

Commissioned by Mavis Fletcher on behalf of ten ABCD North West Choirs
as part of ABCD's 25th Anniversary Auction, 2011

The Advent Candle

Charles Bennett
(b. 1954)

BOB CHILCOTT

Semplice ♩ = c.96

SOPRANO ALTO *unis. p*

TENOR BASS

PIANO *p*

5
S./A. - night we are light - ing a can - dle, A

9
can - dle to burn un - til You

13 *mp*

S.
A.

come to bring light to dark - ness And

mp

17 *rit.*

warm us with good - will.

21 *a tempo*

T./B.

p

unis. p

To -

25

- night in the sky—there's a star. We've

This system contains measures 25 through 28. It features a vocal line in the bass clef and a piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#). The vocal line has a long note in measure 25, followed by eighth notes in measure 26, a half note in measure 27, and a quarter note in measure 28. The piano accompaniment consists of eighth-note chords in the right hand and sustained notes in the left hand.

29

ne - ver seen—be - fore, A

This system contains measures 29 through 32. The vocal line continues with a half note in measure 29, a quarter note in measure 30, a half note in measure 31, and a quarter note in measure 32. The piano accompaniment continues with similar patterns of eighth-note chords and sustained notes.

33

S. A. *mp espress.* To—light - en our dark - ness,

T. B. *mp espress.* star to—light - en our dark - ness And *cresc.*

This system contains measures 33 through 36. It introduces two vocal parts: Soprano (S.) and Alto (A.) in the upper staves, and Tenor (T.) and Bass (B.) in the lower staves. The piano accompaniment is at the bottom. The vocal lines have long notes in measures 33 and 34, followed by eighth notes in measure 35, and a half note in measure 36. The piano accompaniment features eighth-note chords in the right hand and sustained notes in the left hand. Dynamics include *mp espress.* and *cresc.*

37 *cresc.* *rit.* *mf*

bring us to your door.

bring us to your door.

mf

rit. *mf*

41 *a tempo* *To - p dolce*

To - p dolce

a tempo *p*

45 - night there's a win - dow in - side us, A

- night in - side us, A

49 win - dow you'll o - pen wide. *mp*

win - dow o - pen wide. We are *mp*

53 light - ing a can - dle to guide us. *mp*

57 Soon we'll be by your side. *poco rit. p dolce* *meno mosso*

We are *poco rit. p dolce* *meno mosso*

61

light - ing a can - dle to guide us.

p

65

poco rit. **a tempo**

Soon we'll be by your side.

poco rit. **a tempo**

68

rit.

rit. **pp**



The holly and the ivy

Trad. English

MATTHEW OWENS

Vivace ♩ = 144

VOICES

PIANO or ORGAN

mf *gioioso*

(Ch. 8', 4', 2')
ritmico

mf
(Sw., Flutes 8', 4')

sim.

(Man.)

SOPRANOS 1. The
TENORS 2. The
***SOPRANOS** 3. The
***TENORS** 4. The
SOPRANOS & TENORS 5. The

5

(8)

hol - ly and the i - vy When they are both full grown; Of__
 hol - ly bears a blos - som As white as a - ny flower; And__
 hol - ly bears a ber - ry As red as a - ny blood; And__
 hol - ly bears a prick - le As sharp as a - ny thorn; And__
 hol - ly bears a bark As bit - t'r as a - ny gall; And__

9

(8)

all the trees that are in the wood The hol - ly bears the crown.
 Ma - ry bore sweet Je - sus Christ To be our sweet Sa - viour.
 Ma - ry bore sweet Je - sus Christ To do poor sin - ners good.
 Ma - ry bore sweet Je - sus Christ On Christ-mas Day in the morn.
 Ma - ry bore sweet Je - sus Christ For to re - deem us all.

(Sw.)

(Ped.)

* Verses 3 and 4 may be performed as solos, if desired.

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13 *mf* *f* *leggiero*

S. A. *O the ri - sing of the sun — And the run - ning of the*

T. B. *mf* *f* *leggiero*

Gt. *f*



17 *The —*

deer, *play - ing of the mer - ry or - gan,*



20a *vv. 1-4 Sweet mp*

Sweet sing - ing in — the choir.

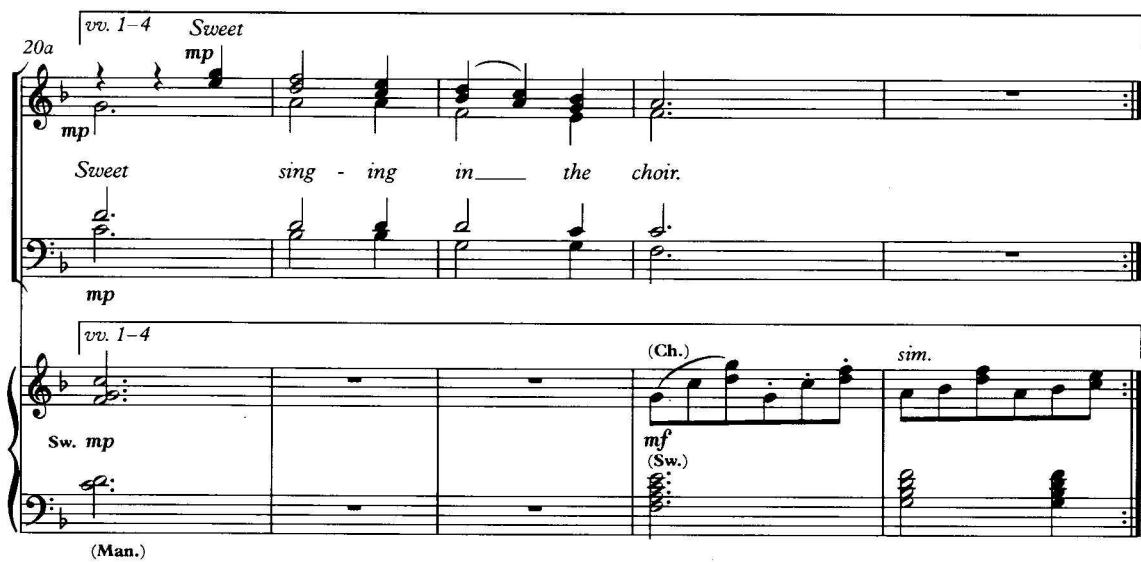
mp

Sw. mp

(Ch.) sim.

mf (Sw.)

(Man.)



molto rall.

Sweet

206

Sweet

sing - *ing*, *sing* - *ing*,

mp

last verse

molto rall.

Sw. mp

(Man.)

$\text{♩} = c.80$

rall.

236

p

pp

sing - *ing*_____ *in* *the* *choir.*

p

pp

$\text{♩} = c.80$

rall.

p legato

pp

(Ped.)

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9 780193 382145

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X546 The holly and the ivy OWENS

2. OUT OF YOUR SLEEP

Words: 15th Century

RICHARD RODNEY BENNETT

6 1 2
8**Allegro fluente** (♩ = 72)*mf sempre legato*

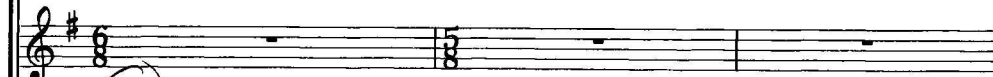
1 Δ

SOPRANO



1. Out of your sleep a - rise and wake, For God man-kind now

ALTO

*mf sempre legato*

TENOR



1. Out of your sleep a - rise and wake, For God man-kind now

BASS

**Allegro fluente** (♩ = 72)*mf sempre legato*Piano reduction
(rehearsal only)

hath y - take. All of a maid - with - out an - y make; Of

hath y - take. All of a maid - with - out an - y make; Of

all — wo - men she bear - eth the bell. *dim.* (♩ = ♩) *p* 2. And

all — wo - men she bear - eth the bell. *dim.* (♩ = ♩) *p* 2. And

all — wo - men she bear - eth the bell. *dim.* (♩ = ♩) *p* 2. And

1 through a mai - dè fair and wise, Now man is made of *cresc.*

1 through a mai - dè fair and wise, Now man is made of *cresc.*

1 through a mai - dè fair and wise, Now man is made of *cresc.*

1 through a mai - dè fair and wise, Now man is made of *cresc.*

△/

NAY

9

full great price; Now an - gels kne - len to man's

full great price; Now an - gels kne - len to man's

full great price; Now an - gels kne - len to man's

full great price; Now an - gels kne - len to man's

ser - vice, And at this time all this be - fell. 3. Now

ser - vice, And at this time all this be - fell. 3. Now

ser - vice, And at this time all this be - fell. 3. Now

ser - vice, And at this time all this be - fell. 3. Now

2 / Δ

man is bright - er than the sun; Now man in heav'n on

man is bright - er than the sun; Now man in heav'n on

high shall won; Bless - ed be God _ this game is be - gun And

high shall won; Bless - ed be God _ this game is be - gun And

dim. *p* **3**

his mo-ther the Em-press of hell. 4. That ev - er was thrall now

dim. *p* **3**

his mo-ther the Em-press of hell. 4. That ev - er was thrall now

dim. *p* **3**

his mo-ther the Em-press of hell. 4. That ev - er was thrall now

dim. *p* **3**

his mo-ther the Em-press of hell. 4. That ev - er was thrall now

cresc. *f*

is he free; That ev - er was small now great is she; Now shall God

cresc.

is he free; That ev - er was small now great is she; Now shall God

cresc.

is he free; That ev - er was small now great is she; Now shall God

cresc.

is he free; That ev - er was small now great is she; Now shall God

cresc.

deem both thee and me Un - to his bliss if we do

deem both thee and me Un - to his bliss if we do

deem both thee and me Un - to his bliss if we do

deem both thee and me Un - to his bliss if we do

f *mf*

Measures 1-4 of a musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are "deem both thee and me Un - to his bliss if we do". Dynamics include *f* (forte) and *mf* (mezzo-forte). A first ending bracket is shown above the first measure.

well. 5. Now man he may to hea - ven wend; Now

well. 5. Now man he may to hea - ven wend; Now

well. 5. Now man he may to hea - ven wend; Now

well. 5. Now man he may to hea - ven wend; Now

p *f*

Measures 5-8 of a musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are "well. 5. Now man he may to hea - ven wend; Now". Dynamics include *p* (piano) and *f* (forte). A first ending bracket is shown above measure 5.

heav'n and earth to him they bend. He that was foe now is our friend. This

heav'n and earth to him they bend. He that was foe now is our friend. This

heav'n and earth to him they bend. He that was foe now is our friend. This

heav'n and earth to him they bend. He that was foe now is our friend. This

dim. e poco rit. **Poco sostenuto e tranquillo** (♩ = 100)

is no nay that I you tell. 6. Now bless-ed Bro - ther

is no nay that I you tell. 6. Now bless-ed Bro - ther

is no nay that I you tell. 6. Now bless-ed Bro - ther

is no nay that I you tell. 6. Now bless-ed Bro - ther

dim. e poco rit. **Poco sostenuto e tranquillo** (♩ = 100)

(p sempre)

grant us grace, At doom-ès day to see thy face, And in thy

grant us grace, At doom-ès day to see thy face, And in thy

grant us grace, At doom-ès day to see thy face, And in thy

grant us grace, At doom-ès day to, see thy face, And in thy

(p sempre)

rit.

court to have a place, That we may there sing thee no - well.

court to have a place, That we may there sing thee no - well.

court to have a place, That we may there sing thee no - well.

court to have a place, That we may there sing thee no - well.

rit.

commissioned by Marshall Rutter in honour of his wife, Terry Knowles, and first performed
by Los Angeles Master Chorale, directed by Paul Salamunovich,
in Dorothy Chandler Pavilion, Los Angeles, on 18 December 1994

O magnum mysterium

*O great mystery, and wondrous sacrament, that animals
should see the new-born Lord, lying in their manger!
Blessed is the Virgin whose womb was worthy to bear the
Lord Jesus Christ. Alleluia!*

MORTEN LAURIDSEN

Adagio, molto legato e espressivo (♩ = c. 72) **rit.** **a tempo**

SOPRANO *pp* O mag-num mys-te - - ri-um, O *pp*

ALTO *pp* O mag-num mys-te - - ri-um, O *pp*

TENOR *pp* O mag-num mys-te - - ri-um, O *pp*

BASS *pp* O mag-num mys-te - - ri-um, O *pp*

KEYBOARD
(for rehearsal only) *pp* *pp*

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6

mag - num mys - te - - ri - um, sa - cra -

mag - num mys - te - - ri - um, et ad - mi - ra - bi - le sa - cra -

mag - num mys - te - - ri - um, sa - cra -

mag - num mys - te - - ri - um, sa - cra -

10

- men - tum, et ad - mi - ra - - bi - le, et ad -

- men - tum, et ad - mi - ra - - bi - le, et ad -

- men - tum, et ad - mi - ra - - bi - le, et ad -

- men - tum, et ad - mi - ra - - bi - le, et ad -

15

rit. a tempo

p

mi - ra - bi - le sa - cra - men - tum,

mi - ra - bi - le sa - cra - men - tum,

mi - ra - bi - le sa - cra - men - tum,

mi - ra - bi - le sa - cra - men - tum,

rit. a tempo

p

19

Poco più mosso ($\text{♩} = c. 76$) poco rit. a tempo

p

O mag - num mys - te - ri - um, O

O mag - num mys - te - ri - um, O

O mag - num mys - te - ri - um, O

O mag - num mys - te - ri - um, O

Poco più mosso ($\text{♩} = c. 76$) poco rit. a tempo

p

28

Do - mi - num, ut a - ni - ma - - - li - a - - - vi -

Do - mi - num, ut a - ni - ma - - - li - a - - - vi -

Do - mi - num, ut a - ni - ma - - - li - a - - - vi -

Do - mi - num, ut a - ni - ma - - - li - a - - - vi -

32

rit. a tempo

p

- de - rent Do - mi - num_ na - tum, ja - cen - tem in prae - se - pio! —

- de - rent Do - mi - num na - tum, ja - cen - tem in prae - se - pio! —

- de - rent Do - mi - num_ na - tum, ja - cen - tem in prae - se - pio! —

- de - rent Do - mi - num_ na - tum, ja - cen - tem in prae - se - pio! —

rit. a tempo

p

37

rit. Tempo primo

pp

— Be - a - ta Vir - - - go, cu - jus vis - ce - ra me - ru -

— Vir - - - go, cu - jus vis - ce - ra me - ru -

— Vir - - - go, cu - jus vis - ce - ra me - ru -

— Vir - - - go, cu - jus vis - ce - ra me - ru -

rit. Tempo primo

pp

41 *poco rit. a tempo*

- e - runt, Be - a - ta Vir - - - go, por - ta - re Do - mi - num

- e - runt, Vir - - - go, por - ta - re Do - mi - num

- e - runt, Vir - - - go, por - ta - re Do - mi - num

- e - runt, Vir - - - go, por - ta - re Do - mi - num

poco rit. a tempo

45 *molto rit. a tempo, poco deliberamente* *poco rit.*

Chris - tum. Al - le - lu - - ia! Al - le - lu - ia! Al - le -

Chris - tum. O mag - num mys - te - ri - um,

Chris - tum. O mag - num mys - te - ri - um,

Chris - tum. O mag - num mys - te - ri - um,

Chris - tum. Al - le - lu - - ia! Al - le - lu - ia! Al - le -

Chris - tum. Al - le - lu - - ia! Al - le - lu - ia! Al - le -

molto rit. a tempo, poco deliberamente *poco rit.*

50 *a tempo*

f

- lu - - - ia! Al - le - lu - - - ia!

f

O mag - num mys - te - - - ri - um,

f

O mag - num mys - te - - ri - um, et ad - mi -

f

O mag - num mys - te - - ri - um,

f

- lu - - - ia! Al - le - lu - - - ia!

a tempo

54 S. *mp* *mf*

sa - cra - men - tum, ut a - ni - ma - - - li -

A. *mp* *mf*

- ra - bi - le sa - cra - men - tum, ut a - ni - ma - - - li -

T. *mp* *mf*

sa - cra - men - tum, ut a - ni - ma - - - li -

B. *mp* *mf*

sa - cra - men - tum, ut a - ni - ma - - - li -

mp *mf*

58

rit. *p*

- a vi - de - rent Do - mi - num na - tum, ja -

- a vi - de - rent Do - mi - num na - tum, ja -

- a vi - de - rent Do - mi - num na - tum, ja -

- a vi - de - rent Do - mi - num na - tum, ja -

rit. *p*

62

molto rit. a tempo poco rit.

- cen - tem in prae - se - - pio.

mp

- cen - tem in prae - se - - pio. Al - le - lu -

mp

- cen - tem. Al - le - lu - - - -

mp

- cen - tem in prae - se - - pio. Al - le -

molto rit. a tempo poco rit.

mp

66 **a tempo** *mp* **molto rit.**

Al - le - lu - ia!

- ia!

- ia!

- lu - ia!

a tempo **molto rit.**

70 **Meno mosso** *pp* *ppp*

Al - le - lu - ia!

Al - le - lu - ia!

- lu - ia!

Al - le - lu - ia!

Meno mosso

(Duration: 5'45")

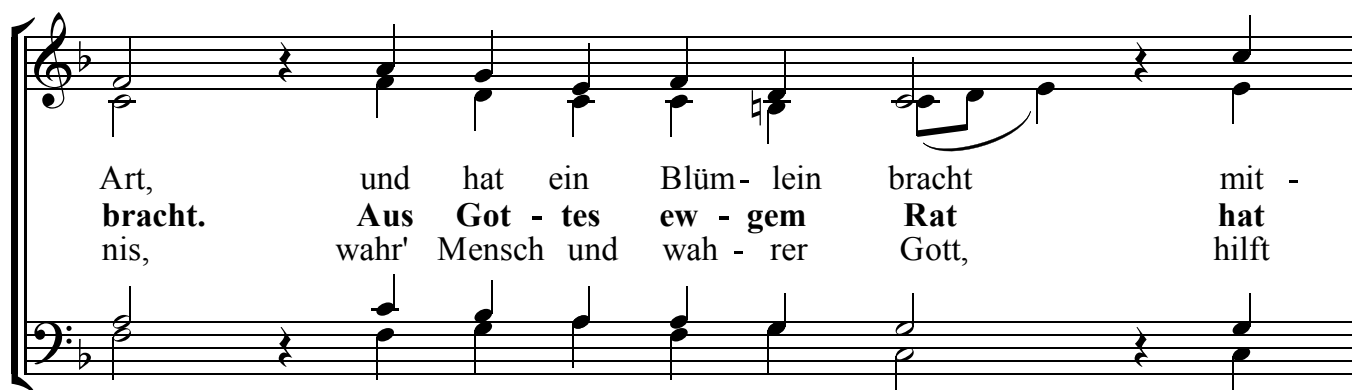
RG 399 Es ist ein Ros entsprungen



1. Es ist ein Ros entsprungen aus ei - ner Wur - zel
 2. Das Rös lein, das ich mei - ne, da - von Je - sa - ja
 3. Das Blü - me - lein so klei - ne, das duf - tet uns so



zart, wie uns die Al - ten sun - gen, von Jes - se kam die
 sagt, ist Ma - ri - a, die rei - ne, die uns das Blüm - lein
 süß; mit sei - nem hel - len Schei - ne ver - treibt's die Fins - ter -



Art, und hat ein Blüm - lein bracht mit -
 bracht. Aus Got - tes ew - gem Rat hat
 nis, wahr' Mensch und wah - rer Gott, hilft



ten im kal - ten Win - ter wohl zu der hal - ben Nacht.
 sie ein Kind ge - bo - ren, wel - ches uns se - lig macht.
 uns aus al - lem Lei - de, ret - tet von Sünd und Tod.

for the Choir of Wells Cathedral and
dedicated to my father on his 75th birthday

Lullay, my liking

Anon. 15th cent.

MATTHEW OWENS

Espressivo e teneramente ♩ = c.72

**SOPRANO
ALTO**

**TENOR
BASS**

p

Lul - lay, my lik - ing, my dear son, my sweet - ing;

p

5

Lul - lay, my dear heart, mine own dear dar - - ling!

Verse 1
♩ = c.88
SOPRANO SOLO

10

mp *mf* *mp*

1. I saw a fair maid - en sit - ten and sing: She

15

lull - ed a lit - tle child, a swee - te lord - ing.

Some solos may alternatively be sung by a tenor if preferred.

Duration: 4.5 mins

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REFRAIN

Espressivo e teneramente ♩ = c.72

19 *p*

S. A. *p*

Lul - lay, my lik - ing, my dear son, my sweet - ing;

T. B. *p*

23

Lul - lay, my dear heart, mine own dear dar - ling!

Verse 2

♩ = c.92

SOPRANO SOLO

28 *mp* *cresc.*

2. That e - ter - nal Lord is he that made al - le thing: Of al - le

35 *f dolce* *Refrain (b. 19)*

lord - es he is Lord, of al - le king - es King.

Verse 3

♩ = c.92

SOPRANO SOLO

42 *mf gioioso* *cresc.*

3. There was mic - kle me - lo - dy at that Child - es birth: Al -

47 *f dolce* *Refrain (b. 19)*

- though they were in hea - ven's bliss they made mic - kle mirth.

Verse 4

 $\text{♩} = c.84$

FULL SOPRANOS AND TENORS

51 *f* *3*
 4. An - gels bright they sang that night, and said - en to that Child;

55 *Refrain (b. 19)*
 'Bless - ed be thou, and so be she that is both meek and mild!'

Verse 5

 $\text{♩} = c.84$

SOPRANO SOLO

59 *mp*
 5. Pray we now to that Child and to his mo - ther dear, God

63
 grant them all his bless - ing that now mak - en cheer!

Espressivo e teneramente $\text{♩} = c.72$

67 *p*
 S. A. Lul - lay, my lik - ing, my dear son, my sweet - ing;
 T. B. *p*

71 *rall.* *pp*
 Lul - lay, my dear heart, mine own dear dar - ling!
pp

Wells, 11 December 2013

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9 780193 413405

for Kate and Becky

28. O little town

Phillips Brooks
(1835–93)BOB CHILCOTT
(b. 1955)

Gentle and intimate ♩ = 72

BASS SOLO or SMALL GROUP

VOICE(S)

1. O lit-tle

ORGAN

Man.

5

town of Beth-le - hem, — How still we see thee lie! A-bove thy

Ped.

9

deep and dream-less sleep — The si-lent stars go — by — Yet —

poco cresc.

poco cresc.

13

mp

in thy dark streets shin - eth The ev - er - last - ing

mp

16

p

light; The hopes and fears of all the years Are met in

p

19

thee to - night.

Man.

23

unis. p

S./A. 2. O morn-ing stars, to - ge - ther Pro-claim the ho - ly

unis. pp

T./B. **oo*

Ped.

27

birth, And prai-ses sing to God the King, And peace to

oo

30

men on earth; For Christ is born of

poco cresc.

oo

33

Ma - ry, And gath - ered all a - bove, While mor-tals

mp *p* *pp*

p *mp* *p*

oo

36

sleep, the an-gels keep Their watch of won - d'ring love.

Man.

40

BASS SOLO or SMALL GROUP

3. How si - lent-ly, how

3. How si - lent - ly, how

pp (*stagger breathing*)

pp (*stagger breathing*)

44

si - lent - ly _____ The won-drous gift is giv'n! So _____

si - lent - ly The won - drous gift is giv'n! So

47

God im-parts to hu-man hearts _____ The bless-ings of his _____

God im - parts to hu - man hearts The bless - ings _____ of his

50

heav'n. _____ No ear may hear his com - ing; But

heav'n. _____ No ear may hear his com - ing; But

No ear may hear his com - ing; But

No ear may hear, in this

53

p in this world of sin, *pp* Where meek souls will re -

p in this world of sin, *pp* Where meek souls will re -

p in this world of sin, *pp* oo

p world of sin, *pp*

56

- ceive him, still The dear Christ en - ters in.

- ceive him, still The dear Christ en - ters in.

pp

Man.

60

rit.

Ped.

63

In the bleak mid-winter

I

(Christmas)

Harold Darke (1888-1976)

Moderato e tranquillo

v. 1: SOPRANO SOLO
v. 3: TENOR SOLO*mp*

1. In the bleak mid - win - ter
3. E - nough for him, whom che - ru-bim

ORGAN *p*

5

Frost - y wind made moan,
Wor - ship night and day,
A Earth stood hard as of
breast - ful of

8

mf poco rall.
ir - on, Wa - ter like a stone:
milk And a man - ger - ful of hay: E -

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(NOBC no. 111)

63 IN THE BLEAK MID-WINTER (I)

11 *a tempo*

(8) *p*

Snow had fall - en, snow on snow, Snow on snow,
- nough for him, whom an - gels Fall down be - fore, The

15 (to bar 37 for v. 4)

(8)

In the bleak mid - win - ter, Long a - go.
ox and ass and ca - mel Which a - dore.

(19) *f* [Unaccompanied ad lib.]

S.

A. 2. Our God, heaven can - not hold him Nor earth sus - tain:—

T.

f B.

24 *f*

Heaven and earth shall flee a - way— When he comes to reign:—

f

63 IN THE BLEAK MID-WINTER (1)

28

In the bleak mid - win - ter A sta - ble - place suf - ficed The

32

Lord God al - might - y Je - sus Christ.

D.C. for v. 3

37 *mp* [CHOIR with ORGAN *ad lib.*]
S. *semplice*

4. What can I give him, Poor as I am? If I were a

mp

T.
B.

42

shep - herd I would bring a lamb; If I were a

63 IN THE BLEAK MID-WINTER (I)

46 *mf* Yet what I can I
wise — man I would do my part; Yet what I can I
what I can I

50 *f* *rall.* *mp* give
give — him — Give — my heart, — give, —
give — give —

54 (ORGAN) *pp* give my heart.
(ORGAN) *pp*

Christina Rossetti (1830–94)

Christina Rossetti did not intend this fine poem as a hymn or carol. The free rhythm does not easily lend itself to a single-verse setting such as Holst's (II, overleaf), but the problem is effortlessly solved in Harold Darke's through-composed setting (I), an object-lesson in *multum in parvo*.

See NOBC for Warlock: *Bethlehem Down* (no. 112) and Rubbra & Webern: *Dormi, Jesu!* (no. 113).

PERFORMANCE I, soprano (verse 1) and tenor (verse 3) soli, choir, and organ. Darke does not specify forces for the other verses, but verse 2 provides an effective contrast if sung unaccompanied; his small notes in bars 37–40 imply optional organ accompaniment in verse 4.

II (i) choir with organ *ad lib.*, (ii) unison voices and organ.

What child is this?

William Chatterton Dix
(1837–98)

THOMAS HEWITT JONES

Delicate, lilting ♩ = 60

VOICES v. 1: SOPRANOS v. 2: TENORS *mp espress.*

ORGAN *mp* *Solo* *Man.*

1. What
2. Why

5

child is this who, laid to rest, On Ma - ry's lap is sleep - ing? Whom
lies he in such mean es - tate, Where ox and ass are feed - ing? Good

p legato

9

an - gels greet with an - thems sweet, While shep - herds watch are keep - ing?
Christ - ians fear: for sin - ners here The si - lent Word is plead - ing.

An accompaniment for chamber orchestra (fl, cl, str) is available on hire/rental from the publisher or appropriate agent.

What child is this? has been recorded by VOCES8 on the CD *Lady of the Lake* (Vivum Records VR37603).

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13 *mp rich, intense*

S. A.

This, this is Christ the King, Whom shep-herds wor - ship and an - gels sing: —
 Nails, spear shall pierce him through, The Cross be borne — for me, for you: —

T. B.

mp rich, intense

(mp)

Ped.

17 *mf* *mp*

Haste, haste to bring him praise, The Babe, the Son — of — Ma - ry.
 Hail! hail the Word Made Flesh, The Babe, the Son — of —

mf *mp*

mf *mp* Solo

20b

2.
mp Ma - ry. *mf* 3. So

mp *mf*

2.
mp *mf*

Man.

25

bring him in - cense, gold and myrrh; Come, peas-ant, king, to own_ him!_ The

29

King of Kings sal - va-tion brings: Let_ lov-ing hearts en - throne him!

mf

Ped.

33 *mf declamatory*

Raise, raise the song on high! The Vir-gin sings her lul - la - by.

mf declamatory

37 *f*

Joy! joy! for Christ is born, The babe, the Son of Ma - ry!

dim.

f

dim.

Solo

mp

41

S. SOLO

SOPRANO SOLO *mp espress.*

What

Man.

45

S. SOLO

child is this who, laid to rest, On Ma - ry's lap is sleep-ing? Whom an-gels greet with

S. A. *p* *mm* *mp* *mm*

* (ORG.)

T. B. *p* *mp*

50

an-thems sweet, While shep-herds watch are keep - ing?

dim. *p*

What

dim. *p*

dim. *p*

(Man.) Ped.

55

child is this?

rall.

rall.

dim. *pp*

Man. Ped.

* Organ: double voices *ad lib.*

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un moyen quelconque sera,
selon la loi, rigoureusement
poursuivie.

O NUIT BRILLANTE

VIEUX NOËL

CHŒUR À 4 VOIX D'HOMMES A CAPPELLA

Harmonisation de

JOS. BOVET

Très délicat et lent

TÉNORS

BASSES

p

Refrain 0 nuit - bril - lan - te, Nuit de vi - ve splen - deur, —

Ta lu-mière é - cla - tan - te Fait le jour dans mon cœur. — *Fin*

1. E - toi - les, é - toi - les, Res - plen-dis - sez sur lui, — Un
2. Mer - veil - le, mer - veil - le, Qu'en - tend-on dans les airs? — De -
3. Lou - an - ges, lou - an - ges, Gloire au plus haut des cieux! — Chan -

rit. *D. C.*

1. Dieu sous d'hum - bles voi - les Vient à nous cet - te nuit. —
2. bout, qu'on se ré - veil - le, Qu'on se joigne au con - cert! —
3. tons a - vec les an - ges: Paix sur terre en tous lieux! —

Herbei, o ihr Gläub'gen

Carols for Choirs: arr. Willcocks

S
A

1. Her - bei, o ihr Gläub' gen, fröh - lich tri - um - phie - ret, o kom - met, o kom - met nach
Kö - nig der Eh - ren, Licht vom ew - gem Lich - te, verschmäht nicht zu ruhn in Ma

T
B

7

Bet - le - hem; se - het das Kind - lein, uns zum Heil ge - bo - ren! O las - set uns an -
ri - ens Schoss. Gott, wah - rer Gott, von E - wig - keit ge - bo - ren!

14

be - ten, o las - set uns an - be - ten, o las - set uns an be - ten den Kö - nig, den Herrn. 1.
2. Der

21

2. DESCANT

Herrn. 3. Sin - get dem Her - ren o ihr En - gel - chö - re, froh - lo - cket, froh

ALL OTHER VOICES

3. Kommt, sin - get dem Her - ren, o ihr En - gel - chö - re, froh - lo - cket, froh

27

lo - cket, ihr Se - li - gen! Eh - - - re sei Gott im

lo - cket, ihr Se - li - gen! Eh - re sei Gott im Him - mel und auf

33

Him - mel! o lass - o las - set uns an -

Er - den! O las-set uns an - be - ten, o las-set und an - be - ten, o las-set uns an -

39

be - ten den Kö-nig den Herrn.

ALL VOICES

be - ten den Kö - nig, den Herrn. 4. Ge bo - ren auf Er - den heu-te für uns

45

Men-schen, dir, Je - su, sei Eh - re und Preis_ und Ruhm, dir, Fleisch ge-word - nes

52

Wort des ew-gen Va - ters! O las - set uns an - be - ten, o las - set uns an -

57

be - ten, o las - set uns an - be - ten den Kö - nig, denHerrn.

19. In dulci jubilo

English text translated from German
by R. L. Pearsall

Old German carol
arr. BOB CHILCOTT (b. 1955)

Joyful and dancing ♩ = 60

ALL VOICES

ORGAN

Man.

Ped.

1. In dul - ci ju - bi -

6

- lo¹ nun sin - get und seid froh: Un-sers Herz - ens Won - ne liegt

11

In prae-se - pi - o² und leuch - tet wie die Son - ne Ma - tris in gre - mi -

¹In sweet jubilation ²In a manger
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16
(8)
- o. _____ Al - pha es et O, _____ Al - pha es et O!³ _____

(21) *mp*
S. A. 2. O Je - su par - vu - le!⁴ _____ nach dir ist mir so weh. _____
T. B. *mp*

26 *cresc.* *mf*
Tröst mir mein Ge - mü - te, _____ O Puer op - ti - me!⁵ _____ durch
cresc. *mf*

30
al - le dei - ne Gü - te, _____ O Prin - ceps glo - ri - ae!
f

34 *f*
Tra - he me post te, _____ Tra - he me post te!⁶ _____
f

³In mother's lap. You are Alpha and Omega! ⁴O infant Jesus! ⁵O the best of boys! ⁶O Prince of glory! Draw me after you!

(38) *unis. p*

S./A. *3. O Pa - tris ca - ri - tas, O Na - ti le - ni - tas!⁷ Wir warn all ver -*

p

Man.

44 *poco cresc.*

dor - ben *Per* nos - tra cri - mi - na;⁸ da hat er uns er - wor - ben *Coe - lo - rum gau - di -*

poco cresc.

50 *mp cresc.* *mf*

S. *- a.⁹ Quan - ta gra - ti - a, quan - ta gra - ti - a!*

A. *mp cresc.* *mf*

mp cresc. *mf*

Ped.

⁷O love of the Father, O mercy of the Son! ⁸Through our sins ⁹The joys of heaven

(55) **DESCANT (SOPRANOS)**

f

4. U - bi - sunt gau - di - a,¹⁰ Nir-gens mehr denn da, Wo die En - gel

ALL OTHER VOICES

f

(8) 4. U - bi sunt gau - di - a,¹⁰ Nir-gens mehr denn da, wo die En - gel

61

sin - gen No - va can - ti - ca,¹¹ hat er uns er - wor - ben In

(8) sin - gen No - va can - ti - ca,¹¹ da hat er uns er - wor - ben In

66

ff *rit.*

Re - gis cu - ri - a:¹² e - ia qua - li - a! e - ia qua - li - a!

(8) *ff* *rit.*

Re - gis cu - ri - a:¹² e - ia qua - li - a! e - ia qua - li - a!

¹⁰Where are the joys ¹¹New songs ¹²In the king's courts

For S.P.G.S.

Tomorrow shall be my dancing day

Traditional words

JOHN GARDNER

Op. 75 No. 2

Fresh and lively (♩ = 180)

p

Tambourine

Side Drum

Fresh and lively (♩ = 180)

p crisp

PIANO

SOPRANO

ALTO

TENOR

BASS

cresc. *f dim.* *p*

cresc. *f dim.* *p*

1. To - mor - row shall
2. Then was I born
3. In a

***Notes on Performance**

1. This piece is primarily for mixed-voice chorus. It can, however, be performed with equal voices, in which case the first three verses are sung in unison and the piano accompaniment in square brackets used. The fourth verse is apt alike for equal and mixed voices.
2. When performed with mixed-voice chorus, no accompaniment should be used for verses 1-3 unless the singers require support. All four may be performed unaccompanied, in which case verse 4 is sung to the same setting as the other three verses.
3. Percussion can be omitted, but is better included. Instruments other than tambourine and side drum may be used provided the rhythm is marked.
4. The underneath part in the descant line in verse 4 should be sung. This line can be given to women alone even in a mixed-chorus version.

S.
A. be my danc - ing day: I would my true
man - ger of a vir - gin pure, Of her I took
laid and wrapped I was, So ve - ry poor this

T.
B.

mf love did so chance To see the
flesh - ly sub - stance; Thus was I
was my chance, Be - twixt an

p *mf*

le - gend of my play, } To call my
knit to a man's na - ture,
ox and a sil - ly poor ass,

First system of the musical score. It includes a vocal staff with lyrics and a piano accompaniment. The key signature is one sharp (F#). The time signature changes from 3/4 to 2/2. The lyrics are: "true love to my dance: Sing O my". The piano part features chords and a bass line.

Second system of the musical score. It includes a vocal staff with lyrics and a piano accompaniment. The key signature is one sharp (F#). The time signature changes from 3/4 to 2/2. The lyrics are: "love, O my love, my love, my love; This have I done for". The piano part features chords and a bass line.

Third system of the musical score. It includes vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), as well as piano accompaniment for Tambourine (Tamb.) and Snare Drum (S.D.). The key signature is one sharp (F#). The time signature changes from 3/4 to 2/2. The lyrics for the vocal parts are: "my true love.". The piano part features chords and a bass line. The instruction "D.S. for vv. 2 & 3" is present.

Tomorrow shall be my dancing day

ALTO & BASS *f*

4. Then

cresc.

cresc.

The first system of the musical score. It includes a piano accompaniment with a treble and bass staff. The piano part features a rhythmic pattern of eighth and sixteenth notes, marked with a *cresc.* (crescendo) instruction. The vocal part for Alto and Bass enters in the second measure with a half note, marked with a forte (*f*) dynamic. The time signature changes from 2/2 to 3/4 in the second measure and back to 2/2 in the fourth measure.

SOPRANO & TENOR

4. Then aft - er - wards bap - tized I was; The

aft - er - wards bap - tized I was; The

f

f marcato

The second system of the musical score. It includes a piano accompaniment and vocal entries for Soprano and Tenor. The piano part continues with the same rhythmic pattern, marked with a forte (*f*) dynamic and a *marcato* (marked) instruction. The vocal part for Soprano and Tenor enters in the second measure with a half note, marked with a forte (*f*) dynamic. The lyrics are: "4. Then aft - er - wards bap - tized I was; The". The time signature changes from 2/2 to 3/4 in the second measure and back to 2/2 in the fourth measure.

Ho - ly Ghost _____ on me did glance, _____ My

Ho - ly Ghost _____ on me did glance, _____ My _____

The first system of the musical score consists of two vocal staves and piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The time signature is 2/4, with a 3/4 measure in the middle. The lyrics are "Ho - ly Ghost _____ on me did glance, _____ My" for the first staff and "Ho - ly Ghost _____ on me did glance, _____ My _____" for the second staff. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

Fa - ther's _ voice heard _____ from a - bove, To

Fa - ther's voice heard _____ from a - bove, To _____

The second system of the musical score continues the vocal and piano parts. The vocal staves have the lyrics "Fa - ther's _ voice heard _____ from a - bove, To" and "Fa - ther's voice heard _____ from a - bove, To _____". The piano accompaniment maintains the same rhythmic pattern as the first system.

call my true love to my dance: Sing

call my true love to my dance: Sing

The first system of the musical score consists of two vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The piano accompaniment staves are in bass clef with the same key signature and time signature. The music is divided into four measures, with a 3/4 time signature change in the third measure. The lyrics are 'call my true love to my dance: Sing'.

ff O my love, O my love, my love, my love, This

ff O my love, O my love, my love, my love, This have

The second system of the musical score continues the vocal and piano parts. It features the same vocal staves and piano accompaniment staves. The lyrics are 'O my love, O my love, my love, my love, This' and 'O my love, O my love, my love, my love, This have'. The piano part includes a forte (*ff*) dynamic marking. The system is divided into four measures, with a 3/4 time signature change in the third measure.

have I done for my true love,

I done for my true love,

for my true love.

for my true love.