

for the Mormon Tabernacle Choir, Craig Jessop, Music Director

Carol to the King

(A Christmas Processional)

Jim Christian

French Carol
arr. MACK WILBERG

Very rhythmic and animated (♩ = c.92)

8va

PIANO *mf*

6 (8va)

11 (8va)

17 *unis. mp lightly*

S. A.

T. B.

p lightly

The musical score is written for piano and voices. The piano part consists of two staves in G major (one sharp) and 2/4 time. It begins with a piano introduction marked 'PIANO' and 'mf'. The vocal parts enter at measure 6. The Soprano Alto (S. A.) part is written on a single staff, and the Tenor Bass (T. B.) part is written on a single staff. Both vocal parts are marked 'unis.' (unison) and 'mp lightly'. The lyrics are: 'Can you hear the dis - tant mu - sic Sound-ing from the pipe and horn,'. The piano accompaniment continues throughout the vocal section, with the right hand playing chords and the left hand playing a rhythmic pattern. The score ends with a final piano accompaniment section.

* Bass part may also be sung by second tenors here.

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21

Musical score for measures 21-24. The system consists of three staves: a vocal staff in treble clef with a key signature of two sharps (F# and C#), and two piano accompaniment staves (treble and bass clefs) in the same key signature. The vocal line features a melody with eighth and quarter notes, accented by upward-pointing ^ marks above the notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The lyrics are: "Bear-ing news of joy and glad-ness 'Christ, the King of heav'n is born.'"

Bear-ing news of joy and glad-ness "Christ, the King of heav'n is born."

25

Musical score for measures 25-28. The system continues with the same three-staff format. The vocal line begins with the instruction *sim.* (simile). The melody continues with eighth and quarter notes. The piano accompaniment maintains the harmonic support. The lyrics are: "An-gels, too, re - sound the an - them To the child-ren of the earth,"

sim.
An-gels, too, re - sound the an - them To the child-ren of the earth,

29

Musical score for measures 29-32. The system continues with the same three-staff format. The vocal line continues with the melody. The piano accompaniment includes some measures with sustained notes and rests. The lyrics are: "Call-ing all to hear the ti - dings Of the bless - ed Sav - ior's birth,"

Call-ing all to hear the ti - dings Of the bless - ed Sav - ior's birth,

33

Measures 33-35 of a musical score in D major. The vocal line begins with the lyrics "Hear them sing, 'Ta-ra-ra, ta-ra-rè-re, Li-tam -". The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, with various rests and ties.

Hear them sing, "Ta-ra-ra, ta-ra-rè-re, Li-tam -

36

Measures 36-39 of the musical score. The vocal line continues with the lyrics "- pon, la-dé-ri-tam-pon," the five and an-gel voi-ces ring. The piano accompaniment maintains its rhythmic pattern, with the right hand playing a series of eighth-note chords and the left hand providing a consistent bass accompaniment.

- pon, la-dé-ri-tam-pon," the five and an-gel voi-ces ring.

40

Measures 40-43 of the musical score. The vocal line starts with the lyrics "Ta-ra-ra, ta-ra-ra, ta-ra-rè-re, Li-tam-pon, la-dé-ri-tam -". The piano accompaniment includes the instruction *sim.* (sustained) above the first measure. The right hand plays a continuous eighth-note pattern, while the left hand provides a steady bass line.

sim.
"Ta-ra-ra, ta-ra-ra, ta-ra-rè-re, Li-tam-pon, la-dé-ri-tam -

sim.

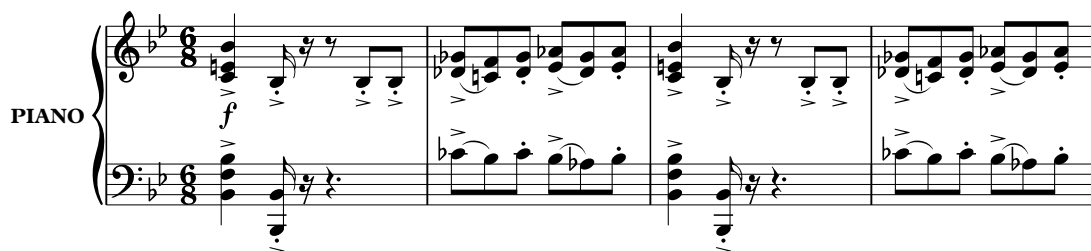
Gloria tibi Domine

15th-cent. English carol

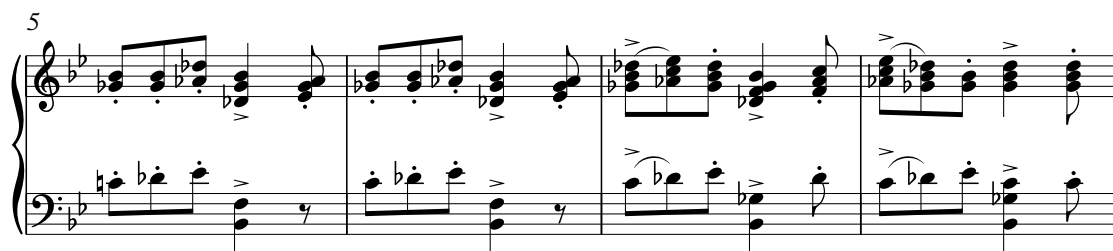
MACK WILBERG

With spirit (♩. = 94–100)

PIANO



5



9



13 *mf*

S.
A.

Glo - ri - a ti - bi Do - mi - ne, glo - ri - a ti - bi Do - mi - ne,
(Glory be to Thee, Lord, who are born of a virgin)



17

glo - ri - a ti - bi Do - mi - ne Qui na - tus es de vir - gi - ne.

21 (*upper voices equally divided a3*)

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

25

glo - ri - a ti - bi Do - mi - ne Qui na - tus es de

T./B. *unis. mf*

A

28

vir - gi - ne.

lit - tle child there is__ y-bore, a lit - tle child there is__ y-bore, Y -
(born)

32

T.
B. - sprong - ge out of Jes - se's more To save all us__ that were for-lore.
(sprung from an offshoot of Jesse) (lost)

36

S.
A. *mf* Glo - ri - a ti - bi Do - mi-ne, glo - ri - a ti - bi Do - mi-ne,

How far is it to Bethlehem?

Frances Chesterton

English Carol
arr. MACK WILBERG

Simply, but with expression

PIANO *mp*

4

8 **Alto (Sop. ad lib.)** *mf espr.*

A. How far is it to Beth - le-hem? Not ve - ry

12 far. Shall we find the sta - ble room lit by a

Detailed description: The musical score is written for piano and voice. The piano part is in 3/4 time, key of D major, and begins with a mezzo-piano (*mp*) dynamic. It features a simple yet expressive melody with flowing lines and chords. The vocal part is for Alto (Soprano ad libitum) and begins at measure 8. The lyrics are: 'How far is it to Beth - le-hem? Not ve - ry far. Shall we find the sta - ble room lit by a'. The score is divided into systems, with measures 4, 8, and 12 marked at the beginning of their respective systems.

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16

star? Can we see the lit - tle child, is he with -

This system contains measures 16 through 19. The vocal line begins with a whole note 'star?' in measure 16, followed by a half note 'Can' in measure 17, a quarter note 'we' in measure 18, and a half note 'see' in measure 19. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including a descending eighth-note scale in measure 19.

20

- in? If we lift the wood - en latch, may we go

This system contains measures 20 through 23. The vocal line starts with a half note '- in?' in measure 20, followed by a half note 'If' in measure 21, a quarter note 'we' in measure 22, and a half note 'lift' in measure 23. The piano accompaniment continues with a similar texture, featuring a descending eighth-note scale in the right hand in measure 23.

24

in?

This system contains measures 24 through 27. The vocal line has a whole note 'in?' in measure 24, followed by three measures of whole rests. The piano accompaniment continues with a steady eighth-note bass line and a melody in the right hand that includes a descending eighth-note scale in measure 27.

28

This system contains measures 28 through 31. The vocal line has a whole note in measure 28, followed by three measures of whole rests. The piano accompaniment continues with a steady eighth-note bass line and a melody in the right hand that includes a descending eighth-note scale in measure 31.

for the Mormon Tabernacle Choir, Craig Jessop, Music Director

Infant Holy, Infant lowly

Wzłobie leży

trans. Edith M. G. Reed (1885–1933)*

Polish Carol

arr. MACK WILBERG

Tenderly (♩ = c.54)

ORGAN

Organ introduction in 3/4 time, key of D major. The music is marked *p* (piano). It features a gentle melody in the right hand and a supporting bass line in the left hand, with a third staff for a lower register.

5

S. A. *p unis.*

In-fant Ho - ly, In-fant

Vocal entry for Soprano (S.) and Alto (A.) in unison, marked *p unis.* The organ accompaniment continues with a steady bass line and harmonic support in the right hand.

10

low - ly, For his bed a cat - tle stall; Ox - en low - ing, lit - tle

Vocal continuation for Soprano (S.) and Alto (A.) with organ accompaniment. The organ part provides a consistent harmonic and rhythmic foundation for the vocal lines.

* First published in *Music and Youth* (Vol. 1, no. 12, December 1921)

14

know - ing Christ the Babe is Lord of all. Swift-ly wing - ing an-gels

poco cresc.

18

sing - ing, No-wells ring - ing, tid-ings bring - ing: Christ the Babe is Lord of

22

poco rit. a tempo

all. Christ the Babe is Lord of all.

p *mp*