

for the Mormon Tabernacle Choir, Craig Jessop, Music Director

# Carol to the King

(A Christmas Processional)

Jim Christian

French Carol  
arr. MACK WILBERG

**Very rhythmic and animated** (♩ = c.92)

*8va*

PIANO

*mf*

Measures 1-5 of the piano introduction. The treble staff features chords with eighth notes, and the bass staff has a steady eighth-note accompaniment. Dynamics include *mf* and *8va*.

(8va)

Measures 6-10 of the piano introduction. Similar to the first system, with chords in the treble and accompaniment in the bass. Dynamics include *8va*.

(8va)

Measures 11-16 of the piano introduction. Similar to the first system, with chords in the treble and accompaniment in the bass. Dynamics include *8va*.

17 *unis.*  
*mp lightly*

Soprano and Tenor vocal parts for measures 17-21. The soprano part is marked *mp lightly* and the tenor part is marked *p lightly*. Lyrics are: "Can you hear the dis - tant mu - sic Sound-ing from the pipe and horn,". Dynamics include *mp lightly* and *p lightly*.

Can you hear the dis - tant mu - sic Sound-ing from the pipe and horn,

*p lightly*

\* Bass part may also be sung by second tenors here.

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21

Bear-ing news of joy and glad-ness "Christ, the King of heav'n is born."

25

*sim.*  
An-gels, too, re - sound the an - them To the child-ren of the earth,

*sim.*

29

Call - ing all to hear the ti - dings Of the bless - ed Sav - ior's birth,

33

Hear them sing, "Ta-ra-ra, ta-ra-rè-re, Li-tam -

36

- pon, la-dé-ri-tam-pon," the fife and an-gel voi-ces ring.

40

*sim.*

"Ta-ra-ra, ta-ra-ra, ta-ra-rè-re, Li-tam-pon, la-dé-ri-tam -

*sim.*

# Gloria tibi Domine

15th-cent. English carol

MACK WILBERG

With spirit (♩. = 94–100)

PIANO

Measures 1-4 of the piano introduction. The music is in 6/8 time with a key signature of two flats. The treble clef part features a rhythmic pattern of eighth notes and chords, while the bass clef part provides a steady accompaniment. Dynamics include a forte (f) marking and various accents.

5

Measures 5-8 of the piano introduction. The treble clef part continues with the rhythmic pattern, and the bass clef part maintains the accompaniment. Accents are used throughout.

9

Measures 9-12 of the piano introduction. The treble clef part features a decrescendo in the final measure. The bass clef part continues with the accompaniment.

13 *mf*

S. A.

Glo - ri - a ti - bi Do - mi - ne, glo - ri - a ti - bi Do - mi - ne,  
(Glory be to Thee, Lord, who are born of a virgin)

Measures 13-16 of the vocal entry. The vocal line (Soprano and Alto) begins with the lyrics. The piano accompaniment is in the bass clef, starting with a mezzo-forte (mf) dynamic. The vocal line has a decrescendo in the final measure.

17

glo - ri - a ti - bi Do - mi - ne Qui na - tus es de vir - gi - ne.

21 (*upper voices equally divided a3*)

Glo - ri - a ti - bi Do - mi - ne, glo - ri - a ti - bi Do - mi - ne,

25

S.  
A.  
T./B. *unis. mf*  
A

glo - ri - a ti - bi Do - mi - ne Qui na - tus es de

28

vir - gi - ne.  
lit - tle child there is\_\_ y-bore, a lit - tle child there is\_\_ y-bore, Y -  
(born)

32

T.  
B.  
- sprong - ge out of Jes - se's more To save all us\_\_ that were for-lore.  
(sprung from an offshoot of Jesse) (lost)

36

S.  
A.  
*mf*  
Glo - ri - a ti - bi Do - mi-ne, glo - ri - a ti - bi Do - mi-ne,