

The First Nowell

Traditional arr. Warren Cohen

Andante

Soprano

Alto

Tenor

Bass

Piano



9

S.

A.

T.

B.

Pno.



17

S.

A.

T.

B.

Pno.

24

S.

A.

T.

B.

Pno.

the_ first_ no - well the_ An - gel did

3

31

S. say was to cer - tain poor Shep - herds in fields as they lay In

A. In

T.

B.

Pno.

36

S. Fields ___ where they lay_ Keep - ing their Sheep on a cold win - ter's night that

A. Fields ___ where they lay_ Keep - ing their Sheep on a cold win - ter night that

T. On a cold win - ter night that

B. On a cold win - ter night that

Pno. On a cold win - ter night that

42

S. was_ so deep No - well_ no_ well no_ well no - well

A. was_ so deep No - well_ no_ well no_ well no - well

T. was_ so deep No - well_ no_ well no_ well no - well

B. was_ so deep No - well_ no_ well no_ well no - well

Pno.

48

S. Born is the King_ of Is - ra - el

A. Born is the King_ of Is - ra - el

T. Born is the King_ of Is - ra - el

B. Born is the King_ of Is - ra - el

Pno.



55

S.

A.

T.

B.

Pno.

62

S.

A.

T.

B.

Pno.

First No - well the

First No - well the

First No - well the

The First No - well the

69

S. an - gel did say was to cer - tain poor Shep-herds in fields as they lay in—

A. an - gel did say was to cer - tain poor Shep-herds in fields as they lay in—

T. an - gel did say was to cer - tain poor Shep-herds in fields as they lay in—

B. an - gel did say was to cer - tain poor Shep-herds in fields as they lay in—

Pno.

75

S. fields_ where they lay_ keep-ing their sheep on a cold win-ter's night that was__ so

A. fields_ where they lay_ keep-ing their sheep on a cold win-ter's night that was__ so

T. fields_ where they lay_ keep-ing their sheep on a cold win-ter's night that was__ so

B. fields_ where they lay_ keep-ing their sheep on a cold win-ter's night that was__ so

Pno.



82

S. deep No - well_ No_ well No_ well no - well Born is the King of

A. deep No - well_ No_ well No_ well no - well Born is the King of

T. deep No - well_ No_ well No_ well no - well Born is the King of

B. deep No - well_ No_ well No_ well no - well Born is the King of

Pno.

89

S. Is - ra - el

A. Is - ra - el

T. Is - ra - el

B. Is - ra - el

Pno.

95

S.

A.

T.

B.

Pno.

segue

The image shows a musical score for a voice and piano ensemble. It consists of five staves. The top four staves are for the vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each of these staves contains a whole rest in every measure, indicating that the vocalists are silent during this section. The fifth staff is for the piano (Pno.), which is divided into two parts: a right-hand part and a left-hand part. The right-hand part features a melodic line with eighth notes and a sharp sign (#) in the second measure. The left-hand part provides a harmonic accompaniment with chords and single notes. The word "segue" is written at the end of the piano part, indicating that the music continues on the next page.

Gesu Bambino

Pietro Yon

Soprano

Choir

Piano

mf

nel lu - mi le__ca pan - na nel

p

5

S.

Choir

Pno.

fred-do quo_ ver-ta_____ E na - to' il an__ to par - go to Che' il mon-do a - do - re ra O-

rall.

8

S.

Choir

Pno.

san-na o san - na can - ta no con giu__ bi - lan__ te cor i tuoi_ pas - to - ri'ed

rall.

p

f

f

11

S. *p*
an - ge - li O re - di lu - ce'a mor - ve ni - te a - dor -

Choir
Ve - ni - te a - dor -
Ve - ni - te a - dor - *p*

Pno. *mf*
p

14

S.
ria mo Ve - ni - te a - dor ria mo Ve -

Choir
ria mo Ve - ni - te a - dor ria mo Ve -

Pno.

17

S. ni - te a - dor - ria mo Ge - su Re - den *rall.*

Choir ni - te a - dor - ria mo Ge - su *rall.* Re - den

Pno. ni - te a - dor - ria mo Ge - su Re - den *rall.*

20

S. tor le bel-bam-bin non pian - ger non

Choir tor

Pno. tor tor

23 rall.

S. pian-ger-re__ den tor__ In mam-ma tu - a can tan__ do ti Ti ba - ci-a sal__ va tor O-

Choir

Pno.

26 rall. *f*

S. san-na O - san - na can -tan-do con giu__ bi - la__ te cor__ i tuoi pas - to - ri'ed

Choir

Pno. *p* *f*

29 *p*

S. an - ge - li O re - di lu - ce'a mor__ ve ni - te a - dor -

Choir Ve - ni - te a - dor -

Pno. *mf* *p*

32

S. *ria mo Ve - ni - te a - dor ria mo Ve -*

Choir *ria mo Ve - ni - te a - dor ria mo Ve -*

Pno. *ria mo Ve - ni - te a - dor ria mo Ve -*

35

S. *ni - te a - dor - ria mo Ge - su Re - den* *rall.*

Choir *ni - te a - dor - ria mo Ge - su* *rall. Re - den*

Pno. *ni - te a - dor - ria mo Ge - su* *rall. Re - den*

38

S. *tor* *ah*

Choir *tor* *Ve - ni - te a - dor -*

Pno. *tor* *Ve - ni - te a - dor -*

41 *rall.*

S. *rall.*

Choir *rall.*

Pno. *rall.*

ria mo Ve - ni - te a - dor - ria mo Ve -

ria mo Ve - ni - te a - dor - ria mo Ve

44 *p* *p*

S. *p*

Choir *p*

Pno. *p*

ni - te Ve - ni - te Ve - ni - te a - do -

ni - te Ve - ni - te te

ni - te Ve - ni - te te

47 *pp* *cresc.* *f* *rall.*

S. *f* *rall.*

Choir *f* *rall.*

Pno. *f* *rall.*

ri'a - mo A - do - ri - a - - mo Ge -

ah

ah

50

S. su Re - den - tor

Choir

Pno. *pp*

Detailed description: This is a musical score for a page numbered 50. It features three staves: Soprano (S.), Choir, and Piano (Pno.). The Soprano staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics 'su Re - den - tor' under a melodic line. The Choir part consists of two staves (treble and bass clefs) with rests. The Piano part consists of two staves (treble and bass clefs) with chords and a melodic line in the bass, marked with a piano-piano (*pp*) dynamic. The piece concludes with a double bar line.

Ding Dong Merrily on High

Arbout et al./Warren Cohen

Allegro ♩ = 176

Musical score for the first system, measures 1-5. The score is for Soprano, Alto, Tenor, Bass, and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked **Allegro** with a quarter note equal to 176 (♩ = 176). The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by horizontal lines with a dash. The Piano part features a rhythmic accompaniment in the left hand consisting of eighth notes, and a melodic line in the right hand that begins in measure 5.

Musical score for the second system, measures 6-10. The score is for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked **Allegro** with a quarter note equal to 176 (♩ = 176). The vocal parts (S., A., T., B.) are currently silent, indicated by horizontal lines with a dash. The Piano part continues with its accompaniment and melodic line.

11

S.
A.
T.
B.

Pno.

16

S.
A.
T.
B.

Pno.

21

S. Ding Dong mer ri-ly on high In he'vn the bells are ring - ing

A. Ding Dong mer ri-ly on high In he'vn the bells are ring - ing

T. Ding Dong mer ri-ly on high In he'vn the bells are ring - ing

B. Ding Dong mer ri-ly on high In he'vn the bells are ring - ing

Pno. Ding Dong mer ri-ly on high In he'vn the bells are ring - ing

26

S. Ding Dong mer ri ly the sky is riv'n with an - gels sing - ing Glo -

A. Ding Dong mer ri ly the sky is riv'n with an - gels sing - ing Glo -

T. Ding Dong mer ri ly the sky is riv'n with an - gels sing - ing Glo -

B. Ding Dong mer ri ly the sky is riv'n with an - gels sing - ing Glo -

Pno. Ding Dong mer ri ly the sky is riv'n with an - gels sing - ing

31

S. ri - a O -
A. ri - a O -
T. ri - a O -
B. ri - a O -
Pno. Glo ri - a O -

36

S. san - na in ex - cel - sis Glo
A. san - na in ex - cel - sis Glo
T. san - na in ex - cel - sis Glo
B. san - na in ex - cel - sis Glo
Pno. san - na in - ex - cel - sis Glo

41

S.
A.
T.
B.

ri - a O - san - na in ex - cel - sis

Pno.

46

S.
A.
T.
B.

Pno.

51

S.

A.

T.

B.

Pno.

56

S.

A.

T.

B.

Pno.

61

S.
A.
T.
B.

Glo
Glo
Glo

Pno.

66

S.
A.
T.
B.

ri-a O-san-na in ex-
ri-a O-san-na in ex-
ri-a O-san-na in ex-
ri-a O-san-na in ex-

Glo

Pno.

71

S. cel - sis Ding Dong mer-ri - ly on high - in

A. cel - sis Ding dong mer-ri - ly on high - in. hev'n the -bells are

T. cel - sis Ding Dong mer-ri - ly on

B. cel - sis

Pno.

75

S. hev'n the bells are ring - ing Ding Dong ver-ri ly the sky _____ is ri - vin with An - gels

A. rin - ging bells are ring - ing Ding Dong ver-ri ly the sky _____ is ri - vin with An - gels

T. high the bells are ring - ing Ding Dong ver-ri ly the sky _____ is ri - vin with An - gels

B. Ding Dong Bells are ring - ing Ding Dong ver-ri ly the sky _____ is ri - vin with An - gels

Pno.

80

S. Sing - ing Glo - ri - a Glo - ri - a

A. Sing - ing Glo

T. Sing - ing Glo

B. Sing - ing Glo

Pno.

85

S. Glo - ri a O - san na in ex - cel - sis Glo - ri - a

A. ri a O - san na in ex - cel - sis Glo -

T. ri - a Glo - ri - a O - san na in ex - cel - sis Glo -

B. ri a O - san na in ex - cel - sis Glo -

Pno.

90

S. 

Glo ri-a Glo ri-a Ah _____ Glo - - ri-a O -

A. 

ri-a O -

T. 

ri-a O -

B. 

ri-a O -

Pno. 

95

S. 

san - na in ex - cel - sis

A. 

san - na in ex - cel - sis

T. 

san - na in ex - cel - sis

B. 

san - na in ex - cel - sis

Pno. 

100

S.
A.
T.
B.

Pno.

105

S.
A.
T.
B.

Pno.

110

S.

A.

T.

B.

Pno.

115

S.

A.

T.

B.

Pno.

120

S.
A.
T.
B.

Pno.

125

S.
A.
T.
B.

Pno.

130

S.
A.
T.
B.

Pno.

135

S.
A.
T.
B.

Pno.

Pray you du ti ful ly prime — your ma - tin Chimes ye rin - gers

Pray you du ti ful ly prime — your ma - tin Chimes ye rin - gers

Pray you du ti ful ly prime — your ma - tin Chimes ye rin - gers

Pray you du ti ful ly prime — your ma - tin Chimes ye rin - gers

140

S. May you beau ti-ful-ly rime Your eve - time song ye sin - gers

A. May you beau ti-ful-ly rime Your eve - time song ye sin - gers

T. May you beau ti-ful-ly rime Your eve - time song ye sin - gers

B. May you beau ti-ful-ly rime Your eve - time song ye sin - gers

Pno. May you beau ti-ful-ly rime Your eve - time song ye sin - gers

144

S. Glo - ri-a Glo ri a ri-a Glo ri-a Glo ri-a Glo - ri-a Glo-ri - a

A. Glo - ri-a Glo ri a ri-a Glo ri-a Glo ri-a Glo - ri-a Glo-ri - a

T. Glo - ri-a Glo ri a ri-a Glo ri-a Glo ri-a Glo - ri-a Glo-ri - a

B. Glo - ri-a Glo ri a ri-a Glo ri-a Glo ri-a Glo - ri-a Glo-ri - a

Pno. Glo - ri-a Glo ri a ri-a Glo ri-a Glo ri-a Glo - ri-a Glo-ri - a

149

S.
A.
T.
B.

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

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

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

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

Pno.

154

S.
A.
T.
B.

Glo ri - a Glo ri - a Glo - ri - a Glo - ri - a Glo - ri - a O - san na in ex -

Glo ri - a Glo ri - a Glo - ri - a Glo - ri - a Glo - ri - a O - san na in ex -

Glo ri - a Glo ri - a Glo - ri - a Glo - ri - a Glo - ri - a O - san na in ex -

Glo ri - a Glo ri - a Glo - ri - a Glo - ri - a Glo - ri - a O - san na in ex -

Pno.

159 **Molto Rit.** ♩ = 96 **A tempo** ♩ = 176

S. cel sis O - san - na in ex - cel - sis

A. cel sis O - san - na in ex - cel - sis

T. cel sis O - san - na in ex - cel - sis

B. cel sis O - san - na in ex - cel - sis

Pno.

162

S. Ah

A. Ah

T. Ah

B. Ah

Pno.

Away in a Manger

Kirkpatrick/Cohen

Moderato ♩=100

Soprano

Alto

Tenor

Bass

Piano

solo

A - way in a man - ger no crib for a bed the

7

S.

A.

T.

B.

Pno.

lit - tle lord Je - sus lay down his sweet head the stars in the sky looked down where they

14

S. 

A. 

T. 

B. 


Pno. 

lay the lit - tle lord Je - sus a - sleep in the hay


21

S. 

A. 

T. 

B. 

Pno. 

way in a man ger no crib for a bed the lit - tle lord Je - sus lay down his sweet

28

S. head the stars in the sky — looked down where he lay the lit - tle lord Je - sus a -

A. head the stars in the sky — looked down where he lay the lit - tle lord Je - sus a -

T.

B.

Pno.

35

S. sleep in the hay the cat - tle are low - ing the ba - by a -

A. sleep in the hay the cat - tle are low - ing the ba - by a -

T. tutti the cat - tle are low - ing the ba - by a -

B. the cat - tle are low - ing the ba - by a -

Pno.

42

S. wakes but lit - tle lord Je - sus no cry - ing he makes I love Lord

A. wakes but lit - tle lord Je - sus no cry - ing he makes I love Lord

T. wakes but lit tle lord Je - sus no cry - ing he makes I love Lord

B. wakes but lit tle lord Je - sus no cry - ing he makes I love Lord

Pno.

48

S. Je - sus look down from the sky and stay by my cra - dle and watch lul - la

A. Je - sus look down from the sky and stay by my cra - dle and watch lul - la

T. Je - sus look down from the sky and stay by my cra - dle and watch lul - la

B. Je - sus look down from the sky and stay by my cra - dle and watch lul - la

Pno.

54

S. by A - way in a man - ger no crib for a bed the lit - tle lord Je - sus lay

A. by A - way in a man - ger no crib for a bed the lit - tle lord Je - sus lay

T. by A - way in a man - ger no crib for a bed the lit - tle lord Je - sus lay

B. by A - way in a man - ger no crib for a bed the lit - tle lord Je - sus lay

Pno.

61

S. down his sweet head the stars in the_ sky_ looked down where he lay the_

A. down his sweet head the stars in the_ sky_ looked down where he lay the_

T. down his sweet head the stars in the_ sky_ looked down where he lay the_

B. down his sweet head the stars in the_ sky_ looked down where he lay the_

Pno.

67

S. lit - tle Lord Je - sus a_ sleep in the hay mm -

A. lit - tle Lord Je - sus a_ sleep in the hay mm -

T. lit - tle Lord Je - sus a_ sleep in the hay

B. lit - tle Lord Je - sus a_ sleep in the hay

Pno.

38

73

S.

A.

T.

B.

Pno.

mm

mm

Detailed description: This musical score page contains measures 73 through 78. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano (Pno.) section. The vocal parts are written in treble clef, while the piano part is in grand staff (treble and bass clefs). The tempo is marked 'mm' (moderato) under the Tenor and Bass staves. The Soprano part consists of a melodic line with eighth and quarter notes. The Alto part has a similar melodic line. The Tenor part has a more active line with eighth notes and rests. The Bass part has a steady eighth-note accompaniment. The piano accompaniment features a consistent harmonic texture with chords and moving lines in both hands, often using slurs to indicate phrasing.

Tomorrow Shall Be My Dancing Day

Traditional/Cohen

Allegro ♩=69

Tenor Drum

Soprano

Alto

Tenor

Tenor

Bass

Allegro ♩=69

Piano



9

T. D.

S.

A.

T.

T.

B.

Pno.

18

T. D.

S.

A.

T.

T.

B.

Pno.



23

T. D.

S.

A.

T.
to - mor - row shall be _____ my dan _____ cing

T.

B.

Pno.

28

T. D.

S.

A.

T.

T.

B.

Pno.

day I would my true_ love did_ so chance to_ see the le - gend of_ my play to



37

T. D.

S.

A.

T.

T.

B.

Pno.

call my true_ love to_ the dance

Sing O my love Oh_ my love my love my

46

T. D.

S.

A.
love this have I done for my true love

T.
love this have I done for my true love

T.
then was I born of a vir - gin pure of

B.
love this have I done for my true love

Pno.



55

T. D.

S.

A.

T.
her I took flesh - ly substance then was I knit to man's na - ture to call my true love

T.

B.

Pno.

65

T. D.

S.

A.

T.

T.

B.

Pno.

74

T. D.

S.

A.

T.

T.

B.

Pno.

82

T. D. 

S. 

A. 

T. 

T. 

B. 

Pno. 



87

T. D. 

S. 

A. 

T. 

T. 

B. 

Pno. 

92

T. D.

S.

A.

T.

T.

B.

Pno.

97

T. D.

S.

A.

T.

T.

B.

Pno.

102

T. D. 

S. 

A. 

T. 

T. 

B. 

Pno. 



110

T. D. 

S. 

A. 

T. 

T. 

B. 

In a man - ger laid_ and wrap-ped I was so

Pno. 

118

T. D. 

S. 

A. 

T. 

T. 

B. 

Pno. 

ve - ry poor_ this was_ my chance be_ twixt an ox and a sil - ly poor ass to



126

T. D. 

S. 

A. 

T. 

T. 

B. 

Pno. 

Sing O my love O my love my
 Sing O my love O my love my
 call my true_ love to_ the dance Te De - um Lau - da - mus three an - gels sang through
 Te De - um Lau - da - mus three an - gels sang through
 Sing O my love O my love my

134

T. D. 

S.  love my love this have I done for my true love this have I done for my

A.  love my love this have I done for my true love this have I done for my

T.  high - est hea - ven the sweet con - sort rang the sweet con - sort rang Te de - um lau - da - mus Te

T.  high - est hea - ven the sweet con - sort rang the sweet con - sort rang Te de - um lau - da - mus Te

B.  love my love this have I done for my true love this have I done for my

Pno. 



142

T. D. 

S.  love my love this have I done for my love my love this have I done for my

A.  love my love this have I done for my love my love this have I done for my

T.  de - um lau - da - mus Through hea - ven the sweet con - sort rang Te De - um lau - da - mus the

T.  de - um lau - da - mus Through hea - ven the sweet con - sort rang Te De - um lau - da - mus the

B.  love my love this have I done for my love my love this have I done for my

Pno. 

150

T. D. 

S. 

A. 

T. 

T. 

B. 

Pno. 

love my love this have I done for my love my love this have I done for my
 love my love this have I done for my love my love this have I done for my
 sweet con - sort rang Te de - um lau - da - mus te de - um lau da - mus te de - um lau - da - mus te
 sweet con - sort rang Te de - um lau - da - mus te de - um lau da - mus te de - um lau - da - mus te
 love my love this have I done for my love my love this have I done for my

158

T. D. 

S. 

A. 

T. 

T. 

B. 

Pno. 

love my love this have I done for my love my love this have I done for
 love my love this have I done for my love my love this have I done for
 love my love this have I done for my love my love this have I done for
 de - um lau - da - mus Through high - est hea - ven the sweet con - sort rang te de - um lau - da - mus te
 de - um lau - da - mus Through high - est hea - ven the sweet con - sort rang te de - um lau - da - mus te
 love my love this have I done for my love my love this have I done for

166

T. D.

S.

A.

T.

T.

B.

Pno.



173

T. D.

S.

A.

T.

T.

B.

Pno.

182

T. D.
 S.
 A.
 T.
 T.
 B.
 Pno.

The image shows a musical score for a chamber ensemble. At the top right is the page number '13'. Below it, on the left, is the measure number '182'. The score consists of seven staves. The first staff is for Tenor Drum (T. D.), which has a double bar line at the beginning and end and contains a sequence of rhythmic notes. The next five staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), Tenor (T.), and Bass (B.), all of which contain whole rests. The final staff is for Piano (Pno.), which is written in grand staff notation (treble and bass clefs) and contains a series of chords and melodic lines.

Wither's Rocking Hymn

lento con moto

Musical score for the first system of 'Wither's Rocking Hymn'. It features five vocal staves (Soprano, Alto, Tenor, Bass) and a Piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'lento con moto'. The lyrics for the Soprano part are: 'Sweet ba-by sleep! What ailes my dear? What ailes my dar - ling'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Musical score for the second system of 'Wither's Rocking Hymn', starting at measure 9. It features five vocal staves (Soprano, Alto, Tenor, Bass) and a Piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'lento con moto'. The lyrics for the Soprano part are: 'thus to cry? Be still, my child and lend thine ear to hear me sing thy lul - la'. The piano accompaniment continues with chords and a bass line.

18

S. by My pret-ty lambe, for - bear___ to weep; be still my dear; sweet, ba - by sleep

S. Sweet_____ Ba - by sleep - sweet ba - by sleep

A. Sweet_____ Ba - by sleep - sweet ba - by sleep

T. Sweet_____ Ba - by sleep - sweet ba - by sleep

B. Sweet_____ Ba - by sleep - sweet ba - by sleep

Pno. Sweet_____ Ba - by sleep - sweet ba - by sleep

The Holly and the Ivy

Trad/Cohen

Tempo di Minuetto
♩ = 144

Soprano
Alto
Tenor
Bass

Tempo di Minuetto
♩ = 144 3x

Piano

9

S.
A.
T.
B.

The hol-ly and the i - vy, When
sing 2nd and 3rd times

The hol-ly and the i - vy, When
sing 3rd time

The hol-ly and the i - vy, When
sing 3rd time

The hol-ly and the i - vy, When

Pno.

17

S. they are both full grown, Of all the trees that are in the wood, The hol ly bears the crown: the

A. they are both full grown, Of all the trees that are in the wood, The hol ly bears the crown: the

T. they are both full grown, Of all the trees that are in the wood, The hol ly bears the crown: the

B. they are both full grown, Of all the trees that are in the wood, The hol ly bears the crown: the

Pno.

23

S. hol ly bears a pric - kle as sharp as a - ny thorn and Ma-ry bore sweet Je-sus Christ on _

A. hol ly bears a pric - kle as sharp as a - ny thorn and Ma-ry bore sweet Je-sus Christ on _

T. hol ly bears a pric - kle as sharp as a - ny thorn and Ma-ry bore sweet Je-sus Christ on _

B. hol ly bears a pric - kle as sharp as a - ny thorn and Ma-ry bore sweet Je-sus Christ on _

Pno.

29

S. Christ-mas day in the morn the ris ing of the sun _ and the run-ning of the deer, The_

A. Christ-mas day in the morn the ris ing of the sun _ and the run-ning of the deer, The_ sing all 3x

T. Christ-mas day in the morn the ris ing of the sun _ and the run-ning of the deer, The_ sing all 3x

B. Christ-mas day in the morn the ris ing of the sun _ and the run-ning of the deer, The_ sing all 3x

Pno.

35

S. play-ing of the mer ry or - gan, Sweet sing ing in the choir. Bum Bum ba ba bum ba ba bum bum sing 3rd time only

A. play-ing of the mer ry or - gan, Sweet sing ing in the choir.

T. play-ing of the mer ry or - gan, Sweet sing ing in the choir. The hol ly bears a bark _ as

B. play-ing of the mer ry or - gan, Sweet sing ing in the choir. The hol ly and the i - vy, When sing 2nd and 3rd times

Pno.

41

S. bum bum ba ba ba ba ba bum bum ba ba ba ba bum ba ba bum bum ba ba ba ba

A.

T. bit ter as a - ny gall and Ma-ry bore sweet Je sus Christ for_ to re-deem us

B. they are both full grown, Of_ all the trees that are in the wood, The_ hol ly bears the

Pno.

46

S. ba ba bum bum bum ba ba bum ba ba bum bum bum bum ba ba ba ba ba ba bum bum ba ba ba ba

A. 3rd time only
ba ba Bum ba ba ba ba bum bum bum ba ba ba ba bum bum bum ba ba bum

T. all the hol ly bears a pric - kle as_sharp as a - ny thorn and Ma-ry bore sweet

B. crown: the hol ly bears a pric - kle as_sharp as a - ny thorn and Ma-ry bore sweet

Pno.

52

S. *bum ba ba bum bum ba ba ba ba ba ba bum the ris ing of the sun _ and the run-ning of the*
sing every time

A. *bum ba ba bum bum bum ba ba bum the ris ing of the sun _ and the run-ning of the*
sing every time

T. *Je-sus Christ on _Christ-mas day in the morn the ris ing of the sun _ and the run-ning of the*
sing every time

B. *Je-sus Christ on _Christ-mas day in the morn the ris ing of the sun _ and the run-ning of the*
sing every time

Pno.

58

S. *deer, The play-ing of the mer-ry or - gan, Sweet sing ing in the choir.*

A. *deer, The play-ing of the mer-ry or - gan, Sweet sing ing in the choir.*

T. *deer, The play-ing of the mer-ry or - gan, Sweet sing ing in the choir.*

B. *deer, The play-ing of the mer-ry or - gan, Sweet sing ing in the choir.*

Pno.

65

S.

A.

T.

B.

Pno.

71

S.

A.

T.

B.

Pno.

Dormi Jesu

Warren Cohen

Adagio ♩ = 60

Soprano
Dor-mi Je-su ma-ter ri-det Quam-tam dul-cem som-non vi-det Dor-mi

Alto
Dor-mi Je-su ma-ter ri-det Quam-tam dul-cem som-non vi-det Dor-mi

Tenor
Dor-mi Je-su ma-ter ri-det Quam-tam dul-cem som-non vi-det Dor-mi

Bass
Dor-mi Je-su ma-ter ri-det Quam-tam dul-cem som-non vi-det Dor-mi

Piano
Adagio ♩ = 60

Detailed description: This system contains the first five staves of the musical score. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble clef with lyrics underneath. The piano accompaniment is in grand staff (treble and bass clefs). The tempo is marked 'Adagio' with a metronome marking of ♩ = 60. The time signature changes from 3/4 to 4/4 and back to 3/4. The lyrics are: 'Dor-mi Je-su ma-ter ri-det Quam-tam dul-cem som-non vi-det Dor-mi'.

9

S.
Je - su Blan - de - le si non dor - mi ma - ter plu - rat in - ter fi - la

A.
Je - su Blan - de - le si non dor - mi ma - ter plu - rat in - ter fi - la

T.
Je - su Blan - de - le si non dor - mi ma - ter plu - rat in - ter fi - la

B.
Je - su Blan - de - le si non dor - mi ma - ter plu - rat in - ter fi - la

Pno.

Detailed description: This system contains the next five staves of the musical score, starting at measure 9. The vocal parts continue with the lyrics: 'Je - su Blan - de - le si non dor - mi ma - ter plu - rat in - ter fi - la'. The piano accompaniment continues with chords and a melodic line in the bass. The time signature changes from 3/4 to 4/4 and back to 3/4. The lyrics are: 'Je - su Blan - de - le si non dor - mi ma - ter plu - rat in - ter fi - la'.

15

S. can - tans o - rat Blan - de ve - ni som - nu - le

A. can - tans o - rat Blan - de ve - ni som - nu - le

T. can - tans o - rat Blan - de ve - ni som - nu - le som - nu - le

B. can - tans o - rat Blan - de ve - ni som - nu - le som - nu - le

Pno.

No. 9 Deck the Halls

Trad/Cohen

Allegro ♩ = 84

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The score is in 2/2 time with a key signature of one sharp (F#). The tempo is marked **Allegro** with a quarter note equal to 84 beats per minute. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by whole rests. The piano accompaniment begins with a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

8
S. Deck the halls with boughs of hol - ly, *Fa la la la la, la la la la,* 'Tis the sea-son
A. Deck the halls with boughs of hol - ly, *Fa la la la la, la la la la,* 'Tis the sea-son
T. Deck the halls with boughs of hol - ly, *Fa la la la la, la la la la,* 'Tis the sea-son
B. Deck the halls with boughs of hol - ly, *Fa la la la la, la la la la,* 'Tis the sea-son
Pno.

Musical score for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (Pno.). The score is in 2/2 time with a key signature of one sharp (F#). The tempo is marked **Allegro** with a quarter note equal to 84 beats per minute. The lyrics are: "Deck the halls with boughs of hol - ly, *Fa la la la la, la la la la,* 'Tis the sea-son". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

13

S. to be_ jol- ly, *Fa la la la la,* *la la la la,* Don we now our gay ap-pa- rel, *Fa la la, la la la,*

A. to be_ jol- ly, *Fa la la la la,* *la la la la,* Don we now our gay ap-pa- rel, *Fa la la, la la la,*

T. to be_ jol- ly, *Fa la la la la,* *la la la la,* *Fa la la, la la la,*

B. to be_ jol- ly, *Fa la la la la,* *la la la la,* *Fa la la, la la la,*

Pno.

19

S. *la la la,* Troll the an- cient yule tide car- ol. *Fa la la la la,* *la la la la.* *fa la la la la la*

A. *la la la,* Troll the an- cient yule tide car- ol. *Fa la la la la,* *la la la la.* *fa la la la la la*

T. *la la la,* *Fa la la la la,* *la la la la.* *ah*

B. *la la la,* *Fa la la la la,* *la la la la.* *ah*

Pno.

25

S. 
la la la la la la la la la la la la la la la la la la

A. 
la la la la la la la la la la la la la la la ah

T. 
ah

B. 
ah

Pno. 

31

S. 
-

A. 
-

T. 
-

B. 
-

Pno. 

37

S.  the_

A.  the_

T.  fa la la la la la

B. 

Pno. 

42

S.  first - No- well_ the_ an - gels did sing to_ cer - tain poor shep - herds in fields where

A.  first - No- well_ the_ an - gels did sing to_ cer - tain poor shep - herds in fields where

T.  la la la la la la la la la la fa la la la la la la la la la

B.  fa la la la la la la la la la

Pno. 

47

S. they lay in fields where they lay keep - ing their sheep on a cold win - ter's night

A. they lay in fields where they lay keep - ing their sheep on a cold win - ter's night

T. la la in fields where they lay keep - ing their sheep on a cold win - ter's night

B. la la in fields where they lay keep - ing their sheep on a cold win - ter's night

Pno.

52

S. that was so deep

A. that was so deep

T. that was so deep

B. that was so deep

Pno.

57

S. See the flow-ing bowl be - fore us *Fa la la la la, la la la la,* Strike the harp and

A. See the flow-ing bowl be - fore us *Fa la la la la, la la la la,* Strike the harp and

T. See the flow-ing bowl be - fore us *Fa la la la la, la la la la,* Strike the harp and

B. See the flow-ing bowl be - fore us *Fa la la la la, la la la la,* Strike the harp and

Pno.

62

S. join the Chor-us *Fa la la la la, la la la la,* Fol - low me in mer - ry mea-sure *Fa la la, la la la,*

A. join the Chor-us *Fa la la la la, la la la la,* Fol - low me in mer - ry mea-sure *Fa la la, la la la,*

T. join the Chor-us *Fa la la la la, la la la la,* *Fa la la, la la la,*

B. join the Chor-us *Fa la la la la, la la la la,* *Fa la la, la la la,*

Pno.

68

S. *la la la, When I sing of beau-ty's trea-sures Fa la la la la, la la la la. Fast a-way the*

A. *la la la, When I sing of beau-ty's trea-sures Fa la la la la, la la la la. Fast a-way the*

T. *la la la, When I sing of beau-ty's trea-sures Fa la la la la, la la la la. Fast a-way the*

B. *la la la, When I sing of beau-ty's trea-sures Fa la la la la, la la la la. Fast a-way the*

Pno.

74

S. *old year pas-ses Fa la la la la, la la la la,*

A. *old year pas-ses Fa la la la la, la la la la,*

T. *old year pas-ses Fa la la la la, la la la la,*

B. *old year pas-ses Fa la la la la, la la la la,*

Pno.

80

S. Laugh-ing quaf-fing all to-get-her *Fa la la, la la la, la la la,* heed - less of the

A. Laugh-ing quaf-fing all to-get-her *Fa la la, la la la, la la la,* heed - less of the

T. heed - less of the

B. heed - less of the

Pno.

86

S. wind or wea-ther *Fa la la la la, la la la la,* Hail the new year lads and las-ses

A. wind or wea-ther *Fa la la la la, la la la la,* Hail the new year lads and las-ses

T. wind or wea-ther *Fa la la la la, la la la la,* Hail the new year lads and las-ses

B. wind or wea-ther *Fa la la la la, la la la la,* Hail the new year lads and las-ses

Pno.

91

S. *Fa la la la la, la la la la, Fa la la la la, la la la la la*

A. *Fa la la la la, la la la la, Fa la la la la, la la la la la*

T. *Fa la la la la, la la la la, Fa la la la la, la la la la la*

B. *Fa la la la la, la la la la, Fa la la la la, la la la la la*

Pno.

96

S.

A.

T.

B.

Pno.

99

S.
A.
T.
B.
Pno.

Detailed description: This musical score page contains measures 99 through 102. It features five staves: four for voice parts (Soprano, Alto, Tenor, Bass) and one for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts consist of long, sustained notes, each with a slur above it. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with some notes beamed together. The piano part concludes with a final chord in the last measure.