

THE VIRGIN MARY HAD A BABY BOY

for 2-part voices with soloist, accompanied,
with opt. flute (or C-Instrument)*

Additional words by
NANCY PRICE (ASCAP)

TRADITIONAL TRINIDAD CAROL
Arrangement by DON BESIG (ASCAP)

SOLOIST

Freely *mf*

Come, be-liev - ers, gath-er 'round_ while the

ACCOMP.

Freely *mp*

won - drous sto - ry is told of a ho - ly night_ in

9 *Bright calypso* (♩ = ca. 112-116)

rit. Beth-le-hem town_ long, long time a - go.

FLUTE

rit. *mf*

Bright calypso (♩ = ca. 112-116)

rit. *mf*

* Also available for S.A.T.B. voices, No. 19837, and S.A.B. voices, No. 19838.

Part for flute or C-Instrument may be found on p. 16.

Parts for claves, triangle and sandpaper, No. 19841, and a full performance/accompaniment compact disc, No. 19840, are available separately.

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10 UNISON VOICES *mf*

The

14

Vir - gin Mar - y had a ba-by boy. The Vir - gin Mar - y had a

17

ba-by boy. The Vir - gin Mar - y had a ba - by boy, — and they

20 PART I

say that His name was Je - sus. _____

PART II

say that His name was Je - sus. _____ The

20

23

The Vir - gin Mar - y had a

Vir - gin Mar - y had a ba-by boy.

23

26

ba-by boy. The Vir - gin Mar - y had a ba - by boy, — and they

mf

The Vir - gin Mar - y had a ba - by boy, — and they

26

29

say that His name was Je - sus. He come from the glo - ry.

sub.p

say that His name was Je - sus. He come from the glo - ry.

sub.p

29

31

p

33 *sub. mf*

He come_ from the glo-ri-ous king - dom. He come_ from the

sub. mf

He come_ from the glo-ri-ous king - dom. He come_ from the

33 *sub. mf*

36 (close to "m")

glo - ry. He come_ from the glo-ri-ous king-dom. —

(close to "m")

glo - ry. He come_ from the glo-ri-ous king-dom. —

mf

36

40

43 I *mf* 44

The an - gels sang_ in the sky a-bove. The

II *mf*

The an - gels sang_ in the sky a-bove. The

43 44

46

an - gels sang_ in the sky a-bove. The an - gels sang_ in the

an - gels sang_ in the sky a-bove. The an - gels sang_ in the

46

49 sky a-bove, and they told of the ba-by Je-sus. They sang out with

sky a-bove, and they told of the ba-by Je-sus. They sang out with

49 52

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature has three sharps (F#, C#, G#). The first measure of the vocal lines is marked with the number 49. A triplet of eighth notes is indicated above the vocal lines in the second measure. A box containing the number 52 is located at the end of the first vocal line.

53 glo-ry, they sang out with "Hal-le-lu-jah."

glo-ry, they sang out with "Hal-le-lu-jah."

53 52

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature has three sharps (F#, C#, G#). The first measure of the vocal lines is marked with the number 53. A dynamic marking of *mf* is present in the piano accompaniment. A box containing the number 52 is located at the end of the second vocal line.

56

They sang_ out with glo - ry, they sang_ out with

They sang_ out with glo - ry, they sang_ out with

56

8^{vb}

59

60

"Hal - le - lu - jah." Oh, yes be - liev - er. Oh, yes be -

"Hal - le - lu - jah." Oh, yes be - liev - er. Oh, yes be -

59

60

f

63 *sub. mf*

liev - er. They sang_ out with glo - ry,

liev - er. They sang_ out with glo - ry,

63 *mf*

66

they sang_ out with "Hal - le - lu - jah."_____

they sang_ out with "Hal - le - lu - jah."_____

66

70 *f*

The

f

The

70

73

wise - men came_ when they saw the star. The wise - men came_ when they

wise - men came_ when they saw the star. The wise - men came_ when they

f

73

f

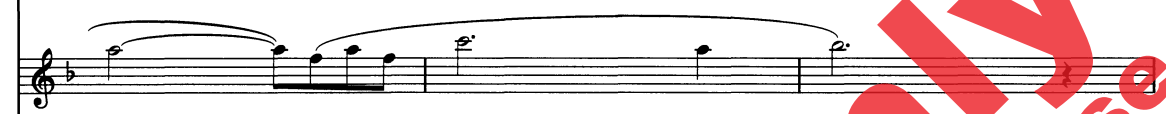
76



saw the star. The wise - men came_ when they saw the star,_ and they



saw the star. The wise - men came_ when they saw the star,_ and they



76

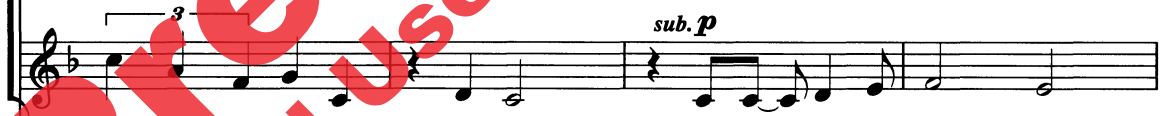


79



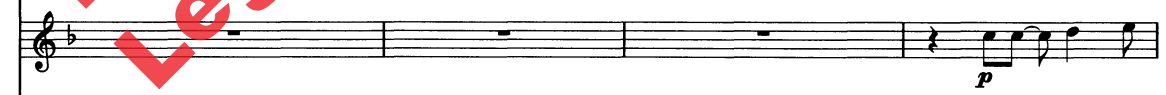
wor-shipped the ba - by Je - sus. He come from the glo - ry.

81 *sub. p*



wor-shipped the ba - by Je - sus. He come from the glo - ry.

sub. p



79

81



83 *sub. f*
 He come_ from the glo-ri-ous king - dom. He come_ from the

sub. f
 He come_ from the glo-ri-ous king - dom. He come_ from the

83

sub. f

86 glo - ry. He come_ from the glo-ri-ous king - dom.

glo - ry. He come_ from the glo-ri-ous king - dom.

f

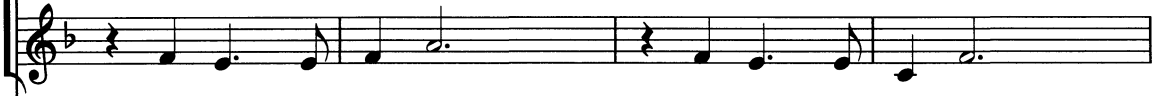
86

89



Oh, yes be - liev - er.

Oh, yes be - liev - er.

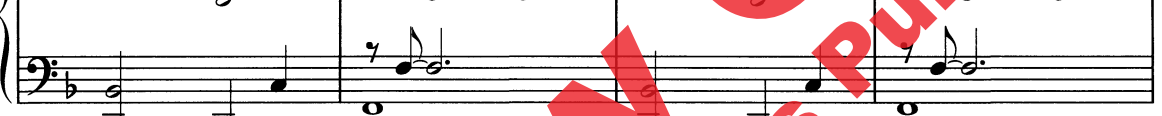


Oh, yes be - liev - er.

Oh, yes be - liev - er.



89



93



He come from the glo ry.

He come from the glo-ri-ous king-dom... *(close to "m")*

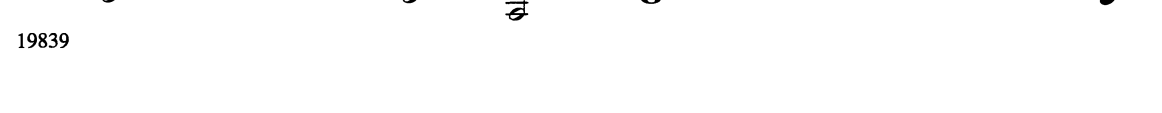


He come from the glo - ry.

He come from the glo-ri-ous king-dom... *(close to "m")*



93



97 *sub. pp*

He come from the glo-ri-ous king-dom.

sub. pp

He come from the glo-ri-ous king-dom.

pp

97 *pp*

The image shows a musical score for the song 'The Virgin Mary Had a Baby Boy'. It consists of four staves. The top two staves are vocal parts, both starting at measure 97 with the lyrics 'He come from the glo-ri-ous king-dom.' The dynamics are marked 'sub. pp'. The third staff is a piano introduction or accompaniment, starting with a fermata and then playing a melodic line with a 'pp' dynamic. The bottom two staves are the piano accompaniment, also starting at measure 97 with a 'pp' dynamic. A large red watermark 'Preview Only' is overlaid diagonally across the score.

The Virgin Mary Had a Baby Boy is a gentle calypso arrangement of a popular traditional Christmas carol from Trinidad. It is available in several voicings for both school and church choirs, for holiday concerts and worship. Optional percussion parts and a full performance/accompaniment compact disc are available separately.

In rehearsal, strive for very lyrical, smooth phrasing enlivened by discreetly articulated syncopation. Carefully adhere to the sudden shifts in dynamics (e.g., mm. 31-39), which help to convey a sense of wonder and delight.

For performances by church choirs, suggested corresponding scripture readings include Micah 5: 2-5, Matthew 1: 18-25 & 2: 1-12 and Luke 2: 1-20. One basic homiletical theme is the wondrous story of the virgin birth of the Savior in the little town of Bethlehem.

Nancy Price holds B.M. and M.M. degrees in music from Ithaca College. She began singing in elementary school choirs directed by Don Besig and in her senior year of college first worked with him as a lyricist. Since 1980 they have collaborated on over two hundred fifty compositions for school and church. Both Besig and Price have received several ASCAP Special awards.

Don Besig is Director of Music at Perinton Presbyterian Church in Fairport, New York. He has over thirty years of experience teaching vocal music in the public schools of western New York. Recognizing a need for choral music written especially for student singers, Besig began composing for his own choirs. Since 1973, over four hundred of his compositions and arrangements have been published.

THE VIRGIN MARY HAD A BABY BOY

FLUTE (or C-INSTRUMENT)

TRADITIONAL TRINIDAD CAROL

Arrangement by DON BESIG (ASCAP)

Additional words by NANCY PRICE (ASCAP)

Bright calypso (♩ = ca. 112-116)

Freely

8 9

rit. *mf*

14 9 23

mf

29 2 31

p *mf*

38 44

45 52

mf

53

mf

60

f *mf*

68

73 81

p

84 89

f

93

pp

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