

# That Night in Bethlehem

"Don Oíche Úd i mBeithil" (trad. Irish title)

Traditional Irish  
arr. David Burrows

5 Octaves Handbells Used:

5 Octaves Handchimes Used:

opt. 3 Octave Choirs omit notes in ( )  
4 Octave Choirs omit notes in [ ] opt.

## Larghetto

1 2 3 4 5 6 7 8 9 10 11 12

Musical notation for measures 13-16. The system consists of a treble clef staff and a bass clef staff. Measure numbers 13, 14, 15, and 16 are indicated above the treble staff. The music features a melodic line in the treble and a supporting bass line.

Musical notation for measures 17-20. The system consists of a treble clef staff and a bass clef staff. Measure numbers 17, 18, 19, and 20 are indicated above the treble staff. The tempo marking **Moderato** is placed above measure 17. The dynamic marking **mf** is placed below measure 18. The music features a melodic line in the treble and a supporting bass line.

Musical notation for measures 21-24. The system consists of a treble clef staff and a bass clef staff. Measure numbers 21, 22, 23, and 24 are indicated above the treble staff. The music features a melodic line in the treble and a supporting bass line.

Musical notation for measures 25-28. The system consists of a treble clef staff and a bass clef staff. Measure numbers 25, 26, 27, and 28 are indicated above the treble staff. The music features a melodic line in the treble and a supporting bass line with rhythmic patterns marked with '+' signs.

Musical notation for measures 29-32. The system consists of a treble clef staff and a bass clef staff. Measure 29 features a complex chordal texture in the treble with a descending line in the bass. Measures 30-32 continue with similar textures, including some grace notes and slurs. A large, semi-transparent watermark "THIS IS A SAMPLE" is overlaid diagonally across the page.

Musical notation for measures 33-36. Measure 33 has a treble staff with a melodic line and a bass staff with a steady accompaniment. Measure 34 includes a dynamic marking of *mp* and a fermata over a chord. Measures 35 and 36 continue the melodic and harmonic development. A large, semi-transparent watermark "THIS IS A SAMPLE" is overlaid diagonally across the page.

Musical notation for measures 37-40. Measures 37 and 38 show a continuation of the accompaniment with some melodic fragments in the treble. Measures 39 and 40 feature more active melodic lines in both staves. A large, semi-transparent watermark "THIS IS A SAMPLE" is overlaid diagonally across the page.

Musical notation for measures 41-44. Measure 41 has a treble staff with a melodic line and a bass staff with a steady accompaniment. Measure 42 features a fermata over a chord in the treble. Measures 43 and 44 continue the melodic and harmonic development. A large, semi-transparent watermark "THIS IS A SAMPLE" is overlaid diagonally across the page.

45 ( ) ( ) 46 47 48 ( ) ( )

49 50 51 R 51 *mf* *mf*

53 54 55 56

57 58 59 60 Don In

57 58 59 60 Opt. SB

\* Optional reading of poem in English while singing bells hold chord. Voice and bells then resume, singing in either English or Irish. A melody instrument may substitute for the voice.

**Larghetto**

61 62 63 64

eeh - yeh ood ih meh - hil, bay tag irtch fwee green guh brawch on  
 Beth - le - hem that night, for - e - ver spo - ken of In

61 62 63 64

*p*

65 66 67 68

eeh - hych ood ih meh - hil, guh dawn an Bree - harr slawn. Taw  
 Beth - le - hem that night, the Sav - iour came to our world. The

65 66 67 68

69 70 71 72

gree - os - groo er spayhah son tal - ov na chloo - dach bawn. Fayach  
 hea - vens a - bove sing and earth wears a man - tle white See

69 70 71 72

73 74 75 76

ee - sa - gawn sah chlay - veen, son vigh - djin aw yool leh graw.  
Je - sus' with his mo - ther held close to her light.

Musical notation for measures 73-76, including vocal line and piano accompaniment.

77 78 79 80 81 82

*mp*

Musical notation for measures 77-82, including piano accompaniment.

83 84 85 86 87

*mp*

Musical notation for measures 83-87, including piano accompaniment.

88 89 90 91 92

*poco rit.*

PI PI PI R

Musical notation for measures 88-92, including piano accompaniment and a final chord marked 'R'.

*Don Oíche Úd i mBeithil* is a popular, traditional Irish Christmas Carol. The English text for the singer in the score is a poetic interpretation to fit the meter, by the arranger David Burrows, who first encountered the piece through his Celtic harp studies. The Irish phoenetic syllables in the score are compliments of David Monks and are used with permission. Monks' version of this piece is in the Choral Public Domain Library (cpdl.org). The piece is usually set in 4/4 time and has been recorded by Irish bands including The Chieftans and Celtic Woman.

### Don oíche ud i mBeithil

Don oíche ud i mBeithil,  
beidh tagairt ar ghrian go brach  
Don oíche ud i mBeithil,  
go dtainig an Briathar slán  
Ta griosghrúa ar speartha,  
's an talamh 'na chlodach bán  
Feach iosagan sa chleibhin,  
's an Mharighdean in aoibhneas gra

Ar leacain lom an tsleibhe,  
go nglacann na haoiri scáil  
Nuair in oscailt gheal na speire,  
ta teachtaire Dóe an

Cead glóire an tDon Athair,  
i bhFáith an tthuas go hard  
Is seas síos ar talamh,  
an t-ara, do m-mhein síochain

—Attributed to Aodh Mach Aingil  
Mac Cathmbaoil (1571-1626),  
poet and Theologian

Of that far off night in Bethlehem  
There will be sunny mention forever  
Of that far off night in Bethlehem,  
When the Word arrived safely;  
When there is a ruddy cheek skyward  
and the ground is under a white blanket;  
Look at little Jesus in the wicker basket  
and the Virgin suckling Him with love.

On the bare sides of the mountain  
where the shepherds take shelter  
when in a bright opening of the sky  
God's messenger is to be found;

a hundred glories now to the Father,  
in the high Heavens above!  
and forever after on the earth  
Peace to men of good will!

—Literal translation, by Gael Glas,  
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