top staff is for the voice of Gabriel (labeled 'Gab.'), with lyrics 'God's own son shall come to Earth And thou Ma - ry shalt give him'. The bottom two staves are for the piano accompaniment, showing chords and melodic lines in both hands.

78


Gab. 

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




82

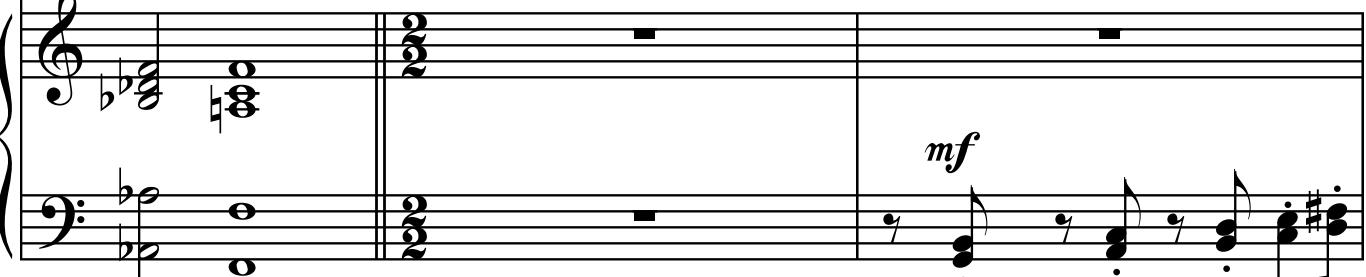
D ♩ = 72

T 

And Jo-sef drea - ming in the night

B 

To Ma-ry gra-cious in God's sight



S
An - gels whispered 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 and '8' measure rest, followed by 'And bade them fear no more And bade them fear no more'. The Bass part begins with '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 has a rest in measure 92 and then 'In a time fore-told by Saint and Seer'. The Alto part has a rest in measure 92 and then 'Un - to the Earth so dark with fear'. The piano accompaniment consists of a treble and bass clef with chords and melodic lines.

S
A
T
B

Did God's blest mes-sen-gers draw near our glad-ness to re -
Did God's blest mes-sen-gers draw near our glad-ness to re -
8 God's blest mes-sen-gers draw near _____ our
God's blest mes-sen-gers draw near _____ our

S
A
T
B

store. _____
store. _____
8 glad-ness to re - store. _____
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. —

48

Musical score for measures 48-50. The score is in 3/4 time and includes parts for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The lyrics are: "So mor-tal love did un-der-take To bear the con-se-quence So mor-tal love did un-der-take". The piano part provides harmonic support with chords and a bass line.

51

Musical score for measures 51-54. The score is in 3/4 time and includes parts for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The lyrics are: "To bear the con-se-quence and weight. bear the con-se-quence and weight. To bear the con-se-quence and weight. the con-se-quence and weight.". The piano part continues with harmonic accompaniment.

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** Ω

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

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
The care of his great

A
to this pair God did com - mend care His great

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

B
mend The care of His great

8

74

S
Son.

A
Son.

T
Son.

B
Son.

8

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 right hand has a melodic line with eighth notes, while the left hand provides a bass line with eighth notes.

9

Jos.

Vocal line for Joseph, measures 9-12. The melody is in bass clef with a 3/4 time signature. It consists of eighth notes and quarter notes.

Marry spouse sooth to say — Shel ter I hope we

Piano accompaniment for measures 9-12. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. The key signature has one flat (Bb).

13

Jos.

Vocal line for Joseph, measures 13-15. The melody is in bass clef with a 3/4 time signature. It consists of quarter notes and rests.

may —

Piano accompaniment for measures 13-15. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. 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

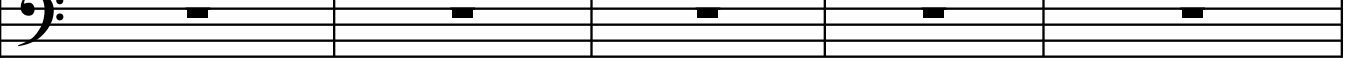
Jos.

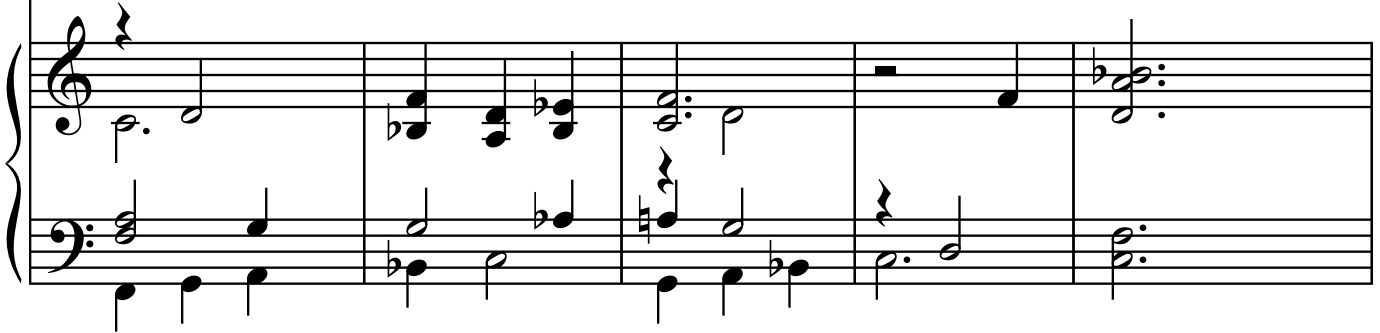
— we must no o-ther way sleep in this sta-ble till it be day.

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

piu mosso

44

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 be-lieve 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
A
T
B

Son's _____ care so mor-tal love__ did un - der-take to

Son's _____ care so mor-tal love__ did un - der-take to

8 God com-mend to this blessd pair His Son's _____ care

God com-mend to this blessd pair His Son's _____ care

63

S
A
T
B

gaurd__ the Christ for our sakes.

gaurd__ the Christ for our sakes.

8 so mor-tal love__ did un - der-take to gaurd__ the Christ for

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. 

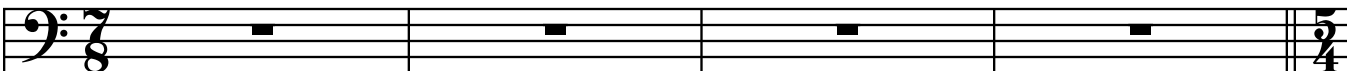
Ma-ry sweet-heart I will__ try__ to fetch two wo-men from near - by

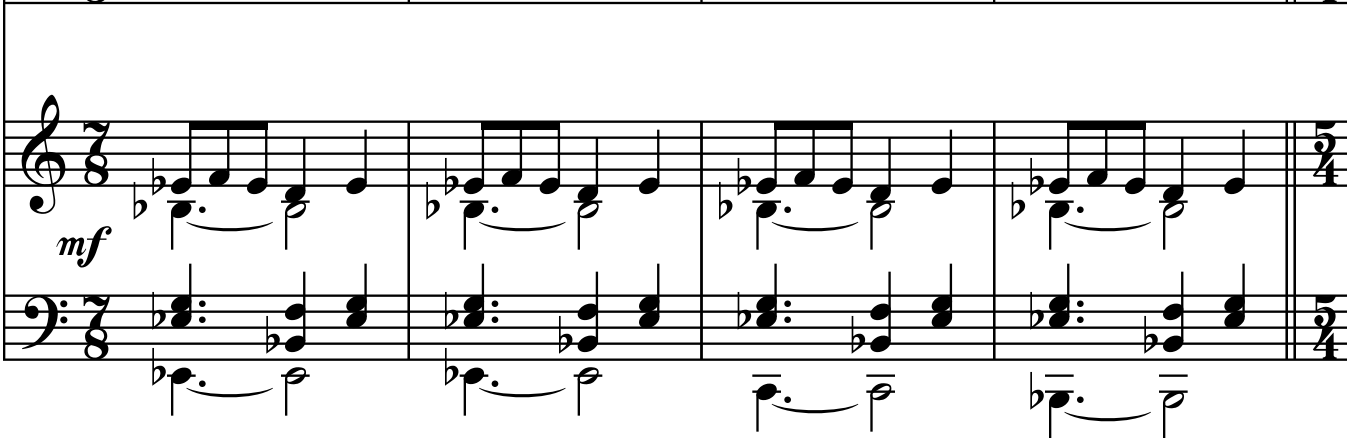
80

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. 

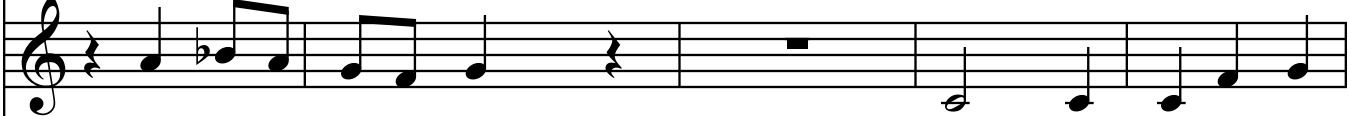
That we_ can do well




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.

Thou hast come on earth this

Come thou art to - day I have a son a

A fair Son she

Thou Lord art

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!

R ♩ = 100

73 *accelerando*

Musical score for measures 73-76. The piece is in 2/4 time and marked *accelerando*. The key signature has one flat (B-flat). Measure 73 starts with a treble clef and a bass clef. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present in measure 76.

77

Musical score for measures 77-80. The right hand continues with eighth-note patterns and chords, while the left hand provides a rhythmic accompaniment. The key signature remains one flat.

81

Musical score for measures 81-84. The right hand features more complex chordal textures and eighth-note runs. The left hand continues with a steady accompaniment. The key signature remains one flat.

85

Musical score for measures 85-88. The right hand has a more active melodic line with eighth-note patterns. The left hand continues with a steady accompaniment. The key signature remains one flat.

89

Musical score for measures 89-92. The right hand continues with eighth-note patterns and chords. The left hand features a prominent bass line with a long note in measure 92. The key signature remains one flat.

93

Musical score for measures 93-96. The right hand continues with eighth-note patterns and chords. The left hand continues with a steady accompaniment. The key signature remains one flat.

97

Musical score for measures 97-100. The piece is in 3/4 time with a key signature of one flat (B-flat). The music is written for piano. Measures 97 and 98 feature a melodic line in the right hand with eighth and quarter notes, and a bass line with quarter notes. Measures 99 and 100 are marked with a double bar line and contain block chords 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 music is written for piano. Measure 1 starts with a piano (*p*) dynamic. The right hand has rests, while the left hand plays a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. Measures 2 and 3 continue this bass line with some chords.

4

Musical score for measures 4-6. The right hand plays a melodic line with eighth and quarter notes. The left hand provides harmonic support with chords and single notes.

7

Musical score for measures 7-9. The right hand continues the melodic line. The left hand features a sequence of chords and notes, including a triplet of eighth notes in measure 8.

10

Musical score for measures 10-12. The right hand plays a melodic line. The left hand has rests in measures 10 and 11, followed by a final chord in measure 12.

13

Musical score for measures 13-15. The score is written for piano with a grand staff (treble and bass clefs) and a separate bass line. Measure 13 starts with a treble clef and a key signature of one flat. The melody in the treble clef consists of eighth and quarter notes. The bass clef part features a steady eighth-note accompaniment. The separate bass line contains chords and single notes. Measure 14 continues the melodic and accompanimental patterns. Measure 15 concludes the system with a final chord in the treble and bass clefs, and a single note in the separate bass line.

16

Musical score for measures 16-18. The score continues with the same instrumentation. Measure 16 features a more active treble melody with some sixteenth-note runs. The bass clef accompaniment remains consistent. The separate bass line shows a progression of chords. Measure 17 has a similar melodic structure. Measure 18 ends with a final chord in the treble and bass clefs, and a single note in the separate bass line.

19

Musical score for measures 19-21. The score continues with the same instrumentation. Measure 19 features a treble melody with some rests and a final note. The bass clef accompaniment continues. The separate bass line shows a progression of chords. Measure 20 has a similar melodic structure. Measure 21 ends with a final chord in the treble and bass clefs, and a single note in the separate bass line. The system concludes with a double bar line and a 4/2 time signature.

22

Musical notation for measures 22-24. The system consists of two staves: a treble clef staff and a bass clef staff. The time signature is 4/4. Measure 22: Treble staff has a whole note chord (F4, A4, C5) and a whole note chord (F4, A4, C5). Bass staff has a whole note chord (F3, A3, C4) and a whole note chord (F3, A3, C4). Measure 23: Treble staff has a whole note chord (F4, A4, C5) and a whole note chord (F4, A4, C5). Bass staff has a whole note chord (F3, A3, C4) and a whole note chord (F3, A3, C4). Measure 24: Treble staff has a whole note chord (F4, A4, C5) and a whole note chord (F4, A4, C5). Bass staff has a whole note chord (F3, A3, C4) and a whole note chord (F3, A3, C4).

25

Musical notation for measures 25-28. The system consists of two staves: a treble clef staff and a bass clef staff. The time signature is 4/4. Measure 25: Treble staff has a whole note chord (F4, A4, C5) and a whole note chord (F4, A4, C5). Bass staff has a whole note chord (F3, A3, C4) and a whole note chord (F3, A3, C4). Measure 26: Treble staff has a whole note chord (F4, A4, C5) and a whole note chord (F4, A4, C5). Bass staff has a whole note chord (F3, A3, C4) and a whole note chord (F3, A3, C4). Measure 27: Treble staff has a whole note chord (F4, A4, C5) and a whole note chord (F4, A4, C5). Bass staff has a whole note chord (F3, A3, C4) and a whole note chord (F3, A3, C4). Measure 28: Treble staff has a whole note chord (F4, A4, C5) and a whole note chord (F4, A4, C5). Bass staff has a whole note chord (F3, A3, C4) and a whole note chord (F3, A3, C4).