

(S) (A) (T) (B)*
(Keyboard)

14. Come, let us all with heart and voice

18th-cent. West Country carol
adap. ALAN BULLARD (b. 1947)

Jubilant and lively ♩ = 112

**SOPRANO/TENOR
ALTO**

BASS

KEYBOARD

Jubilant and lively ♩ = 112

(Ped.) (Man.) (Ped.)

5

f

1. Come, let us all _____ with heart and voice Join with the an-gels, and re -
2. Then let us all _____ in praise u - nite To him who left you world of
3. 'All_ glo-ry', then _____ a - gain be - gin, 'To him who thus was sent from

f

f

* This 'gallery' carol can be performed by any combination of voices as long as the soprano and/or tenor part is sung (e.g. unison voices, upper voices, lower voices, SB, ATB, SATB etc.). The tenors should sing the soprano line an octave lower. For variety, each verse (bars 5–16) may be sung by a different vocal group. The keyboard introduction may be omitted before verses 2 and 3 if preferred, or the keyboard part omitted entirely if all three voice parts are sung.

8 *mf* *f*

(8)

- joyce! Join with the an-gels, and re - joyce! Join with the an-gels,
light; To him who left yon world of light; He_ left the throne,
heav'n! To him who thus was sent from heav'n! For_ ev - er be, _

mf *f*

11 *ff* *mf*

(8)

join with the an-gels in their songs; Join with our hearts as well as tongues! Join with our
he_ left his fa-ther's glo-rious throne For us a Sa- viour to be born, For us a
for_ ev - er be his name a - dored, Of Christ, our Sa- viour and our Lord! Of Christ, our

ff *mf*

15 *f* *f* *p*

(8)

hearts as_ well as tongues!
Sa - viour to be born. 'Glo-ry to God!' we hear them cry;
Sa - viour and our Lord!

f *f* *p*

Voices 1 (2)
Keyboard

31. Now is the Time of Christemas!

Trad.

EDMUND JOLLIFFE
(b. 1976)

Upbeat and joyful ♩ = 152

KEYBOARD

f

(Man.)

4

1 (8)

2 (8)

f

sim.

(Ped.)

8

(8)

more and less, For now is the time of Christ - e-mas! Make we mer - ry both

(8)

(Man.)

The musical score is written for two voices and keyboard. It begins with a keyboard introduction in D major, 4/4 time, marked 'Upbeat and joyful' with a tempo of ♩ = 152. The introduction features a melody in the right hand and a bass line in the left hand, both marked with a forte (f) dynamic. The score then transitions to two vocal staves (Voice 1 and Voice 2) and a keyboard accompaniment. The vocal parts enter at measure 4 with the lyrics 'Make we mer - ry both'. The keyboard accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand, marked with a piano (p) dynamic. The vocal parts continue with the lyrics 'more and less, For now is the time of Christ - e-mas! Make we mer - ry both'. The keyboard accompaniment continues with the same eighth-note pattern. The score ends with a final chord in the keyboard part, marked with a piano (p) dynamic.

Performance suggestion for SATB choir:

bars 7–10: Voice 1: sopranos; Voice 2: altos

bars 11–14: Voice 1: sopranos and tenors; Voice 2: altos and basses

vv. 1 and 3: tenors and basses *unis*.

v. 2: sopranos and altos *unis*.

bars 26–33 and coda: Voice 1: sopranos and tenors; Voice 2: altos and basses

12

(8) *more and less, For now is the time of Christ - e - mas!*

15

v. 1: VOICE 1
v. 2: VOICE 2
v. 3: TUTTI unis.

(8) *mf* 1. Let no man come in - to this hall, _____
mf 2. If that he say he can - not sing, _____
f 3. If he say he can no - thing do, _____

mf (mf) (f)

(Man.)

18

(8) Groom or page, nor yet mar - shall, _____ But that some sport he
Some oth - er sport then let him bring, _____ That it may please at
Then for my love ask him no more, _____ But to the stocks then

21

(8) bring with all, For now is the time of Christ - e - mas! _____
this - feast - ing, For
let - him go, For

1. *cresc.* to bar 26

cresc.

Voices 1 2
Keyboard*

47. The Night is Still

Alfred, Lord Tennyson
(1809–92)

CECILIA McDOWALL
(b. 1951)

Expressively, but with movement ♩ = 69

VOICE 1 *mp*
The time draws near the

VOICE 2 *mp*
The time draws near the

KEYBOARD *p*
(Ped.)

5 *poco* *p*
birth of Christ: The

5 *poco* *p*
birth of Christ, draws near, draws near: The

* If performing on piano, repeat tied notes as required and use the sustaining pedal *ad lib.* to create a wash of sound throughout.

9

(8) moon is hid; the night is still; *poco* *mf* The

(8) moon is hid; the night is still, *poco* *mf* is still, is still; The

13

(8) Christ - mas bells, the Christ-mas bells from hill to hill *mp*

(8) Christ - mas bells, the Christ-mas bells from hill to hill *mp*

17

(8) An-swer each o - ther, *mp* an-swer each o - ther

(8) An-swer each o - ther, *mp* an-swer each o - ther

Voices 1 2 3*
S A (T B)
Keyboard

52. We three kings of Orient are

Words and melody by
John Henry Hopkins (1820–91)
arr. STEPHEN CLEOBURY (b. 1948)

Moderato ♩ = 69

mp

VOICE 1
VOICE 2

1. We — three kings of O - ri - ent are; — Bear - ing gifts we

VOICE 3

mp

Moderato ♩ = 69

KEYBOARD

pp keyboard ad lib. (at pitch of voices)

(Man.)

4

tra-verse a - far, — Field and foun-tain, moor and moun-tain, Fol-low-ing yon - der

* The three voice parts may each be performed:

- as a solo or by a small group;
- by either male (preferable) or female voices;
- by members of the main choir or a separate group at the front or side.

8

1
2
(8)

star: _____

3
(8)

S.
A.

p

O — star of won-der, star of night, — Star with roy - al beau-ty bright,

T.
B.

p

(loco)

p

(Ped.)

13

S.
A.

mf

West - ward lead - ing, still pro-ceed - ing, Guide us to — thy per - fect light. —

T.
B.

mf

mf

17

v.2: VOICE 1
v.3: VOICE 2
v.4: VOICE 3

f 2. Born a King on Beth-le-hem plain, Gold I bring, to crown him a - gain,
mf 3. Frank - in-cense to of - fer have I; In - cense owns a De - i - ty nigh:
p 4. Myrrh is mine; its bit - ter per - fume Breathes a life of ga - ther-ing gloom;

mf (*p*) (*pp*)

mm *mm*

mf (*p*) (*pp*) (*at pitch of voices*)

(8) (8)

(Man.)

21

mp

King for ev - er, ceas - ing nev - er, O - ver us all to reign: ___
Prayer and prais - ing, all men rais - ing, Wor - ship him, God most high: ___
Sor - row - ing, sigh - ing, bleed - ing, dy - ing, Sealed in the stone - cold tomb: ___

mp

mm

mp

(8) (8)

(loco) *mp*

(Ped.)

* If the verse is performed by male voice(s) (preferable), the keyboard part should be played (an octave lower than written) and the hummed SA part omitted; if the verse is performed by upper voice(s), the keyboard part should be played (as written) and/or the hummed SA part sung.