

Music Sales Choral Binder Vol.1: Unison Voices – Sacred and Christmas

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Brother James' Air

Psalm 23
(Scottish Psalter, 1650)

The Lord's my Shepherd

J. L. M. BAIN
arranged by JAMES GIBSON

Flowing *mp*

VOICES
(or solo)

1. The Lord's my Shep-herd,

ORGAN

mp Sw. soft 8', 2'

Man.

5

I'll not want; He makes me down to lie In pastures green; He lead-eth me The

10

qui-et wat-ers by. He lead-eth me, He lead-eth me The qui-et wat-ers by.

Sw.

Sw.

Gt. Soft 8' (+Sw. to Gt.)

16 *mf*

(8) 2. My soul He doth re - store a - gain, And me to walk doth make With -

Gt. *mf* Sw.

22 *p*

(8) - in the paths of righteousness, E'en for His own Name's sake. With - in the paths of

p

Ped. soft 16' (+Sw. to Ped.)

27 *mf*

(8) righteousness, E'en for His own Name's sake. 3. Yea,

Sw. Gt. *mf* Man.

32

(8) though I walk through death's dark vale, Yet will I fear no ill; For Thou art with me,

37

(8) and Thy rod And staff me com-fort still. Thy rod And staff me com-fort still, me

Ped.

42

(8) com - fort still. 4. My ta-ble Thou hast furn-ish-ed In

mp

Sw. *mp*

Man. Gt.

48

(8) pre-sence of my foes; My head with oil Thou dost a-noint, And my cup o - ver -

53

(8) - flows. My head with oil Thou dost a-noint, And my cup o - ver - flows.

Sw.

58 *f* broadly

5. Good - ness and mer - cy all my days Shall sure - ly fol - low

CODA *Gt. f*

Ped.

63

me, And in my Fa - ther's house al - ways My dwell - ing place shall

Sw. mf

67 *p* slower *pp* very slow

be. And in Thy house for e - ver - more My dwell - ing place shall be.

p *pp*

Ped. -16' Man. Ped. Sw. to Ped. only

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CONTEMPORARY CHURCH MUSIC SERIES

LENNOX BERKELEY

SALVE REGINA

UNISON AND ORGAN

ONLINE PERUSAHAAN HANYA
BUKAN UNTUK DIGUNAKAN DALAM PERTUNJUKAN

CHESTER MUSIC

For the Society of St. Gregory

SALVE REGINA

Antiphon B.V.M.

LENNOX BERKELEY

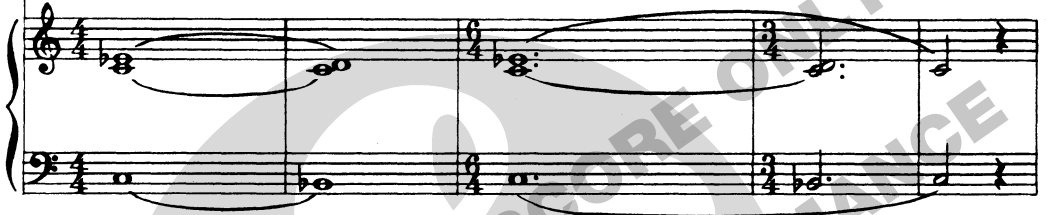
Moderato, ma con moto

UNISON



Sal-ve Re - gi - na, Ma-ter mi-se-ri - cor - di - ae:

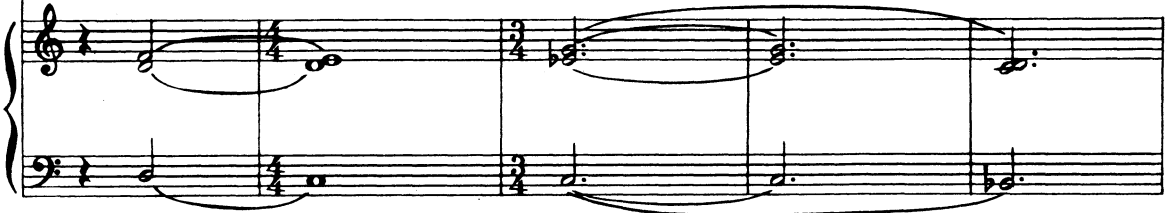
ORGAN



Vi - ta, dul - ce - do, et spes nos - tra, sal - ve.



Ad Te cla - ma - mus, Exs-u - les, fi - li - i He - vae.



Ad Te — sus-pi - ra-mus, ge - men-tes et flen-tes —

in hac la - cri - ma - rum val - le E -

- ia er - go, Ad - vo - ca - ta nos - tra,

Il - los tu - os mi - se - ri - cor - des o - cu - los ad nos con -

ver - te. Et Je - sum, — be - ne - dic - tum fruc - tum ven - tris

p

tu - i, no - bis post hoc exs - i - li - um os - ten - de:—

mf

— o — cle - mens, o — pi - a, o —

dul - cis — Vir - go Ma - ri - a.

MY VOICE SHALT THOU HEAR*

Anthem for Boys' voices and Piano or Organ

by

JOSEPH CORFE, 1740-1820

Edited and the figured bass realised by Derek Holman

Psalms V, v.3

Allegretto

PIANO
or
ORGAN

mf

mf

My voice shalt thou hear be - times, — O —

mf

Lord: my voice shalt thou hear be - times, — O —

mf

Lord: ear - ly in the morning will I direct my

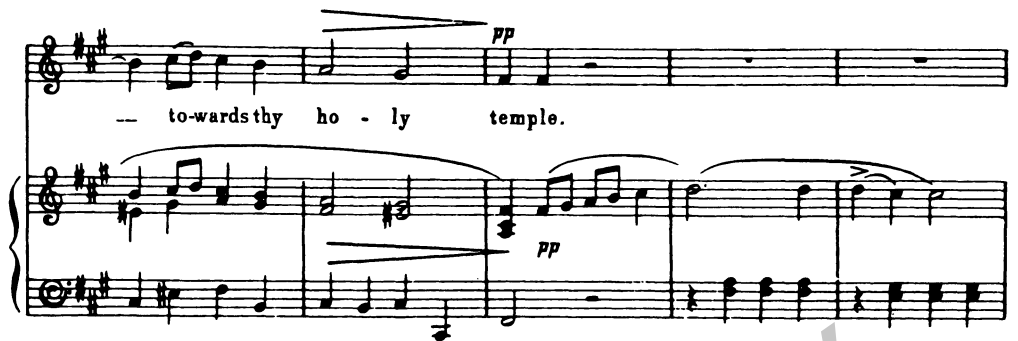
*From *Ponder my words, O Lord*, a verse anthem in two parts
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prayer, my prayer un - to - thee, and will look

up, and will look up.

I will al - so come un - to - thine

house, and I will wor - ship, will wor - ship



to-wards thy ho - ly temple.



My voice shalt thou



hear be - times, O Lord: ear - ly in the



morning will I direct my prayer un - to - thee, and will look

mf *f*
 up, and will look up in the morn - ing, and

mp *mf*
 will look up ear - ly in the morning, ear - ly in the

mp
 morning will I direct my prayer un - to - thee, and will look

mf *f* *rall.*
 up, and will look up in the morn - ing, and

a tempo *rall.*
 will look up.

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PARISH CHOIR BOOK

For Bernarr Rainbow

MAGNIFICAT AND NUNC DIMITTIS

for Unison voices and Organ

by

PETER DICKINSON

NOVELLO & COMPANY LIMITED

MAGNIFICAT

$\text{♩} = 50-60$ *mp lightly*

VOICES

My soul doth mag-ni-fy the Lord: and my spi-rit hath re-

ORGAN

p Sw. 8; 4; 2' (or 8; 2')

8; 4; 2' + soft Mixture *mp sempre staccato*

joic'd in God my Sa - viour. For he hath re - gard - ed the low-

- li - ness of his hand - maid - en. For be - hold, from hence - forth:

all gen - er - a - tions shall call me bless'd. For he that is

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "all gen - er - a - tions shall call me bless'd. For he that is". The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. Both hands play a series of sustained chords, primarily octaves of the tonic and dominant notes, with some chromatic movement in the bass line.

might - y hath mag - ni - fied me: — and

The second system continues the vocal line and piano accompaniment. The lyrics are: "might - y hath mag - ni - fied me: — and". The vocal line has a fermata over the final note of the phrase. The piano accompaniment continues with sustained chords and a rhythmic bass line.

ho - ly is his Name. And his mer-cy is on them that fear him:

The third system continues the vocal line and piano accompaniment. The lyrics are: "ho - ly is his Name. And his mer-cy is on them that fear him:". The vocal line has a fermata over the final note. The piano accompaniment continues with sustained chords and a rhythmic bass line.

— throughout all gen - er - a - tions. He hath shew'd

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "— throughout all gen - er - a - tions. He hath shew'd". The vocal line has a fermata over the final note. The piano accompaniment continues with sustained chords and a rhythmic bass line.

— strength with his arm: he hath scat-ter'd the proud in the im-a-

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The lyrics are: "— strength with his arm: he hath scat-ter'd the proud in the im-a-". The piano accompaniment is in the left hand, with the right hand playing sustained chords in the treble clef and the left hand playing a rhythmic pattern in the bass clef.

- gi - na - tion of their hearts. He hath put down the might-

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. The lyrics are: "- gi - na - tion of their hearts. He hath put down the might-". The piano accompaniment continues with sustained chords in the right hand and a rhythmic pattern in the left hand.

y from their seat: and hath ex - alt - ed the hum-ble and meek.

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. The lyrics are: "y from their seat: and hath ex - alt - ed the hum-ble and meek.". The piano accompaniment continues with sustained chords in the right hand and a rhythmic pattern in the left hand.

He hath fill'd the hun - gry with good things: and the

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. The lyrics are: "He hath fill'd the hun - gry with good things: and the". The piano accompaniment continues with sustained chords in the right hand and a rhythmic pattern in the left hand.

f -
Glo - ry be to the Fa - ther, and to the Son: and to the Ho - ly Ghost;

f (no 16' stops)

As it was in the be - gin - ning, is now, and ev - er shall

be: world with - out end.

ff *ff*

A - - - men.

p *p*

NUNC DIMITTIS

$\text{♩} = 50 - 60$ *f*

Lord, now let - test thou thy ser - vant — de -

f Sw 8',4',2' *mf*

4',2' only

part in peace: ac - cord - ing to thy word. —

For mine eyes have seen: thy sal - va - tion, Which thou hast pre -

pared be - fore the face of all — peo - ple;

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The lyrics are "pared be - fore the face of all — peo - ple;". The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of one flat. The piano part features a steady accompaniment with a mix of eighth and sixteenth notes.

To be a light to light - en the Gen - tiles: — and to be the glo - ry

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. The lyrics are "To be a light to light - en the Gen - tiles: — and to be the glo - ry". The piano accompaniment is shown in grand staff notation with a key signature of one flat. The piano part continues with a similar accompaniment style to the first system.

of thy peo - ple Is - ra - el. —

add* + Reeds*

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. The lyrics are "of thy peo - ple Is - ra - el. —". The piano accompaniment is shown in grand staff notation with a key signature of one flat. In the final measures of this system, there are markings "add*" and "+ Reeds*" above the piano staff, indicating specific performance instructions for the reeds.

* Add stops by piston and on the first beat

f

Glo - ry be to the Fa - ther, and to the Son: and to the Ho - ly Ghost;

f (no 16' stops)

The first system of music consists of a vocal line on a single staff and a piano accompaniment on three staves. The vocal line begins with a forte (*f*) dynamic and contains the lyrics 'Glo - ry be to the Fa - ther, and to the Son: and to the Ho - ly Ghost;'. The piano accompaniment features a series of sustained chords in the right hand and a simple bass line in the left hand.

As it was in the be - gin - ning, is now, — and ev - er shall

The second system continues the vocal line with the lyrics 'As it was in the be - gin - ning, is now, — and ev - er shall'. The piano accompaniment remains consistent with the first system, providing harmonic support for the vocal melody.

be: world with - out end. —

ff

ff

The third system features the vocal line with the lyrics 'be: world with - out end. —'. The piano accompaniment includes a forte (*ff*) dynamic marking, indicating a change in volume. The vocal line has a slight upward inflection at the end of the phrase.

A - - - men. —

p

p

The fourth system shows the vocal line with the lyrics 'A - - - men. —'. The piano accompaniment is marked with a piano (*p*) dynamic. The vocal line has a long, sustained note for the word 'men', and the piano accompaniment provides a steady harmonic background.

mf *D.t.* *m¹* *mf*

The heav'ns are not too high, His praise may thi - ther fly, The earth is not too

f.G. *mf*

low, His prais - es there may grow. Let all the world in ev'ry

marcato *mf*

cor - ner sing My God, my God and King.

4. Eb. *f* *tenuto* *f* *mf*

The Church with psalms must shout, No door can

G.4.

|| m :d :r | r ,m :f :s | l :- .f :f | - .s :m .f :r .m |

mp keep them out; But, a - bove — all, the heart — Must bear, — must

espressivo

espressivo

|| d .m :d .t, :l, | s, :- : | s, :d :m | s :- .s :l .s |

bear the long - est part. Let all the world in ev - 'ry

molto

|| m .d :r, d .t, ,d :r | m :s :- | m :l :- | m :d' :- |

cor - ner sing — My God, my God, my God —

crescendo

ff

crescendo

ff

|| - :r :- | d :- :t .l | s :- .l :s | - :l :- :d' :- :- ||

— and King.

f

ff

ONLINE PERUSAL SCORE ONLY
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PRAISE THE LORD, O MY SOUL

Anthem for Unison voices or SATB, and Organ
suitable for Rogation, Harvest or general use

Music by
BARRY FERGUSON

Psalm 104, vv. 1, 10-11, 13-15, 24, 35

Moderato $\text{♩} = c.72$
(FULL) *f marcato*

VOICES*
Praise the Lord, O my soul: 0

ORGAN
(bright- no reeds) *f Gt.*
Man. Ped.

Lord my God, thou art be - come exceed - ing glo - rious; thou art cloth'd with

ma - jes - ty and hon - our. He send - eth the

mp dolce e sostenuto
(SA) 3

(Flutes 8', 4')

dim. meno f dim. mp

* This anthem can be sung by any combination of voices: SATB, SA, TB, SAB, etc., or in unison.
The lower part is optional. The bracketed voice indications are only a suggestion.

(S T) *mp*

springs in-to the ri-vers: which run— a-mong the hills. All beasts of the field

[Solo]

11

(SA*T) *mp*

drink there-of: and the wild ass-es quench their thirst.

Gt.

15

(A B) *mp* (FULL) (*mp*) *cresc.*

He wa-ter-eth the hills from a-bove: the earth is

Gt. *cresc.*

dim. *mp* Sw.

19

poco f (T B) *mp*

fill'd with the fruit of thy works. He

poco f *dim.* *mp*

23

* Altos take the lower part

bring-eth forth grass for the cat-tle: and green herb for the ser-vice of

26

(SAT) *mp* *poco a poco cresc.* (FULL) *mf*
 men; That he may bring food out of the earth, and wine that mak-eth

29

(T B) *mf*
 glad the heart of man: and oil to make him a cheer-ful coun-ten-ance,

33

più f *f*
 and bread to strength-en man's heart.

36

a tempo
poco rall. (FULL) *f* *maestoso*

40

O Lord, how man-i-fold are thy works:

f add to Gt.

43

in wis - dom hast thou made them all; the earth is

47

full of thy rich-es. Praise thou the Lord, O my soul,

piu f

marcato
add Ped. reed 16'

51

praise the Lord.

molto allarg.

fff

† When sung by SATB Altos & Basses sing the held C and Tenors sing CDE. Omit middle part when sung by SA, or TB.

MAGNIFICAT & NUNC DIMITTIS in A (Unison).—Sir John Goss.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Magnificat, in A,

FOR VOICES IN UNISON.

With animation.
FULL. JOHN GOSS, 1868.

VOICES.
My soul doth mag - ni - fy the Lord, and my spi - rit hath re -

ACCOMP.
♩ = 100.
Gt. Org.
f
8ves. ad lib.

DEO.
joic - ed in God, my Sa - viour. For He hath re - gard - ed the

Ch. Org.

CAN.
low - li - ness of His hand - maid - en. For be - hold, from hence - forth

FULL.
all ge - ne - ra - tions shall call me bless - ed. For He that is

f
Gt. Org.
f
8ves.

migh - ty hath mag - ni - fi - ed me, and ho - - - ly is His

p Sw. Org.

Name. And His mer - cy is on them that fear . . Him through

f Gt. Org. *p Sw.*

8ves.

- out all ge - ne - ra - tions. He . . . hath shew - ed

f *f Gt. Org.*

8ves.

strength with His arm, He hath scat - ter - ed the proud in th'i - ma - gi - na - tion

8ves.

of their hearts. He hath put down the migh - ty from their seat, and

mez. *mez.* *Ch. Org.* *f Gt. Org.*

8ves.

Dec.

hath ex - alt - ed the hum - ble and meek. He hath fill - ed the hun - gry

Ch. Org.

CAN.

with good things, and the rich He hath sent emp - ty a - way.

Dec.

He re - mem - ber - ing His mer - cy hath hol - pen His ser - vant

CAN. Dec.

Is - ra - el, As He pro - mis - ed to our fore - fa - thers, A -

Slen - tan - do.

- bra - ham and his seed for ev - er.

Slen - tan - do.

$\text{♩} = 100$. FULL. *With spirit.*

Glo - ry be to the Fa - ther, and to the Son, and

f Gt. Org.

to the Ho - ly Ghost: As it was in the be -

8ves.

- - gin - ning, is now, and e - ver shall be, world . . with -

- out end. A . . . men.

Slower.

Hunc dimittis, in A,

FOR VOICES IN UNISON

JOHN GOSS.

Moderato.
FULL.
mp

VOICER.

Lord, now let - test Thou Thy ser - vant de - part

ACCOMP.

mp
Gt. Diaps. coupled with Swell.
8ves. ad lib.

$\text{♩} = 84.$

DEC.

in peace, . . . ac - cord - ing to Thy word. For mine eyes .

have seen Thy Sal - va - tion, Which Thou hast pre -

CAN. DEC.

- - pa - - red be - fore the face of all peo - ple. To be a

light to light - en the Gen - tiles, and to be the glo - ry of Thy

Slan - tan - do. FULL. *With spirit.* $\text{♩} = 100.$
 peo - ple Is - - ra - el. Glo - ry be to the Fa - ther,

and to the Son, . . . and to the Ho -

- - ly Ghost; As it was in the be - gin - ning, is now, and

e - ver shall be, world with - out end, . . . A - - men.

See.

ONLINE PERUSAL SCORE ONLY
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Let the bright Seraphim

BY

HANDEL

ONLINE PERUSAL SCORE ONLY
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NOVELLO

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

AIR.—"LET THE BRIGHT SERAPHIM."

HANDEL.

VOICE. *Andante.*

PIANO. *Andante.*
♩ = 76.

Let the bright Se - ra - phim in

A *p*

burn - ing row, Their loud up - lift - ed

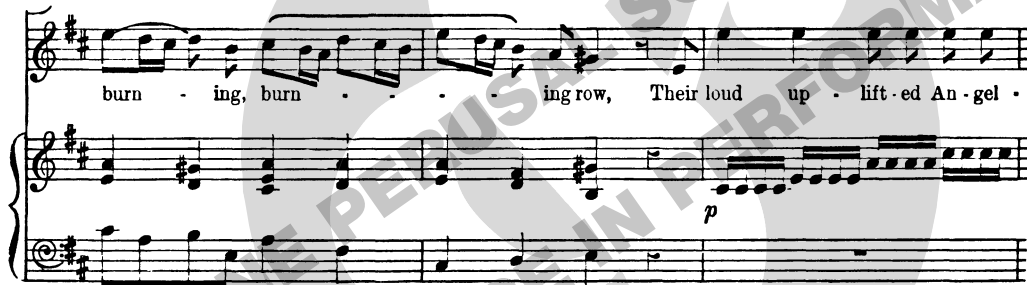
An- gel-trumpets blow,



B
Let the bright Se - ra - phim in burn - ing row, in



burn - ing, burn - ing row, Their loud up - lift - ed An - gel -



- trum - pets blow, their loud up - lift - ed An - gel -



- trum - pets blow,



C

their

mf *p*

loud, their loud up - lift - ed An - gel -

mf

trump - ets blow,

D

Let the bright Se - ra - phim in burn - ing row, in

p *f* *p*

E

burn - ing, burn - - - ing row, Their loud up - lift - ed

f

An- gel - trumpets blow, their loud . . up - lift - - ed An- gel - trumpets blow, . . .

their loud . . up - lift - ed An - gel -

mf *p*

F

. trum - pets blow:

F

f

FINE. G

Let the Che - ru - bic host, in tune - - ful choirs, Touch

G

p



their im-mor-tal harps . . with gold - en wires, Let the Che-ru-bic host, in

This system contains the first line of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The lyrics are positioned below the vocal line.



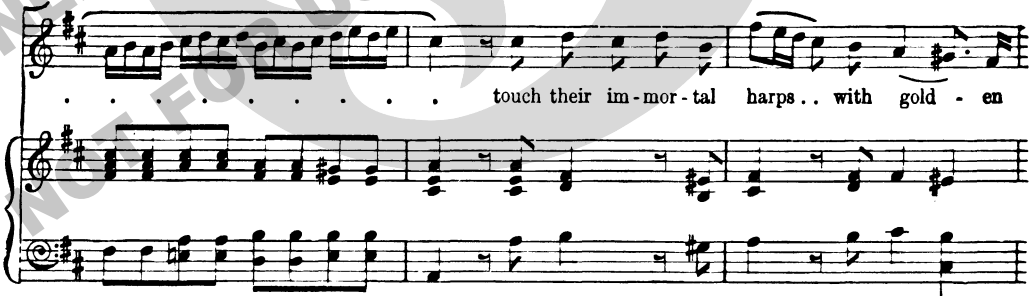
tune - ful choirs, Touch their im-mor-tal harps, touch their im-mor-tal harps . . .

This system contains the second line of music. The vocal line continues with the lyrics. The piano accompaniment continues with chords and moving lines in both hands.




with gold - en wires; . . .

This system contains the third line of music. The vocal line has a long note on "wires;" followed by a dotted line. The piano accompaniment continues.



touch their im-mor-tal harps . . with gold - en

This system contains the fourth line of music. The vocal line continues with the lyrics. The piano accompaniment continues.



wires. *D.C.*

cres. *f*

This system contains the fifth line of music. The vocal line ends with "wires." and a double bar line. The piano accompaniment continues with a crescendo and fortissimo dynamic. The marking "D.C." is at the end of the system.

ONLINE PERUSAL SCORE ONLY
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Silent Worship

UNISON SONG

Words by
ARTHUR SOMERVELL

G. F. HANDEL
from the Opera "PTOLEMY"
Arr. by ARTHUR SOMERVELL

Duration 2 mins.

Andante grazioso

Piano

p

con pedale

Did you not hear my la - dy Go down the gar - den sing - ing?

Key G. | m .f , s : f . m | r . s : . t, | d . f , m : r . d | d . t, : }

p

This song is also arranged for S. C. (72199), S. S. C. (72200), S. C. T. B. (61358).

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Roberton Publications, The Windmill, Wendover, Aylesbury, Bucks.
New York: G. Schirmer Inc., Sole Agents for U.S.A.

Black - bird and thrush were si - lent To hear the al - leys ring - ing. O

{ m . f , m : r . d lf . m : . m | l , . t , d : r . d lt , l , s , : . s }

saw you not my la - dy Out in the gar - den there?

{ d . r m : f . f lf . m : . r | t , . d , r : m r , - d ld : - . }

Shaming the rose and li - ly, For she is twice as fair.

{ l , . t , d : r . d lt , . s : - f | m . r , d : t , . , d ld : - | : | : }

rall.

rall. *f* a tempo

p

Though I am no-thing to- her, Though she must rare-ly look at me, And

{ m .f ,s :l .s | f ,m .f : | r .m ,f :s .f | m ,r .m :— .r }

though I could nev-er woo her, I love her till I die.

{ d .r ,m :f .m | r ,d .r :— .r | m .l :fe .,s |s :— }

pp

Sure-ly you heard my la-dy Go down the gar-den sing-ing,

{ m .f ,s :f .m | r .s : .t, | d .f ,m :r .d | d .t, : }

p *cresc.*

Si - lenc-ing all the song - birds, And set - ting the al - leys ring - ing; But

{ m . f , m : r . d lf . m : . m | l , . t , d : r . d lt , l , . s , : - . s }

sure - ly you see my la - dy Out in the gar - den there,

{ d . r , m : f . f lf . m : . r | t , . d , r : m . r ld : - . }

cresc. *rall.* *f*

Rivalling the glitt'ring sunshine, With a glo-ry of gold-en hair.

{ l , . t , d : r . d lt , . s : - . f , f | m . r , d : t , . , d ld : - | : | : ||

cresc. *rall.* *f*

To R. Always Surplice

Magnificat and Nunc Dimittis

Set to music in the key of D
For Voices in Unison*

BY

CLIFFORD HARKER

London: NOVELLO & COMPANY, Limited

MAGNIFICAT

Allegro moderato $\text{♩} = 63-66$

VOICES

ORGAN

f

Ped.

My soul doth

mag - ni - fy the Lord: and my spi - rit hath re - joiced in God my

Sa - viour. For he hath re - gard - ed the low - li - ness of his hand -

maid - en. *mf cresc.* For be - hold from hence - forth

*If sung by men's voices, the pedals should be used throughout

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f all ge - ne - ra - tions shall call - me - bless - ed. For *mf*

Man.

he that is might - y hath mag - ni - fied - me: and ho -

- ly is his Name. - And his mer - cy is on

them - that - fear - him - throughout all ge - ne -

ra - tions. He hath shew-ed strength with his

f

Ped.

arm: he hath scattered the proud in the im-a - gi - na - tion of their

f

hearts. He hath put down the - might - y from their seat: and hath ex -

p

Man.

alt - ed the hum - ble and meek. He hath

Ped.

dim.

filled the hun - gry with good things: and the rich he hath sent emp - ty a -

dim.

way. *P* He re - mem - b'ring his mer - cy

P

hath hol - pen his ser - vant Is - ra - el:

as he pro - mised to our fore - fa - thers A - bra - ham and his

Man. Ped.

seed for ev - er. *pp* *f* Glo - ry be to the

Fa - ther, and to the Son: and to the Ho - ly Ghost; As it

was in the be - gin - ning, is now, and ev - er shall - be:

world with - out end. A - - - - men. *ff*

NUNC DIMITTIS

Andante tranquillo $\text{♩} = c. 66$

mp SOLO *ad lib.*

Lord, now let-test thou thy ser - vant de - part — in

ACCOMP^t *ad lib.*

p

Man.

p *FULL*

peace: ac - cord - ing to thy word. For mine eyes have seen thy sal -

Man. Ped.

va - tion, Which thou hast pre - pared be - fore the face of all

cresc.

peo - ple; To be a light to light - en the Gen - tiles:

cresc.

and to be the glo - ry of thy peo - ple

ff *molto dim.*

Is - ra - el. Glo - ry be to the

p **Allegro moderato** ♩ = 63-66

Fa - ther, and to the Son: and to the Ho - ly Ghost; As it

was in the be - gin - ning, is now, and ev - er shall be:

world with-out end. A - - - - men.

ff

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

To the Rev. G. E. Reindorp, M. A.

and the Choristers of St Stephen's Church, Rochester Row, S.W.1.

Prevent us, O Lord

Anthem for Treble voices

Words from the Book of Common Prayer

MUSIC BY

DEREK HOLMAN

London: NOVELLO & COMPANY, Limited

Lento espressivo

VOICES

ORGAN

Man.

p

Pre - vent us, O

Lord, in all our do - ings with thy most

gra - cious fav - our, and fur - ther us

Ped.

Man.

mp *cresc.*

— with thy con - tin - ual help; ——— that in all our

mp *cresc.*

Ped.

works be - gun, con - tin - ued, and en - ded in thee,

mf

we — may glo - ri - fy, we — may

mf

Man. Ped.

f *p*

glo - ri - fy thy ho - ly Name,

f *p* *pp*

Man.

pp
and fin - al - ly by thy mer - cy ob -

più sostenuto
tain e - ver - last - ing life, e - ver -

più sostenuto
Ped.

last ing, e - ver - last - ing life; - through

pp

Je - sus Christ our Lord... A - men.

ppp

pp *ppp*

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Magnificat and Nunc Dimittis

Set to music in the key of C minor

For Voices in Unison

BY

DESMOND RATCLIFFE

London: NOVELLO & COMPANY, Limited

MAGNIFICAT

Allegro $\text{♩} = 100$

VOICES *f* My soul doth mag-ni-fy the

ORGAN *f* Ped.

Lord: and my spi-rit hath re-joic'd in God my Sa-

dim. *mp* -viour. For he hath re-gard-ed the low-li-ness of his

mf hand-maid-en. For be-hold from hence-forth all ge-ne-ra-tions.

cresc. *f*

— shall call me bless - ed. For he that is might - y hath

cresc. *f*

mp *poco allarg.*

mag - ni - fi - ed me; and ho - ly is his Name.

mf *mp* *p*

Man.

a tempo *p espress.*

And his mer - cy is on them, on them that fear him

espress.

cresc.

through - out all ge - ne - ra - tions.

cresc. *f marc.*

Ped.

f marcato

He hath shew - ed strength with his arm: he hath scat-tered the

proud — in the i - ma - gi - nation of their hearts.

He hath put down the might - y from their seat: and hath ex - alt - ed the

dim. *mf* *mp espress.*

hum-ble and meek. He — bath

dim. *mf* *mp espress.*

Man.

fill - ed the hun - gry with good things: and the rich he hath sent

emp - ty a - way. He re - mem - b'ring his

p *sempre espress.*

p *sempre espress.*

Ped.

mer - cy hath hol - pen his ser - vant Is - ra - el: as he pro - mis - ed to our

fore - fa - thers A - bra - ham and his seed for ev - er.

rit.

pp

Man.

a tempo *f*

Glo - ry be to the Fa - ther, and to the

f

Ped.

sempre f

Son: and to the Ho - ly Ghost; As it was in the be -

sempre f

cresc. *ff*

-gin-ning, is now, and ev - er, — and ev - er shall be:

cresc. *ff*

rit.

world with-out — end. A — — — men.

NUNC DIMITTIS

Andante ♩ = 60

Lord, now_ let-test thou thy

p

Ped.

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a rest followed by the lyrics 'Lord, now_ let-test thou thy'. The piano accompaniment (bottom two staves) starts with a piano (*p*) dynamic and includes a 'Ped.' (pedal) marking. The key signature is two flats and the time signature is 3/4.

ser- vant de - part_ in peace: ac- cord- ing to_ thy_ word.

p

Man.

Detailed description: This system contains the next two staves. The vocal line continues with the lyrics 'ser- vant de - part_ in peace: ac- cord- ing to_ thy_ word.'. The piano accompaniment continues with a piano (*p*) dynamic and includes a 'Man.' (manicella) marking. The watermark 'NOT FOR US IN PERFORMANCE' is visible across the page.

For mine eyes_ have seen thy sal - va - tion,

mp *cresc.*

mp *cresc.*

Ped.

Detailed description: This system contains the next two staves. The vocal line begins with the lyrics 'For mine eyes_ have seen thy sal - va - tion,'. The piano accompaniment starts with a mezzo-piano (*mp*) dynamic and includes a 'cresc.' (crescendo) marking. A 'Ped.' (pedal) marking is present at the bottom of the piano part.

Which thou hast pre- par - ed be - fore the face of all_ peo - ple;

mf

mf

Detailed description: This system contains the final two staves. The vocal line begins with the lyrics 'Which thou hast pre- par - ed be - fore the face of all_ peo - ple;'. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic.

f *mf*

To be a light to light - en the Gen-tiles: and to be the glo-ry of thy

dim. *p* *poco rit.* *a tempo* *mp*

peo - ple Is - ra - el. Glo-ry be to the Fa - ther, and to the

mf *cresc.*

Son: and to the Ho - ly Ghost; As it was in the be - gin-ning, is -

f *mf* *dim.* *rit.* *p* *pp*

now, and ev - er shall be: world with - out - end. - A - men.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

for the girl and boy choristers of Grace Church, New York, U.S.A.

God be with you till we meet again

Jeremiah Eames Rankin (1828-1904)

Barry Rose (b. 1934)

The musical score is arranged in three systems. The first system includes a Flute (optional) part with a melodic line starting on a half note, followed by a quarter rest, then a half note, and a quarter note. The piano accompaniment begins with a treble clef, a key signature of three flats, and a 3/4 time signature. It features a half note chord, a quarter note, and a half note. The second system shows the vocal entry with the lyrics: "God be with you till we meet a - gain, By his". The piano accompaniment continues with a half note chord, a quarter note, and a half note. The third system contains the lyrics: "coun-sels guide, up - hold you, with his sheep se - cure - ly fold you, God be". The piano accompaniment concludes with a half note chord, a quarter note, and a half note.

† play only if no flute

* or a few voices

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12

mp cresc.

with — you, till we meet — a - gain.

cresc.

Ped. (organ)

17

mf

TUTTI *mf*

God be with you till we meet — a - gain, 'Neath his

mf

col 8ve ad lib. (al fine) (piano)

21

wings pro-TECT - ing hide you, dai-ly man-na still pro - vide you: God be

25

with _____ you, God be with _____ you, God be

cresc.

29

with you till we meet_ a - gain.

DESCANT * *mp soft*

Ah

f

with you till we meet_ a - gain. God be with you till we

34

ah _____

meet_ a - gain: When life's pe - rils thick con - found you, put his

* a few voices

38

f

ah _____ God be with _____ you, God be

arm un - fail - ing round you, God be with _____ you, God be

43

mf

with _____ you, God be with you till we meet a - gain. _____

with _____ you, oo _____

**mp*

p

mp

* 3 equal parts

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for Vincent Edwards and the Choristers of Saint Paul's Church, Fairfield, USA

Here, O my Lord

Horatius Bonar (1808-89)

Barry Rose (b. 1934)

Legato, with easy movement ♩ = c.60

ORGAN *mp*

Man. Ped.

ALL VOICES *mf*

3 Here, O my Lord, I see thee face to face,

5 Here faith would touch and han - dle things un - seen; Here grasp with firm - er

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8

hand th' e-ter-nal grace, And all my wear-i-ness up - on thee lean.

mf

11

Here would I

mp

13

feed up - on the bread of God, Here drink with

15

thee the roy - al wine of heav'n, Here would I

17

lay a - side each earth - ly load, Here taste a - fresh the calm of sin for -

20

allarg. **a tempo**
A FEW VOICES *mp*

- giv'n. ah

- giv'n. *f* I have no help but

allarg. **a tempo**

cresc. *f*

22

ah

thine, nor do I need a - no - ther arm save thine to lean up - on;

25

ah

It is e - nough, e - nough, my Lord, in - deed,

27

f

My strength is in thy might, thy might a - lone.

My strength is in thy might, thy might a - lone.

* the tune (lower part) must be prominent here, but the final triad should be equally balanced.



To the Rev. A. S. Duncan-Jones.

An Anglican Folk Mass.

This Folk Mass is intended for unison singing, but the Sanctus, Benedictus, Agnus Dei and Final Amen may be sung in harmony if desired.

*THREE-FOLD KYRIE

MARTIN SHAW

Lord, have mer-cy up-on us, Christ, have mer-cy up-on us, Lord, have mer-cy up-on us.

ORGAN

ALTERNATIVE KYRIE

(In the time of rather slow reading.)
 1,2,3,4,5,6,7,8,9. (Note values dependent on syllabic values.)

Lord have mer - cy up - on us, And in - cline our hearts to keep this law.

ORGAN

After 10th. *pp slower*

Lord have mer-cy up-on us, And write all these Thy laws in our hearts, we be-seech Thee.

Before the Gospel.

Glo-ry be to Thee, O Lord.

After the Gospel.

Praise be to Thee, O Christ.

*When a nine-fold Kyrie is desired the whole should be sung through three times.

CREED.

(In the time of ordinary slow reading.)

PRIEST.

CHOIR & PEOPLE.

I be-lieve in one God, the Fa-ther Al-migh-ty, Ma-ker of Heav'n and earth,

And of all things vis - i - ble and in - vis - i - ble: And in one Lord Je - sus Christ,

the on - ly be - got - ten Son of God, Be - got - ten of His Fa - ther be - fore all worlds,

God of God, Light of Light, Ve - ry God of ve - ry God, Be - got - ten, not made,

Be - ing of one sub - stance with the Fa - ther, By whom all things were made.

Who for us men and for our sal-va-tion came down from Heav'n, And was incarnate by the Ho-ly Ghost

of the Vir-gin Ma-ry, And was made man, And was cru-ci-fied al- so for us un-der Pon-ti- us Pi-late:

He suf-fer-ed and was bu-ri-ed. And the third day He rose a-gain ac-cord-ing to the Scri-p-tures,

And as-cend-ed in- to Hea-ven, And sit-teth on the right hand of the Fa-ther. And He shall come

a-gain with glo-ry To judge both the quick and the dead: Whose King-dom shall have no end.

And I be-lieve in the Ho-ly Ghost, the Lord and giv-er of life, Who pro-ceed-eth from

the Fa-ther and the Son, Who with the Fa-ther and the Son to-gether is wor-ship-ped

and glo-ri-fied: Who spake by the Pro-phets. And I be-lieve one Ca-tho-lic

and A-pos-to-lick Church, I ac-knowledge one Bap-tism for the re-mis-sion of sins,

And I look for the Re-sur-rec-tion of the dead, And the life of the world to come. A-men.

SURSUM CORDA.

PRIEST. CHOIR & PEOPLE.

Lift up your hearts. We lift them up un - to the Lord.

Let us give thanks un - to our Lord God. It is meet and right so to do.

SANCTUS. (*may be sung in unison and a semitone lower.*)

♩ = about 69. (but quicker where suitable.)

Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts; Hea - ven and earth are
full of Thy glo - ry. Glo - ry be to Thee, O Lord most High. A - men.

BENEDICTUS. (*may be sung in unison and a semitone lower.*)

♩ = about 88. A little quicker. *f* Slower.

Bless-ed is He that com-eth in the Name of the Lord; Ho - san-nah in the high-est.

AGNUS DEI. (*may be sung in unison.*)

♩ = about 69.

pp CHANTER. O Lamb of God, that tak-est a-way the sins of the world, have mer-cy up-on us. ij.

O Lamb of God, that tak-est a-way the sins of the world, grant us Thy peace.

CHANTER.

Slower.

PATERNOSTER. (Merbecke.)

PRIEST. CHOIR & PEOPLE.

Our Fa-ther which art in hea-ven, Hal-low-ed be ThyName, Thyking-dom come,

Thywill be done in earth, as it is in hea-ven. Give us this day our dai-ly bread,

And for-give us our tres-pass-es, As we for-give themthat tres-pass a-against us.

And lead us not in-to temp-ta-tion, But de-liv-er us from e-vil.

ForThine is the king-dom, the pow-er, and the glo-ry, For ev-er and ev-er A-men.

GLORIA.

(In the time of ordinary slow reading.)

PRIEST.

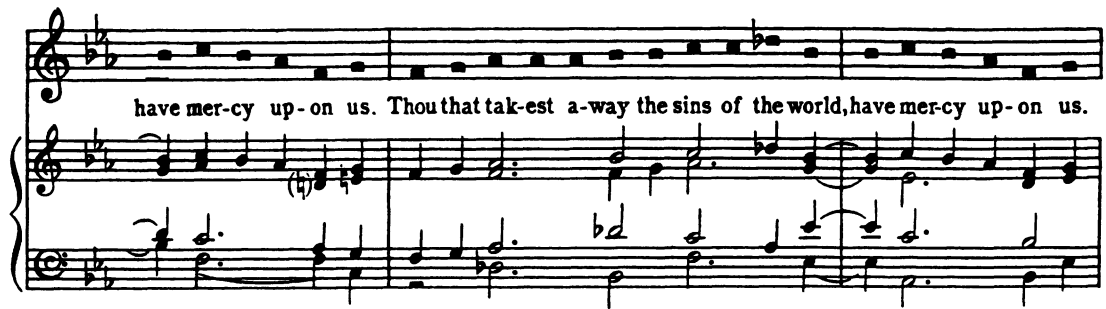
CHOIR & PEOPLE.

Glo-ry be to God on high. And in earth peace,good will towards men. We praiseThee,

we blessThee, we worshipThee, we glo-ri- fyThee, we give thanks toThee forThy great glo-ry.

O Lord God,Heaven-ly King,God the Fa-ther Al-mighty. O Lord,the on-ly be-got-ten Son,Je-su Christ:

O Lord God,Lamb of God, Son of the Fa-ther, that tak-est a-way the sins of the world,



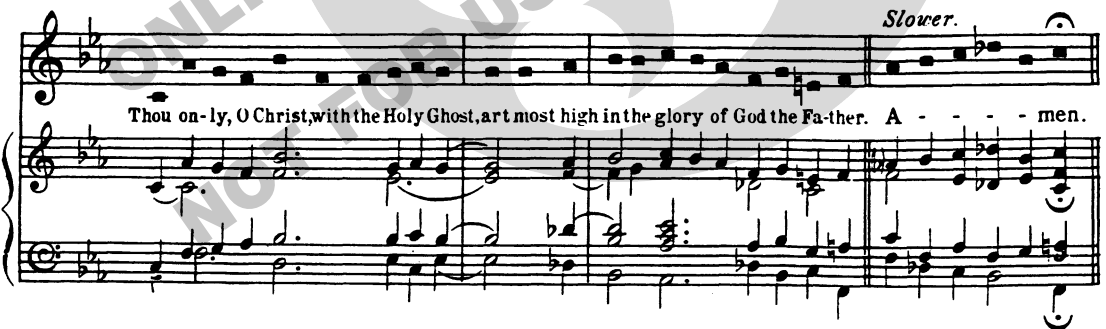
have mer-cy up-on us. Thou that tak-est a-way the sins of the world, have mer-cy up-on us.



Thou that tak-est a-way the sins of the world, receive our prayer. Thou that sit-test at the right hand



of God the Fa-ther, have mer-cy up-on us. ForThou on-ly art ho-ly, Thou on-ly art the Lord,



Slower.
Thou on-ly, O Christ, with the Holy Ghost, art most high in the glory of God the Fa-ther. A - - - - men.

Final Amen.



pp Slowly.
A - - - - men.

Magnificat and Nunc Dimittis

FOR VOICES IN UNISON

Set to music in the key of G
BY

ERIC H. THIMAN

London: NOVELLO & COMPANY, Limited

MAGNIFICAT

Con moto ♩ = about 132

ORGAN

f My soul doth

mag-ni-fy the Lord: and my spi-rit hath re-joic-ed in God my

mf Sa-viour. For He hath re-gard-ed the low-li-ness, the low-li-

f -ness of His hand-maid-en. For be-hold, from hence-forth all gen-er-

Man.

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- a - tions shall call — me bless - ed, shall call — me bless - ed. For

f
Ped.

He that is might - y bath mag - ni - fied me, and ho -

rall. — *a tempo*
- ly — is His Name. And His mer - cy is on

cresc.
them that fear Him through - out all gen - er - a - tions.

f risoluto
He hath shew - ed strength with His arm: He hath scat - ter - ed the

dim. *f*

proud in the im - ag - in - a - tion of their hearts. He hath

p

put down the might - y from their seat, and hath ex -

- alt - ed the hum - ble and meek. He hath fill - ed the hun - gry with

poco rall.

good things, and the rich He hath sent emp - ty a -

Man.

mfa tempo

- way. He re - mem - bring His mer - cy hath hol - pen His ser - vant

mf

Ped.

p *cresc.*

Is - ra - el: as He prom-ised to our fore - fa - thers, A - bra -

f *rall.*

-ham and his seed, his seed for ev - er.

fa tempo

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly

mf *cresc.* *f*

Ghost; as it was in the be-gin-ning, is now, and ev-er shall be, world

ff *molto rall.*

— with-out end. A - men, A - men.

NUNC DIMITTIS

Larghetto ♩ = about 72 *p*

Lord, now let - test Thou Thy ser - vant de -

poco rall. *a tempo* *mf*

- part - in - peace, ac - cord - ing - to Thy word. For mine

mf

eyes have seen Thy sal - va - tion, Which Thou - hast pre - par - ed - before the face of all peo -

f *sf*

- ple. To be a light to light - en the Gen - tiles, and to be the glo - ry

p *rall.* *GLORIA as before*

of Thy peo - ple Is - ra - el, Thy peo - ple Is - ra - el.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE



Let us now praise famous men.

UNISON SONG.

Words selected from
ECCLESIASTICUS XLIV.

R. VAUGHAN WILLIAMS.

Andante con moto. *mf*

Voice.

Key C.

Let us now praise famous men, — and our

Piano (or Organ.)

mf

fa-thers that be - gat us. — Such as did bear rule — in their

f

king - doms, — men renown - ed for their power, —

Two pulse meas. A.t.m.l. Four pulse.

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f

{ d :- l, l d : r | d : d l d : r | m : m . r | f . m : r . d | r :- l d :- }

Lead - ers of the peo - ple by their coun - sels, and by their know - ledge. —

P

d. f. G. { : | s l, : t, | d :- l r :- | m : f : s l m :- | Two pulse. Four pulse. { 3 } d : r | m : m l s : m : r }

Such as found out — mu - si - cal tunes, — and re - ci - ted ver - ses in

p subito

f

E. t. m. l. { m s : s | :- . | d :- l d : r | m : s l l : s | m :- d l r : m }

wri - ting: — All — these were honoured in their gen - er - a - tions,

largamente ff

{ : r l m : s | l : d ' t l l s : m . r | m :- | :- . | : | : }

and were the glo - - ry of their times. —

largamente ff

pp

$\{ \text{Eb} = \text{D}\#5. \text{:m}^{\text{a}} \text{m} | \text{m} : \text{r} | \text{m} : - \text{ld} : \text{r} | \text{f} : \text{m} \text{ld} : - \text{r} | \text{d} : - \text{lm} : \text{m} \}$

And some there be, — which have no me - mo - ri - al; — who are

pp subito

pp

$\{ \text{m} : \text{m} : - \text{m} | \text{m} : - | \text{f} : \text{s} | \text{m} : - \text{r} | \text{m} : - | - : - . | : | \text{m} : - | \text{m} : - \text{m} : \text{r} \}$

perished, as though they had ne - ver been. — Their bo - dies are

cresc. *f*

$\{ \text{f} : \text{m} \text{ld} : \text{r} | \text{d} : - | - : - | - . : | \text{ld} : \text{r} | \text{m} : - \text{lf} : \text{f} | - \text{s} | \text{l} : - \text{ld}' : \text{t} | \text{l} : \text{s} \}$

Three pulse meas.

bu - ried in peace; — but their name liv - eth for e - - ver -

cresc. *f*

ff

C.t. m.l. Four pulse.

$\{ \text{ld}' : - | - : - | - : - | - : - . : | : | : | : | : | : \}$

more. —

ff

ONLINE PERUSAL SCORE ONLY
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Communion Service in E

SERIES 3

for congregational use

by **Robert Walker**

The International Text is
shewn as an alternative.

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NOVELLO

This setting of the communion service is designed to be as adaptable as possible. Thus the accompaniment is neither wholly an organ part nor a piano part. It should be adapted by the accompanist to suit his instrument and forces. (Obviously organists, for instance, will not 'spread' chords ; pianists might use much more octave bass.) Any instruments may be added providing the rhythmic, chordal and melodic features are retained in their entirety. (No drum-kit backings please !)

The voice part is not always 'doubled' in the accompaniment and it might be useful to provide that line with, say, recorders. But ideally, when the congregation have learnt their part well enough, this should be dispensed with.

The music is a matrix of *leit-motivs* which correspond to theological ideas. If some of these are pointed out at congregational rehearsals, it may facilitate learning.

R. W.

Acknowledgement

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KYRIE

Not too hurried ♩ = 126

VOICES

f

Lord, have mer - cy.
Ky-ri - e e - lei - son.

ACCOMP.

f

Lord, have mer - cy. Lord, have mer - cy.
Ky-ri - e e - lei - son. Ky-ri - e e - lei - son.

mf

Christ, have mer - cy. Christ, have mer - cy. Christ, have mer - cy.
Chris - te e - lei - son. Chris - te e - lei - son. Chris - te e - lei - son.

mf

f

Lord, have mer - cy. Lord, have mer - cy.
 Ky-ri-e e - lei - son. Ky-ri-e e - lei - son.

8

Lord, have mer - cy.
 Ky-ri-e e - lei - son.

11

GLORIA IN EXCELSIS

Fast and majestically ♩ = 72

f

Glo-ry to God in the high-est, and peace to his peo-ple on

f *simile*

earth. Lord God, hea-v'nly King, al-might-y— God— and Fa-ther, we

mf

6

wor - ship you, we give - you thanks, we praise you

mf *f*

11

for - your - glo - ry. Lord Je - sus

mp *dim.* *mp*

16

Christ, on - ly Son of the Fa - ther, Lord God, Lamb of God,

21

you take a - way the - sin of the world: have { mer - cy
mer - cy up -

cresc. *più f* *p* *cresc.* *più f* *p*

26

Christ, with the Ho - ly Spi - rit, in the glo - ry of

52

God — the Fa - ther. A - men.

rall. *ff*

ff

56

RESPONSES TO THE GOSPEL

ff *fff* *ff* *fff*

Glo-ry to Christ our Sa - viour.

Praise to Christ our Lord.

ff *fff* *ff* *fff*

THE THANKSGIVING

CANTOR ALL CANTOR

The Lord is_ here. His_ Spi-rit is with us. Lift ___ up your hearts.

ALL CANTOR

We lift them to the Lord. Let us give thanks to the Lord_ our God.

ALL CANTOR *attacca Sanctus*

It is right to give him thanks and praise. It is not only right,... ..prais-ing you and say-ing:

SANCTUS

Moderately fast $\text{♩} = 104$ *ff*

Ho - ly, ho - ly,

ff like a village peal of bells

Bell

ff

a little slower $\text{♩} = 84$

ho - ly Lord, God of pow'r and might,

ff

Heav'n and earth are full of your glo-ry. Ho - san-na, Ho - san-na,

simile

rall.

Ho - san-na in the high-est.

18

Bell *fff*

THE ACCLAMATIONS

$\text{♩} = 72$

f

Christ has died: Christ is ris'n: Christ will come a - gain.

THE FINAL ASCRIPTION

$\text{♩} = 56$

f

Bless - ing and hon - our and glo - ry and

pow'r be yours for ev - er and ev - er. A - men.

4

THE LORD'S PRAYER

Slow and peacefully ♩ = 58

mp

Our Fa-ther in heav'n, {hal - loused } be your Name, your
{ho - ly }

mp *simile*

cresc.

king - dom come, your will_ be done, {on } earth as in heav'n.
{in }

cresc. *cresc.*

mf

Give us to - day our dai - ly bread. — For - give us our sins as

mf

f

we for-give those who sin a-gainst us. { Do not bring us to the time of }
{ Do not put us to the }

f *f*

trial } but de - liv - er us from e - vil. — For the king - dom, the
test

mp

25

pow'r, and the glo - ry are yours now and for ev - er. A - men.

rall.

31

BENEDICTUS

Slow and peaceful ♩ = 69

Bless - ed is he who

p

p

comes in the name of the Lord. Ho - san - na in - the -

mf *p*

p *mf* *p*

7

poco p

high-est Ho-san-na in the high-est.

18

AGNUS DEI

Not too slow ♩ = 84

pp *cresc.* *mf' p*

Je-sus, Lamb of God: have mer-cy on us. Je-sus,

pp *cresc.* *mf p*

cresc. *mf' mp*

bear-er of our sins: have mer-cy on us. Je-sus, re-

cresc. *mf mp*

7

dim. *pp*

deem-er of the world: give us your peace, give us your peace.

dim. *pp*

12

July 1971

For St. Peter's Junior Choir

MAKE ME A LIGHT

Words and music by
PHILIP WILBY
(b. 1949)

The musical score is written in G major and 3/4 time. It consists of a piano introduction, a vocal line with lyrics, and a piano accompaniment. The piano introduction (measures 1-4) features a melody in the right hand and a bass line in the left hand, with chords G and C. The vocal line begins at measure 5 with the lyrics "Make me a". The piano accompaniment continues with chords G, Am, G, and C. The chorus begins at measure 9 with the lyrics "light to light - en the world, Make me a". The piano accompaniment features chords G, Gmaj7, and Em. The vocal line continues with "Lord let your ser - - - vant" and "Make me a". The piano accompaniment includes an optional countermelody in the right hand starting at measure 9. The score ends with a final piano accompaniment section.

† Optional countermelody last (4th) time only

* Ad lib. extra voices

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13 Am D7 G Am/D

star to light - en the dark - - - ness, Make me so
 go in peace just as you pro - - - mised,
 star to light - en the dark - - - ness

Detailed description: This system contains the first three staves of music. The top staff is the vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is the piano accompaniment. Chords are indicated above the vocal staves: Am, D7, G, and Am/D. The key signature has one sharp (F#).

13

Detailed description: This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music is in the key of D major (one sharp).

18 G G Gmaj7 Em Am D7

bright with your liv - ing word, that I may shine with your
 For mine eyes have seen your sal - va - tion pre - pared for all
 that I may shine with your

Detailed description: This system contains the second three staves of music. The top staff is the vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is the piano accompaniment. Chords are indicated above the vocal staves: G, G, Gmaj7, Em, Am, and D7. The key signature has one sharp (F#).

18

Detailed description: This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music is in the key of D major (one sharp).

4th time to Coda

1, 2, 3

VERSE

23

G A B7 E A B

love. _____

1. I hold a can - - dle in my
 2. I hold a mir - - ror in my
 3. I hold a seed with in my

peo - ple. _____

love.

23

p

28

E C#m F#m B E

hands, Light which I hold and which I hold true,
 hands, There what I am and what I may do,
 hands, Lend me your help to make it grow

Ah _____

28

33 E A B E Am D7

Light of the world shine out in the dark, May it al - ways re -
 Shines back to me in your glo - rious light, Make me a wor - thy re -
 In - to the sweet - est scent - ed flower That it may love - li - er

Ah

39 G Am G C D7sus Repeat CHORUS

- mind me of You. _____ Make me a
 - flec - tion of You. _____
 flow - ers sow. _____

♢ CODA

44 G Am G Am7/D G

love. _____
 peo - ple. _____
 love. _____

D.G.F.A.

To Christopher Campling

MISSA BREVIS *

for Unison Voices and Organ

by

ARTHUR WILLS

KYRIE ELEISON

Broadly $\text{♩} = 72$

VOICES

f
Ky-ri - e e - le - i - son, Ky-ri -

ORGAN

f *G^t*
Ped. *v* *d*

e e - le - i son, Ky-ri - e e - le - i -

mf
son. Chris-te e - le - i - son, Chris-te e - le - i -

mf Sw.

son, Chris-te e - le - i - son. *rall.* *a tempo* *f*
Ky-ri -

NOVELLO

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* Revised edition with Gloria 1964

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e - le - i - son, Ky - ri - e e - le - i - son,

Ky - ri - e e - le - i - son.

mf Sw.

SANCTUS

Lively ♩ = 66 *ff*

Ho - ly, ho - ly,

ff G♯ simile

Ped.

ho - ly, Lord God of hosts,

heav'n and earth — are full of thy glo - ry:

simile

glo - ry be to thee, O Lord most high.

BENEDICTUS

Slightly slower $\text{♩} = 60$

Bless-ed is he that com-eth in the name of the

mf

mf G^{\sharp}

Ped.

Lord: Ho - san - na in the high - est.

f

AGNUS DEI

Broadly $\text{♩} = 66$ *mf*

O Lamb of God, that tak - est a -

mf Sw. Ped.

way the sins of the world, have mer - cy up-on us. O

f *f* *Gt*

Lamb of God, that tak-est a - way the sins of the world, have

mer-cy up-on us. O Lamb of God, that tak-est a -

ff *ff* *vto*

dim. *p*

way the sins of the world. Grant us thy peace.

dim. Sw. *p* *dim.* *pp*

The musical score is written in 4/4 time with a tempo of 66 beats per minute. It consists of five systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are printed below the vocal line. Performance markings include dynamics such as *mf*, *f*, *ff*, *p*, and *pp*, and articulation like *Sw.* (Swell) and *Ped.* (Pedal). The piano part features various textures, including chords, arpeggios, and melodic lines. A large watermark 'ONLINE PERSONAL USE ONLY' is visible across the page.

GLORIA IN EXCELSIS DEO

PRIEST Glory be to God on high,

Lively ♩. = 88 *f*

and in earth peace, good

f

Ped.

will towards men. We praise thee, we

bless thee, we wor-ship thee, we glo-ri-fy thee, we give

Man. Ped.

thanks to thee for thy great glo-ry,

simile

O Lord God, heav'n - ly King, God the Fa-ther Al-

might - y. *mf* O Lord, the on - ly - be -

mf $G^{\sharp} 8, 4$

Man.

got - ten Son Je - su Christ; O Lord God, Lamb of

Ped.

God, Son of the Fa - ther, that tak - est a -

Sw. reeds off

way the sins of the world, have mer - cy up -

on us. Thou that tak - est a - way the sins of the

world, have mer - cy up - on us. Thou that

tak - est a - way the sins of the world, re -

ceive our prayer. Thou that sit - test

add Full Sw. *cresc.*

at the right hand of God the Fa - ther, have

simile

mer - cy up - on us. For

Sw. Man. Ped. *f* *Gt*

thou on - ly art ho - - ly; thou on - ly art the

Lord; thou on - ly, - O Christ, with the Ho - ly

Man. Ped.

Ghost, art most high in the glo-ry of God the Fa - -

ther. A - - men.

ff

SING A NEW SONG TO THE LORD

for Unison voices and Organ or Piano

Psalm 98 paraphrased by David Walser

Music by

ARTHUR WILLS

NOVELLO & COMPANY LIMITED

Lively $\text{♩} = 76$

PIANO
or
ORGAN

f

(Man.)

The piano introduction is in 2/4 time with a tempo of 76 beats per minute. It consists of two staves. The right hand plays a rhythmic melody of eighth notes, while the left hand provides a harmonic accompaniment of chords and single notes. The piece begins with a forte (f) dynamic and a mezzo-forte (Man.) marking.

(FULL) %

Sing a new song to the Lord, For his mighty acts are

(Ped.)

This section contains the first line of the vocal melody and its piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are "Sing a new song to the Lord, For his mighty acts are". The piano accompaniment features a steady bass line and chordal accompaniment. A pedal marking (Ped.) is present at the end of the piano part.

to p. 3
for vv.
2, 4, 6

mar-vel-lous: Make a new sound to our God; For his might-y acts are

This section contains the second line of the vocal melody and its piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are "mar-vel-lous: Make a new sound to our God; For his might-y acts are". The piano accompaniment continues with a steady bass line and chordal accompaniment.

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(TREBLES)

great. } 1 With his right hand has he won, — By his
 3 Be joy - ful, peo - ple, in the Lord, — Sing, re -
 5 Clap your hands all you riv - ers; All you
Gloria Praise then the Mak - er of all — With his

(Man.)

ho - ly — arm — won vic - to - ry; His sal - va - tion is — made
 joice and — make — mel - o - dy; Play — on the harp — to the
 hills, fro - lic — with mer - ri - ment: Dis - port your - selves be - fore the
 Word and his Spi - rit a - dor - ing; His ma - jes - ty — is su -

to Coda
after Gloria (FULL) D. §

known, His — jus - tice is plain for all to see. — }
 Lord, To the or - gan — give — him — thanks. — } Sing a
 Lord For he comes to — judge — the — earth. — }
 preme; His — glo - ry is ev - er - last - ing. }

(MEN)

great. { 2 His — mer — cy and faith — ful — ness He has
 { 4 Horn and trum — pet — sound with joy, Be —
 { 6 Make his Ad — vent — full of joy, The —

(Man.) (Ped.)

shown to Is — ra — el; ——— The — ends of the earth have —
 fore the King your Lord, ——— Let the sea thun — der, earth
 King who reigns in glo — ry, Just — ly shall he — judge the —

(FULL) *D. 8*

seen The sal — va — tion of — our God. — } Sing a
 shout, All — liv — ing things ex — tol him. }
 world Ru — ling the na — tions a — right. — }

GODA

(Man.)

(Ped.)

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

SINGING CLASS MUSIC-EDWARD ARNOLD'S SERIES

EDITED BY

THOMAS F. DUNHILL.

MATER ORA FILIUM

CAROL based on an IRISH FOLK SONG

MUSIC BY

CHARLES WOOD.

Words ANON [15th Century].

Moderato.

Key Eb.

VOICES.

PIANO.

p dolce

p

Ma-ter e-ra fi-li-um, Ut post hoc ex-il-i-um, No-bis do-net

gau-di-um Be-a-to-rum om-ni-um.

{ d : d lr :t, | d :r |m :f | s :l |m :m | f :m |r :- }

mp dolce

1. Fair maid - en, who is this bairn That thou bear - est in thine arm?
 2. Man to Fa - ther he hath none, But him - self God a - lone;

{ d : d lr :t, | d :r |m :f | s :d |d :-d | r :-d |d :- ||

Sir it is a King - is son, That in Heav'n a - bove doth won.
 Of a maid - en he would be born, To save man - kind that was for - lorn.

{ s :s |l :f | s :-s |s :- | s :s |l :f | s :-s |s :- | d' :s |s :l }

p

Ma - ter o - ra - fi - li - um, Ut post hoc ex - il - i - um, No - bis do - net

{ f :m |r :- | s :d |d :d | r :-d |d :- | : | : | : | : }

f

gau - di - um Be - a - to - rum om - ni - um.

{ | d :- | r :t, | d :r | m :f | s :l | m :-m | f :m | r :- | d :d | r :t, }

p

3. Three Kings brought him pre-sents Gold, myrrh, and frank-in-cense, To my Son

mp

{ | d :r | m :f | s :d | d :-d | r :- .d | d :- | s :s | l :f }

mf

full of might, King of Kings and lord of right. *p* Ma-ter o-ra

mf

p

{ | s :-s | s :- | s :s | l :f | s :-s | s :- | d' :s | s :l }

fi-li-um, Ut post hoc ex-il-i-um, No-bis do-net

{ | f :m | r :- | s :d | d :d | r :-d | d :- | : | : | : | : }

gau-di-um Be-a-to-rum om-ni-um.

THE BLESSED VIRGIN'S
CRADLE SONG

WORDS BY

REV. EDGAR ROGERS

MUSIC BY

ED. C. BAIRSTOW

ONLINE PERUSAL SCORE ONLY
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ONLINE PERUSAL SCORE ONLY
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The Blessed Virgin's Cradle Song.

CHRISTMAS CAROL FOR SOLO AND CHORUS OF TREBLE VOICES.

Words by the Rev. EDGAR ROGERS.

Composed by ED. C. BAIRSTOW.

Andante con tenerezza. CHORUS. *p*

Slumber in Thy

Andante con tenerezza. *pp* *cres.* *p*

cres.

man - ger Je - su, Child Di - vine, Ly - ing, Lord of Hea - ven,

cres.

With the low - ly kine. Love shall be Thy cra - dle, Love shall hush Thy

p

THE BLESSED VIRGIN'S CRADLE SONG.

cres.
cry, Love, the love of moth - er, Love Thy lul-la - by, . . .

cres.

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first staff has a *cres.* marking above it. The lyrics 'cry, Love, the love of moth - er, Love Thy lul-la - by, . . .' are written below the vocal line.

Solo.
p poco rit. , *a tempo.* *rit.* *pp*
Love . . . Thy lul . . . la . . .
a tempo. *rit.*
Love, the love of moth - er, Love Thy lul-la . . .
a tempo.
p poco rit. *pp* *rit.*

This system contains the next two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature remains three sharps. The first staff has a **Solo.** marking above it, followed by *p poco rit.*, *a tempo.*, and *rit.* markings. The lyrics 'Love . . . Thy lul . . . la . . .' are written below the vocal line. The second staff has *a tempo.* and *rit.* markings. The third staff has *a tempo.* marking. The bottom two staves have *p poco rit.*, *pp*, and *rit.* markings.

by . . .
by . . . Slumber in Thy mau-ger,
p
cres. *p*
Ped.

This system contains the final two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature remains three sharps. The first staff has 'by . . .' written below it. The second staff has 'by . . . Slumber in Thy mau-ger,' written below it, with a *p* marking above the notes. The bottom two staves have *cres.* and *p* markings, and a *Ped.* marking at the end.

THE BLESSED VIRGIN'S CRADLE SONG.

cres. *f*
 Born without a pang, While the an-gel's an - them Thro' the heavens
Ch. 8 ft. Fl.
Sw. *cres.* *f*
Ped.
p *cres.*
 rang. Poor the welcome bid Thee, Yet the best is nigh,
Sw. *cres.*
Solo. *p poco rit.*
 Love . Thy
cres. *poco rit.*
 Love, the love of moth - er, Love Thy lul - la - by,
cres. *poco rit.* *pp*

THE BLESSED VIRGIN'S CRADLE SONG.

a tempo. *rit.*
lul - la - by. . .

a tempo. *rit.*
Love, the love of moth-er, Love Thy lul-la - by. . .

a tempo. *pp*
Slum-ber in Thy man - ger, Though the cross a - wait

pp
Slum - ber, Though the cross a - wait And the

cres.
And the dark-ness hide Thee, Hanging des - o - late;

cres.
dark - ness hide Thee, Hang - ing des - e

THE BLESSED VIRGIN'S CRADLE SONG.

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

System 1:
 - *cres.* (Crescendo)
 - Lyrics: "Though Thy God for-sake Thee, Yet there can-not die,"
 - *cres.* (Crescendo)
 - Lyrics: "late, Though Thy God for - sake Thee, Yet there can-not"
 - *Ch.* (Chord)
 - *Sw.* (Sustained)
 - *Ped. to Sw.* (Pedal to Sustained)

System 2:
 - *sempre cres.* (sempre crescendo)
 - Lyrics: "Love, the love of moth - er, Love Thy lul - la - by,"
 - *sempre cres.* (sempre crescendo)
 - Lyrics: "die, . . yet there can-not die, Love . . Thy lul - la -"
 - *sempre cres.* (sempre crescendo)

System 3:
 - *f* (forte), *dim.* (diminuendo), *p* (piano)
 - Lyrics: "Love . . . Thy lul . . . la . . by."
 - *dim.* (diminuendo), *pp* (pianissimo), *rit.* (ritardando)
 - Lyrics: ". by, . . . Love, the love of moth-er, Love Thy lul-la - by."
 - *Ch.* (Chord)
 - *f* (forte), *dim.* (diminuendo), *p* (piano), *dim.* (diminuendo), *pp* (pianissimo), *rit.* (ritardando)

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Unison Songs No. 87

THREE CAROLS FOR CHRIST'S NATIVITY

The Carol of the Kings
Mary's Lullaby
The Carol of the Bells

Words and Music by

F ROY BENNETT

EDWIN ASHDOWN LIMITED
LONDON NW2 6QR

PRINTED IN GREAT BRITAIN

1. THE CAROL OF THE KINGS

Duration 1: 1-40 secs. 2: 1-50 secs. 3: 1-30 secs.

All three excluding Pauses between each one: 5 mins.

Words and Music by
F. ROY BENNETT

3 SOLO VOICES
or
UNISON

Moderately fast, with a well-accented rhythm (♩ = 100)

PIANO
(with optional
suspended cymbal,
triangle
and tambourine)

The musical score consists of three systems. The first system shows the vocal line and piano accompaniment for the first measure. The piano part includes a bass line with a 'Ped.' instruction and a treble line with a 'f' dynamic and '(Cym.) dim.' instruction. The second system contains the first line of lyrics: '1. We are kings who jour-ney keep-ing watch on a star;'. The piano accompaniment includes a 'mf' dynamic and '(Triangle)' instruction. The third system contains the second line of lyrics: 'O-ver plain and moun-tain tra-vel we from a-far.'. The piano accompaniment includes a 'cresc.' instruction and a '(Triangle)' instruction.

These three Carols may be mixed with "Three Carols for the Nativity" (Ashdown Vocal Duets No. 343) to form a group entitled: "Come to the Manger - a Sequence of Carols for the Nativity". It is suggested that they be sung in the order: - "Bethlehem Lies Sleeping"; "The Shepherds and the Angels"; "The Carol of the Kings". "Mary's Lullaby"; "Come to the Manger"; and "The Carol of the Bells".

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REFRAIN

f

Ride we swift by night; A star our way to light.

f * (Triangle & Tambourine)

* Ped. * Ped. * Ped. simile

Come we far to seek the King of kings!

* (Cymbal)

* (Triangle & Tambourine)

* tr.

Verses 1, 2, 3. Last Verse

f rit. (Cymbal)

sfz

2. Frankincense and myrrh we bring, and soft-gleaming gold;
Offerings for the Child whose birth the star has foretold.
Refrain
3. Kingly crown and robes we wear of splendour and grace,
Yet shall these be nothing in the light of His face.
Refrain
4. We are kings who journey keeping watch on a star;
Over plain and mountain travel we from afar.
Refrain

(for Marie Tonkin)

2. MARY'S LULLABY

Words and Music by
F. ROY BENNETT
Melody based on a traditional
Scottish melody

SOLO or UNISON Serenely flowing, but not too fast (♩ = 65)

PIANO

pp ben legato *mp*

p

1. Sleep, my ba - by, and hush Thy weep - ing, I will

p

mf

keep Thee from all a - larm; Sweet-est hay serves Thee for a

mp *mf*

(non arpeggiando) (non arpegg.)

poco rit. *mp* *a tempo* *pp dolce*

pil - low; For Thy cra - dle a man-ger warm. Sweet-est Je - su, do not

poco rit. *mp* *a tempo* *pp*

E.A. 37584

poco rit. *mp* *mp poco*

cry; I will sing a gen-tle lul-la - by. 2. See the

mp *poco rit.* *mp* *mf poco*

più mosso *a tempo*

kings kneel-ing to a - dore Thee, As they of - fer their gifts most rare; While the

più mosso *f* *a tempo*

(non arpegg.)

subito pp *poco rit. mf* *pp* *a tempo* *pp*

shep-herds who stand be - fore Thee Weep with joy at Thy face so fair. Sweetest

subito pp *poco rit. mf* *pp* *a tempo* *pp*

(non arpegg.)

poco rit. *mf* *ppp*

Je - su, do not cry; I will sing a gen-tle lul-la - by.

poco rit. *mf* *ppp*

3. THE CAROL OF THE BELLS

Words and Music by
F. ROY BENNETT

UNISON

Fast, and strongly rhythmic (♩ = 116)

mf

* (Cymbal)

The

PIANO
(with optional
suspended cymbal,
tambourine
and castanets)

ff *dim. poco a poco* *mf*

bells of ev-'ry vil - lage shall ring this hap-py morn To

spread the joy-ous tid - ings that Je - sus Christ is born! We

hear them on the moun - tain - the val - ley ech-oes long. Ring

E. A. 37584

§

Verses 1 and 2

out the birth of Je - sus! Tell all the world your joy-ful song!

*(Cymbal)

Verse 3

song!

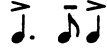
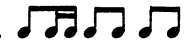
*(Cymbal)

*(short Cym. clash fff)

ff *poco a poco accelerando sempre ff* *fff*

2. The weary world has waited for Christ, the Prince of Peace,
To dwell in hearts that love Him that sin and strife shall cease.
The angels sing His praises – their songs proclaim His worth.
“Behold the King of Glory!”
The skies declare His wondrous birth.
3. The bells of ev’ry village ring out that Christ is born
As long ago in Beth’lem they rang on Christmas morn.
Ring out your timeless message with echoes clear and long.
Ring out the birth of Jesus!
Tell all the world your joyful song!

METHOD OF PERFORMANCE

- (A) As written, voices in unison with Piano
- (B) With Percussion:–
Suspended Cymbal—throughout, as written.
Tambourine—Verses 2 and 3 (beginning at §)
in rhythm of left hand of accompaniment: 
Castanets—Verse 3 only (beginning at §)
in rhythm of right hand of accompaniment: 
- (C) Either of the above, with recorders doubling melody in any or all verses.
Recorders might play the melody through complete, with piano and percussion, *between* verses 2 and 3, and join in verse 3 also.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Unison Songs No. 88

THREE CHRISTMAS CAROLS

The Holy Child
Carol of the Holy Thorn
African Crib Carol

Words and Music by

F ROY BENNETT

EDWIN ASHDOWN LIMITED

For the Junior Choir of Grass Royal School, Yeovil

1. THE HOLY CHILD

Duration 1: 3 mins. 10 secs. 2: 2 mins. exactly. 3: 2 mins. 25 secs.

All three excluding Pauses between each one: 7 mins. 35 secs.

Words and Music by
F. ROY BENNETT

Moderately fast, and very rhythmic (♩ = 112)

mp

PIANO

mf

1. Cold is the night, _____ and dark the



sky _____ As on the lone-ly, moun-tai-nous road A ti-ny don - key makes his



way _____ And safe-ly on-wards car-ries his load. Up-on his back- _____ the Vir-gin



mp **REFRAIN** *mf*

Ma-ry, While good Joseph walks by their side. ... Praise the Child! Praise the Child! Praise the



(divisi
ad lib).

Ho - ly Child! Praise with songs; praise with dance and mirth! Praise the

Child! Praise the Child! Praise the Ho - ly Child! He is King of all Heav'n and

Earth!

mf *f* (*quasi sfz cresc.*) *ff* *sfz* *ave*.....

2
And so they come to Bethlehem
Where they might rest until it is morn;
But where they knock there is no room -
So in a stable, cold and forlorn,
With sleepy oxen round the manger,
Jesus Christ our Saviour is born.

Refrain

3
Upon the hills near Bethlehem
The shepherds vigil keep by their fold,
When angel voices sing aloud
That Jesus Christ is born as foretold;
And bid them haste unto the stable
Where the Holy Child may be found.

Refrain

4
Kings of the East in bright array
Ride through the night from countries afar.
O'er hill and plain they make their way,
Their journey guided by a bright star;
Then bend their knee before the manger,
Off'ring gifts of spices and gold.

Refrain

2. CAROL OF THE HOLY THORN

Words: Traditional
Arr. F.R.B.

Music by
F. ROY BENNETT

Fairly fast, with a crisp, springing rhythm ($\text{♩} = 6\frac{4}{4}$)
(Small section of 1st part singers) verses 4 and 6 only

DESCANT

1st PART

2nd PART

PIANO

Ring!

1. Down in yon

Ring! Ring bells, Ring! The Bells of Pa-ra-dise I heard them

Fo-rest there stands a Hall; The Bells of Pa-ra-dise I heard them

ring. Ring! Ring! Ring bells, Ring! And I love my Lord

ring; It's co-ver'd all o-ver with pur-ple and pall; And I love my Lord

f *mf* *mp* *cresc.* *mf*

The musical score is arranged in three systems. The first system includes a descant, a first part vocal line, a second part vocal line, and a piano accompaniment. The second system contains the first two verses of the carol, with lyrics under the vocal lines and piano accompaniment. The third system contains the final two verses, also with lyrics and piano accompaniment. Dynamics include *f*, *mf*, *mp*, and *cresc.*

Note: The words refer to the Holy Thorn of Glastonbury. Many of them are symbolic, eg: Hall-Church; Bed-Altar, etc. The wounded Knight refers to King Pelles, Guardian of the Holy Grail, whose grievous wound could only be healed by the Perfect Knight.

E.A. 37585

verses 1-5

Je-sus a - bove an - y - thing.

Je-sus a - bove an - y - thing.

verse 6

2. And in that Hall there stands a Bed;
The Bells of Paradise I heard them ring;
It's cover'd all over with Scarlet so red;
And I love my Lord Jesus above anything.
3. And in that Bed there lies a Knight;
The Bells of Paradise I heard them ring;
Whose wounds they do bleed by day and by night;
And I love my Lord Jesus above anything.
4. At that Bed's side there lies a Stone;
The Bells of Paradise I heard them ring;
Which sweet Virgin Mary knelt upon;
And I love my Lord Jesus above anything.
5. Under that Bed there runs a Flood;
The Bells of Paradise I heard them ring;
The one half runs water; the other runs blood;
And I love my Lord Jesus above anything.
6. At that Bed's foot there grows a Thorn;
The Bells of Paradise I heard them ring;
Which ever blows Blossom since He was born;
And I love my Lord Jesus above anything.

3. AFRICAN CRIB CAROL

Words and Music by
F. ROY BENNETT

Gently flowing, but rhythmic (♩ = 32)

The musical score is written in 3/8 time with a key signature of two flats (B-flat and E-flat). It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). The lyrics are: "Bay - ou, Chris - ti bay - ou; Chris - ti ba - ba - nou, O Chris - ti bay - ou. Sleep - lit - tle one,". A tempo marking of 32 beats per minute is indicated at the beginning.

* Pronounced Bye-oo

p sleep; _____ *mf* Sleep till the mor-ning, _____ *subito p* Hush now, do not

weep. _____ *mp* 1. See - _____ Ma - ry is
2. Hush, _____ shep-herds draw

mf near, _____ Keep-ing you safe; _____ Noth-ing shall
near; _____ Wise Men shall kneel, _____ Ho-mage to

mp harm you, _____ *p* Fright, — nor a - larm you. _____ O
bring you; _____ An - gels shall sing you _____ So _____

mp *p*

Chris - ti bay - ou.
soft - ly to sleep.

1

pp *pp*

p 2 *poco rit.* *(divisi ad lib.)* *mf*

(2). Bay - Bay - ou

p *pp* *poco rit.* *mf*

molto rit. *pp*

O Chris - ti, bay - ou...

molto rit. *poco piu mosso* *molto rit.* *pp*

p *8va.*

To my sister

O this night is born Noël

(*Cette nuit est né Noël*)

French carol of the 17th century
(from Gascony)

Arranged, with English words,

BY

GERALD COCKSHOTT

London: NOVELLO & COMPANY, Limited

VOICE *Commodo* ♩ = c. 96 *mf*

PIANO *mf*

1 O this
Cet - te

night is born No - ël, As the pro - phets did fore -
nuit est né No - ël, Dans u - ne jo - li' mai -

tell, In a sta - ble by the way — Poor - ly
son, Dans un' cham - bre de pa - ra - de, Qui é -

The musical score is written for voice and piano. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Commodo' with a quarter note equal to approximately 96 beats per minute. The dynamic marking is 'mf' (mezzo-forte). The score consists of three systems. The first system shows the beginning of the piece with the lyrics '1 O this / Cet - te'. The second system continues with 'night is born No - ël, As the pro - phets did fore - / nuit est né No - ël, Dans u - ne jo - li' mai -'. The third system concludes with 'tell, In a sta - ble by the way — Poor - ly / son, Dans un' cham - bre de pa - ra - de, Qui é -'. The piano accompaniment features a steady bass line and a more active treble line with some melodic flourishes.

Taken from *Noël! Chantons Noël!* by Paul Arma, Editions Ouvrières, Paris.

Copyright, 1955, by Novello & Company, Limited

mp

car - pet - ed with hay. — Hush, hush, hush, hush. Do not
 tait pa - vé' de pail - le. Chut! chut! chut! chut! L'en - fant

p *poco rall.*

wake the Lit - tle One. Hush, hush, hush, hush. Do not
 dort, pas tant de bruit. Chut! chut! chut! chut! L'en - fant

p *poco marcato il tenore* *colla voce*

a tempo

wake the Lit - tle One.
 dort, pas tant de bruit.

cresc.

Ped. *

mf

2 Choirs of an - gels sang on high, Mu - sic e - choed from the
 Les an - ges l'ont an - non - cé Et dans les airs l'ont chan -

mf

sky As th'an - ge - lic sym - pho - ny — Sound - ed
 té; L'un jou - ait de la trom - pet - te, L'au - tre a -

His Na - ti - vi - ty. — Hush, hush, hush, hush. Do not
 ait un pe - tit fi - fre. Chut! chut! chut! chut! L'en - fant

mp

wake the Lit - tle One. Hush, hush, hush, hush. Do not
 dort, pas tant de bruit. Chut! chut! chut! chut! L'en - fant

p *poco rall.*

p *poco marcato il tenore* *colla voce*

wake the Lit - tle One.
 dort, pas tant de bruit.

a tempo

cresc.

Ped.

*

mf

3 Now the shep-herds pres-ents bring, Hum-ble tri-butes to their
 Les pâ-tres sont ar-ri-vés A-vec des sa-bots fer-

King, Off-rings from their sim-ple store— To the Babe whom they a-
 rés. L'un por-tait un pe-tit gâ-teau, Et l'au-tr'a-vait u-ne

mp

dore.— Hush, hush, hush, hush. Do not wake the Lit-tle
 gour-de. Chut! chut! chut! chut! L'en-fant dort, pas tant de

p *rall.*

One. Hush, hush, hush, hush. Do not wake the Lit-tle One.—
 bruit. Chut! chut! chut! chut! L'en-fant dort, pas tant de bruit.—

p *colla voce*
[poco marcato il tenore]

Ped. *



THREE SPANISH CAROLS

UNISON

English words and
arrangements
by

LAURENCE H. DAVIES

1. SHEPHERDS, COME BEFORE HIM
2. THREE KINGS
3. FUM! FUM! FUM!

ROBERTON PUBLICATIONS, THE WINDMILL, WENDOVER, AYLESBURY, BUCKS.
NEW YORK: G. SCHIRMER INC., SOLE AGENTS FOR U.S.A.

For John B. Curtin

1. SHEPHERDS, COME BEFORE HIM

UNISON

English words by
LAURENCE H. DAVIES

Spanish Carol
arr. LAURENCE H. DAVIES

Peacefully *mp*

Lah is F. | | : | : | In a sta - ble lit by can - die -
| m . m : m . f | s . f : m . f }

light, Warm and shel - tered from the dark night, Ox and ass
| m : s . f | m : r | m . m : d | t, : - . | m . m : m }

stand quiet - ly gaz - ing At the Babe whom An - gels are prais - ing.
| r : d . l, | t, . se, : m, | se, . l, : t, . t, | f : m . r | d . t, : l, }

p Shep - herds come be - fore Him, Wor - ship and a - dore Him, Wor - ship and a -
| l, . t, : d . t, | l, : se, | l, . t, : d . t, | l, : se, | m . m : m . m }

cresc.

Duration about $1\frac{1}{2}$ mins.

72531

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CURWEN

mf

dore the Sav-our Who is Christ the Lord.

{ f .m :r .d | t, .d :r .t, | l, : - | : | : } }

p

In a man-ger ser-ving for a bed- Straw the pil - low for His dear

{ m .m :m .f | s .f :m .f | m :s .f | m :r | m .m :d } }

pp

head- Je - su lies peace - ful - ly sleep - ing While her watch

{ t, : - . | m .m :m | r :d .l, | t, .se, :m, | se, .l, :t, } }

p

Ma - ry is keep - ing. Shep-herds come be - fore Him, Wor - ship and a -

{ f :m .r | d .t, :l, | l, .t, :d .t, | l, :se, | l, .t, :d .t, } }

rit.

dore Him, Wor - ship and a - dore the Sav-our Who is Christ the Lord.

{ l, :se, | m .m :m .m | f .m :r .d | t, .d :r .t, | l, : - } }

rit.

For John B. Curtin

2. THREE KINGS

UNISON

English words by
LAURENCE H. DAVIES

Spanish Carol
arr. LAURENCE H. DAVIES

Maestoso

Three Kings fa - mous through-out A - ra - bi - a,

Cas - par, Mel - chior, Bal - taz - zar, At the

ris - ing of Je - su's star Un - to Beth - lem

jour - neyed far By the bright star guid - ing their

poco più mosso

mf

mf

poco più mosso

mf

Duration about 1- $\frac{1}{4}$ mins.

way Found they the place where Je - su lay

|| m : r : - | r : s : f | m : r : r | r : d : r | f : m : - }

Of - fered Him gold, frank - in - cense, myrrh; Bowed them - selves

|| m : m : m | m : l : - | l : d : r | m : r : - | r : m : r }

down, Wor - shipped Him there.

|| d : t : - | t : r : d | t : l : - | - : - : - | - : - : - }

p **Tempo primo**

f **Tempo primo**

f maestoso

Three Kings fa - mous through-out A ra - bi - a,

|| : : | : m : m | m : - . t : r | d : - : m | r , d , t : - : - }

maestoso

mf **cresc. e allarg.** *ff*

Key A Cas - par, Mel - chior, Bal - taz - zar.

|| - Key A : m : d : r | m : - : d | f : - : m | r , d : - : - : - | - . : : ||

mf **cresc. e allarg.** *ff* **rall.**

For John B. Curtin

3. FUM! FUM! FUM!

UNISON

English words by
LAURENCE H. DAVIES

Spanish Carol
arr. LAURENCE H. DAVIES

Marcato e leggiero

1. On the twen - ty - fifth De - cem - ber,
2. Shep - herds left their flocks at mid - night,

Lahis A. (| : | : | | 1 . ,se :l .d' | t .l :se .m)

Fum fum fum. On the twen - ty - fifth De - cem - ber, Fum fum
Fum fum fum. Shep - herds left their flocks at mid - night, Fum fum
(| l . ise . l : - . | l . ,se :l .d' | t .l :se .m | l . :se .)

fum. To the Vir - gin Ma - ry mild Was born a dar - ling lit - tle Child. In a
fum. By the An - gel's tid - ings led To seek the low - ly man - ger bed, And
(| l : .s ,s | d' .d' :t .t | d' .d' :t .t | d' .d' :t .t | d' : .t .d')

man - ger bed she laid Him Where the Ox and Ass sur - vey'd Him, Fum fum fum.
bow'd in a - dor - a - tion To the Child of their sal - va - tion, Fum fum fum.
(| r' .,d' :t .l | se .m :l .se | l .d' :t .l | se .m :l . :se . | 1 :)

Three-pulse meas. Two-pulse meas.

f

3. East - ern mon - archs bear - ing trea - sure, Fum fum

{ l .,se :l .d' | t .l :se .m | l . :se . }

fum. — East - ern mon - archs bear - ing trea - sure, Fum fum

{ l :- . | l .,se :l .d' | t .l :se .m | l . :se . }

p cresc.

fum. By the lead - ing of a star Did make their jour - ney from a -

{ l : .s ,s | d' .d' :t .t | d' .d' :t .t | d' .d' :t .t }

p cresc.

f *mf*

far To dis - play their gifts be - fore Him, Fall down, wor - ship and a -

{ d' : .t ,d' r' .,d' :t .l | se .m :l .se | l .d' :t .l }

f *mf*

Tempo giusto e dim. al fine

dore Him, Fum fum fum fum fum, fum *fum!

{ Three pulse meas. :se . | Two pulse meas. l . :se . | se . : | l . : }

Tempo giusto e dim. al fine

pp *pp*

*The final "fum" Verse 3 may be sung in a whisper.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

CORPUS CHRISTI CAROL

for Unison voices with optional divisions, and Piano or Organ

Words Anonymous, 16th century*

Music by
PAUL DRAYTON

Moderato, poco agitato e piangevole ♩ = 96

VOICES

PIANO
or
ORGAN

p

mp

mf

mf

mf

mf

simile sempre

Lul-ly, lul-ley,

lul-ly, lul-ley,

lul-ly, lul-ley,

4

8

*Reprinted from *Mediaeval English Lyrics* by permission of Faber & Faber Ltd.

(lower part optional)
cresc. *f*

The faw - con¹⁾ hath

cresc. *f*

12

dim. *pochiss. rall.* *a tempo*
p *pp*

born my mäk²⁾ a-way.

dim. *p*

15

mp

He bare him up, he bare him down, He

18

bare him in-to an orch-ard brown. In that orch - ard

cantando

21

1) fawcon = falcon 2) mäk = mate

— ther was an hall, — that was hang-öd, —

24 *marcato*

— was hang-öd, — was hang - öd

27 *riten.*
colla voce

with pur - pill and pall. And in that hall ther was a

31 *p* *mf*
mp

bed: It was hang-öd with gold so red.

35 *cantando*

And in that bed ther— lythe a knight,— His wound-es bled-ing, —

38

marcato

bled-ing, — bled-ing

42

slentando

ten.

marcato

colla voce

duy— and night. . . By that bed-es

46

p

rall.

più lento, libero

SOLO p dolce

side ther knel-eth a may,¹⁾ And she wep-eth both night and day. And.

50

1) may = maiden

Tempo I

— by that bed-es side — ther stond-eth a ston, — 'Cor-pus Chri-sti,' —

54

$\frac{1}{2}$ FULL *mp* FULL *mf* *slentando*

— 'Cor-pus Chri-sti,' — 'Cor-pus Chri-sti' —

58

cresc. *marcato* *mf colla voce* *ten.*

p *p*

— wret-en ther-on. — Lul-ly, —

62

p *pp* *p*

p *p*

— lul-ley, — lul-ly, —

66

70

p

lul - ley, The

cresc.

73

(lower part optional)
cresc.

f *dim.* pochiss. rall.

faw - con hath born my

f *dim.*

77

a tempo
p *pp*

māk a - way.

legato

p

81

rall.

dim. al fine

Here comes Christmas!

Three seasonal songs.

Music by Colin Evans
Words by Elizabeth Bennett and Gerry Wakelin

1. Here Comes Christmas!
2. Silver Sleigh
3. Christmas Cheer

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CHESTER MUSIC

J. & W. Chester/Edition Wilhelm Hansen London Ltd.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

I. Here Comes Christmas!

Words by Elizabeth Bennett

Music by Colin Evans

Lively; with a swing $\text{♩} = 96$

Voices

Keyboard

f F B⁷ C A⁷ Dm G⁷

f Chorus

Dan - cing, dan - cing two by two, - the

C G⁷ C F C

mf

ox and the don - key and the kan - ga - roo, - the li - on and the ti - ger and the

Dm C G⁷ C Am Em

f

cro - co - diles too, all the a - ni - mals in the zoo.

F C D⁷ C G⁷ C

Verse

p

cresc.

1. Lit - tle bird, oh have you heard that San-ta's on his
 2. Sharks and whales you'll swish your tails when Ru-dolph's on his
 3. All join in and bark and sing, There's pre-sents on their

p *cresc.*

F B⁷ Em A⁷ Dm G⁷

mf

way? Grizz - ly bear, are you a - ware? It's
 way. Slith' - ring snake, are you a - wake? It's
 way. Grunt and growl and hiss and howl, It's

mf

C G Em Cm⁶ G F^o

f

Chorus

al - most Christ - mas Day!
 al - most Christ - mas Day! Dan - cing, dan - cing
 al - most Christ - mas Day!

f

D⁷ G(tacet) C

mf

two by two, — The ox and the don-key and the kan-ga - roo, — The

F C Dm C G⁷ C

f to Coda last time

li - on and the ti - ger and the cro - co-diles too, All the a - ni-mals in the

mf

Am Em F C D⁷ C G⁷

zoo.

C F B⁷ C A⁷ Dm G⁷ C

f *p*

a - ni-mals in the zoo.

f *mf* *p* *mf* *p*

L.H.

C (tacet)

2. Silver Sleigh

Words by Elizabeth Bennett

Music by Colin Evans

Jazzy feeling $\text{♩} = 96$

Voices

Keyboard

f

B \flat Cm 7 B \flat E \flat E $^\circ$ B \flat F 7 B \flat G $^\circ$ F 7

Verse

mf

1. Here they come a - cross the sky, Can you see that rein-deer fly?
 2. San - ta, have you passed your test? Is your dri - ving quite the best?
 3. What an aer - o - ba-tic sight, Such a show of da-ring flight,

mf

B \flat Cm F 7 Cm 7 E \flat B \flat

San-ta Claus he steers the way, Cap - tain of his sil - ver sleigh. —
 Does your rein - deer un - der - stand Sleighs are meant to stay on land? —
 Watch them dive, but just in time, Turn a-round and start to climb. —

B \flat Cm C 7 F 7 (tacet)

Chorus

f

Soa - ring high, di - ving low, Loop the

f

E_b F B_b B_b+5

loop, and off they go, Round the cor - ner, clear the

E_b B_b B_b+5 E_b

way, They're bring - ing gifts for Christ - mas Day.

B_b D⁷ G_m C⁷ B_b F⁷ B_b (tacet)

1-3

1-3

pp *Chorus*

Day. Soa - ring high, di - ving low, Loop the loop and off they

pp

B_b E_b F B_b B_b+5 E_b

go, Round the cor-ner, clear the way! They're bring-ing

Bb Bb⁺⁵ Eb Bb D⁷ Gm C⁷

gifts for Christ-mas Day.

Bb (tacet) Gm C⁷ F⁷ Bb (tacet)

ppp

4. Santa, Santa, don't forget
 You have not delivered yet
 All those presents in your sack.
 Santa, Santa, please come back!

3. Christmas Cheer

Words by Gerry Wakelin

Music by Colin Evans

Bright march tempo $\text{♩} = 96$

Voices

Keyboard

f

mf

Gtr. tacet 4 bars

f Verse

1. Let's all ga-ther round the Christ-mas tree, It's such a beau-ti-ful sight to see,
 2. Let's all ga-ther round the Christ-mas cake, It's ta-ken such a time to make,
 3. Let's all ga-ther for a Christ-mas song, And sing it loud all the eve-ning long,

f

F F B \flat F

mf

Let's all ga-ther round the Christ-mas tree And wait for Christ-mas Day. It's
 Let's all ga-ther round the Christ-mas cake And wait for Christ-mas Day. It's
 Let's all ga-ther for a Christ-mas song And wait for Christ-mas Day. We

F $^\circ$ C G 7 C

all a - glow in fai - ry lights, With par - cels tied up
 rich and dark and tastes so sweet With co - loured i - cing
 go to bed and close our eyes And try to sleep till the

mf

Bb F C7

ve - ry tight - And we can't put a fin - ger on the wrap - pings bright, We'll
 look - ing neat, But to taste this ve - ry spe - cial tea - time treat We'll
 next sun - rise, And we all look for - ward to the big sur - prise We'll

f

F Cm Bb F Dm

wait till Christ - mas Day.
 wait to Christ - mas Day. So ex - ci - ted
 get on Christ - mas Day.

mf Chorus

Bb C7 F F7 Bb F

we can — hard - ly wait till Christ - mas Day is here;

Gm⁷ F Bb F C⁷ F

Look-ing for - ward to our pre - sents, Food and fun and Christ-mas cheer.

Bb F C⁷ F Bb F G⁷ C⁷ F (tacet)

1, 2

mf

C⁷ F

3

ff

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

To T. W. S., and the boys of Bedford (Preparatory) School

A CAROL

Unison with optional Descant

Duration:- 2mins.

Words by
D. B. DANIELS

Music by
EVA FOVARGUE

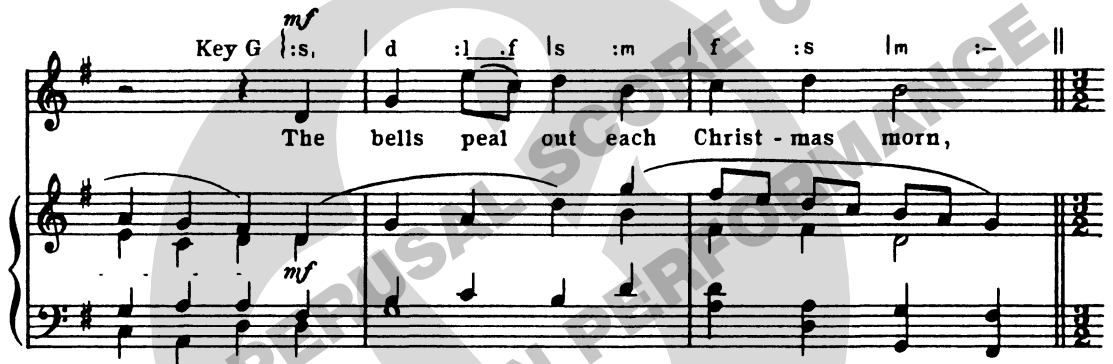
Moderato ($\text{♩} = 66-72$)

PIANO



Key G mf

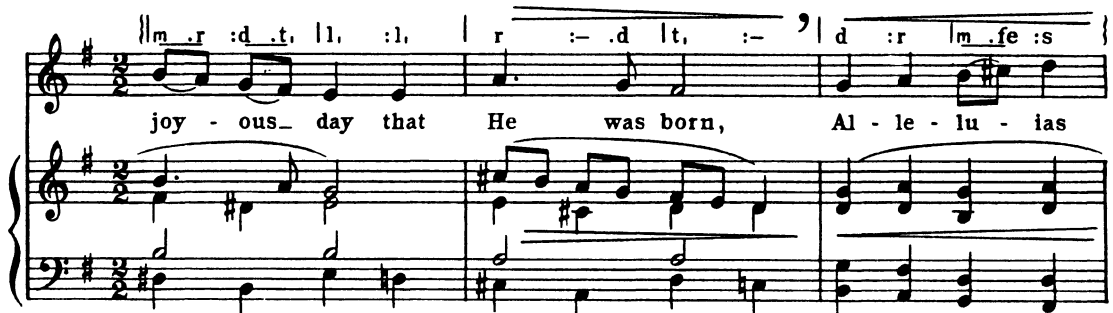
The bells peal out each Christ - mas morn,



"'Tis Je - su's birth - day!" Let them ring. O



joy - ous_ day that He was born, Al - le - lu - ias



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E.A. 36913
Made in England

mf m.r : d .t ll : l, | r :- .d lt, :- ' | d :r | m.fe:s | s :fe | s :- ' }

"These be our off'rings" They did say, Al - le - lu - ias let us sing,

f s :d' .t ll : s | f :s .f | m .f :s || ' : l | s :d | f :m ||

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

r :- | - :d | d :- | - :- | : | : | : | : | : |

God our King.

mf : | :s, | d :l .f | s .f :m | f :s | m :- ||

"The Star we've fol-lowed for nights and days,

|| :f |m :r |s :d | t, :- .l, |se, :- | :l, ||

To seek this Babe, the Great - est King, We

||^pm :r :d .t, ||, :l, | r :- .d |t, :- |^{mp}d :r |m .fe :s |

hum - bly - kneel and off - er praise." Al - le - lu - ias

DESCANT ^{mf} |s :- .s |d' :s | s :- .s |d' :s ||

let us sing, Al - le - lu - ia, Al - le - lu - ia,

|| .d |m .f :s |l .t :d' || *Allargando* | :s |f :- .m |m :- | :- | :- | : | : ||

Al - le - lu - ia, God our King.

Al - le - lu - ia, God our King.

Allargando

To the Ladies' Choirs of the Bedfordshire Rural Music School

THE KINGS OF OLD

Unison with optional descant

Words by
FRANCES CHESTERTON

Music by
EVA FOVARGUE

♩ = 46 Key F || : | *mf*:s, | d :d | s :- ||

VOICE

The Kings of old

PIANO

mf *legato* *mf*

|| 1 s f | s :- | - :- || m r d | r :m | s, :- | - : }

came to Thy Bed, Bring-ing their gifts of gold,

|| 1, :t. .t, | d :r | m :l | s ' :s, .s, | l, :t, | d :r ||

mp

In - cense and myrrh with hom - age meet, To the Babe con - tent with

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E A. 37051

||m :l |se :- | - :- | l :- | - :- | - :f .r || d :f |m :d }

hay so sweet, — Safe — from the cru - el

||1. p :- | - : | : | mp :s. | d :d. |s :- ||

cold. The Shep - herds came —

|| - :s || | :s f |s :- || m r d |r :m |s :- | : }

— to Thy mean Bed Jour - ney - ing from a - far,

||1. :t. .t. ld ' :r || m :l |l :- |s .s :l .t || *f* d' :t .l |s :f .m ||

Prayer in their hearts, and love that cries — For ve-ry joy — to the

{ |s :- ' | - :l |f :m .r || s :- | - :t .l | s :d |f .m :r }

Child who lies A - - smi - - - ling at — a

mp |d :- | : | : | *f* :s, | d :d |s :- ||

star. And we who come —

mp *cresc.* *f*

||- :s |l :s .f |s ' :f || m :r .d |r :m | s. :- | - : }

to Thy poor Bed, What gifts can we af - ford?

||1. :t. .t. |d :r || m :l |se :- | - :m || l :- |s :d || . f :- |m :- | ||

In-cense hast Thou and bit - ter myrrh, - Our gold, - our pray - ers.

Allargando
DESCANT

{:d || m :- | - .m :s | d :t. |s :f .m | l. :- |t :r | m :- | - : | : ||

Thy wor - ship-pers lay at Thy feet, a sword.

{:l || s :- | - .d :m | l. :t. |d :r .m | f :- | - :s | s :- | - : | : | : ||

Thy wor - ship-pers lay at Thy feet, a sword.

Allargando

I SING OF A MAIDEN

Unison Carol
With Optional Two-part Verse

By

BRYAN HESFORD

EDWIN ASHDOWN LTD.

Made in Gt. Britain

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

I sing of a maiden

Words Anon. 15th cent.

Music by
BRYAN HESFORD

With quiet and unhurried movement

Doh is G | : p, s, }

VOICE

ORGAN
or
PIANO

The first system of music features a voice line and an organ/piano accompaniment. The voice line begins with a whole rest, followed by a half note 'I'. The organ/piano part starts with a piano (*p*) dynamic and consists of a series of chords and moving lines in both hands, primarily in the right hand.

The second system contains the first line of lyrics: "sing of a maiden that is ^(a)make-less; King of all". The voice line has a melodic line with some slurs. The organ/piano accompaniment continues with similar harmonic support.

The third system contains the second line of lyrics: "kings to her son— she ^(b)ches. He came all so still where his". The voice line continues the melody, and the organ/piano accompaniment provides a steady accompaniment.

The fourth system contains the third line of lyrics: "mo-ther was, As dew— in Ap-ril that ^(c)fall'th on the". The voice line concludes the phrase, and the organ/piano accompaniment ends with a final chord.

a) matchless b) chose c) falleth

Made in Gt. Britain
E. A. 37384

lay, As dew in Ap - ril that fall'th on the spray.

lay, As dew in Ap - ril that fall'th on the spray.

dim. *p*

rall. *p* A little slower

Mo - ther and mai - den was

rall.

nev - er none but she; Well may such a la - dy God - ès mo - ther

rall.

be. *a tempo*

pp *p* *rall.*

Kenneth Hesketh

IHR KINDERLEIN KOMMET
(for Christmas)

for unison voices and piano

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

to Doktor Hans Schaeper

Ihr Kinderlein kommet

German Folk-song
arr. Kenneth Hesketh

Moderato (♩ = 56)

Voice

rubato e sempre legato

Piano

p



6 rit. a tempo *p*

1. Ihr Kin - der - lein, Kom - met, O
2. Da liegt es, das Kind - lein, auf

[2nd time]



11

kom - met doch all! Zur Krip - pe her kom - met in Beth - le - hem
Heu und auf Stroh; Mar - i - a und Jo - seph be - trach - ten es



16

Stall. Und seht, was in die - ser hoch - hei - li - gen Nacht der
froh. Die red - lich - en Hir - ten knien be - tend da - vor; hoch

21

Va - ter im Him - mel für Freu - de uns macht. Und
ob - en schwebt ju - belnd der En - ge - lein Chor. Die

25

seht, was in die - ser hoch - hei - li - gen Nacht der
red - lich - en Hir - ten knien be - tend da - vor; hoch

29

Va - ter im Him - mel für Freu - de uns macht
ob - en schwebt ju - belnd der En - ge - lein Chor.

The musical score for measures 29-32 features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Va - ter im Him - mel für Freu - de uns macht ob - en schwebt ju - belnd der En - ge - lein Chor."

1. 2. **poco rit.** *pp* **a tempo**
33 3. Was geb - en wir Kin - der, was
(*sempre legato*)

The musical score for measures 33-36 includes a first ending bracket over measures 33-34 and a second ending bracket over measures 35-36. The tempo markings are **poco rit.**, *pp*, and **a tempo**. The lyrics for measure 35 are: "3. Was geb - en wir Kin - der, was". The instruction *(sempre legato)* is placed above the piano accompaniment in measure 35.

37
schen - ken wir dir, du be - stes und lieb - stes der

The musical score for measures 37-40 continues the vocal line and piano accompaniment. The lyrics for measure 37 are: "schen - ken wir dir, du be - stes und lieb - stes der".

41

Kin - der, da - für? Nichts willst du von Schät - zen und

45

Reich - tum der Welt, ein Herz nur voll De - mut al -

49

lein dir ge - fällt. Nichts willst du von Schät - zen und

53 **allarg.** *f* **Poco meno molto** *pp*

Reich - tum der Welt, ein Herz nur voll

57 **Tempo primo** (♩ = 56)

De - mut al - lein dir ge - fällt.

61 **rall. al fine**

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Order No. NOV 340857

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Kenneth Hesketh

ZITHER CAROL

for Children's choir, SATB (optional)
and piano

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

Zither Carol

for
Children's choir, SATB (optional)
& Piano

Text: Malcolm Sargent

Czech folk tune
arr. Kenneth Hesketh

Giocoso ♩ = 152

PIANO

mf f

The piano introduction consists of three measures in 3/4 time. The first measure has a mezzo-forte (mf) dynamic. The second and third measures have a forte (f) dynamic. The music features a mix of chords and moving lines in both hands.

mp

The piano introduction continues with measures 4 through 7. The dynamic is mezzo-piano (mp). The music continues with a mix of chords and moving lines in both hands.

A

CHILDREN'S VOICES

f

Girls and boys, leave your toys, make no noise, kneel at his

The children's voices enter in measure 9 with a forte (f) dynamic. The lyrics are: "Girls and boys, leave your toys, make no noise, kneel at his". The piano accompaniment continues in the background.

An orchestral version is available on hire

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The words of Malcolm Sargent's *Girls and boys* used with the permission of Oxford University Press

12

crib and wor-ship him. At thy shrine, child di - vine, we are thine,

15

our Sa-viour's here. 'Hal-le - lu - jah' the church bells ring,

19

'Hal-le - lu - jah' the an - gels sing, 'Hal-le - lu - jah' from ev - 'ry - thing,

23

poco rall. **B** *a tempo*

all must draw near.

C

27

mf

Shep-herds came, at the fame of thy name,

31

an - gels their guide to Beth - le - hem. In that place, saw thy

34

f

face, filled with grace, stood at thy door. 'Hal - le - lu - jah' the

38

church bells ring, 'Hal - le - lu - jah' the an - gels sing, 'Hal - le - lu - jah' from

42 D

ev - 'ry - thing, love e - ver - more.

mp

46

f

mf

50 E

Che - ru - bim, se - ra -

f

54

- phim, wor - ship him, sun, moon and stars pro - claim his power.

p

57

Ev - 'ry day, on our way, we shall say 'Hal - le - lu - jah!'

F

61

f
'Hal - le - lu - jah' the church bells ring, 'Hal - le - lu - jah' the

S. f
'Hal - le - lu - jah' the church bells ring, 'Hal - le - lu - jah' the

A. f
'Hal - le - lu - jah' the church bells ring, 'Hal - le - lu - jah' the

T. f
'Hal - le - lu - jah' the church bells ring, 'Hal - le - lu - jah' the

B. f
'Hal - le - lu - jah' the church bells ring, 'Hal - le - lu - jah' the

64

rit.

an - gels sing, 'Hal - le - lu - jah' from ev - 'ry - thing, 'Hal - le - lu -

an - gels sing, 'Hal - le - lu - jah' from ev - 'ry - thing, 'Hal - le - lu -

an - gels sing, 'Hal - le - lu - jah, Hal - le - lu -

an - gels sing, 'Hal - le - lu - jah, Hal - le - lu -

an - gels sing, 'Hal - le - lu - jah, Hal - le - lu -

an - gels sing, 'Hal - le - lu - jah, Hal - le - lu -

rit.

68

a tempo

- jah'.

- jah'.

- jah'.

- jah'.

- jah'.

p

sfz

ped.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

CAROL OF THE BELLS

Duration: - 1-50 mins.

Words & Music by
PETER JENKYN

Andante $\text{♩} = 72$

Key C

VOICES

PIANO

mf

Ding dong ding dong, the bells are
ring - ing To greet all peo-ple on this morn-
ing; Ding dong ding dong, their message bring - ing Of Christ who long a - go was

Key C

p *ma*
 s :s .m | l .l :l .d' | s :s | :

born. In Beth-le - hem was born a Ba - by

Key E

s :s .m | l .l :l .d' | s :- | : | s :s .m | l .l :l .d' }

To be the Sa-voir of us all, And now we praise Him for His

s .s | : | s :s .m | l .l :l .d' | s :- | : }

good - ness To all things liv-ing great and small.

Key C

mf

|| \dot{d}^1 : s . l | m . s : r . m | d : d | - : | . d^1 : s . l | m . s : r . m |

Ding dong ding dong, the bells are ring - ing To call the peo-ple in to

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one flat (B-flat major). The vocal line begins with a dynamic marking of *mf* and contains the lyrics "Ding dong ding dong, the bells are ring - ing To call the peo-ple in to". The piano accompaniment consists of chords and moving lines in both hands.

Key E

|| d :- | - : | \dot{d}^1 : s . l | m . s : r . m | d : d | - : |

pray To Je - sus born in low - ly sta - ble,

Poco meno mosso al fine

The second system continues the piece, with the key signature changing to two sharps (D major). The vocal line contains the lyrics "pray To Je - sus born in low - ly sta - ble,". The piano accompaniment includes the instruction *Poco meno mosso al fine*. The system concludes with a double bar line.

marcato
Poco meno mosso al fine

Key C

|| \dot{d}^1 : s . l | m . s : r . m | d : - | - : | : | : | : | : | : ||

Who lives with us this Christmas Day.

marcato *R.H.* *pp*
R.H.

The third system returns to the key signature of one flat (B-flat major). The vocal line contains the lyrics "Who lives with us this Christmas Day." The piano accompaniment features a *marcato* section followed by a right-hand (*R.H.*) section marked *pp* (pianissimo). The system ends with a double bar line.

ONLINE PERUSAL SCORE ONLY
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TORCHES!

Carol for unison voices
(with optional second part)

Words translated
from the Galician
by J. B. TREND

JOHN JOUBERT

VOICES *Alla marcia* *mf* ALL

Tor-ches, tor-ches, run — with — tor - ches All — the — way to —

PIANO *mf* *volo* *volo* *volo* *volo* *simile*

5

Beth - le - hem! Christ is born and now - lies - sleep - ing; Come - and - sing your -

9

song to him! Tor-ches, tor-ches, run — with — tor - ches All — the — way to —

Words from *The Oxford Book of Carols* by permission of Oxford University Press

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Parts for small orchestra are available on hire

13

Beth-le-hem! Christ is born and now lies sleep-ing; Come and sing your song to him!

18 *pp* SOLO (*ad lib.*)

Ah, Ro - ro, Ro - ro, my ba - by, Ah, Ro - ro, my love, Ro - ro;

p legato

22

Sleep you well, my heart's own dar-ling, While we sing you our Ro - ro.

26

f

Sing, my friends, and make you mer - ry, Joy and mirth and joy a - gain;

f

Sing, my friends, and make you mer - ry, sing, my friends, and

30

Lo, he lives, the King of hea - ven, Now and ev - er -

make you mer - ry, sing, my friends, Now and ev - er -

33

-more, A - men. *ff* Lo, he lives, the King of hea - ven,

-more, A - men. *ff* Lo, he lives, the King of hea - ven,

36

Now and ev - er - more, A - men.

Now and ev - er, ev - er - more, A - men.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

SLEEP LITTLE BABY

from *Herod, do your worst*, a Nativity Opera*

Christmas Song for Unison voices and Piano

Words by John Fuller

Music by

BRYAN KELLY

Andante

PIANO

VOICES

p

Sleep lit-tle ba - by, clean as a nut, Your fin-gers un-curl_ and your

eyes are shut. Your life was_ ours, which is with you. Go on your jour - ney.

5

8

* A libretto and vocal score are published for the complete work; full score and orchestral parts are available on hire.

A

We go too.

12

simile

f

The bat is fly - ing round the house Like an

16

mf

8^{va}

B

um - b - rel - la turned in - to a mouse. The moon is a - ston - ished and

19

8^{va}

C

so are the sheep: Their bells have come to send you to sleep.

22

dim.

3

dim.

p

p
O be our rest, our

26 *simile*

hope-ful start. Turn your head to my beat-ing heart.

80

Sleep lit-tle ba-by, clean as a nut, Your fin-gers un-curl and your

83

eyes are shut.

86 *simile*

rit. *mf* *pp*

89

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

For Dorothy Stringer School Choir, Brighton

A KING IS BORN

Unison carol with descant

Duration: 2 mins. 10 secs. approx.

Arranged for
equal voices, glockenspiel (or chime bars)
and organ

Words and Music by
JEFFERY KEMP

Joyfully (♩ = 78) *mp* Key G || 1, .m :r .t, | d .l, :t, ,l, .s, }

VOICE
Ding dong, ding dong, ding dong, ding-a - dong,

GLOCK.
mp

ORGAN
Sw. Fl. 2' 16'
mp
Man. Gt. 8' or Ch.
mp

ding. *f* (repeat *mf*)
1. Spread the news with joy— re - sound - ing,
2. Now He lives the King of glo - ry,

Gt.
(repeat *mf*)
Ped.

{ | 1, ., 1, : d . d | r, d . r : m | l ., 1 : s . s | m, r . d : r . s, }

Tell the world the Lord is come; Praise and glo - ry now_ a - bound-ing
 Came to earth from Hea-ven a - bove, Have you heard the won - drous sto - ry

REFRAIN

{ | d ., r : m . m | r, d . l, : t, | *mf* l, ., 1, - , 1, : m | - . m : r, d . t, : l, . m, }

Wel - com-ing the new-born Son: }
 How He brought both peace and love: } Ring out the bells, the day_ is dawn-ing,

mf Sw.
mp Gt.

{ | 1, ., 1, - , 1, : d | - . d : r, d . r : m | l ., 1, - , 1 : s | - . s : m, r . d : r . s, |

Ring out the bells, a King is born; Ring out the bells with glad re-joic-ing,

1
 || d , d . - , r : m | - . m : r , d . t , | l : | . :
 Ring out the bells on Christ-mas morn .

Gt. Sw. *mp* Manual
 Gt. *p*

2
 || d , d . - , r : m | - . m : r , d . t , | l , : | . :
 Ring out the bells on Christ-mas morn .

Gt. *cresc.*

(Descant) *rall.* : | *a tempo mf* : l . , l | t , l . se : l . m

(Melody) *rall.* : | *f a tempo* : l , . , l , : m . m | r , d . t , : l , . m ,

Sing with voice up-lift-ed
 Sing with heart and voice up-lift-ed

(Glock.)

rall. *a tempo*
f

:l | s , m . fe : m | l , . , t , : d . r | m , f . s : s , l . t }
 Joy let_ there be, God has sent this Child most gift - ed
 { l , . , l , : d . d | r , d . r : m | l , . , l : s . s | m , r . d : r . s , }
 Joy and glad-ness let_ there be, God has sent this Child most gift - ed

REFRAIN

{ l , . , s : m . m | r , d . l , : t , | *mf* : l , l , l | m . m : r , d . t , : l , . m , }
 So that we might be_ as He: Ring out the bells, the day_ is dawn-ing,
 { d , . , r : m . m | r , d . l , : t , | *mf* l , . , l , l , : m | - . m : r , d . t , : l , . m , }
 So that we might be_ as He: Ring out the bells, the day_ is dawn-ing

|| :1,1-,1 | d .d :r,d.r :m | :m,m-,m | s .m :m,r.d :r .s, |

Ring out the bells, a King is born; Ring out the bells with glad re-joic-ing,

|| 1,1-,1 :d | - .d :r,d.r :m | 1,1-,1 :s | - .s :m,r.d :r .s, |

Ring out the bells, a King is born, Ring out the bells with glad re-joic-ing,

mp | d ,d -,r :m | - .m :r,d .t, | 1 : | .m :r,d .t, |

Ring out the bells on Christ-mas morn. On Christ-mas

mp | d ,d -,r :m | - . : | .m :r,d .t, | 1, : |

Ring out the bells a King is born.

Gt. Sw. 2' & 16'

mp

Gt. or Ch. 8' Manual

p

|| l, :t, | l, :s, | l, .m :r .t, | d .l, :t, ,l, .s, }

morn ————— ding dong, ding dong, ding dong, ding-a - dong,

|| l, .m :r .t, | d .l, :t, ,l, .s, | l, :t, | d :m }

ding dong, ding dong, ding ding, ding-a - dong, ding dong, ding dong,

rall. e dim.

|| l, .m :r .t, | d .l, :s, ,l, .t, | de :- | :- : ||

ding dong, ding dong, ding dong, ding-a - dong, ding. —————

rall. e dim.

|| l, .m :r .t, | d .l, :t, ,l, .s, | l, :- | :- : ||

ding dong, ding dong, ding dong, ding-a - dong, ding. —————

rall. e dim.

pp

Ped.

Witold Lutoslawski

TWO POLISH CAROLS

- 1) Hurrying to Bethlehem
- 2) In a manger

for unison voices and piano

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

CHESTER MUSIC

Two Polish carols

1. Hurrying to Bethlehem

Przybieżeli do Betlejem

trad. Polish
translated Charles Bodman Rae

trad., arr. Witold Lutoslawski

Vivace ♩ = 160

VOICES

Tutti
p

1. Hur - ry - ing to Beth - le - hem the
1. *Przy - bie - że - li do Be - tle - jem*
2. Bear - ing gifts they came to give them
2. *Po - da - run - ki Je - zu - so - wi*
3. That He was the true Mes - si - ah
3. *Uz - na - ja w nim Me - sy - ja - sza*

PIANO

Vivace ♩ = 160

f *p*

3

shep - herds — came Play - ing mu - sic, sing - ing songs to
pa - ste - rze, przy - gry wa - li dzie - cią - qte - czku
to the boy, Kneel - ing on the ground they wor - shipped
od - da - ja, na ko - la - na przed nim ze czcią
they could see, From all e - vil He had come to
pra - we - go, któ - ry przy - szedł, by ich zba - wił

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English translation by Charles Bodman Rae © 1988.

5

f

praise His name. 1. 2. 3. Wel - come lit - tle Je - sus,
 na li - rze. Wi - ta - ja dzie - cia - tko,
 Him with joy.
 kle - ka - ja.
 set them free.
 od złe - go.

fp

7

sent to save and free us, Shep - herds all,
 ma - te pa - cho - lat - ko, pas - te - rze,

cresc.

9

shep - herds all.
 pas - te - rze.

ff *f* *p*

2. In a manger *W żłobie leży*

trad. Polish
translated Charles Bodman Rae

trad., arr. Witold Lutoslawski

Andantino ♩ = 76 *p*

VOICES

1. In a man - ger,
1. *W żło-bie le - ży,*
2. Pre - sents bring - ing,
2. *My zaś sa - mi*

PIANO

p

4

far from dan - ger, lies the child to whom we sing.
ktoż po - bie - ży ko - le - do - wać ma - le - mu,
ca - rols sing - ing, we come quick - ly on our way.
zpios - necz - ka - mi za wa - mi poś - pie - szy - my,

7

Je - sus, new Lord, Christ our true Lord, are you born to
Je - zu - so - wi Chry - stu - so - wi dziś do nas ze -
Ga - ther round all, By the ox stall, There the ti - ny
a tak te - go ma - leń - kie - go niech wszy - scy zo -

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10 *pp* *poco cresc.*

us as King? Shep - herds come with prai - ses bring - ing,
 sta - ne - mu? Pa - stus - ko - wie przy - by - waj - cie,
 ba - by lay. He in such a hum - ble place is born,
 ba - czy - my: Jak u - bo - go na - ro - dzo - ny,

pp *poco cresc.*

13 *rit.* *poco f* **meno mosso**

Joy - ful - ly their mu - sic ring - ing, He is born to
 Je - mu wdzię - cznie przy - gry - waj - cie, ja - ko Pa - nu
 Cry - ing, He ap - pears to us for - lorn, Let us com - fort
 płą - cze wstaj - ni po - to - zo - ny, więc go dziś u -

rit. **meno mosso** *poco f*

16 *poco accel.* **Tempo I**

us as King.
 na - sze - mu.
 Him to - day.
 cie - szy - my.

poco accel. **Tempo I**

dim.

20 *legato*

p *pp*

ONLINE PERUSAL SCORE ONLY
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Angels through the heavens winging

ANGELS THROUGH THE HEAVENS WINGING

Quem pastores laudavere

Traditional German carol, 14th century

arranged for treble voices and organ, with English words, by

HARRISON OXLEY

Preferably to be performed a semitone higher

Joyfully ♩ = 58 (lively, one in a bar) *mf*

VOICES
IN UNISON

ORGAN

Ch.

p Sw. legato

Sw. to Ped. 16'
Ped.

1 An - gels
1 Quem pas -

through the hea - vens wing - ing, Ti - dings to — the
tor - es lau - da - ve - re, Qui - bus an - ge -

pGt.

6 Man.

shep - herds sing - ing, Peace to all man - kind were
li dix - e - re, Ab - sit vo - bis iam tim -

11

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f

bring - ing: Christ is born, - the Lord - of all!
 e - re, Na - tus est - rex glo - ri - ae.

16

A FEW VOICES *mp* *ah*

THE REST *mp*

mp Sw. *Sw.*

2 East - ern kings from
 2 Ad quem ma - gi

21

cresc.

ah

far - were far - ing, Gold - and myrrh and in - cense bear - ing,
 am - bu - la - bant, Au - rum, thus, myr - rham por - ta - bant,

27

33

f *dim.*

cresc. *f* *dim.*

See them kneel, their love de - clar - ing: Christ is born, the
 Im - mo - la - bant haec sin - ce - re Na - to re - gi

mf *dim.*

39

p *p*

Lord of all!
 glo - ri - ae.

p *mp*

45

f *f*

3 All the world with ex - ul - ta - tion Prais - es
 3 Chris - to re - gi De - o na - to, Per - Ma -

mf Ch.

legato

Sw. to Ped. 16'
 Ped.

50

Christ in ju - bi - la - tion, *f*
 ri - am no - bis da - to, ah

Christ in ju - bi - la - tion, Born this tide for
 ri - am no - bis da - to, Me - ri - to re -

55

our sal - va - tion, King of heav'n and Lord of
 son - et ve - re Laus, ho - nor et glo - ri -

Sw. *mp*
 Man.

60

Lord of all. (hum) *mm*
 glo - ri - ae.

all. (hum) *mm*
 ae.

Ch. (reduce) *p* *rall.*
 Sw. *p*
 Ped.



To my Friends, the Children and Staff of St. Edmund's School, Manchester.

THE DORMOUSE'S CAROL

(UNISON)

Words from a broadsheet
of St. Dominic's Press

Music by
ELIZABETH POSTON

Andante con moto leggiero (♩. : circa M. 60)

Lak is D. || : : | : : | / : : | : : | : d : - : d | m : - : m | d : - : d | l, : - : - }

mp

1. In a thorn - y bram - ble patch,

p non leg.

Where no dog can come to scratch For rab-bit, mole or

|| d : - : d | m : - : m | s : - : s | r : - : r | f : f : - | m : r : d |

meno p

mouse, I wrapped my-self in moss — and hay To

|| r : - : - | : : | l, | l : - : l | s : - : l | m : - : r : d | r : - : l, |

legato

Duration under 2 mins.

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Order No. JC72356

dream the win - ter months _____ a - way.

non leg.

2. There, in the mid - dle of my sleep, I felt a sca - ly

pp

pp

liz - ard creep Ex - cit - ed round my house "Wake

(9) *poco f*

up" he flicked me with his tail, "Sum-mer, sum-mer

cresc.

in the vale!" *mp* 3. "In a sta - ble by the Inn
Nine-pulse meas. *Six-pulse meas.*
 give a little - - a tempo

poco f *subito p* *mp*

Sum-mer, sum-mer doth be - gin! In haste I left my
 legato

nest, I raced the liz - ard down the hill

And to the sta - ble win - dow - sill.
Nine-pulse meas.
 give a little

(b)

tranquillo

4. There, in the man - ger on the wall, Slept the Sum - mer of us all, And

Six-pulse meas.

a tempo

legato cantando

poco f *meno f*

in a Maid's ca - ress. — O Sum - mer in a Win - ter Sun! O

poco f

Son, made flesh for ev - er - y - one To wor - ship and con -

poco p

fess.



To my sister MAÑA

SWEET BELLS OF BETHLEHEM

(Carol of the Instruments)

FOR UNISON VOICES (WITH OPTIONAL 2nd. PART)

Melody and words by
CHARLES K. OFFERArranged by
FELTON RAPLEY

Andante grazioso *mp*

Key Eb

1. Sweet bells of Beth-le-hem,
d .s i : m :- ð | t , d : r :- }

Call the folk of far Je - ru - sa - lem, Call the herds - men from the hills
f . r : f . l : s : f | m . d ' : s :- | m . d : s :- m | r . m : f :- }

REFRAIN
mf-f

And the shep-herd - men. Soon they'll leave their flocks and soon they'll leave their tents,
Hear the bag-pipe and the shawm and cla - ri - net,
f . l : s : f | m :- :- || l . f : l . d ' : t . l | l . s : s . f e : s }

mf-f

Duration about 2½ mins.

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Haste to Beth-le-hem with all their in - stru - ments, Off to pipe and dance and off to sing and play
 Hear the o - boe and the sound of sweet mu - sette, Off to pipe and dance and off to sing and play

{ f . r : f . l : s . f | f . m : m . re : m | r . de : r . f : m . r | d . t . : d . m : s }

On this bles - sed day.
 On this bles - sed day.

{ l . f : r : t . | d : - : - || : : : || }

2. Tune up the vi - o - lin, Twang your gay gui - tar and man - do - line,

{ d . s . : m : - . d | t . d : r : - | f . r : f . l : s . f | m . d' : s : - }
 { d . s . : d : - . l . | s . l . : t . | - : - | r . t . : r . f : m . r | d . m : m : - }

Dance to the cast - a - nets And the tam - bour - ine.

{ m . d : s : - . m | r . m : f : - | f . l : s : f | m : - : - }
 { m . d : m : - . m | r . m : r : - | r . f : m : r | d : - : - }

f

Now they've left their flocks and now they've left their tents, Gone to Beth-le-hem with
 Now the ser-en-ad-ing cel-lo and the flute Blend with gen-tle fid-dle

{ | l .f :l .d' :t .l | l .s :s .fe :s | f .r :f .l :s .f }
 { | f .d :f .l :s .f | f .m :m .re :m | r .t, :r .f :m .r }

all their in-stru-ments, See them pipe and dance and hear them sing and play On this bles-sed
 and the an-cient lute, Play-ing for the ba-by ly-ing in the hay On this bles-sed

{ | f .m :m .re :m | r .de :r .f :m .r | d .t, :d .m :s | l .f :r :t, }
 { | r .d :d .t, :d | r .de :r .f :m .r | d .t, :d .m :m | f .r :l, :t, }

day.

3. If you play no in-stru-ment,

{ | d :- :- : : | : : | d .s, :m :-d | t, .d :r :- }

mf

mf

Come and ca-rol to your heart's con-tent. Raise up your heart and voice,

{ | f .r :f .l :s .f | m .d' :s :- | m .d :s :-m .r .m :f :- }

REFRAIN

Sing and re - joi - ce. "Ju - bi - la - te" sing the an - gels up on high,
 Sing and re - joi - ce. Ding, dong, Ding, dong,
 "Ju - bi - la - te" ech - oes earth and sea and sky, "Ju - bi - Ju - bi - la - te, Ju - bi - Ju - bi - lay"
 Ding - a - dong, ding, Ding - a - dong, ding, Ju - bi - la - te,

(cresc. last time)
 On this bles - sed day! On this bles - sed day!
 On this bles - sed day! Ding, dong On this bles - sed day!

molto rall.
 On this bles - sed day! On this bles - sed day!
 On this bles - sed day! Ding, dong On this bles - sed day!

IN THE STABLE

(DECEMBER)

WORDS BY
ENID BLYTON

MUSIC BY
ALEC ROWLEY

LONDON : NOVELLO AND COMPANY, LIMITED

In the Stable

(DECEMBER)

Words by ENID BLYTON

Music by ALEC ROWLEY

LONDON: NOVELLO AND COMPANY, LIMITED

Tenderly

Doh = C

{ | : : | : : | : : | : || m | f : - : s | l : - : t | d' : - : s | s : - : s }

1. The ox raised up his pa - tient head On
2. "We saw His An - gels," said the sheep, "And

pp *mf*

Christ - mas Eve, and soft - ly lowed, "Long years a - go . . with - in my shed The
in the sky they made a light That woke us from our qui - et sleep— We

{ | l : - : f | s : - : s | l : s : f | s : - : s | d' : - : r' | m' : r' : d' | t : - : l | s : - : s }

pp *mf*

lit - tle Christ made His a - bode."
saw His An - gels in the night."

{ | l : - : t | d' : t : l | s : - : f | m : - : | : : | : : | : : | : : ||

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From "Round the Year Songs" (School Song Book, No. 339)

p *pp*

3. Then spoke the ass and told that he Had car - ried Ma - ry
 4. Then told the lit - tle coo - ing dove How she had seen the
 5. "Now praise the Lord with all your might," Thus spoke the pa - tient

{ :m | f :- :s | l :- :t | d' :- :s | s :- :s | l :- :f | s :- :s }

mf

all . . the day, "And glad was I . . that night to see The
 Ba - by too, And looked at Him . . with eyes of love As
 ox . . once more, "For we more hon - oured were that night Than

{ | l :s :f | s :- :s | d' :- :r' | m' :r' :d' | t :- :l | s :- :s }

pp *mf*

lit - tle Christ up - on my hay."
 He lay sleep - ing all night through.
 ev - er bird or beast be - fore."

{ | l :- :t | d' :t :l | s :- :f | m :- : | : : | : | : : | : ||

p

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JOSEPH'S CAROL

Words and music
by GILES SWAYNE
Op. 77 No. 3

$\text{♩} = 120$

VOICES

PIANO
OR
ORGAN

f

5 *f*

1: When first we came to Beth - le - hem, The snow were fall - ing
Ma - ry woke me up, and said The babe were on its

9

fast... We tried the pubs, but none of them Had room, and so at
way... I roused my - self, and made a bed From bales of straw and

13

last We crept in - to an out - house, where The cows and pigs_ were
hay. When the lad were born, we kept him snug, For the night were cold_ and

17

kept. It were warm and dry, so the wife and I lay down a - while, and
 raw. So we rolled him up in a ho - ley rug We found up - on the

21

slept. floor. Glo

25

ri

29

a! 2:Now

33

3: The sto - ry sounds a wee bit odd, But that's how it be -

37

- gan: And that were how the Son of God be - came the Son of

41

Man. The shep - herds flocked to see His face, The an - gels sang on

45

high, And He will guard us with His grace Un - til the day we

49 **ff** **OPTIONAL DESCANT**

Glo

die. *Glo*

53

ri a in ex-

ri al

58

cel sis De o!

in ex cel sis De o!

NOVELLO

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Giles Swayne

STARLIGHT

for unison voices and piano (or organ)

Written for schoolchildren in the London Borough of Hounslow,
Christmas 1981.

Duration: ca. 2 mins 15 secs.

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Novello

STARLIGHT

Text
GILES SWAYNE

GILES SWAYNE
(b. 1946)

Voices

$\text{♩} = 100$

Piano

gva *loco*

p *f*

Ped. *(senza Ped.)*

4

1. Star of the win - ter night, Where have you been? Why do you burn so bright?
2. Peo - ple of Pla - net Earth, Hear what I say: God sends you Je - su's birth
3. Stars look - ing back at me, Burn - ing so bright, Shine through the gal - ax - y,

mp

7

What does it mean? Star of the win - ter night, Teach me to share your light
On Christ - mas Day. Com - fort and joy he brings, Peace, hope and love he sings,
Spread - ing your light. Fill ev' - ry part of space with Je - su's love and grace:

10

And un - der - stand the sight That you have seen.
Driv - ing the Dev - il's wings Far, far a - way.
Bless all the hu - man race On Christ - mas night.

Ped.

13 (Refrain)

Star - light is spread - ing a - cross the sky To - night we're

16

read - ing a mess - age by Star - light and the mess - age is

19

Love. Love, and the mess - age is

Ped.

22

Love, and the mess - age is Love.

p *gva*

Giles Swayne

STARLIGHT

for unison voices and piano (or organ)

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Giles Swayne

THE TWO NOWELLS

Carol for unison voices and piano

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NOVELLO

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to Stephen Gilling with many thanks, and in fond memory of Norah Gilling

The two Nowells

Traditional words; new words
by Giles Swayne

Traditional English carol,
arranged and extended
by Giles Swayne

THE FIRST NOWELL

Quite brisk [$\text{♩} = 104$]

mf

1: The_ First_ No - well the_ an - gel did say Was to
2: They look - ed_ up and_ saw_ a star Shi - ning
3: This star_ drew nigh to_ the_ north - west; O'er_

mf

6

cer - tain poor shep - herds in fields as they lay; In_ fields_ where
in_ the east, be - yond_ them far; And to_ the_
Beth - le - hem_ it took_ its rest, And there_ it_

11

they lay_ keep - ing their sheep, On a cold win - ter's night_ that
 earth it_ gave_ great light, And_ so it con - tin - ued both
 did both stop_ and stay Right o - ver the place_ where

16

was_ so deep: day_ and night: Je - - sus lay: No - well, No - well, No - well, No -

21

- well, Born is the King_ of Is - - ra - el.

THE SECOND NOWELL

26 3. *mp*

- el.

1: The se - - cond No -

2: They lay wide a -

3: "Two thou - sand long

4: While the poor scrimp and

30

- well that the - an - gel did say Was to cer - tain poor
 - wake in ex - cite - ment and greed, And thought of all those
 years," sang the an - gel that night, "And still Je - sus'
 starve you will ne - ver be at peace, For the plen - ty you en -

34

chil - dren on Christ - mas day. _____ On -
 pre - sents they so bad - ly need: _____ E - lec -
 mes - sage has shed no light: _____ One -
 - joy makes their pain in - crease. _____ So -

38

Christ - mas mid - night they lay try - ing to sleep, But
 - tro - nic de - lights and com - pu - ter joys; New
 half - of your world hoards rich good - ies ga - lore, While the
 o - pen your hearts to all peo - ple on earth: This

42

no - thing would work, e - ven count - ing sheep. *mf*
 bi - cy - cles, new games and new plas - tic toys. *No*
 oth - er begs for crumbs on the de - sert floor.
 is the great - est mes - sage of Je - sus' birth."

46

- well, *No - well, No - well, No - well,*

50 *f* 1, 2, 3.

Born is the King— of Is - - - ra - el.

THE TWO NOWELLS TOGETHER

54 4. *f*

5: Then— let— us— all with one—

5: Then let— us give thanks to the

58

- cord Sing— prai - ses to— our hea - - v'nly

hea - vens a - bove For the life— that we live— and the

62

Lord That hath made heav'n and earth of
 world we love. And God help man - kind in His

66

naught, And with His blood man - kind hath
 wis - dom and grace To make our poor pla - net a

70

bought. *ff* No - - well, No -
 kind - er place. *ff* No - - well, No -

73

- well, No - - well, No - - well,

- well, No - - well, No - - well,

76

Born is the King of Is - - - ra - el.

Born is the King of Is - - - ra - el.



COME TO BETHLEHEM

CAROL FOR UNISON VOICES

Words by
DOM GREGORY MURRAY

PETER WARLOCK
From "CAPRIOL SUITE"
arr. DOM GREGORY MURRAY

Andante tranquillo *mp*

Key F. { : | : : | : : | : : | m i f : s l s : - : s l f : - r | m r i d l d r : t, l d : - : }

Come to Beth-le-hem and see the new-born king;

mp

mf

Come and lay your heart be - fore him while you sing. He, the God of earth and
{ m i f : s l s : - : s l f : - r | m r i d l d r : t, l d : - : | s : l : t a l l : - : l f : s : l }

mf

mp

heav-en, Lord of all, Lies with-in the man-ger of - an ox' - s stall.
{ s : f : m l m i f : r l m : - : | d r : m l f : - : f r : m i f | s i f : m l m i f : r l d : - : }

mp

Duration 3 mins.

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mf *mp*

Born of God the Fa - ther in the bliss a - bove, Born a Ba - by in a

{ s : l : ta l l : - : l f : s : l | s : f : m l m : f : r l m : - : - | d : r : m l f : - : f r m : f }

mf

sta - ble for our love. Lord of all cre - a - tion ere our race be - gan

{ s : f : m l m : f : r l d : - : - | m : f : s l s : - : s l f : - : r | m : r : d l d : r : t, l d : - : - }

mf

Loves to be and call him - self "The Son of Man." Ho - ly Ma - ry, Vir - gin

{ m : f : s l s : - : s l f : - : r | m : r : d l d : r : t, l d : - : - | s : l : ta l l : - : l f : s : l }

mp *mf*

Moth-er, gave him birth; See her meek-ly kneel be-fore him on the earth.

{ s : f : m | m : f : r | m : - : - | d : r : m | f : - : f | r : m : f | s : f : m | m : f : r | d : - : - }

p *mf rall.*

Let us kneel with her and lov-ing-ly a-dore Christ her Son, our God and

{ s : l : ta | l : - : l | f : s : l | s : f : m | m : f : r | m : - : - | d : r : m | f : - : f | r : m : f }

Much slower

King for ev - er - more.

{ s : f : m | m : f : r | d : - : - | : : | : : | : : | : : }

Six-pulse meas.

Much slower

mf

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For Ely St. Mary's C. E. Junior Mixed School

THE CHRIST-CHILD LAY ON MARY'S LAP

Carol for Unison voices and Piano

Words by G. K. Chesterton*

Music by

ARTHUR WILLS

NOVELLO & COMPANY LIMITED

Allegretto $\text{♩} = 116$

VOICES

PIANO

p

The Christ-child lay on

Ma - ry's lap, His hair was like a light. (O

wea - ry, wea - ry were the world, But here is all a -

* The words are taken from *The Wild Knight and Other Poems*
by G. K. Chesterton, by permission of Miss D. E. Collins

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right.) *mf*
The

Christ-child lay on Ma - ry's breast His hair was like a

star. (O stern and cun - ning are the Kings, But

dim. *p*
here the true hearts are.) The

Christ-child lay on Ma - ry's heart, His hair was like a

fire. (O wea - ry, wea - ry is the world, But

here the world's de - sire.)

The Christ-child stood at

mf cresc. *f cresc.* *ff* *slower ff*

Ma - ry's knee, His hair was like a crown, And

all the flow'rs looked up at him And all the stars looked

rall.
dim.

dim.

Tempo I

rall.

down.

dim. *pp*

Ped. 8...*



CH04725



CH55871



CH65890



CH71588



EA14541



EA14558



EA14665



EA14681



EA14715



EA14756



EA14772



JC71619



JC72268



JC72271



JC72356



JC72531



JC72613



JC80583



NOV160009



NOV290035

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NOV290153



NOV290170



NOV290191



NOV290193



NOV290196



NOV290352



NOV290513



NOV290603



NOV290659



NOV290686



NOV290709



NOV310294



NOV310601



NOV310676



NOV330098



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NOV341022

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NOV441234



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NOV441430



NOV481579



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NOV955801



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