

The Advent carol text “**People, Look East**” was penned by the English poet, Eleanor Farjeon (1891-1965), and first appeared in *The Oxford Book of Carols*, 1928. (Farjeon is perhaps best known for her hymn/poem *Morning Has Broken*.) Also known as Carol of the Advent, the words were coupled with the lively traditional French carol melody, BESANÇON, and that pairing has virtually never been broken. The Lord Jesus, identified as Love in the carol’s final line, is woven into the rich imagery of each preceding stanza, with Love personified, in turn, as the guest, the rose, the bird, and the star. When taken at a sprightly tempo (as in this setting for choir and piano [or optional chamber orchestration]), the effect of the carol, and the anticipation of the arrival of Jesus, is nearly breathless.

Howard Helvey is among the most widely published composers of his generation. Awarded the international choral composition first prize in 2006 by the John Ness Beck Foundation, his hundreds of works are published by over twenty major American and British companies, and are regularly performed and recorded throughout the world. Recent highlights include performances of his music by the Mormon Tabernacle Choir, the Choir of King’s College (Cambridge, England), the BBC Singers, the Kansas City Chorale, Conspirare (Austin), The Crossing (Philadelphia), the Choirs of the Cathedral of St. John the Divine (NYC), Chicago a cappella, the Turtle Creek Chorale, and in the English cathedrals of Ely, Liverpool, Christ Church (Oxford), York, Hereford, Norwich, Chester, and Wells. Mr. Helvey also concertizes frequently as a pianist, conducts (and co-founded) the professional Cincinnati Fusion Ensemble, and in 1998 was appointed as organist/choirmaster of historic Calvary Episcopal Church in Cincinnati. With cognate studies in conducting, voice, organ, and poetry, he holds undergraduate and graduate degrees in composition and piano performance from the University of Missouri (Columbia) and the University of Cincinnati’s College-Conservatory of Music, and, as a Chautauqua Scholar, studied piano at New York’s Chautauqua Institution.

for the Choir of Calvary Episcopal Church, Cincinnati, Ohio

PEOPLE, LOOK EAST

Carol for Advent
for S.A.T.B. voices, accompanied*

Words by
ELEANOR FARJEON (1881–1965)

Tune: **BESANÇON**
Traditional French Melody
Arranged by
HOWARD HELVEY

Moderato con moto (♩ = ca. 72)

ACCOMP. *mp* *leggiero* *cresc.*

4 SOPRANO / ALTO *mf* *leggiero*

TENOR / BASS *mf* *leggiero*

Peo - ple, look East. The time is near

mf (Accompanist may double voices, if desired.)

* To purchase a full-length performance recording (46503) of this piece, go to alfred.com/downloads.
Also available: Orchestration CD-ROM (46504)
FlexTrax CD, Volume 6 (46490)

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7

of the crown - ing of the year. Make your house fair as

10

you are a - ble. Trim the hearth, and set the ta - ble.

13

Peo - ple, look East, and sing to - day:
Peo - ple, sing to - day: Love, the Guest, is on the

16

18 (S.A. tacet to m. 31)

way."

mp

(Play) *mf*

mp

Fur - rows, be glad. Though

19

earth — is bare, one — more seed is plant - ed there.

22

Give up your strength, — the seed — to nour - ish that — in course, — the

26

25

flow'r — may flour - ish. Peo - ple, look East and sing to - day:
 Peo - ple, sing to - day:

“Love, the Rose, is on the way.”

31

S. *p*
 A. Birds, though you long have ceased to build, guard the nest that
 T. *p*
 B.

31

must be filled. E - ven the hour when wings are fro - zen,

39

Peo - ple, look East, and

mp

mp

37

He — for fledg - ing time — has cho - sen.

Peo - ple,

mp

39

mp

40

sing to-day:

mf

sing to-day:

“Love, the Bird, is on — the way.”

mf

43

(T.B. tacet to m. 60)

mp

Stars, keep the watch. When night is dim, one more light the

bowl shall brim; shin-ing be-yond the frost - y weath - er,

bright as sun and moon to - geth - er. Peo - ple, look East, and Peo - ple,

55 sing to-day:

55 sing to-day:

56 sing to-day: "Love, the Star, is on the way."

57 *cresc.*

58 SOPRANO

ALTO / TENOR / BASS

60

An-gels, an-nounce with

f

An-gels, an-nounce with

60

f

61

shouts of mirth Christ who brings new life to earth.

shouts of mirth Christ who brings new life to earth.

61

shouts of mirth Christ who brings new life to earth.

shouts of mirth Christ who brings new life to earth.

62

63

64

Set ev - 'ry peak and val - ley hum - ming with the Word, the

Set ev - 'ry peak and val - ley hum - ming with the Word, the

67

Lord is com - ing. Peo - ple, sing to - day: "Love,

Lord is com - ing. Peo - ple, look East, and sing to - day:

70

the Lord is on the way."

"Love, the Lord, is on the way."

73

SOPRANO / ALTO

75

pù f

Musical notation for Soprano/Alto part, measures 73-75. The staff shows a whole note rest in measure 73, followed by a quarter note G4 in measure 74, and quarter notes G4, A4, B4 in measure 75.

“Love, the Lord, is

TENOR / BASS

pù f

Musical notation for Tenor/Bass part, measures 73-75. The staff shows a whole note rest in measure 73, followed by a quarter note G3 in measure 74, and quarter notes G3, A3, B3 in measure 75.

75

Piano accompaniment for measures 73-75. Measure 73 features a triplet of eighth notes in the right hand and quarter notes in the left hand. Measure 74 continues with similar rhythmic patterns. Measure 75 features a *pù f* dynamic marking and a chordal texture.

76

(senza rit.)

Musical notation for Soprano/Alto part, measures 76-78. The staff shows a half note G4 in measure 76, followed by a half note G4 in measure 77, and a half note G4 in measure 78. The lyrics "on" and "the way." are positioned below the notes.

on

the

way.”

Musical notation for Piano accompaniment, measures 76-78. Measure 76 features a half note G3 in the left hand and a half note G4 in the right hand. Measure 77 continues with similar rhythmic patterns. Measure 78 features a *(senza rit.)* marking and a chordal texture.

(senza rit.)

79

Musical notation for Soprano/Alto part, measures 79-81. The staff shows whole note rests in measures 79 and 80, followed by a whole note G4 in measure 81.

Musical notation for Piano accompaniment, measures 79-81. Measure 79 features a half note G3 in the left hand and a half note G4 in the right hand. Measure 80 continues with similar rhythmic patterns. Measure 81 features a 7-measure rest in the right hand and a half note G4 in the left hand.