

# Make We Joy Now

For S.A.T.B. Choir, Organ and Brass Quintet\*

Text: 15th Century (English) Anonymous

Music by  
Mark Sirett

**Con brio** (♩ = 116)

Soprano  
Alto

Tenor  
Bass

**Con brio** (♩ = 116)  
Gt.  
*mf*

Organ

Ped.

**Con brio** (♩ = 116)  
*mf*

Brass  
Reduction

\*Full score and brass parts available for purchase from the Publisher

4

*f* Make we joy now in this feast *mf* In quo Chri - stus

Sw.

*f*

7

na-tus est: E - ya, E - ya, E - ya! A Pa-tre u - ni -

*mf*

11

ge - ni - tus \_\_\_\_\_ Through a maid-en is come to us: \_\_\_\_\_

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a treble clef, and the piano accompaniment is in a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 10/8. The vocal line begins with a melodic phrase starting on a G4 note, followed by a rest and then a descending line. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

The second system shows the piano accompaniment for the second system of music. It continues the harmonic and melodic lines established in the first system, with the right hand playing chords and the left hand playing a more active line. The system concludes with a double bar line and a repeat sign.

14

Sing we of Him and say "Wel - come, \_\_\_\_\_ ni Re-dem - ptor gen - ti - um." \_\_\_\_\_

The third system of music includes a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a treble clef, and the piano accompaniment is in a bass clef. The key signature remains two flats, and the time signature is 10/8. The vocal line starts with a melodic phrase on a G4 note, followed by a rest and then a descending line. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

The fourth system shows the piano accompaniment for the fourth system of music. It continues the harmonic and melodic lines established in the third system, with the right hand playing chords and the left hand playing a more active line. The system concludes with a double bar line and a repeat sign.



17

Musical notation for measures 17-19. The vocal line begins in measure 18 with the lyrics "Ag - nos - cat om - ne se - cu - lum: A". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Ag - nos - cat om - ne se - cu - lum: A

Empty musical staves for measures 17-19, showing the treble and bass clefs and key signature.

Piano accompaniment for measures 17-19. The right hand plays chords and moving lines, while the left hand provides harmonic support with chords and a bass line.

20

Musical notation for measures 20-22. The vocal line begins in measure 21 with the lyrics "bright star made three King - es come, For to seek with their pre - sents". The piano accompaniment continues with chords and a bass line.

bright star made three King - es come, For to seek with their pre - sents

Empty musical staves for measures 20-22, showing the treble and bass clefs and key signature.

Piano accompaniment for measures 20-22. The right hand plays chords and moving lines, while the left hand provides harmonic support with chords and a bass line.

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*mf*

Ver - bum su - per - num pro - di - ens: \_\_\_\_\_

*p*

*mf* *mp*

26

S<sub>1</sub>  
S<sub>2</sub>

*mp dolce*

A sol - is or - tus car - di - ne, \_\_\_\_\_ So

A

*mp dolce*

A sol - is or - tus car - di - ne, \_\_\_\_\_ So

Man.



29

might - y a Lord - was none - as He: On our kind - His peace - has set, \_\_\_\_\_

might - y a Lord was none as He: On our kind His peace has set, - A -

*p*

*p*

Ped.

32

A - dam pa - rens quod pol - lu - it:

dam pa - rens quod pol - lu - it:

*mf*

*mf*

*mp*

*con sord.*

*mp*

Piano accompaniment for measures 35-37. The score consists of two systems of grand staff notation (treble and bass clefs). The first system (measures 35-36) features a melodic line in the right hand with a *mf* dynamic marking and a bass line in the left hand. The second system (measure 37) continues the accompaniment with sustained chords in the right hand and a moving bass line.

38 *mf poco marcato*

S  
A

Ma - ri - a ven - tre con - ce - pit, — The Ho - ly Ghost — was

*mf poco marcato*

T  
B

Vocal lines for Soprano (S) and Tenor (T). The Soprano part begins with the lyrics "Ma - ri - a ven - tre con - ce - pit, — The Ho - ly Ghost — was". The Tenor part provides a harmonic accompaniment. The dynamic marking is *mf poco marcato*.

Piano accompaniment for measures 38-40. The score consists of two systems of grand staff notation. The first system (measures 38-39) shows the piano accompaniment for the vocal entry, with a *mf* dynamic marking. The second system (measure 40) continues the accompaniment with sustained chords in the right hand and a moving bass line.



41

ay— her with: In Beth - le - hem— y - born He is, *Con - sors pa - ter - ni*

Musical score for measures 41-43. The vocal line (treble clef) has lyrics: "ay— her with: In Beth - le - hem— y - born He is, *Con - sors pa - ter - ni*". The piano accompaniment (bass clef) provides harmonic support. The key signature is B-flat major. The time signature changes from 10/8 to 7/8. Dynamics include *f* (forte) and *mp* (mezzo-piano).

Empty musical staves for measures 41-43, corresponding to the vocal and piano parts above.

*senza sord.*  
*mp*

Musical score for measures 41-43, featuring piano accompaniment. The key signature is B-flat major. The time signature changes from 10/8 to 7/8. Dynamics include *mp* (mezzo-piano).

44

lu - mi - nis:

Musical score for measures 44-46. The vocal line (treble clef) has lyrics: "lu - mi - nis:". The piano accompaniment (bass clef) provides harmonic support. The key signature is B-flat major. The time signature changes from 10/8 to 7/8. Dynamics include *mf* (mezzo-forte).

Musical score for measures 44-46, featuring piano accompaniment. The key signature is B-flat major. The time signature changes from 10/8 to 7/8. Dynamics include *mf* (mezzo-forte).

Musical score for measures 44-46, featuring piano accompaniment. The key signature is B-flat major. The time signature changes from 10/8 to 7/8. Dynamics include *mf* (mezzo-forte).



47

S *f* O lux be - a - ta, O

A *f* O lux be - a - ta, Tri - ni - tas! He

T *f*

B

Gt. (Solo)

Sw. *f*

50

lux, lux be - a - ta, O lux be - a - ta, Tri - ni -

lay be - tween an ox and ass, And by His moth - er, maid-en free.

10/8 7/8



53

*f* *ff*

*tas!* *f* *ff*

Glo - ri - a, Glo - ri - a

*f* *ff*

Glo - ri - a ti - bi, Do - mi - ne! Glo - ri - a ti - bi,

*f* *ff*

Gt.

*f* *cresc.*

56

Do - mi - ne!

Do - mi - ne!

*ff*

*ff*

# Make We Joy Now

Text: 15th Century (English) Anonymous  
Music by Mark Sirett

Make we joy now in this feast  
*In quo Christus natus est: Eya!* (In which Christ is born.)

*A Patre unigenitus* (The only-begotten of the Father)  
Through a maiden is come to us:  
Sing we of Him and say "Welcome,  
*Veni Redemptor gentium.*" ("Come redeemer of the nations.")

*Agnoscat omne seculum:* (Let every age recognize:)  
A bright star made three Kingès come,  
For to seek with their presents  
*Verbum supernum prodiens:* (The Word from on high proceeds:)

*A solis ortus cardine.* (From the rising of the sun.)  
So mighty a Lord was none as He:  
On our kind His peace has set,  
*Adam parens quod pollut:* (Which Adam, our father, sinned against:)

*Maria ventre concipit,* (Mary conceived in her womb,)  
The Holy Ghost was ay her with:  
In Bethlehem yborn He is,  
*Consors paterni luminis:* (Sharing the light of his Father:)

*O lux beata, Trinitas!* (O blessed light of the Trinity!)  
He lay between an ox and ass,  
And by His mother, maiden free.  
*Gloria tibi, Domine!* (Glory to you, Lord!)



**Mark G. Sirett**

(b. 1952)

A native of Kingston, Ontario, Dr. Mark Sirett is a graduate of the University of Iowa in choral conducting and pedagogy.

He is currently Artistic Director of the Cantabile Choirs of Kingston, a multi-choir community programme, as well as Director of Queen's Choral Ensemble and Chorusmaster of the Kingston Choral Society.

For six years, Dr. Sirett served as Organist and Music Director of St. George's Cathedral in Kingston. Under his direction, the Girl Choristers won First Prize in the 1996 CBC Competition for Amateur Choirs.

Dr. Sirett recently became the recipient of the Ruth Watson Henderson Choral Competition Award for *Two Songs Of Innocence*, premiered by the Toronto Children's Chorus under the direction of Jean Ashworth Bartle.



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