

for Jonathan Manners and DeChorum, on the occasion of the Cancer Research UK Carol Service
at All Saints Church, Weston-super-Mare on 21 December 2009

Rejoice and be merry

English traditional

MALCOLM ARCHER

Giososo ♩ = 84

SOPRANO ALTO *unis. f*

TENOR BASS *1. Re- unis. f*

ORGAN *Gt. f*
Man.

5
- joice and be mer-ry in songs and in mirth! O

9
praise our Re-deem-er, all mor-tals on earth! For

13

S. this is the birth-day of Je - sus our King, _____ Who
 A. _____ T. _____
 B. _____

17

brought us sal - va - tion, — who brought us sal - va - tion, — his

21

prai - ses we'll sing! 2. A
 mf mf

25

hea-ven - ly vi - sion ap - peared in the sky; _____ Vast

The musical notation for measures 25-28 consists of a vocal line and a piano accompaniment. The vocal line features a melody of eighth notes in the first two measures, followed by a long note with a fermata in the third measure, and a final eighth note in the fourth measure. The piano accompaniment provides a steady eighth-note bass line in the first two measures, followed by a long note with a fermata in the third measure, and a final eighth note in the fourth measure. The key signature is one sharp (F#) and the time signature is 4/4.

mp

The piano accompaniment for measures 25-28 features a steady eighth-note bass line in the first two measures, followed by a long note with a fermata in the third measure, and a final eighth note in the fourth measure. The right hand provides a steady eighth-note treble line in the first two measures, followed by a long note with a fermata in the third measure, and a final eighth note in the fourth measure. The dynamic marking *mp* is present.

29

num - bers of an - gels the shep - herds did spy, _____ Pro -

The musical notation for measures 29-32 consists of a vocal line and a piano accompaniment. The vocal line features a melody of eighth notes in the first two measures, followed by a long note with a fermata in the third measure, and a final eighth note in the fourth measure. The piano accompaniment provides a steady eighth-note bass line in the first two measures, followed by a long note with a fermata in the third measure, and a final eighth note in the fourth measure. The key signature is one sharp (F#) and the time signature is 4/4.

The piano accompaniment for measures 29-32 features a steady eighth-note bass line in the first two measures, followed by a long note with a fermata in the third measure, and a final eighth note in the fourth measure. The right hand provides a steady eighth-note treble line in the first two measures, followed by a long note with a fermata in the third measure, and a final eighth note in the fourth measure.

33

- claim - ing the birth - day of Je - sus our King, _____ Who

The musical notation for measures 33-36 consists of a vocal line and a piano accompaniment. The vocal line features a melody of eighth notes in the first two measures, followed by a long note with a fermata in the third measure, and a final eighth note in the fourth measure. The piano accompaniment provides a steady eighth-note bass line in the first two measures, followed by a long note with a fermata in the third measure, and a final eighth note in the fourth measure. The key signature is one sharp (F#) and the time signature is 4/4.

The piano accompaniment for measures 33-36 features a steady eighth-note bass line in the first two measures, followed by a long note with a fermata in the third measure, and a final eighth note in the fourth measure. The right hand provides a steady eighth-note treble line in the first two measures, followed by a long note with a fermata in the third measure, and a final eighth note in the fourth measure.