

Guide to markings

✓ = Breath

⌋ = No breath

| = Glottal stop (hard start to the vowel)

⌋ = Elide the vowel (soft start)

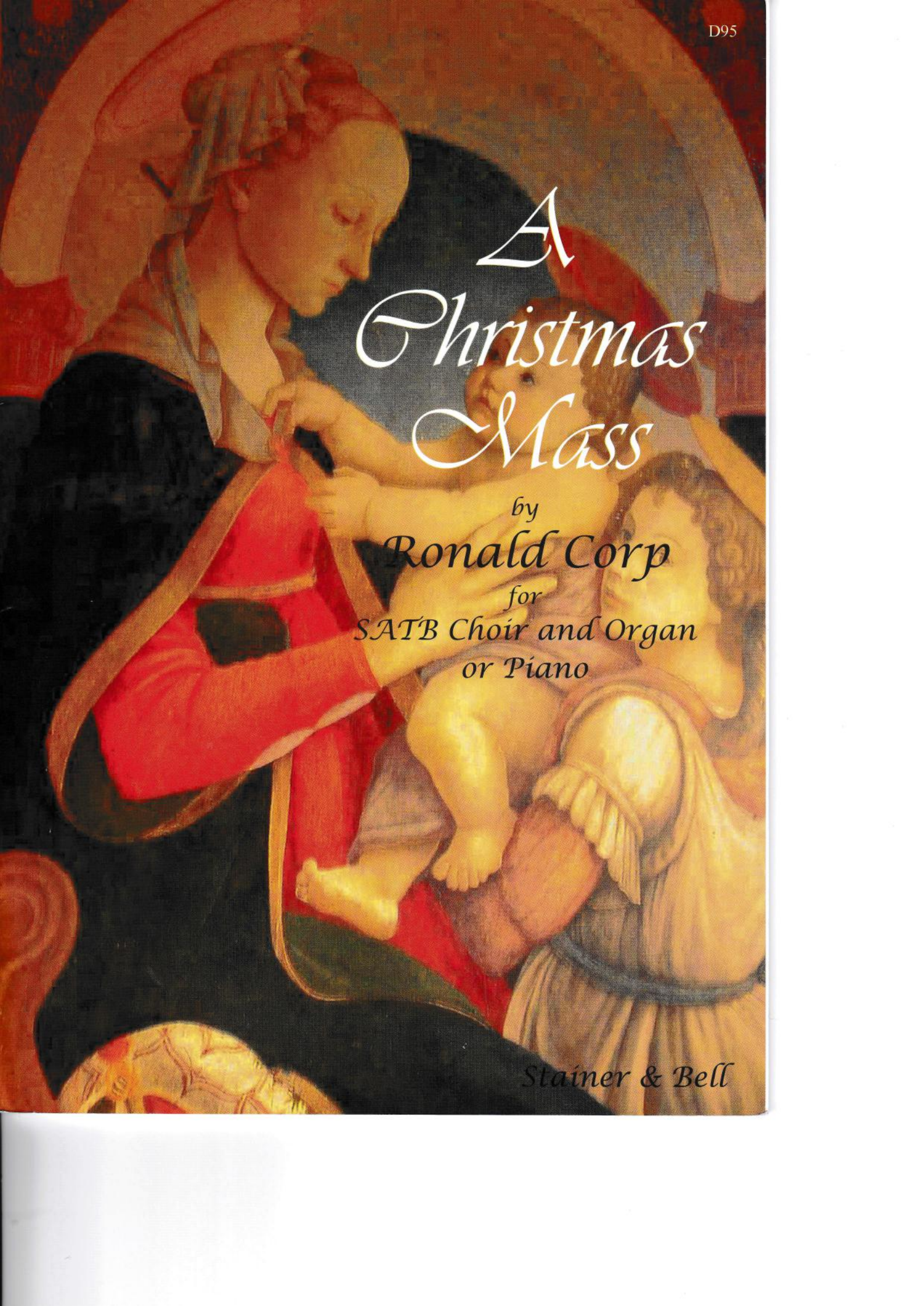
⌋ = Ligt (no breath, but break the sound)

(stagger) = Don't breath at the same time as neighbours.

tt (eg.) = Double consonants.

~ = Slow down (watch!)

→ = keep sound going.



*A
Christmas
Mass*

*by
Ronald Corp
for
SATB Choir and Organ
or Piano*

Stainer & Bell

to Chiara Luna

Benedict Goodall

A CHRISTMAS MASS

KYRIE

Ronald Corp

Flaming

Commodo ♩ = 88

SOPRANO
ALTO

TENOR
BASS

KEYBOARD

"God have mercy"

5

mp

Ky - ri - e e - le - i - son, → N

mp

mf

10

Ky - ri - e e - le - i - son, → N

mp

mf

15

Ky - ri - e e - le - - - i - son, Ky - ri - e e - lei - son.

19

"Christ have mercy"

24

Chris - te, Chris - te e - le - i - son, Chris - te, Chris - te e - le - i - son,

Chris - te, Chris - te e - le - i - son,

Chris - te, Chris - te e - le - i - son,

29

Chris - te, Chris - te e - le - i - son, Chris - te, Chris - te e -

Chris - te, Chris - te e -

KRST

34

Chris - te e - le - i - son, -

- le - i - son, Chris - te e - le - i - son, Chris - te e -

40

Chris - te e - le - i - son, e - le - i - son.

- le - i - son, Chris - te e - le - i - son.

Chris - te e - le - i - son, e - le - i - son.

45

f *dim.*

51

mp *mf*

Ky - ri - e e - le - i - son, → N Ky -

mp *mf*

mp *mf* *sempre mf*

57

Ky - ri-e e-le -

- ri-e e-le - i - son, → N

Ky - ri-e e-le -

Ky - ri-e e-le -

Ky - ri-e e-le - i -

63

- i-son, Ky - ri-e *mf* e - le - i-son, *mf* e - le - i - son.

- i-son, e - le-i-son, e - le - i-son, e - le - i - son. → N

- i - son, e - le - i - son.

- son, e - le - *mf* i - son, e - lei - son.

68

dim. al fine

73

pp

GLORIA

Dance-like

Ronald Corp

Allegro ♩ = 144

SOPRANO
ALTO

TENOR
BASS

KEYBOARD

f

"Glory to God in the highest"

8 *f* Glo - ri - a in ex - cel - sis De - o, ✓ Glo - ri - a in ex-cel-sis De -

Glo - ri - a in ex - cel - sis De -

Glo - ri - a in ex - cel - sis De - o, ✓ in ex - cel - sis De -

Glo - ri - a in ex - cel - sis De -

15 -o, -o, -o, -o,

21 *f* Glo - ri - a in ex - cel - sis De - o, ✓ Glo - ri - a in ex - cel - sis De -
 Glo - ri - a in ex - cel - sis De - o, in ex - cel - sis De -
 Glo - ri - a in ex - cel - sis De - o, in ex - cel - sis De -
f Glo - ri - a in ex - cel - sis De -

"And in Earth, peace"

28 - o,
 - o,
 - o,
 - o,
mp et in ter - ra
mp et in ter - ra
mf *mp*

"Goodwill towards men"

34 pax ho - mi - ni - bus bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis.
 bo - nae vo - lun - ta - tis, ✓ bo - nae vo - lun - ta - tis.
 pax ho - mi - ni - bus bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis.
cresc.

"we Praise Thee"

"we bless Thee"

39

f Lau - da - mus te,
f be - ne - di - ci - mus

45

lau - da - mus te, be - ne - di - ci - mus te,
 te, *f* a - do -

"we worship Thee"

"we glorify Thee"

50

f a - do - ra - mus te, a - do -
 a - do - ra - mus te, glo - ri - fi - ca - mus te,
 glo - ri - fi - ca - mus te, a - do -
 - ra - mus te, Glo - ri - fi - ca - mus te,

54

- ra - mus te, glo-ri - fi - ca - mus_ te,

a - do - ra - - mus_ te, glo - ri - fi -

- ra - mus te, glo-ri - fi - ca - mus_ te, glo - ri - fi -

a - do - ra - - mus_ te, glo - ri - fi -

" we give thanks to thee because of Thy great Glory"

58

mp

- ca - mus te,

- ca-mus te,

UNIS. (T+B)

- ca-mus te, *mp* gra - ti-as a - gi-mus ti - bi prop - ter mag - nam glo - ri-am

65

mp

gra - ti-as a - gi-mus ti - bi prop - ter mag - nam glo - ri-am tu -

tu - am,

73 *mp*

- am, gra - ti - as a - gi - mus ti - bi prop - ter mag - nam

mp

p *mp*

(Stagger)

80 *p*

glo - ri - am tu - - - am.

p

p *sub. mf*

"O Lord, Heavenly King, God the father Almighty"

88 *mp* ALTOS

Do-mi-ne De - us, - Rex cae - les - tis, De - us Pa - ter om - ni - po - tens.

mp

10 "O Lord, the only-begotten Son" "O Lord God, Lamb of God"

93 *f* SOPRANOS & ALTOS
Do-mi-ne Fi-li u-ni-ge-ni-te, Je-su Chris-te, Do-mi-ne De-us, Ag-nus
BASSES TENORS & BASSES

97 "Son of the father"

De-i, Fi-li-us Pa-tris, Fi-li-us Pa-tris.

101 *poco rit.* (S+A) UNIS. *mp*
Qui

107 *Poco meno mosso* ♩ = 132 *p* "Have mercy upon us."

tol-lis pec-ca-ta mun-di, mi-se-re-re no-

"Thou that takest away the sins of the world,
receivest our prayer."

114

-bis. Qui tol - lis pec - ca - ta mun - di, su - sci - pe -

mp *p*

120

de - pre - ca - ti - o - nem nos - tram, qui se - des ad dex - te - ram Pa -

mp

"Thou that sittest at the
right hand of God the
father"

126

- tris, mi - se - re - re no - bis.

p *mp*

"have mercy on us"

133

pp

"for those only art Holy"

142 *Tempo primo* ♩ = 144

Quo - ni-am tu

mp cresc. *f*

"Thou only art the Lord" "Thou only art the"

147

so - lus san-ctus, tu so - lus Do-mi-nus, quo - ni-am tu so - lus san-ctus,

f *mp*

most high"

'Yehzu' "Jesus Christ"

152

tu so - lus al - tis - si - mus, Je - su Chris -

mp *f*

"with the Holy Spirit" "in the Glory of God the Father"

157

-te, cum San-cto Spi-ri - tu in glo-ri - a De - i Pa - tris,

mf *cresc.*

162

glo-ri-a De-i Pa - - tris.

This system contains measures 162 through 167. It features a vocal line with lyrics and a piano accompaniment. The piano part includes various articulation marks such as accents and slurs.

168

f A - men, A - men, A - - -

f A - men, A - men, A - - -

This system contains measures 168 through 173. It features a vocal line with lyrics and a piano accompaniment. The piano part includes various articulation marks such as accents and slurs.

174

- men, A - men.

- men, A - men.

rall.

rall.

This system contains measures 174 through 179. It features a vocal line with lyrics and a piano accompaniment. The piano part includes various articulation marks such as accents and slurs. The tempo marking *rall.* is present in two locations.

Joyfully

CREDO

"I believe in one God,"

Ronald Corp

Allegro non troppo e maestoso ♩ = 138

SOPRANO
ALTO

TENOR
BASS

KEYBOARD

"The father Almighty"

"I believe in one God," *"maker of heaven 'th' and Earth"*

"and of all things visible and invisible."

17

vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.

Musical score for measures 17-22, featuring vocal lines and piano accompaniment.

"And in one Lord, Jesus Christ"

23

Et in u - num Do - mi - num
Et in u - num Do - mi - num Je - sum Chris - tum,

Musical score for measures 23-28, featuring vocal lines and piano accompaniment.

"The only-begotten Son of God."

"Born of the Father"

29

Fi - li - um De - i u - ni - ge - ni - tum.
Fi - li - um De - i u - ni - ge - ni - tum.
Fi - li - um De - i, De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum
Fi - li - um De - i u - ni - ge - ni - tum.

Musical score for measures 29-34, featuring vocal lines and piano accompaniment.

"before all ages"

35

an - te om-ni-a sae - cu - la.

f

41

mf

47

poco rit.

dim. *p*

Bold'

"God of God, light of light"

"True God of True God"

Vivo marziale ♩ = 120

54

f UNIS.

De - um de De - o, Lu - men de lu - mi - ne, De - um ve - rum, de De - o ve - ro.

Vivo marziale ♩ = 120

f

"Begotten, not made"

"of one substance with the father" ¹⁷

62

Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem, con - sub - stan - ti - a - lem

"By whom all things were made".

68

Pa - tri, per quem om - ni - a fa - cta sunt:

Stagger!

"who for us men and"

77

mp SOPRANOS

Qui pro - pter nos ho - mi - nes et

for our salvation"

"Came down from heaven"

84

mp SOPRANOS & ALTOS

pro - pter no - stram sa - lu - tem de - scen - dit, de - scen - dit, de cae -

Very Gently! "And was incarnate"

89 poco rit. **Meno mosso** ♩ = 80
 ALTOS *p*

-lis. *15* Et in - car - na - tus -

poco rit. **Meno mosso** ♩ = 80
p

(Staggered) by the Holy Spirit of the Virgin Mary "And was made man"

97 est de Spi-ri-tu San-cto ex Ma - ri - a Vir-gi - ne: Et ho - mo - fa - ctus, fa - ctus -

Dark! Più lento ♩ = 72 "He was crucified"

107 SOPRANOS & ALTOS **Più lento** ♩ = 72
pp

est. *pp* Cru-ci-fi - xus e - ti - am pro no -

mp **Più lento** ♩ = 72
pp

"for us," "Suffered under Pontius Pilate"

114 - bis, e - ti - am pro no - bis: sub Pon - ti - o Pi - la - to

"and was buried"

122 rit.

Poco più mosso e semplice ♩ = 92

pas-sus, et se - pul - tus est.

Poco più mosso e semplice ♩ = 92

rit.

p

128

"And on the third day he rose again"

135 Allegretto ♩ = 104

f Et re-sur-re - xit ter-ti-a di - e

Allegretto ♩ = 104

f

139

"in accordance with the scriptures"

"He ascended into heaven"

se - cun - dum Scri - ptu - ras, et a - scen - dit in cae - lum: se -

f Et re-sur-re - xit ter-ti-a di - e

20 "And sitteth on the right hand
of the Father"

142 UNIS. *f*

-det ad dex-te-ram Pa - tris. → 5

UNIS. *f* Et

"He will come again in glory to judge the living and the dead"

145

i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu -

"and his kingdom shall have no end."

148 *rall.*

- os: cu - jus re - gni non e - rit fi - nis.

'loo yoo's' *rall.*

Allegro moderato ♩ = 120

molto rit.

151 *mf*

Flaming

"And in the Holy spirit the lord and giver of life"

Tempo primo ♩ = 138

155 *mf legato e calmo*

Et in Spi - ri - tum san - ctum Do - mi - num, et vi - vi - fi - can -

Tempo primo ♩ = 138

mf legato e calmo

"Who proceeds from the father and the son."

UNIS. *mp* (J+A)

159 *legato e calmo*

- tem, qui ex pa - tre fi - li - o - que pro - ce - dit, Qui cum

mp

"who with the father and the son is adored and glorified"

164

pa - tre et fi - li - o si - mul a - do - ra - tur, et con - glo - ri - fi - ca - tur, qui

"and who spoke through the prophets"

170

lo - cu - tus est per Pro - phe - tas.

(T+D) UNIS. *p*

p

(L+R)

"And one holy, catholic and apostolic church."

177

nam san-ctam Ca-tho-li-cam, et A-po-sto-li-cam Ec-

183

poco rall.

-cle - si - am.

poco rall.

Bright!

189

Tempo primo ♩ = 138

f

"I confess one baptism"

Con - fi - te - or u - num ba - pti - sma in re -

Tempo primo ♩ = 138

f

195

"for the forgiveness of sins"

"I await the resurrection of the dead"

-mis-si - o - nem pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti - o - nem, mor - tu - o - rum, → m

201 **accel.** SOPRANOS *f* **Allegretto** $\text{♩} = 66$

et vi-tam ven-tu-ri sae-cu-li, et

f

207 SOPRANOS & ALTOS

vi-tam ven-tu-ri sae-cu-li, et vi-tam ven-tu-ri sae-cu-li. A-

215

- men, A - men, A - - men, A - - men,

223 **poco rit.**

A - men, A - men, A - men, A - men, A - - men.

poco rit.

20

- ctus, San - ctus, San - ctus, San - ctus. *mp*

piu f San - ctus, San - ctus, San - ctus, San - ctus. *mp*

27

"Lord God of Hosts" *ah>oh#*

33

mf Do - mi-nus De - us Sa - ba - oth, Do - mi-nus De - us

Do - mi-nus De - us Sa - ba - oth, Do - mi-nus De - us

mf Do - mi-nus De - us Sa - ba - oth, Do - mi-nus

39

Sa - ba - oth, Do - mi-nus De - us, Do - mi-nus De - us *d=d*

De - us Sa - ba - oth, Do - mi-nus De - us, Do - mi-nus De - us

Sa - ba - oth, Do - mi-nus De - us

De - us Sa - ba - oth, *piu f* Do - mi-nus De - us

"Hosanna in the Highest"

59

- san - na, O - san - na, O - san - na in ex - cel - sis, O - san - na in ex - cel - sis De - o, O -

f

Detailed description: This system contains measures 59 through 62. It features a vocal line with lyrics and a piano accompaniment. The piano part has a treble and bass clef. The bass line starts with a forte (*f*) dynamic and a steady eighth-note accompaniment. There are handwritten checkmarks above the vocal line in measures 60 and 61.

63

- san - na, O - san - na, O - san - na in ex - cel - sis, O - san - na in ex - cel - sis De - o.

Detailed description: This system contains measures 63 through 66. It continues the vocal and piano accompaniment from the previous system. The piano accompaniment remains consistent with the eighth-note bass line and block chords in the treble.

67

dim. *più p*

Detailed description: This system contains measures 67 through 72. The piano accompaniment changes significantly, moving to a more melodic and sustained style. The dynamic markings *dim.* and *più p* are present. The bass line is mostly sustained notes.

Stagger! "Blessed is he"

73

poco rit. *mp* Be - ne - di - ctus qui

Be - ne - di - ctus qui ve -

Detailed description: This system contains measures 73 through 76. It marks the beginning of a new section. The tempo is marked *poco rit.* and the dynamics are *mp*. The key signature changes to one sharp (F#). The piano accompaniment features a more active bass line with eighth notes.

poco rit. *mp*

Detailed description: This system contains measures 77 through 80. It continues the new section with the same tempo and dynamic markings. The piano accompaniment continues with its eighth-note bass line and block chords.

"Who comes in the name of the Lord!"

(Stagger)

79 ve - nit, in no - mi - ne Do - mi - ni.

- nit, in no - mi - ne Do - mi - ni.

Be - ne - di - ctus

mp Be - ne - di - ctus qui

86

qui ve - - nit, in no - mi - ne Do - mi - ni.

ve - nit, in no - mi - ne Do - mi - ni.

mp

93

p

Allegretto grazioso ♩ = 96

102 *mf*

O - san - na in ex - cel - sis, O - san - na in ex - cel - sis, O - UNIS.

mf

Allegretto grazioso ♩ = 96

mf

107

- san - na in ex - cel - sis, O - san - na in ex - cel - sis, O - san - na in ex -

f

112

- cel - sis, O - san - na in ex - cel - sis, O - san - na in ex - cel - sis, O - san - na

f

118 *dim.*

in ex - cel - sis.

dim.

mf

125

cresc.

ff

AGNUS DEI

Ronald Corp

Moderato $\text{♩} = 66$

SOPRANO
ALTO

TENOR
BASS

KEYBOARD

mp

7

13 SOPRANOS

mp

A - - gnus De - i, qui tol - lis pec-ca - ta mun - di,

17 ALTOS

mp

A - - gnus De - i, qui tol - lis pec-ca - ta mun - di,

21 SOPRANOS & ALTOS

mi - se - re - re no - bis.

mf

33

BASSES

mp A - - gnus De - i, qui tol - lis pec-ca - ta

mp

38

TENORS

mun - di, *mp* A - - gnus De - i, qui tol - lis pec-ca - ta

42

mi - se - re - re no - bis.

TENORS & BASSES

mun - di,

48

55

mp

A - - gnus De - i, qui tol - lis pec - ca - ta mun - di,

mp

59

A - - gnus De - i, qui tol - lis pec - ca - ta mun -

mf

63 **Meno mosso** ♩ = 112

- di,

Meno mosso ♩ = 112

poco rit.

Allegro ♩ = 84

72 *f* do - na, do - na no - bis pa - cem, do - na no - bis pa - cem,

77 *f* do - na, do - na no - bis pa - cem, do - na no - bis pa - cem, do -

do - na -
TENORS

stagger!

82

no - - bis_ pa - - cem, do - - na_ no - - bis_

na no - bis_

86

pa - cem, do - na no - bis pa - - cem, do - na_ no - - bis_

TENORS & BASSES
do

pa - cem, do - na no - bis pa - - cem, do - na no - bis,

91

pa - - cem, do - - na_ no - - bis_ pa - cem, do - na

no - bis pa - - cem, do - na no - bis_ pa - cem, do - na

95

no - bis pa - cem, do - na - no - bis - pa - cem,
no - bis pa - cem, do - na - no - bis - no - bis

no - bis pa - cem, do - na - no - bis - no - bis

100

do - na - no - bis - pa - cem, do - na - no - bis pa -
na no - bis - pa - cem, do - na - no - bis pa -

pa - cem, do - na - no - bis -

104

do - na - no - bis - pa - cem.
do - na - no - bis pa - cem.

do - na - no - bis - pa - cem.

NOTE

As both a singer and a conductor I have always loved the famous *Messe de minuit pour Noël* by Marc-Antoine Charpentier, but have also felt frustrated that I did not recognise the French carols used as material for the work.

I had also long cherished the idea of writing a setting of the Mass which might use Christmas music that present-day singers *would* recognise – hence *A Christmas Mass*. It was first performed on 1 December 2007 in Saffron Walden, by Chantage conducted by James Davey. The London premiere followed three days later, when I conducted the London Chorus at St John's, Smith Square.

From the immense store of carols and hymns for the Christmas season I have used some seventy or so. Many of these melodies in fact chose themselves as I worked on the piece. Some provided important thematic material and some make only a brief appearance.

The emphasis is on a joyful celebration of this season and its rich musical heritage. The result will, I hope, have a place in the concert hall and in Advent and Christmas carol-services, and will also be used liturgically.

Under the title *Hark! Chantage at Christmas*, the Mass has been recorded on the EMI Gold label. A version for orchestra, compatible with this vocal score, is available on hire from the publishers (HL388).

Ronald Corp



ISMN 979-0-2202-2225-2



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FANTASIA ON CHRISTMAS CAROLS

VOCAL SCORE



for Baritone Solo, Chorus and Orchestra by

RALPH VAUGHAN WILLIAMS

STAINER & BELL



FANTASIA ON CHRISTMAS CAROLS

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NOTE

This Fantasia is founded on the following traditional English carols: *The truth sent from above* (Herefordshire) words and tune; *Come all you worthy gentlemen* (Somerset) words and tune; *On Christmas night* (Sussex) words and tune; *There is a fountain* (Herefordshire) tune only; together with fragments of other well-known carol tunes.

The work is scored for ordinary full orchestra with organ and set of bells (*ad lib.*), or string orchestra with organ or piano. Alternatively, it may be accompanied by organ or piano alone, played from the vocal score, with an optional solo cello part (H212). A chorus part for performance by solo baritone and TTBB is also available (W41).

The chorus is required to sing in four different ways:

- 1 Singing the words
- 2 Singing with closed lips ← *open mouth, closed lips!*
- 3 Singing 'Ah'
- 4 Singing with half-closed lips *i.e.* with a short 'u' sound as in the word 'but'.

Dedicated to Cecil Sharp

FANTASIA ON CHRISTMAS CAROLS

R. Vaughan Williams

Andante

ORGAN
or
PIANO

Violoncello Solo
pp

7 SOLO BARITONE

This is the truth— sent from a - bove, The truth of God,— the

pp

12

God of love: There - fore don't turn me— from your door, But— heark - en all,— both—

pp

16

rich— and poor.— The first thing which— I will re - late

CHORUS

SOPRANO *pp*
(humming tone)

ALTO *pp*
(humming tone)

TENOR *pp*
(humming tone)

BASS *pp*
(humming tone)

B

Is that God did man cre - ate, The next thing which to you I'll tell, Wo -

Stagger

-man was made with man to dwell.

C

Then, af - ter this, 'twas God's own choice To place them both in Pa - ra - dise, There

36

to re-main, from e - vil free, Ex - cept they ate of such a tree.

pp (closed lips) *pp* (humming tone)

pp (humming tone)

pp (humming tone)

pp (humming tone)

pp

pp

41 D

And they did eat, which

pp (humming tone)

pp (humming tone)

pp Ah

pp

E

was a sin, And thus their ru - in did be - gin, Ru - ined them-selves, both_ you and me, And

pp *Stagger!* *(humming tone)*

pp *(humming tone)*

pp *(humming tone)*

pp *(humming tone)*

E

Tell the story!

all of their pos - ter - i - ty. —

mf Thus we were heirs_ to end-less woes, Till

mf Thus we were heirs_ to end-less woes, Till

mf Thus we were heirs to end-less woes, Till

mf Thus we were heirs_ to end-less woes, Till

p *f* *p* *mf*

Stagger

70

G

pp (closed lips)

pp (closed lips)

pp (closed lips)

pp (closed lips)

G

pp

75

ppp

ppp

ppp

ppp

H

H

82

Moderato $\text{♩} = 66$

TENOR & BASS unis.

mf marcato

Robustly

Come | all you wor - thy gen - tle-men that may be stand - ing by,

p

88 J ✓

Christ your bless - ed Sa - viour was born on Christ - mas day. The

92 del ✓

bless - ed Vir - gin Ma - ry un - to the Lord did pray. — O we

96 SOPRANO & ALTO f ✓

wish you the com - fort and tid - ings of joy! The

100 K del p ✓

bless - ed Vir - gin Ma - ry un - to the Lord did pray. O we

bless - ed Vir - gin Ma - ry un - to the Lord did pray. — O we

104

wish — you the com - fort and tid - ings of joy!

wish you the com - fort and tid - ings of joy!

pp

109

SOPRANO & ALTO unis.

L

Sweetly Christ our Bless - ed Sa - viour now in the man - ger lay - He's

114

ly - ing in the man - ger, while the ox - en feed on hay. The

118

td **M**

bless - ed Vir - gin Ma - ry un - to the Lord did pray. — | O we

137

O

tid - ings of joy! com - fort and
 tid - ings of joy! com - fort and
 tid - ings of joy! com - fort and
 tid - ings of joy! com - fort and

143

ff

tid - ings of joy! The ff
 tid - ings of joy! f cresc. O we wish, we wish you the ff
 tid - ings of joy! f cresc. O we wish you the com - fort and tid - ff
 tid - ings of joy! f cresc. O we wish you the com - fort and tid - ings of ff

150

P

Stagger! dd

bless - ed Vir - gin Ma - ry un - to the Lord did pray. O we wish
 com - fort and tid - ings of joy, O we wish, we wish you the
 - ings of joy, O we wish, O we wish - you, we wish you the
 joy, tid - ings of joy, O we wish you the com - fort and

156

dim. *p* **Q**

you the com - fort and tid - ings of
 com - fort and tid - ings of joy, tid - ings of
 com - fort and tid - ings of joy, tid - ings of
 tid - ings, the com - fort and tid - ings of

162

SOLO BARITONE

senza rall. $\text{♩} = \text{♩}$

pp *pp* *pp* *pp* *p* *dim.* *pp* *pp*

joy! joy! joy! tid - ings of joy! joy!

On

170

R

Christ - mas night all Christ - ians sing To hear the news the an - gels bring;

CHORUS SOPRANO

p On

Joyfully

News of great
 Christ - mas night all Christ - ians sing To hear the news the an - gels bring. Ah

Ah Ah

Ah Ah

Ah Ah

pp pp

S

joy, news of great mirth, News of our mer - ci - ful King's birth.

CHORUS SOPRANO

When
 News of great joy, news of great mirth, News of our mer - ci - ful King's

Ah Ah

Ah Ah

Ah Ah

p p

189

T

sin de - parts be - fore thy grace, Then life and health come in its place.

birth. When

(humming tone)

pp

pp

T

pp

193

sin de - parts be - fore thy grace, Then life and health come in its place.

Ah Ah

Ah Ah

Ah Ah

Ah Ah

Ah Ah

p

197

f An - gels and men_ with joy_ may sing. All for to see the new - born

ppp (humming tone)

U

202 **Pocchettino animato**

Bobby!

King.

mf cresc. All for to see the King All for to see the

mf cresc. (All for to see the new - born King.

f (All for to see the new - born

mf cresc. All for to see the new - born

Pocchettino animato

mf cresc.

f

X

bless the rul - er of this house and long on may he reign,

pp Ah!

lightly p From out of dark-ness

pp Ah

p From out of dark-ness

X

pp

f Ma - ny hap - py Christ - mas -

Ah!

we _ have light, Which makes the an - gels sing this night,

Ah

we _ have light, Which makes the an - gels sing this night,

239

Y

-es he live to see a - gain!

p From out of dark - ness we have light, Which

pp Ah

p From out of dark - ness we have light, Which

pp Ah

Y

244

f God bless our gen - er - a - - tion, who

makes the an - gels sing this night,

Ah

makes the an - gels sing this night,

Z

live both far and near *p* And we wish them a
 "Glo - ry to God_ and peace to men. *p*
 "Both now and
 "Glo - ry to God_ and peace to men. *p*
 "Both now and

hap - py, a hap - py New Year. *p*
 Both now and ev - er-more, | A - men."
 ev - er - more, | A - men." | A - men."
 Both now and ev - er-more, | A - men."
 ev - er - more, | A - men." | A - men."

Aa

Proudly

SOPRANO & ALTO unis. *ff*
 TENOR & BASS unis. *ff*
 God bless the rul - er of this house And
 God bless the rul - er of this house And

267

Bb

long on may he reign,

long on may he reign,

ff + Bells

272

Ma - ny hap - py Christ - mas - es he

Ma - ny hap - py Christ - mas - es he

ff

277

Cc

live to see a - gain! God

live to see a - gain! God

ff

283

bless our gen - er - a - - tion, who live both far and

bless our gen - er - a - - tion, who live both far and

$\text{♩} = \text{♩}$

d. = d.

Dd

near And we wish them a hap - py, a hap - py, a hap - py
 near And we wish them a hap - py, a hap - py New Year, a hap - py, a hap - py
 near And we wish them a hap - py, a hap - py
 near And we wish them a hap - py, a hap - py New Year, a

Dd

ff

d. = d.

Ee

- py New Year, A hap - py New Year, A hap - py New Year,
 - py New Year, A hap - py New Year,
 hap - py New Year, A hap - py New Year, A hap - py New Year, A hap - py New
 hap - py New Year, A hap - py New Year,

Ee

dim. *p*

303

Gently

p *pp*

A hap - py New Year. Year.

p *pp*

A hap - py New Year. Year.

311

Ff

SOLO BARITONE

rall.

p

O we

dim.

320

Gg

Più lento

(each chord given)

wish you a hap - py, a hap - py New Year.

ppp *ppp* *pppp*

(humming tone) Both now and ev - er - more, A - men.

ppp *ppp* *pppp*

(humming tone) Both now and ev - er - more, A - men.

ppp *ppp* *pppp*

(humming tone) Both now and ev - er - more, A - men.

ppp *ppp* *pppp*

(humming tone) Both now and ev - er - more, A - men.

Gg

Più lento

ppp *ppp* *pppp*

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