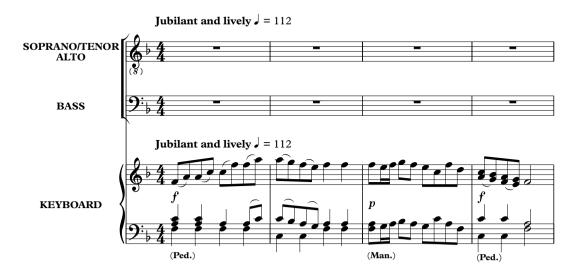
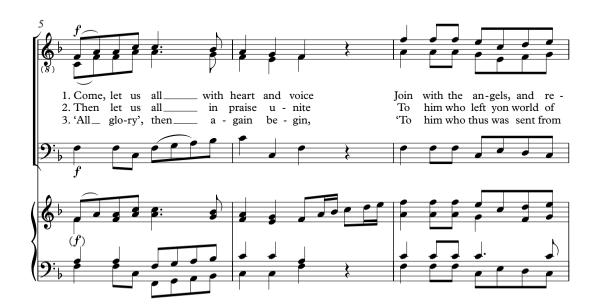
(S) (A) (T) (B)* (Keyboard)

14. Come, let us all with heart and voice

18th-cent. West Country carol adap. ALAN BULLARD (b. 1947)





^{*} This 'gallery' carol can be performed by any combination of voices as long as the soprano and/or tenor part is sung (e.g. unison voices, upper voices, lower voices, SB, ATB, SATB etc.). The tenors should sing the soprano line an octave lower. For variety, each verse (bars 5–16) may be sung by a different vocal group. The keyboard introduction may be omitted before verses 2 and 3 if preferred, or the keyboard part omitted entirely if all three voice parts are sung.

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Voices 1 (2) Keyboard

31. Now is the Time of Christemas!

Trad.

EDMUND JOLLIFFE (b. 1976)



Performance suggestion for SATB choir:

bars 7-10: Voice 1: sopranos; Voice 2: altos

bars 11-14: Voice 1: sopranos and tenors; Voice 2: altos and basses

vv. 1 and 3: tenors and basses unis.

v. 2: sopranos and altos unis.

bars 26-33 and coda: Voice 1: sopranos and tenors; Voice 2: altos and basses

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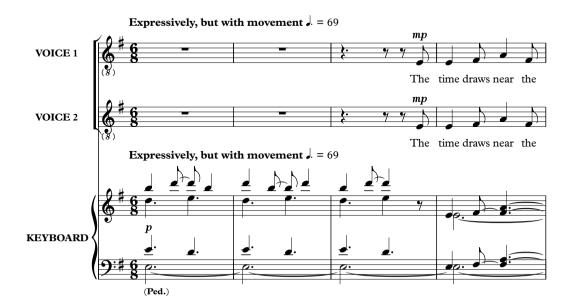


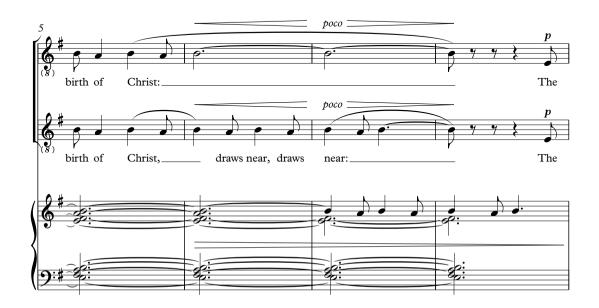
Voices 1 2 Keyboard*

47. The Night is Still

Alfred, Lord Tennyson (1809–92)

CECILIA McDOWALL (b. 1951)





^{*} If performing on piano, repeat tied notes as required and use the sustaining pedal ad lib. to create a wash of sound throughout.

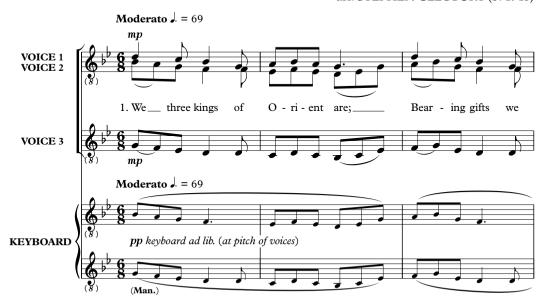
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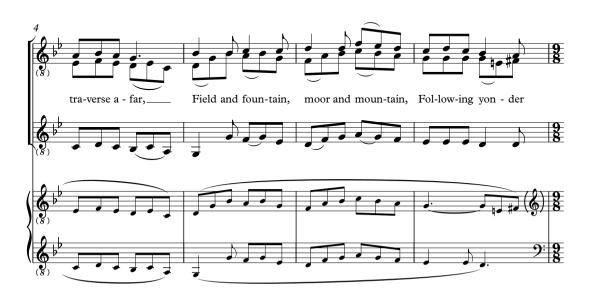


Voices 1 2 3* S A (T B) Keyboard

52. We three kings of Orient are

Words and melody by John Henry Hopkins (1820–91) arr. STEPHEN CLEOBURY (b. 1948)

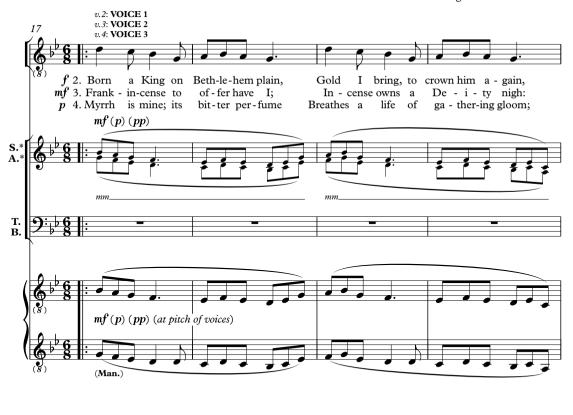




- * The three voice parts may each be performed:
 - as a solo or by a small group;
 - by either male (preferable) or female voices;
 - by members of the main choir or a separate group at the front or side.









^{*} If the verse is performed by male voice(s) (preferable), the keyboard part should be played (an octave lower than written) and the hummed SA part omitted; if the verse is performed by upper voice(s), the keyboard part should be played (as written) and/or the hummed SA part sung.