

FANTASY ON FIVE CHRISTMAS CAROLS

for S.A.T.B. voices, accompanied,
with optional instrumental accompaniment*

TRADITIONAL CAROLS
Arranged by MARK HAYES

Stately ($\text{♩} = \text{ca. } 72-76$)

ACCOMP.

5 Personent Hodie**
f UNISON VOICES

Sing a - loud on this day! Chil-dren all raise the lay.

9

Cheer-ful - ly we and they has - ten to a - dore Thee,

* Parts for 2 Trumpets, Trombone, Bass Trombone or Tuba, 2 French Horns, Flute, Oboe, Clarinet, Bassoon, Synthesizer, Percussion, and Director's Score available separately, No. 12245.

A Full Performance/Accompaniment Cassette is available separately, No. 11877.

** Translation from the Oxford Book of Carols © Oxford University Press, 1964.

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13

15

sent from high - est glo - ry, For us born, born, born,

17

for us born, born, born, for us born on this morn

21

of the Vir - gin Ma - ry.

25

26

S. All must join Him to praise; wo - men, men,
A.
T. *f*
B.

29

voic - es raise On this day of all days; an - gel voic - es

33

ring - ing, Christ - mas tid - ings bring - ing Join we all,

37

all, all, join we all, all, all, join we all,

41

'Glo - ri - a in ex - cel - sis' sing - ing,

Piano accompaniment for measures 41-44.

45

rit. *ff*

'in ex - cel - sis' sing - ing.

Piano accompaniment for measures 45-48, including *rit.* and *ff* markings.

49 *Faster* (♩ = ca. 76 - 80)

Empty vocal and piano staves for measures 49-52.

Faster (♩ = ca. 76 - 80)

Piano accompaniment for measures 49-52, including *mf* and *sim.* markings.

53

TENOR & BASS UNISON

Musical score for measures 53-56. The score includes a Tenor & Bass Unison line, a piano accompaniment, and a vocal line with lyrics.

56

mf 57 Tomorrow Shall Be My Dancing Day*

To - mor-row shall be my dance - ing day. I

Musical score for measures 57-58. The score includes a vocal line with lyrics, a piano accompaniment, and a Tenor & Bass Unison line.

59

would my true love did so chance to see the leg - end

Musical score for measures 59-61. The score includes a vocal line with lyrics, a piano accompaniment, and a Tenor & Bass Unison line.

62

of my play, to call my true love to my dance. Sing

Musical score for measures 62-65. The score includes a vocal line with lyrics, a piano accompaniment, and a Tenor & Bass Unison line.

65

S. *mp*
 A. O my love, O my love, love, love, my
 T. *p* *mf*
 B. O my love, O my love, my love, my love. This

68

love.
 have I done_ for my true love.

72

74

mf
 In a man - ger laid_ and

75

wrapped— I was, so ve - ry poor, — this was — my chance, be -

78

twixt and ox and a sil - ly poor ass, to call my true — love

81

to — my dance. Sing O my — love, O — my love, my

82

O, — O my love, — O my

84 *mf*
 love, my love. This have I done — for my — true love.
mf
 love, O, — O my love, my true love.

mf

87 *rit.* *f*

91 Presto (♩ = ca. 152)

94 *f* *unis.* 95

I Saw Three Ships*

A. I saw three ships come sail - ing in on
 T. bell-like, accented *mf*
 B. Ding dong — ding dong —

f

* Traditional English carol.
 11508

97

Christ - mas day, on Christ - mas day; I saw three ships come

— ding dong — ding dong — ding dong —

Piano accompaniment for measures 97-99, featuring a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

100

sail - ing in on Christ - mas day in the morn -

— ding dong — ding dong — ding dong

Piano accompaniment for measures 100-102, continuing the rhythmic pattern from the previous system.

103

ing.

ding dong ding

Piano accompaniment for measures 103-105, concluding the piece with a final rhythmic flourish.



106

107

mf

All the bells — on — earth shall ring on

f unis.

And all the bells on earth shall ring on

Piano accompaniment for measures 106-107.

109

Christ - mas — day, Christ - mas — day. All the bells on

Christ - mas day, on Christ - mas day. And all the bells on

Piano accompaniment for measures 109-111.

112

earth shall ring on Christ - mas — day in the morn -

earth shall ring on Christ - mas day in the morn -

Piano accompaniment for measures 112-114.



115 *f* *cresc.*
 ing, _____ in the morn
cresc.

Detailed description: This system contains the vocal and piano parts for measures 115 to 117. The vocal line (treble clef) has lyrics 'ing, _____ in the morn' with a crescendo marking. The piano accompaniment (bass clef) features a steady eighth-note pattern in the right hand and a bass line in the left hand.

cresc.

Detailed description: This system shows the piano accompaniment for measures 115 to 117. The right hand plays a consistent eighth-note figure, while the left hand provides harmonic support with chords and a moving bass line.

118 *ff*
 ing!

Detailed description: This system covers measures 118 to 120. The vocal line (treble clef) has the lyric 'ing!' with a fortissimo (*ff*) dynamic. The piano accompaniment (bass clef) features a more active bass line with some triplets.

ff *f*

Detailed description: This system shows the piano accompaniment for measures 118 to 120. The right hand continues with eighth-note patterns, and the left hand has a more complex bass line with some triplets.

121 *rit.* 124 Slower (♩ = ca. 88)

Detailed description: This system covers measures 121 to 124. It includes a tempo change to 'Slower (♩ = ca. 88)' and a 'rit.' marking. The vocal line (treble clef) has a long note in measure 124. The piano accompaniment (bass clef) has a long note in measure 124.

Slower (♩ = ca. 88)
rit. mf

Detailed description: This system shows the piano accompaniment for measures 121 to 124. The right hand has a melodic line with some triplets, and the left hand has a bass line with a long note in measure 124.

125

rall.

129

132

Slowly (♩ = ca. 84)

mp *p* *gently*

8vb

133

136

Still, Still, Still*

mp-pp

S.

A.

1. Still, still, still, let all the world be

2. Sleep, sleep, sleep, my dear - est ba - by

mp-pp

T.

B.

2nd time: unaccompanied

139

still, sleep. For Ma - ry lays her son to rest, The an - gels all re - joice and sing;

142

sings to him soft - ly at her breast; Still, still, heav'n for your de - light shall ring; Sleep, sleep,

145

still, sleep. let all the world be still. my dear - est ba - by

148 2. *rit.* 150 Moderato (♩. = ca. 76)

sleep.

dear ba - by, sleep.

2. Moderato (♩. = ca. 76)

(rit.) rehearsal cue

play *mp*

152

155

158

162 S. *rit.* *mf unis.*

A. 1. On Christ - mas night all
T. why should we on
B.

Slightly faster (♩ = ca. 84)

mp *rit.* *mf*

165

Chris - tians sing to hear the news — the an - gels bring;
earth be so sad, since our Re - deem - er made us glad? *mf unis.*

On
Then

168

Christ - mas night all Chris - tians sing to hear the news — the
why should we on earth be so sad, since our Re - deem - er

* Melody and text from the Oxford Book of Carols © Oxford University Press, 1928.
11508

172

mp

171

News of great joy, — news of — great
 When from our sin — he set — us

an - gels bring:
made us glad?

mp

174

mirth, news of our mer - ci - ful — King's
 free, all for to gain our lib - er -

f

f

177

birth..
ty?

1. *mf unis.*

2. Then

mf

1.

181 2.

184 *mf*

f unis. Ah.

3. All out of dark - ness

2.

f

185

we have light, which made the an - gels sing this night. All

1.

188 2.

(S. unis.) *p*

mp "Glo - ry be to God, peace to

sing this night: "Glo - ry to God and peace to

2.

mp

191

(S. unis.) *f* *rit.*

men, _____ now _____ and _____ for _____ ev - er - more, _____ a -

(S. II, A.)

men, _____

f *rit.*

194 *a tempo* *ff*

men! _____ A - men! _____ A - men!

a tempo *ff*

197

Fantasy on Five Christmas Carols is an extended Christmas medley featuring a delightful array of traditional tunes, including *Personent Hodie*, *Tomorrow Shall Be My Dancing Day*, *I Saw Three Ships*, *Still, Still, Still*, and *Sussex Carol*. Suggested corresponding lectionary readings include Psalm 97, Isaiah 9: 1-6, Luke 2: 1-20, and Titus 2: 11-14. One basic homiletical theme is singing the good news to all the world: Glory to God in the highest, for Jesus Christ is born!

This festive Christmas anthem is approximately seven minutes long and is appropriate for worship services or for concert performances. It may be performed with keyboard accompaniment only, with fully orchestrated cassette track, or with an instrumental ensemble of 2 trumpets, trombone, bass trombone or tuba, 2 French horns, flute, oboe, clarinet, bassoon, synthesizer, percussion, and (included in the choral score) piano. In performance, strive for a light, bright, articulate sound, being careful not to drag the tempos in the fast sections.

Mark Hayes is an award-winning concert pianist, composer and arranger of sacred choral, piano, and orchestral music. With over 400 published works to his credit, Mark has also recorded numerous solo piano albums and has received the Gospel Music Association's prestigious Dove Award, which is the equivalent to a Grammy in gospel music. A graduate of Baylor University, he has served as an adjunct professor of composition at Midwestern Baptist Theological Seminary in Kansas City, Missouri.

