

# Carols of Splendour

For Mixed Chorus with Keyboard  
or Orchestral Accompaniment\*  
(Optional Horn in F)

Traditional and Medieval Carols

James Adler

## Introduction

**Dramatically (Moderato)**

Keyboard *mp*

*f*

5

*p*

*sfz*

10

*ffz*

*Ritard Molto* -----

*pp*

\*Orchestration available on rental from publisher  
Also available for Men's Chorus

© Copyright 1989, 1995 Plymouth Music Co., Inc., 170 N.E. 33rd Street, Ft. Lauderdale, FL 33334

International Copyright Secured

Made in U.S.A

All Rights Reserved

# I. Salutation

"Make We Merry":  
Flowing (♩. = 92)  
Soprano

15 *mf*

1. Make we mer-ry, both more and less, For now is the time— of Christ - mas, Of

Alto

Of

Tenor

*mf*

1. Make we mer-ry, both more and less, For now is the time— of Christ - mas, Of

Bass

*mf*

Of

"Make We Merry":  
Flowing (♩. = 92)

15

*mf* *fz* *meno*

*mf*

Christ - mas, Of Christ - mas, 2. Let

*mf*

Christ - mas, Of Christ - mas, 2. Let

*mf*

Christ - mas, Of Christ - mas, 2. Let

*mf*

Christ - mas, Of Christ - mas, 2. Let

2. Let

*fz* *sfz* *f*

20 *ff* no man come in-to this hall, *mf* nor page, *fz* yet mar-shall,

*ff* no man come in-to this hall, *mf* nor page, *fz* yet mar-shall,

*ff* no man come in-to this hall, *mf* nor page, *fz* yet mar-shall,

*ff* *f* no man come in-to this hall, Nor groom, *fz* nor yet mar-shall,

20 *mf* *fz* *fz*

*mf* *ff* But that some sport— he bring with-all. 25

*mf* *ff* But that some sport— he bring with-all.

*mf* *ff* But that some sport— he bring with-all.

*mf* *ff* But that some sport— he bring with-all.

*ffz* *mp* *f* *mf* (non legato) 25

*mf*

3. If that he say he can - not sing.

This system contains the first vocal line and three piano accompaniment staves. The vocal line begins with a measure of rest, followed by a melodic phrase starting on a B-flat note. The piano accompaniment consists of three staves, all of which are mostly empty in this system, indicating rests for the instruments.

*fz* *ff* *p* *mp*

The piano accompaniment for the first system is shown in two staves. The right hand starts with a forte *fz* dynamic, playing a series of chords. The left hand plays a bass line. The system concludes with a dynamic shift to *mp* and a final chord.

30

*mf* *f*

some oth - er sport then let him bring,

*fz* Ah

*mf* *f*

some oth - er sport then let him bring,

This system contains the second vocal line and piano accompaniment. The vocal line has two parts: the first part is on a treble clef staff with lyrics "some oth - er sport then let him bring," and the second part is on a bass clef staff with the vocalization "Ah". The piano accompaniment includes two staves. The first part of the piano accompaniment is on a treble clef staff with lyrics "some oth - er sport then let him bring," and the second part is on a bass clef staff with the same lyrics. Dynamics include *mf*, *f*, and *fz*.

30

*mf*

The piano accompaniment for the second system is shown in two staves. The right hand starts with a *mf* dynamic, playing a melodic line. The left hand plays a bass line. The system concludes with a final chord.

*mp* \_\_\_\_\_ *fz* \_\_\_\_\_  
 that it may please at this feast - ing.

*mp* \_\_\_\_\_ *fz* \_\_\_\_\_  
 Please this feast - ing.

*mp* \_\_\_\_\_ *fz* \_\_\_\_\_  
 that it may please at this feast - ing.

*mp* \_\_\_\_\_ *fz* \_\_\_\_\_  
 Please this feast - ing.

*ffz* \_\_\_\_\_

35 *mf* \_\_\_\_\_ *f* \_\_\_\_\_ *mf* \_\_\_\_\_ *f* \_\_\_\_\_  
 then, for my love, ask him no mo' then let him go!

*mf* \_\_\_\_\_ *f* \_\_\_\_\_ *mp* \_\_\_\_\_ *f* \_\_\_\_\_  
 then, my love, ask him no mo' But to the stocks then let him go!

*mf* \_\_\_\_\_ *f* \_\_\_\_\_ *mf* \_\_\_\_\_ *f* \_\_\_\_\_  
 4. If he say he naught can do, then, my love, ask him no mo' then let him go!

*mf* \_\_\_\_\_ *f* \_\_\_\_\_ *mp* \_\_\_\_\_ *f* \_\_\_\_\_  
 4. If he say he naught can do, then, my love, ask him no mo' to the stocks then let him go!

35 *mp* \_\_\_\_\_ *fz* \_\_\_\_\_ *mp* \_\_\_\_\_ *fz* \_\_\_\_\_ *mf* \_\_\_\_\_

40 *mf*

5. Make we mer-ry, both more and less, For now is the time— of Christ - mas, of

*mf*

5. Make we mer-ry, both more and less, For now is the time— of Christ - mas, of

*mf*

5. Make we mer-ry, both more and less, For

*mf*

40 *mf*

5. Make we mer-ry, both more and less, For

A few lyric Baritones

*ff*

of Christ - - - mas

Christ - mas, of Christ - mas, of Christ - - - mas, Christ - mas

Christ - mas, of Christ - mas, of Christ - - - mas, Christ mas

now is the time - of Christ - mas, Christ - - - mas, Christ - mas

now is the time - of Christ - mas, Christ - - - mas

*fz* *f*

45

time! *accel.*

time!

time!

time!

time!

45

*fz* *accel.*

"The Salutation Carol":  
Lively (J. = 100)

50

This block contains four vocal staves (soprano, alto, tenor, and bass) for the first system of music. The staves are empty, indicating that the vocal parts are not written out in this section of the score.

"The Salutation Carol":  
Lively (J. = 100)

50

This block shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The music begins with a forte (*f*) dynamic. The melody in the treble clef features eighth notes and quarter notes, while the bass clef provides a steady accompaniment with eighth notes.This block contains four vocal staves with lyrics. The lyrics are "No -" on the second and fourth staves. The music is in a 12/8 time signature. The dynamics are marked as mezzo-forte (*mf*). The notes are mostly quarter and eighth notes.This block shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The music begins with a forte (*fz*) dynamic and then gradually decreases (*dim.*). The melody in the treble clef features eighth notes and quarter notes, while the bass clef provides a steady accompaniment with eighth notes.



55 Burden (non legato)

55 Burden (non legato)

*p e cresc.*  
This is the sal - u - ta - tion of

*mp e cresc.*  
well, No-well, No - well, — No - well! This is the sal - u - ta - tion of

*p e cresc.*  
well, No-well, No - well, — No - well! This is the sal - u - ta - tion of

55 Burden (non legato)

*mp*

*p*

60

*f* *p*  
the an - gel Ga - bri - el.

*fz* *p*  
the an - gel Ga - bri - el.

*f* *p*  
the an - gel Ga - bri - el.

60

*f*

*ritard final time*

After two verses and final "Burden" sung

Fine

65

Musical notation for measures 65-69. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The music is mostly whole and half notes, with some rests. The piano part has a simple harmonic accompaniment.

65 *ritard final time*

After two verses and final "Burden" sung

Fine

Musical notation for measures 65-69, piano accompaniment. It shows the piano part with treble and bass clefs. The music features chords and moving lines, with a dynamic marking of *f* (forte) in measure 67.

Verse (non legato)

70

Vocal staves with lyrics for measures 70-74. The lyrics are:
   
1. Tid - ings true there be - come new, sent from the trin - i - ty.
   
2. "Hail, vir - gin ce - les - ti - al, the meek - est that e - ver was!
   
The music includes dynamic markings of *f* (forte) and *mp* (mezzo-piano).

Verse (non legato)

70

Musical notation for measures 70-74, piano accompaniment. It shows the piano part with treble and bass clefs. The music is mostly whole and half notes, with some rests.

*ff* Cit - y of Gal - i - lee. *mf* "A  
Hail, mir - ror of all grace! Hail,

Ga - bri - el to Naz - a - reth, *ff* Cit - y of Gal - i - lee. *mf* "A  
tem - ple of the De - i - ty! Hail, mir - ror of all grace! Hail,

*mf* to Naz - a - reth, *ff* Cit - y of Gal - i - lee. *mf* "A  
Hail, De - i - ty! Hail, mir - ror of all grace! Hail,

Ga - bri - el to Naz - a - reth, *ff* Cit - y of Gal - i - lee. *mf* "A  
tem - ple of the De - i - ty! Hail, mir - ror of all grace! Hail,

**75** *fz* clean mai - den, a pure vir - gin, By her hu - mil - i - ty, *mp*  
vir - gin pure! I thee en - sure, with in a lit - tle space\* shall

clean mai - den, a pure vir - gin, By her hu - mil - i - ty, *fz* *mp*  
vir - gin pure! I thee en - sure, with in a lit - tle space\* shall thou

clean mai - den, a pure vir - gin, By her hu - mil - i - ty, *fz* *mp*  
vir - gin pure! I thee en - sure, with in a lit - tle space\* shall thou

**75** *fz* *mp*

\*Sung "spahs" and "solahs"

D. S. al Fine

80

shall now con-ceive the sec-ond in de - i - ty." *fz*  
 thou shalt con-ceive, and that shall bring great so - lace."\* *mf*

now con-ceive the per - son sec-ond in de - i - ty." *fz*  
 shalt con-ceive, and re - ceive that shall bring great so - lace."\* *mf*

shall now con-ceive the sec-ond in de - i - ty." No- *fz*  
 thou shalt con-ceive, and that shall bring great so - lace."\* *mf*

now con-ceive the per - son sec-ond in de - i - ty." No- *fz*  
 shalt con-ceive, and re - ceive that shall bring great so - lace."\* *mf*

80

D. S. al Fine

*mp e cresc.* *mf* *fz*

"Angelus ad Virginem":  
Very Lively (♩. = 116+)

[Oboe]

85

*f (non legato)*

[Horn]

90

95

*ff subito*

100

*fz*

105

*rallentando*

*sfz*

*f molto dim.*

Divided into two choruses

Chorus I (*a cappella*): sung by a few singers as a men's chamber choir  
A Tempo (*non legato*)

110

T  
T  
Ad haec vir - go no - bi - lis, Re - spon - dens in - quit e - i:

B  
B  
Ad haec vir - go no - bi - lis, Re - spon - dens in - quit e - i:

Chorus II (*a cappella*): full chorus  
A Tempo (*non legato*)

S  
A  
T  
B

"An - cil - la sum  
*p*

"An - cil - la sum  
*p*

"An - cil - la sum  
*p*

"An - cil - la sum  
*p*

115

*p* < *fz*  
 Tu - um ex - o - ra fi - li - um  
*p* < *fz*  
 Tu - um ex - o - ra fi - li - um

hu - mi - lis, Om - ni - po - ten - tis De - i.  
 hu - mi - lis, Om - ni - po - ten - tis De - i.  
 hu - mi - lis, Om - ni - po - ten - tis De - i.  
 hu - mi - lis, Om - ni - po - ten - tis De - i.

120

*p* < *fz* *ffz* *p*  
 ut - se no - bis pro - pi - ti - um, Ex - hi - be - at, et de - le - at,  
*p* < *fz* *ffz* *p*  
 ut - se no - bis pro - pi - ti - um, Ex - hi - be - at, et de - le - at,  
*mf* *mf*  
 Et de - le - at, Pec -  
*mf* *mf*  
 Et de - le - at, Pec -  
*mf* *mf*  
 Et de - le - at, Pec -  
*mf* *mf*  
 Et de - le - at, Pec -

*ff* 125 *ff* *dim.* *mf* *f*

De - le - at praes - tans - aux - i - li - um, Vi - ta fru - i - be -

*ff* *ff* *dim.* *mf* *f*

De - le - at praes - tans - aux - i - li - um, Vi - ta fru - i - be -

*f*

ca - ta: pec - ca - ta:

*f*

ca - ta: pec - ca - ta:

*f*

ca - ta: pec - ca - ta:

*f*

ca - ta: pec - ca - ta:

*mf* *ff* *molto ritard* *p subito < ff z.*

a - ta, be - a - ta; Post hoc ex - i - li - o."

130 *mf* *ff* *molto ritard* *p subito < ff z.*

a - ta, be - a - ta; Post hoc ex - i - li - o."

*p* *ff* *molto ritard* *p subito < ff z.*

be - a - ta; Post hoc ex - i - li - o."

*p* *ff* *p subito < ff z.*

be - a - ta; Post hoc ex - i - li - o."

*p* *ff* *p subito < ff z.*

be - a - ta; Post hoc ex - i - li - o."

*ff* *p subito < ff z.*

Post hoc ex - i - li - o."

## II. Interlude: Modo Siciliano (Instrumental)

Gently Flowing  
(J. = 50)

135

Horn in F

Keyboard

Musical score for measures 135-140. The Horn in F part begins with a melodic line marked *mp e cantabile*. The Keyboard part features a flowing accompaniment marked *mp e dolce*, with dynamics shifting to *mf* and *fz* towards the end of the section.

140

Musical score for measures 140-145. The Horn in F part continues with a melodic line, marked *mp* and *mf*. The Keyboard part provides accompaniment, marked *mp* and *mf*. A Harp part is introduced in measure 143, marked *mf*.

145

Musical score for measures 145-150. The Horn in F part features dynamics of *fz*, *p*, *f*, and *fz*, with a *ritard.* marking. The Keyboard part is marked *sfz*, *mf e cresc.*, *f*, and *mp e cresc.*. The section concludes with a *ritard.* and a *D.C. al Coda* instruction.

150

♠ Coda

Musical score for the Coda section (measures 150-155). The Horn in F part is marked *mf e cantabile* and *ppp*. The Keyboard part is marked *mf* and *pp*. The section concludes with a *Dim. molto e sostenuto* instruction.



# III. Glory

"Sunny Bank":  
Lively (J. = 126)

155

Soprano *mp*  
1. As  
3. And

Alto *mp*  
1. As  
3. And

Tenor

Bass

"Sunny Bank":  
Lively (J. = 126)

155

Keyboard *ff e dim.* *p* *ffz*

(non legato -- vibrato free!)

160

I sat on a sun - ny bank, a sun - ny bank, a sun - ny bank, As  
who should be with those three ships, with those three ships, with those three ships, And

I sat on a sun - ny bank, a sun - ny bank, a sun - ny bank, As  
who should be with those three ships, with those three ships, with those three ships, And

160

Keyboard *mp*

*fz* 165

I sat on a sun - ny bank, On Christ - mas Day in the morn - ing.  
 who should be with those three ships, But Jo - seph and his fair La - dy.

*fz*

I sat on a sun - ny bank, On Christ - mas Day in the morn - ing.  
 who should be with those three ships, But Jo - seph and his fair La - dy. *mp*

2. I  
 4. And  
*mp*

*fz* 165

*(non legato -- vibrato free!)*

spied three ships come sail - ing by, come sail - ing by, come sail - ing by, I  
 all the bells on earth did ring, on earth did ring, on earth did ring, And

spied three ships come sail - ing by, come sail - ing by, come sail - ing by, I  
 all the bells on earth did ring, on earth did ring, on earth did ring, And

*mp*

170

No -

*fz*

spied three ships come sail - ing by, On Christ - mas Day in the morn - ing.  
 all the bells on earth did ring, On Christ - mas Day in the morn - ing.

*fz*

spied three ships come sail - ing by, On Christ - mas Day in the morn - ing.  
 all the bells on earth did ring, On Christ - mas Day in the morn - ing.

170

*fz*

(rhythmic and sharp)

175

*fz* *p*

well, No - well, No - well, No - well, No - well, No -

(rhythmic and sharp)

*fz* *p*

No - well, No - well, No - well, No -

(rhythmic and sharp)

(rhythmic and sharp)

175

*fz*

180

well, *ff* On Christ - mas Day in the morn - ing!

*fz* Sing No - well!

well, No - well, No - well, *fz* Sing No - well!

*fz* Sing No - well!

[Horn] *ffz*

[Oboe] *ffz* *8va*

180

"Masters in this Hall":  
Same Tempo (♩ = 126)

Empty musical staves for Horn, Oboe, and Bass.

"Masters in this Hall":  
Same Tempo (♩ = 126)

*fz* *ffz* *p* *sfz*

185

*p (non legato)*

1. Mas - ters in this Hall, Hear ye news to - day  
 2. Quoth these fel - lows then, "To Beth - le - hem we go, to

*p (non legato)*

1. Mas - ters in this Hall, Hear ye news to - day  
 2. Quoth these fel - lows then, "To Beth - le - hem we go, to

185

*p*

*ff*

No - well! No-well! No-well!

*fz*

Brought from ov - er sea, And ev - er I you pray:  
 see a migh - ty lord, Lie in the man - ger low":

*fz*

Brought from ov - er sea, And ev - er I you pray:  
 see a migh - ty lord, Lie in the man - ger low":

*fz*

190

No - well sing we clear!

Hol - pen are all folk on earth— Born— is God's son so dear:

190

*mf*

*sfz*

*ff*

No - well! No - well! No - well!

No - well sing we loud!

*ffz*

God to -

*ff*

No - well!

No - well!

No - well!

No - well sing we

*sfz*

195

*f*  
 day hath poor folk rais-ed and — cast a-down the proud.

*fz* *mf*  
 God to-day hath poor folk rais-ed and — cast a-down the proud.

*ffz* *f*  
 loud! God to-day hath poor folk rais-ed and — cast a-down the proud.

*fz* *mf*  
 God to-day hath poor folk rais-ed and — cast a-down the proud.

195

*f* *ffz*

[♩ = ♩.] (♩ = 126)

200

[♩ = ♩.] (♩ = 126)

200

*fz*

Four staves of piano introduction in G major. The first three staves are treble clef, and the fourth is bass clef. The music consists of chords and simple melodic lines.

Piano accompaniment for the first system, measures 1-4. The right hand features a rhythmic pattern of eighth notes with a forte (*ff*) dynamic. The left hand has a simple bass line. A horn part is indicated by a bracketed 'A' symbol in the right hand.

"Hark! the Herald Angels Sing":  
Joyously (Same tempo)

Three vocal staves (Soprano, Alto, Tenor) with lyrics. Dynamics include *ff* and *mf*. The lyrics are: "Joy - ful, all Join the tri - umph, ye na - tions, rise ye join the skies ye na - tions, rise ye join the skies".

Joy - ful, all Join the tri - - - - - umph,

"Hark! the Herald Angels Sing":  
Joyously (Same tempo)

Piano accompaniment for the second system, measures 5-8. The right hand continues the rhythmic pattern with a forte (*ff*) dynamic. The left hand has a simple bass line.



210

*ffz* With th'an - gel - ic host pro - claim, ——— *ff* Christ is born in Beth - le - hem! *fp*

*ffz* With th'an - gel - ic host pro - claim, ——— *ff* Christ is born in Beth - le - hem! *fp*

*ffz* With th'an - gel - ic host pro - claim, ——— *ff* Christ is born in Beth - le - hem! *fp*

*ffz* With th'an - gel - ic host pro - claim, ——— *ff* Christ is born in Beth - le - hem! *fp*

210

[Piccolo]

*fp* *sfz* *fp*

215

*ffz* Hark! the her - ald an - gels sing, ——— *fe cresc.* Glo - ry to the new - - - born *fff*

*ffz* Hark! the her - ald an - gels sing, ——— *fe cresc.* Glo - ry to the new - - - born *fff*

*ffz* Hark! the her - ald an - gels sing, ——— *fe cresc.* Glo - ry to the new - born King. *fff*

*ffz* Hark! the her - ald an - gels sing, ——— *fe cresc.* Glo - ry to the new - born King. *fff*

215

*ffz* *fp* *ffz* *f cresc. molto*

"Les Anges Dans Nos Campagnes":  
Rapid and Light (♩ = 108)

*p subito*

220

1. Les an - ges dans nos cam - pa - gnes Ont en - ton - né l'hym - ne des cieux;  
2. Ils an - non - cent la nais - san - ce Du li - bér - a - teur — d'Is - ra - ël;

*p subito*

1. Les an - ges dans nos cam - pa - gnes Ont en - ton - né l'hym - ne des cieux;  
2. Ils an - non - cent la nais - san - ce Du li - bér - a - teur — d'Is - ra - ël;

"Les Anges Dans Nos Campagnes":  
Rapid and Light (♩ = 108)

Play this note first time only

220

*p subito* [Harp]

*mf* *p*

*mp* *mf*

Et l'é - cho de nos mon - ta - gnes, Re - dit ce chant mé - lo - dieux:  
Et, pleins de Re - con - nais - san - ce, Chant - ent en ce jour — so - len - nel:

*mp* *mf*

Et l'é - cho de nos mon - ta - gnes, Re - dit ce chant mé - lo - dieux:  
Et, pleins de Re - con - nais - san - ce, Chant - ent en ce jour — so - len - nel:

225

*mp* *mf* *pp*

*mp*  
 Glo - - - - - ry, - Glo - ri - a

*mp*  
 Glo - - - - - ry, Glo - ri - a

*mp*  
 Glo - - - - - ry, - Glo - ri - a

*mp*  
 Glo - ri - a

*mp*

230 *f*  
 in ex - cel - sis De - - - o, Glo - - - - -

*f*  
 in ex - cel - sis De - - - o, Glo - - - - - ry,

*f*  
 in ex - cel - sis De - - - o, Glo - - - - - ry, -

in ex - cel - sis De - - - o,

230 *fz* *p*

A few tenors in falsetto (light)

235

*p* Ah *fz* Ah *ff* *p* Glo-ri - a!

ry, — Glo - ri - a in ex-cel - sis De - - - - o.

Glo - ry, Glo - ri - a in ex-cel - sis De - - - - o.

Glo - ry, Glo - ri - a in ex-cel - sis De - - - - o.

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

235

*mf* *fz* *f* *p*

2. [*J.* = 92]

240

*ff* *pp*

a!

*ff* *pp*

o.

*ff* *pp*

o.

*ff* *pp*

o.

*ff* *pp*

o.

2. [*J.* = 92]

240

240

*ff*  
 Make we mer-ry, both more and less, for now is the time— of Christ - mas, of  
 Majestic\*

*ff*  
 Glo - ri - a in ex - - - cel - sis De - o,  
 Joyously Flowing (J. = 92)\*

*ff*  
 Make we mer-ry, both more and less, for now is the time— of Christ - mas, of  
 Majestic\*

*ff*  
 Glo - ri - a in ex - - - cel - sis De - o,  
 Joyously Flowing (J. = 92)\*

\*In "4": J. (in  $\frac{7}{8}$ ) = J. (in  $\frac{1}{2}$ )

A Few Lyric Baritones *ff* [245]

Of Christ - - - mas

Christ - mas, Of Christ - mas, of Christ - - - mas, Christ - - - mas

*rfz*

Glo - ry, in ex - cel - sis De - o, Glo - ri -

*rfz*

Christ - mas, Of Christ - mas, Christ - - - mas, Christ - - - mas

Glo - ry, in ex - cel - sis De - o, Glo - ri -

[245] *ffz* *molto dim.*

time! *Glo - ri - a!*

*p* *ff* *sfp* *ffz*

*p* *ff* *sfp* *ffz*

*p* *ff* *sfp* *ffz*

*p* *ff* *sfp* *ffz*

*p* *ff* *sfp* *ffz*

*mp* *fz* *pp subito* *fffz*

*fffz*

### II. Interlude: Modo Siciliano

Gently Flowing  
(♩ = 50)

Horn in F

135

*mp e cantabile*

140

*mf*

145

*fz* *p*

*ritard.* *D.C. al Coda*

150 *Coda*

*mf e cantabile* *ppp*

*Dim. molto e sostenuto*