

This Worlde's Joie



Simon Andrews

VOCAL SCORE

I	Of a Rose is all myn song	
II	Ding Dong! Merrily on high	18
III	Lullay, lulla—the Angel Gabriel	40
IV	This Worlde's Joie	54



This Worlde's Joie was originally scored for an orchestra of:

2 flutes, 2 oboes, 2 clarinets, 2 bassoons,
4 horns, 2 trumpets, 2 trombones, bass trombone, tuba

strings

percussion (timpani and tubular bells: 1 player)

and is also available in a version for organ and brass:

4 trumpets in B flat
2 trombones
bass trombone
tuba

percussion (timpani and tubular bells: 1 player)

organ

duration c. 20 minutes

Each movement may be performed separately. In addition, the setting of “There is no rose of such virtue” from the first movement is available separately. *

Vocal scores are available for purchase and instrumental parts are available for hire at

www.simonwandrews.com

This Worlde's Joie was commissioned by the Harrisburg Choral Society as a companion piece for *Gloria* by John Rutter, and premiered by them on December 19th & 20th, 1999 at the Whitaker Center in Harrisburg, PA, conducted by the composer.

* Morningstar Publishers MSM-50-1995

Composer's Note

This Worldes Joie is designed to be a light-hearted Christmas piece that is melodic, accessible and incorporates favourite Christmas tunes in the tradition of Victor Hely-Hutchinson's *A Carol Symphony*. The second movement, *Ding! Dong! Merrily on high*, is a loving tribute to Bill Llewellyn, Director of Music at Charterhouse, from whose arrangement I shamelessly 'borrowed' the idea of doing parts of it in five: I have fond memories of singing it in the Chapel Choir from his hand-written scores. I think he would approve of my version, which takes his idea and runs with it.

The first movement is the only movement that makes no reference to traditional carols, but does use two well-known mediaeval texts, *Of a rose is al myn song* and *There is no rose of such virtue*, set to new music. The second movement, in addition to *Ding! Dong! Merrily on High*, features *Quelle est cette odeur agréable?* and *I saw three ships come sailing in* in a fast-paced medley. The third contrasts the slow, mournful *Lullay, lulla*, often known as the Coventry Carol, with the more sprightly Basque tune usually sung to *The angel Gabriel*.

The last movement is counterpoint run amok. A fugal exposition is heard three times, first by itself, then with *The first nowell* as a countermelody, and finally with three countermelodies, *Good King Wenceslas looked out*, *Unto us a son is born* and *The first nowell* again. Echoes of *Ding! Dong! Merrily on high* are never far away. A brief development follows, featuring the fugue subject and a motif derived from the "Gloria" refrain of *Ding! Dong! Merrily on high*, against which the chorus develops the eponymous text "This worldes joie," leading to a triumphant conclusion.

The phrase *This Worldes Joie* first appeared in a Ludlow manuscript from c. 1340 (or even earlier), which has been set many times, most notably by Arnold Bax, William Mathias and Geoffrey Bush. Although it is not specifically a Christmas text, its winter setting and prayer that Jesus save us from hell have encouraged modern composers to make the association:

Wynter wakeneth al my care,
Nou this leves waxeth bare;
Ofte I sike and mourne sare
When hit cometh in my thoht
Of this worldes joie, hou hit goth al to noht.

Nou hit is, and nou hit nys,
Al so hit ner nere, ywys;
That moni mon seith, soth hit ys:
Al goth bote Godes wille:
Alle we shule deye, thah us like ylle.

Al that gren me graueth grene,
Nou hit faleweth albydene:
Jehsu, help that hit be sene,
Ant shild us from helle!
For y not whider y shal, ne you longe her duelle.

I Of a rose is all my song

Solo Tenor *freely*

Lis - ten Lord - ings both eld and ying, How this rose be - gan to spring; Such a rose to

mine li - king In all this world ne know I non.

pp

p The an - gel came from hea - ven's tower To greet Ma - ry with

p The an - gel came from hea - ven's tower To greet Ma - ry with

great ho - nour, And said she should bear the flower That should break the

great ho - nour, And said she should bear the flower That should break the

8

fyn - des bond.

fyn - des bond.

The flower sprong here in Beth - lem That

The flower sprong here in Beth - lem That

12

p

is both bright and schen; The rose is Ma - ry heav'n - ly Quene Out of
 is both bright and schen; The rose is Ma - ry heav'n - ly Quene Out of

16

her bos - om the blos - som sprong, the blos - - - - - som
 her bos - om the blos - som sprong, the blos - - - - - som

20

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics: "The first - e branch is full of might That". The third staff is a piano accompaniment line starting with a piano dynamic marking and the word "sprong.". The bottom staff is another piano accompaniment line, also starting with "sprong.". The music is in a key with one sharp (F#) and a common time signature.

24

The second system of the musical score continues with four staves. The top two staves are vocal lines with lyrics: "sprong on Christ - e - mass - e night, The star shone o - ver Beth - lem bright That". The third staff is a piano accompaniment line. The bottom staff is another piano accompaniment line. The music continues in the same key and time signature as the first system.

28

is both broad and long.

is both broad and long.

8 The se - cond branch - e sprong to Hell The

32 *p*

fynd - es pow - er down to fell: There - in might non soul - e dwell; Bles - sed

36

8 be the time the ros - e sprong! the ros - - - - - e

40

The thred - de branch is good and swote, It

The thred - de branch is good and swote, It

8 sprong! The thred - de branch is good and swote, It

The thred - de branch is good and swote, It

44

cresc.

sprang to heav - en crop and rote, There - in to dwell and ben our bote; Ev' - ry

sprang to heav - en crop and rote, There - in to dwell and ben our bote; Ev' - ry

8 sprang to heav - en crop and rote, There - in to dwell and ben our bote; Ev' - ry

sprang to heav - en crop and rote, There - in to dwell and ben our bote; Ev' - ry

48

f

day it shows in priest - es hond, in priest - - - es hond.

day it shows in priest - es hond, in priest - - - es hond.

8 day it shows in priest - es hond, in priest - - - es hond.

day it shows in priest - es hond, in priest - - - es hond.

52

f

Pray we to her with great hon - our She

f

Pray we to her with great hon - our She

f

Pray we to her with great hon - our She

f

Pray we to her with great hon - our She

cresc

f

56

that bear the bless - ed flower, She be our help and our suc - cour And

that bear the bless - ed flower, She be our help and our suc - cour And

that bear the bless - ed flower, She be our help and our suc - cour And

that bear the bless - ed flower, She be our help and our suc - cour And

60

shield us from the fynd - es bond, and shield us from the fynd - es bond. Al - le -

shield us from the fynd - es bond, and shield us from the fynd - es bond. Al - le -

shield us from the fynd - es bond, and shield us from the fynd - es bond. Al - le -

shield us from the fynd - es bond, and shield us from the fynd - es bond. Al - le -

64

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

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

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

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

68

Poco meno mosso

3 soli Al - le -

ia!
ia!
pp

This system contains measures 73 through 77. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts are marked with a piano (*p*) dynamic and include the lyrics "ia!". The piano accompaniment is marked with a pianissimo (*pp*) dynamic and consists of sustained chords and melodic lines.

73

lu - ia,

(3 soli)

Al - - - le - lu - ia,

Al - - - le - lu - ia,

This system contains measures 78 through 82. It features four vocal staves and a grand piano accompaniment. The vocal parts are marked with a piano (*p*) dynamic and include the lyrics "lu - ia," and "Al - - - le - lu - ia,". The piano accompaniment is marked with a pianissimo (*pp*) dynamic and consists of sustained chords and melodic lines.

78

83

A little slower $\bullet = 84$

88

Slightly faster

le - lu - ia, al - le - lu - ia. There is no

le - lu - ia, al - le - lu - ia. There is no

le - lu - ia, al - le - lu - ia. There is no

le - lu - ia, al - le - lu - ia. There is no

93

cresc.

rose of such vir - tue as is the rose that bear Je -

rose of such vir - tue as is the rose that bear Je -

rose of such vir - tue as is the rose that bear Je -

rose of such vir - tue as is the rose that bear Je -

98

su Al - le - lu - ia, al - le - lu - ia. *mp* *p*
 su Al - le - lu - ia, al - le - lu - ia. *p*
 su Al - le - lu - ia, al - le - lu - ia. *mp* And in that
 su Al - le - lu - ia, al - le - lu - ia.

104

rose con - tain - ed was heav'n and earth in lit - tle

110

space, Al - le - - lu - ia, al - le - - lu - ia. Then

Then

Then

Then

Then

116

leave we all this world - ly mirth and fol - low we this

leave we all this world - ly mirth and fol - low we this

leave we all this world - ly mirth and fol - low we this

leave we all this world - ly mirth and fol - low we this

121

mp

joy - ful birth, Al - le - - lu - ia, al - le - lu -

joy - ful birth, Al - le - - lu - ia, al - le - lu -

joy - ful birth, Al - le - - lu - ia, al - le - lu -

joy - ful birth, Al - le - - lu - ia, al - le - lu -

127

A little slower ♩ = 84

p

ia. Al - le - - lu - ia, al - le - - lu - ia, al -

ia. Al - le - - lu - ia, al - le - - lu - ia, al -

ia. Al - le - - lu - ia, al - le - - lu - ia, al -

ia. Al - le - - lu - ia, al - le - - lu - ia, al -

pp

132

le - - - lu - ia, al - le - - - lu - - ia,
 le - - - lu - ia, al - le - - - lu - - ia, al -
 le - - - lu - ia, al - le - - - lu - - ia, al -
 le - - - lu - ia, al - le - - - lu - - ia,

f *allargando*

137

al - - - le - - - lu - - - le - lu - - - ia, al - - - le - - - lu - - -
 le - lu - - - ia, al - - - le - - - lu - - -
 al - - - le - - - lu - - - ia, al - le - - - lu - - -
 al - - - le - lu - - ia al - - - le - - - lu - - -

cresc. *f* *allargando*

140

(enter after strings have finished)

freely

Lis - ten Lord - ings both eld and ying, How this rose be - gan to spring;

pp

ia!
(close to a hum)

ia!

pp
(stop after choir has closed to a hum)

143

Such a rose to mine li - king In all this world ne know I non.

A

T

II

Ding! Dong! merrily on high

*affectionately dedicated to W.B.J. ("Bill") Llewellyn,
teacher, mentor and inspiration to many*

Giocoso $\text{♩} = 84$

Ding! Dong! mer-ri-ly on high in heav'n the bells are ring - ing:

Ding! Dong! mer-ri-ly on high, on high, in heav'n the bells are ring - ing:

Ding! Dong! mer-ri-ly on high in heav'n the bells are ring - ing:

Ding! Dong! mer-ri-ly on high, on high, in heav'n the bells are ring - ing:

(pizz)

Ding! Dong! ve-ri-ly the sky is riv'n with an - gel sing - ing.

Ding! Dong! ve-ri-ly the sky, the sky, is riv'n with an - gel sing - ing.

Ding! Dong! ve-ri-ly the sky is riv'n with an - gel sing - ing.

Ding! Dong! ve-ri-ly the sky, the sky, is riv'n with an - gel sing - ing.

Glo - - - ri - a, Glo - - - ri - a, Glo - - - - -

Glo - - - ri - a, Glo - - - ri - a, Glo - ri - a,

Glo - - - ri - a, Glo - - - ri - a, Glo - ri - a,

9

ri - a, Ho -

ri - a, Ho -

Glo - - - ri - a, Glo - - - - ri - a, Glo - ri - a, Ho -

Glo - - - ri - a, Glo - - - - ri - a, Glo - ri - a, Ho -

12

san - na in ex - cel - sis Glo - ri - a, glo - ri - a,

san - na in ex - cel - sis Glo - ri - a, glo - ri - a,

san - na in ex - cel - sis Glo - ri - a, glo - ri - a,

san - na in ex - cel - sis Glo - ri - a, glo - ri - a,

(w.w.)

15

glo - ri - a, glo - ri - a, glo - ri - a,

glo - ri - a, glo - ri - a, glo - ri - a,

glo - ri - a, glo - ri - a, glo - ri - a,

19

ri - a, Ho - san - na in ex - cel - sis

glo - ri - a, Ho - san - na in ex - cel - sis

glo - ri - a, Ho - san - na in ex - cel - sis *p* Ding dong

glo - ri - a, Ho - san - na in ex - cel - sis *p* Ding dong

pp

22

p - - - - -
Ding dong ding dong ding dong

bell Ding dong bell Ding dong bell

bell Ding dong bell Ding dong bell

pp

26

p dolce

Musical score for measures 31-35. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features five staves: a vocal line, a flute line, a clarinet line, a bassoon line, and a piano accompaniment. The vocal line begins with a rest followed by the notes 'ding', 'dong', and 'ding'. The flute line starts with a rest and then plays a sequence of notes: 'ding', 'dong', 'ding', 'dong', 'ding', 'dong', 'Ding', 'dong', 'ding', 'dong', 'ding', 'dong', 'ding', 'dong', 'ding'. The clarinet line plays 'Ding', 'dong', 'bell', 'Ding', 'dong', 'bell', 'Ding', 'dong'. The bassoon line plays 'Ding', 'dong', 'bell', 'Ding', 'dong', 'bell', 'Ding', 'dong'. The piano accompaniment provides harmonic support with chords and melodic fragments.

31

Musical score for measures 36-40. The score continues from the previous system. The vocal line starts with a rest followed by 'dong', 'ding', 'dong', 'ding', 'dong'. The flute line plays 'dong', 'ding', 'dong', 'Ding', 'dong', 'ding', 'dong', 'ding', 'dong', 'ding', 'dong', 'ding', 'dong', 'ding', 'dong'. The clarinet line plays 'bell', 'Ding', 'dong', 'bell', 'Ding', 'dong', 'bell'. The bassoon line plays 'bell', 'Ding', 'dong', 'bell', 'Ding', 'dong', 'bell'. The piano accompaniment continues with harmonic support.

36

ding dong ding dong ding

Ding dong ding dong ding dong ding dong ding dong Ding dong ding

Ding dong bell Ding dong bell Ding dong

Ding dong bell Ding dong bell Ding dong

41

dong ding dong

dong ding dong ding dong ding dong ding dong dingdong ding dong ding

bell Quelle est cette

bell Ding dong bell Ding dong ding

46

ding dong ding dong ding dong ding dong ding dong ding dong ding dong ding dong ding dong

o - - - - - deur a - - - - - gré - a - - - - - ble,

Ding dong ding Ding dong ding Ding dong ding

50

dong ding dong

ding dong ding dong ding dong ding dong ding dong ding dong ding dong ding dong

Ber - gers, qui ra - - - - - vit tout nos

Ding dong ding Ding dong ding Ding dong ding

53

mf

ding dong S'ex - ha - le t'il rien de sem - - -

dingdong ding dong ding S'ex - ha - le t'il rien de

sens? S'ex - ha - le t'il rien de sem - - -

Ding dong S'ex - ha - le t'il rien de sem - - -

(pizz.)

56

bla - - - ble Au mi - lieu des fleurs du prin - - -

bla - - - ble Au mi - lieu des fleurs du prin - - -

bla - - - ble Au mi - lieu des fleurs du prin - - -

bla - - - ble Au mi - lieu des fleurs du prin - - -

60

p

temps? ding dong

p

temps? ding dong ding dong ding dong ding dong ding dong ding dong

mf

temps? Quelle est cette o - - - - - deur

p

temps? Ding dong bell Ding dong bell

64

ding dong ding

ding dong ding dong ding dong ding dong ding dong ding dong ding dong ding dong

a - - - - - gré - a - - - - - ble, Ber - gers, qui

Ding dong bell Ding dong bell Ding dong bell

67

Musical score for measures 67-70. The score includes vocal lines and piano accompaniment. The lyrics are:

dong ding dong
 ding dong ding dong ding dong ding dong ding dong ding dong ding dong
 ra - - - - vit tout nos sens?
 Ding dong bell Ding dong bell Ding dong bell

70

Musical score for measures 71-73. The score includes vocal lines and piano accompaniment. The lyrics are:

ding
 ding

73

77

$d = \text{half note}$

I saw threeships come sail - ing in on Christ - mas Day, on

Ah

Ah

Ding dongdingdongdingding ding

$d = \text{half note}$

81

Christ - mas Day, I saw three ships come sail - ing in on Christ - mas Day in the

dongdingdongdingdong ding dongdingdongdingdong ding

85

morn - ing. Ah

Ah

Pray whi - ther sailed those ships all three on Christ - mas Day, on

Pray whi - ther sailed those ships all three on Christ - mas Day, on

89

Christ - mas Day, pray whi - ther sailed those ships all three on Christ - mas Day in the
 Christ - mas Day, pray whi - ther sailed those ships all three on Christ - mas Day in the

93

Christ - mas Day, on Christ - mas Day, on Christ - mas Day, on
 O they sailed in - to
 morn - ing? Christ - mas Day on Christ - mas Day on Christ - mas Day on
 morn - ing? Christ - mas Day on Christ - mas Day on Christ - mas Day on

97

Christ - mas Day, on Christ - mas Day, on Christ - mas Day, Christ - mas Day, on
 Beth - le - hem on Christ - mas Day, on Christ - mas Day, O they sailed in - to
 Christ - mas Day on Christ - mas Day on Christ - mas Day Christ - mas Day on
 Christ - mas Day on Christ - mas Day on Christ - mas Day Christ - mas Day on

101

Christ - mas Day, on Christ - mas Day in the morn - ing.
 Beth - le - hem on Christ - mas Day in the morn - ing.
 Christ - mas Day on Christ - mas Day in the morn - ing.
 Christ - mas Day on Christ - mas Day in the morn - ing.

105

ff

And who was in those

And who was in those

And who was in those

And who was in those

109

ships all three on Christ - mas Day, on Christ - mas Day, And who was in those

ships all three on Christ - mas Day, on Christ - mas Day, And who was in those

ships all three on Christ - mas Day, on Christ - mas Day, And who was in those

ships all three on Christ - mas Day, on Christ - mas Day, And who was in those

113

ships all three on Christ - mas Day in the mor - - - - ning?

ships all three on Christ - mas Day in the mor - - - - ning?

ships all three on Christ - mas Day in the mor - - - - ning? *ff* Our

ships all three on Christ - mas Day in the mor - - - - ning? *ff* Our

117

f Ah

f Ah

Sav - iour Christ and his La - dy on Christ - mas Day, on Christ - mas Day, our

Sav - iour Christ and his La - dy on Christ - mas Day, on Christ - mas Day, our

121

sa - viour Christ and his La - dy on Christ-mas Day in the morn - ing.

sa - viour Christ and his La - dy on Christ-mas Day in the morn - ing.

125

Ding!Dong! mer-ri-ly on high in heav'nthe bells are ring - ing:

Ding!Dong! mer-ri-ly on high, on high, in heav'nthe bells are ring - ing:

Ding!Dong! mer-ri-ly on high in heav'nthe bells are ring - ing:

Ding!Dong! mer-ri-ly on high, on high, in heav'nthe bells are ring - ing:

(pizz)

129

133

Ding! Dong! ve-ri-ly the sky is riv'n with an - gel sing - ing.

Ding! Dong! ve-ri-ly the sky, the sky, is riv'n with an - gel sing - ing.

Ding! Dong! ve-ri-ly the sky is riv'n with an - gel sing - ing.

Ding! Dong! ve-ri-ly the sky, the sky, is riv'n with an - gel sing - ing.

The musical score consists of four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment is in the right and left hands. The key signature is one flat (B-flat), and the time signature is 5/4. The score is divided into two systems, with measures 133-136 in the first system and measures 137-140 in the second system. The lyrics are: "Ding! Dong! ve-ri-ly the sky is riv'n with an - gel sing - ing." and "Ding! Dong! ve-ri-ly the sky, the sky, is riv'n with an - gel sing - ing.".

137

Glo - - - - -

Glo - ri - a, Glo - ri - a, Glo - - - - -

Glo - - ri - a, Glo - - ri - a, Glo - ri - a,

Glo - - ri - a, Glo - - ri - a, Glo - ri - a,

The musical score consists of four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment is in the right and left hands. The key signature is one flat (B-flat), and the time signature is 5/4. The score is divided into two systems, with measures 137-140 in this system. The lyrics are: "Glo - - - - -", "Glo - ri - a, Glo - ri - a, Glo - - - - -", "Glo - - ri - a, Glo - - ri - a, Glo - ri - a,", and "Glo - - ri - a, Glo - - ri - a, Glo - ri - a,".

ri - a, Ho -

ri - a, Ho -

Glo - - ri - a, Glo - - - ri - a, Glo - ri - a, Ho -

Glo - - ri - a, Glo - - - ri - a, a, Ho -

140

san - na in ex - cel - - - sis Glo - - - - -

san - na in ex - cel - - - sis Glo - ri - a, Glo - ri - a,

san - na in ex - cel - - - sis Glo - ri - a, Glo - ri - a,

san - na in ex - cel - - - sis Glo - ri - a, Glo - ri - a,

(w.w.)

143

Glo - - - ri - a, Glo - - - ri - a,
 Glo - - - ri - a, Glo - - - ri - a,
 Glo - - - ri - a, Glo - - - ri - a,

147

ri - a, Ho - san - na in ex -
 Glo - ri - a, Glo - ri - a, Ho - san - na in ex -
 Glo - - - ri - a, Glo - ri - a, Ho - san - na in ex -
 Glo - ri - a, Glo - ri - a, Ho - san - na in ex -

149

Slower

ff

Musical score for measures 152-155. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics: "cel - sis Glo". The piano part includes a timpani line labeled "(Timps)". The tempo is marked "Slower" and the dynamic is "ff".

152

(Timps)

Musical score for measures 155-158. It features four vocal staves and a piano accompaniment. The piano part includes a timpani line. The tempo is "Slower" and the dynamic is "ff".

155

157

rit.

ri - a, Ho - san - na in ex - cel - - - sis!

ri - a, Ho - san - na in ex - cel - - - sis!

ri - a, Ho - san - na in ex - cel - - - sis!

ri - a, Ho - san - na in ex - cel - - - sis!

rit.

159

III Lullay, lulla

Mesto ♩ = 66

Piano

pp

8^{vb} 8^{vb} (sim.)

5

(loco)

p

Lul - lay, lul - la thou lit - tle ti - ny

p

Lul - lay, lul - la thou lit - tle ti - ny

p

Lul - lay, lul - la thou lit - tle ti - ny

p

Lul - lay, lul - la thou lit - tle ti - ny

9

1

child, bye bye lul - ly lul - lay

child, bye bye lul - ly lul - lay

child, bye bye lul - ly lul - lay

child, bye bye lul - ly lul - lay

13

2

lay This poor youn - ling for whom we do sing

lay This poor youn - ling for whom we do sing

lay This poor youn - ling for whom we do sing

lay This poor youn - ling for whom we do sing

17

Andante piacevole ♩ = 69

Bye bye, bye bye lul - ly lul - lay. The

Bye bye, bye bye lul - ly lul - lay. The

Bye bye, bye bye lul - ly lul - lay. The

Bye bye, bye bye lul - ly lul - lay. The

22

an - gel Ga - bri - el from hea - ven came, his wings as drif - ted snow his

an - gel Ga - bri - el from hea - ven came, his wings as drif - ted snow his

an - gel Ga - bri - el from hea - ven came, his wings as drif - ted snow his

an - gel Ga - bri - el from hea - ven came, his wings as drif - ted snow his

25

cresc.

eyes as flame; "All Hail" said he "thou low - ly mai - den

eyes as flame; "All Hail" said he "thou low - ly mai - den

eyes as flame; "All Hail" said he "thou low - ly mai - den

eyes as flame; "All Hail" said he "thou low - ly mai - den

28

dim.

Ma - - - ry, most high - ly fa - voured La - dy" Glo - - - - ri -

Ma - - - ry, most high - ly fa - voured La - dy" Glo - - - - ri -

Ma - - - ry, most high - ly fa - voured La - dy" Glo - - - - ri -

Ma - - - ry, most high - ly fa - voured La - dy" Glo - - - - ri -

30

mp

a! "For lo! a bles - sed mo - ther shalt thou be, all

mp

a! "For lo! a bles - sed mo - ther shalt thou be, all

mp

a! "For lo! a bles - sed mo - ther shalt thou be, all

mp

a! "For lo! a bles - sed mo - ther shalt thou be, all

33

mf

ge - ne - ra - tions laud and ho - nour thee. Thy son shall be Em - ma - nu - el by

mp

ge - ne - ra - tions laud and ho - nour thee. Ei - a! ei - a! ei - a! ei - a!

mp

ge - ne - ra - tions laud and ho - nour thee. Ei - a! ei - a! ei - a! ei - a!

mp

ge - ne - ra - tions laud and ho - nour thee. Ei - a! ei - a! ei - a! ei - a!

36

seers fore - - - told, most high - ly fa - voured la - dy”
 ei - a! ei - a! ei - a! ei - a! Al - - - le - lu - ia!
 ei - a! ei - a! ei - a! ei - a! Al - - - le - lu - ia!
 ei - a! ei - a! ei - a! ei - a! Al - - - le - lu - ia!

Pno.

39

Tempo Primo ♩ = 66
 Glo - - - - ri - a! Lul - lay, lul -
 Glo - - - - ri - - a! Lul - lay, lul -
 Glo - - - - ri - - a! Lul - lay, lul -
 Glo - - - - ri - - a! Lul - lay, lul -

pp
 8vb 8vb 8vb 8vb

41

la thou lit - tle ti - ny child, bye bye lul - ly lul - lay This

la thou lit - tle ti - ny child, bye bye lul - ly lul - lay This

la thou lit - tle ti - ny child, bye bye lul - ly lul - lay This

la thou lit - tle ti - ny child, bye bye lul - ly lul - lay This

45

poor youn - ling for whom we do sing Bye bye,

poor youn - ling for whom we do sing Bye bye,

poor youn - ling for whom we do sing Bye bye,

poor youn - ling for whom we do sing Bye bye,

50

Andante piacevole ♩ = 69

bye bye lul - ly lul - lay. So gen - tle Ma - ry meek - ly

bye bye lul - ly lul - lay. So gen - tle Ma - ry meek - ly

bye bye lul - ly lul - lay. So gen - tle Ma - ry meek - ly

bye bye lul - ly lul - lay. So gen - tle Ma - ry meek - ly

55

bowed her head, "to me be as it pleas - eth

bowed her head, "to me be as it pleas - eth

bowed her head, "to me be as it pleas - eth

bowed her head, "to me be as it pleas - eth

58

mf

God" she said. "My soul shall laud and mag - ni - fy His

mf

God" she said. "My soul shall laud and mag - ni - fy His

mf

God" she said. "My soul shall laud and mag - ni - fy His

mf

God" she said. "My soul shall laud and mag - ni - fy His

60

dim.

ho - ly name." Most high - ly fa - voured La - dy, Glo - - - - ri -

ho - ly name." Most high - ly fa - voured La - dy, Glo - - - - ri -

ho - ly name." Most high - ly fa - voured La - dy, Glo - - - - ri -

ho - ly name." Most high - ly fa - voured La - dy, Glo - - - - ri -

62

mp
 a! Of her Em-ma - nu - el, the Christ was born in

mp
 a! Of her Em-ma - nu - el, the Christ was born in

mp
 a! Of her Em-ma - nu - el, the Christ was born in

mp
 a! Of her Em-ma - nu - el, the Christ was born in

65

Beth - le - hem all on a Christ - - - mas morn. And

Beth - le - hem all on a Christ - - - morn.

Beth - le - hem all on a Christ - - - morn.

Beth - le - hem all on a Christ - - - morn.

68

Christ - ian folk through-out the world will ev - er say "Most
mf Ei - a! ei - a! ei - a! ei - a! ei - a! ei - a! ei - a! ei - a!
mf Ei - a! ei - a! ei - a! ei - a! ei - a! ei - a! ei - a! ei - a!
mf Ei - a! ei - a! ei - a! ei - a! ei - a! ei - a! ei - a! ei - a!

mf

70

cresc.
 high - ly fa - voured la - - - dy" Glo - - - - - ri -
f Al - - - - le - lu - - ia! Glo - - - - - ri -
f Al - - - - le - lu - - ia! Glo - - - - - ri -
f Al - - - - le - lu - - ia! Glo - - - - - ri -

72

Vivo ♩ = 92

ff

Musical score for four staves (flute, clarinet, bassoon, and double bass) in 4/4 time, key of B-flat major. The first three staves are marked with *ff* and *a!*. The fourth staff is marked with *ff* and *a!*. The notes are mostly whole and half notes.

Piano accompaniment for measures 74-75. The right hand features chords and arpeggios, while the left hand has a rhythmic pattern of eighth notes.

74

Piano accompaniment for measures 76-77. The right hand features chords and arpeggios, while the left hand has a rhythmic pattern of eighth notes.

76

Piano accompaniment for measures 78-79. The right hand features chords and arpeggios, while the left hand has a rhythmic pattern of eighth notes.

78

Piano accompaniment for measures 80-81. The right hand features chords and arpeggios, while the left hand has a rhythmic pattern of eighth notes.

80

81

82

Tempo Primo

mf

Bye bye, , bye bye lul - ly lul -

mf

Bye bye, , bye bye lul - ly lul -

mf

Bye bye, , bye bye lul - ly lul -

mf

Bye bye, , bye bye lul - ly lul -

f *mf* *p*

83

84

lay.
lay.
lay.
lay.

pp

88

sfz *p*

92

p *pp* *ppp*

96

IV This Worldes Joie

Moderato ♩ = 96

This piano reduction is a version of the fugal texture that has been greatly simplified for playability. It is not ideal for performance.

well the an - gel did say Was to

14

This system contains measures 14, 15, and 16. It features a vocal line in the bass clef and a piano accompaniment in the treble and bass clefs. The key signature is two sharps (F# and C#). The lyrics are: "well the an - gel did say Was to". Measure 14 starts with a whole note G2. Measure 15 contains the lyrics "the an - gel" and "did say". Measure 16 contains the lyrics "Was to".

cer - tain poor she - pherds in fields as they

17

This system contains measures 17, 18, and 19. The lyrics are: "cer - tain poor she - pherds in fields as they". Measure 17 starts with a whole note G2. Measure 18 contains the lyrics "cer - tain poor she - pherds". Measure 19 contains the lyrics "in fields as they".

lay, In fields where they lay

20

This system contains measures 20, 21, and 22. The lyrics are: "lay, In fields where they lay". Measure 20 starts with a whole note G2. Measure 21 contains the lyrics "In fields where they". Measure 22 contains the lyrics "lay".

keep - ing their sheep On a cold win - ter's

23

This system contains measures 23, 24, and 25. The lyrics are: "keep - ing their sheep On a cold win - ter's". Measure 23 starts with a whole note G2. Measure 24 contains the lyrics "keep - ing their sheep". Measure 25 contains the lyrics "On a cold win - ter's".

night that was so deep.

26

29

Broadly

Born is the King of Is - - - ra -

32

A Tempo

el. They looked up and saw a star Shi - ning

mf

Measures 36-39: Vocal line in treble clef with lyrics "el. They looked up and saw a star Shi - ning". Piano accompaniment in bass clef with a dynamic marking of *mf*. The key signature has two sharps (F# and C#).

36

in the East be - yond them far And

Measures 40-43: Vocal line in treble clef with lyrics "in the East be - yond them far And". Piano accompaniment in bass clef. The key signature has two sharps (F# and C#).

40

to the earth it gave great

Measures 44-47: Vocal line in treble clef with lyrics "to the earth it gave great". Piano accompaniment in bass clef. The key signature has two sharps (F# and C#).

44

light, And so it con - tin - ued both

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "light, And so it con - tin - ued both". The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

47

This system contains the piano accompaniment for the second system, starting at measure 47. It features a complex texture with sixteenth-note runs in the right hand and a more rhythmic bass line in the left hand. A dashed line connects the first measure of this system to the first measure of the system above.

day and night.

This system contains the third two staves of music. The top staff is a vocal line in treble clef with the lyrics "day and night.". The bottom staff is a piano accompaniment in bass clef, continuing the accompaniment from the previous system.

50

This system contains the piano accompaniment for the fourth system, starting at measure 50. It continues the intricate piano accompaniment with sixteenth-note patterns and chords.

53

This system contains the piano accompaniment for the fifth system, starting at measure 53. It concludes with a double bar line and a final cadence. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

Broadly

A Tempo

Born is the King of Is - - - ra - el. Glo - - - - -

Born is the King of Is - - - ra - el. Glo - - - - -

Born is the King of Is - - - ra - el. Glo - - - - -

Born is the King of Is - - - ra - el. Glo - - - - -

f

56

ri - a ho - san - na in ex -

ri - a ho - san - na in ex -

ri - a ho - san - na in ex -

ri - a ho - san - - in ex -

60

cel - - - sis, in ex - cel - sis, in ex - cel - sis,
 cel - - - sis,
 cel - - - sis, in ex - cel - sis, in ex - cel - sis,
 cel - - - sis, in ex - cel - sis, in ex - cel - sis,
 cel - - - sis, in ex - cel - sis, in ex - cel - sis,

63

in ex - cel - sis De - o Ding, dong mer - ri - ly on
 in ex - cel - sis De - o The
 in ex - cel - sis De - o Good King Wen - ces - - -
 in ex - cel - sis De - o Un - to us is born a Son,
 (chorus doubled in orch.)

66

high in heav'n bells do ring! Ding, dong mer-ri-ly on high in heav'n bells do
 first no - well the an - gel did say Was to
 las looked out on the feast of Ste - - - phen
 King of quires su - per - nal: See on earth his lfe be - gun Of lords the Lord e - ter - nal, of

69

ring! Glo - - - - - ri -
 cer - tain poor she - pherds in fields as they lay,
 When the snow lay round a - bout, deep and crisp and
 lords the Lords e - ter - nal. Un - to us is born a Son, King of quires su - per - - -

72

Musical score for measures 75-77. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "a!" on the first staff, "e - - - ven" on the second staff, and "nal:" on the third staff. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. Measure 75 is marked with a box containing the number 75.

Musical score for measures 78-80. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment. The right hand plays chords, and the left hand plays a steady eighth-note bass line. Measure 78 is marked with a box containing the number 78.

f
Glo - - ri - a!

f
Glo - - ri - a!

f
Glo - - ri - a!

f
Glo - - ri - a!

81

ff
Glo - - ri - a! This world - es

ff
Glo - - ri - a! This world - es

ff
Glo - - ri - a! This world - es

ff
Glo - - ri - a! This world - es

84

joie

joie

joie

joie

87

f

This world - - - es

f

This world - - - es

f

This world - - - es

f

This world - - - es

89

joie This world - es joie

joie This world - es joie

joie This world - es joie

joie This world - es joie

91

This world - - es joie This

This world - es joie

This world - - es joie This

This world - es joie

94

world - es joie This world - - - es

This world - es joie This

world - es joie This world - - - es

This world - es joie This

96

joie This world - es joie

world - es joie This world - es

joie This world - es joie

world - es joie This world - es

98

100

This world - es joie

joie This world - es joie

This world - es joie

joie This world - es joie

Più Mosso ♩ = 104

102

This world - es joie

This world - es joie

This world - es joie

This world - es joie

ff

106

ff
This world - - - - - es

ff
This world - - - - - es

ff
This world - - - - - es

ff
This world - - - - - es

109

Ancora Più Mosso $\bullet = 120$

Musical score for measures 113-115. The score is in G major (one sharp) and 3/4 time. It features four vocal staves and a piano accompaniment. The vocal parts are marked with the word "joie!". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Measure 113 is marked with a box containing the number 113.

Musical score for measures 116-118. The score continues with the same instrumental parts as the previous system. The vocal parts are silent in these measures. Measure 116 is marked with a box containing the number 116.