

DAVID BEDNALL
MAKE WE MERRY

SATB and organ (with optional brass)



Contents

1. Make we merry	2
2. The time draws near	10
3. The Christ-child lay on Mary's lap	18
4. All this night shrill chanticleer	23
5. Moonless darkness stands between	34
6. Sweet was the song	40
7. Let others look for pearl and gold	47
8. Make we joy now	51

Duration: 25 minutes

An accompaniment for brass ensemble, organ, and percussion is available on hire/rental from the publisher or appropriate agent. For performances with brass, the organ part available on hire/rental should be used, rather than the part in the vocal score.

Make We Merry is also available in its original scoring for upper voices (ISBN 978-0-19-352653-2).

MUSIC DEPARTMENT

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Make We Merry

1. Make we merry

Anon. c.1500

DAVID BEDNALL

Fairly fast and with great joy ♩. = c.60

SOPRANO
ALTO

TENOR
BASS

ORGAN

Solo Tuba ff

Gt. f

Man.

Ped.

5

S.

A.

T.

B.

ff boisterously

Make_ we mer-ry, make_ we mer-ry,

ff boisterously

Make_ we mer-ry, make_ we mer-ry,

ff boisterously

Make_ we mer-ry, make_ we mer-ry,

ff boisterously

Make_ we mer-ry, make_ we mer-ry,

9

make_ we mer-ry, both more and less,

make_ we mer-ry, both more and less,

make_ we mer-ry, both more and less,

make_ we mer-ry, both more and less,

mf

Man.

14

f

For now is the time, now is the time, now is the time_ of Chri - ste -

f

For now is the time, now is the time, now is the time_ of Chri - ste -

f

For now is the time, now is the time, now is the time_ of Chri - ste -

f

For now is the time, now is the time, now is the time_ of Chri - ste -

f

Ped.

2. The time draws near

Alfred, Lord Tennyson (1809–92)

Slow and mysterious ♩ = c.69

SOPRANO
ALTO

TENOR
BASS

Slow and mysterious ♩ = c.69

Sw. *p legato*

mp

Ped.

5

s. *p teneramente*

The time draws near the birth of

pp

10

Christ: The moon is hid; the night is still; The Christ - mas bells from

16 *mf*

hill to hill An-swer each o-ther in the mist.

mp *p*

21 *mp*

T. Four

B. *mp* Four

26

voi - ces of four ham - lets round, From far and near, on mead and moor,

voi - ces of four ham - lets round, From far and near, on mead and moor,

Man.

3. The Christ-child lay on Mary's lap

G. K. Chesterton (1874–1936)

Slow, with gentle movement ♩ = c.54

SOPRANO *p* The Christ-child lay on Ma-ry's lap, His

ALTO *p* The Christ-child lay on Ma-ry's lap, His

TENOR *p* The Christ-child lay on Ma-ry's lap, His

BASS *p* The Christ-child lay on Ma-ry's lap, His

p

Man.

5 *mf* hair was like a light. *mp* (O wea-ry, wea-ry, were the world, But *p*

mf hair was like a light. *mp* (O wea-ry, wea-ry, were the world, But *p*

mf hair was like a light. *mp* (O wea-ry, wea-ry, were the world, But *p*

mf hair was like a light. *mp* (O wea-ry, wea-ry, were the world, But *p*

mf *mp* *p*

NB This movement should be performed unaccompanied throughout whenever possible.

* This accompaniment may be used if necessary.

4. All this night shrill chanticler

William Austin (1587–1634)

Fairly fast and with great joy ♩ = c.69

SOPRANO
ALTO

TENOR
BASS

ORGAN

Fairly fast and with great joy ♩ = c.69

Ped.

cresc.

fff

fff

8

molto f

S. All_ this_ night_ shrill chan - ti - cleer, Day's pro -

molto f

A. All_ this_ night_ shrill chan - ti - cleer, Day's pro -

molto f

T. All_ this_ night_ shrill chan - ti - cleer, Day's pro -

molto f

B. All_ this_ night_ shrill chan - ti - cleer, Day's pro -

f

Man.

11

-claim-ing, day's pro-claim-ing trum-pet-er,

-claim-ing, day's pro-claim-ing trum-pet-er,

-claim-ing, day's pro-claim-ing trum-pet-er,

-claim-ing, day's pro-claim-ing trum-pet-er,

Solo Tuba

Ped.

14

f

Claps his wings and loud-ly cries, _____ claps his wings and loud-ly cries, _____

f

Claps his wings and loud-ly cries, _____ claps his wings and loud-ly cries, _____

f

Claps his wings and loud-ly cries, _____ claps his wings and loud-ly cries, _____

f

Claps his wings and loud-ly cries, _____ claps his wings and loud-ly cries, _____

Gt. *f*

5. Moonless darkness stands between

Gerard Manley Hopkins (1844–99)

Slow and mysterious ♩ = c.54

SOPRANO
ALTO

TENOR
BASS

Slow and mysterious ♩ = c.54

p

Man.

7

13

s.

p

Moon - less dark-ness stands _____ be - tween.

18 *mf* *p*

S. Past, the past, no more be seen!

A. Past, the past, no more be seen!

T. Past, no more be seen!

B. Past, no more be seen!

mf *p* *mp*

Ped.

23 *mp*

But the Beth - le - hem - star may lead

But the Beth - le - hem - star may lead

But the Beth - le - hem - star may lead

But the Beth - le - hem - star may lead

6. Sweet was the song

from William Ballet's Lute Book (16th cent.)

Very loving and gentle ♩ = c. 60

SOPRANO

ALTO

TENOR

BASS

p molto espress.

Sweet was the song the

Very loving and gentle ♩ = c. 60

p legato espress.

p

Man.

5

poco

p

s. Vir-gin sang, When she to Beth - lem. Ju - da came And was de - li-vered of a

p

9

S. Son That bless - ed Je - sus hath to name. *mf* *Lul - la,

A. *mf* *Lul -

T. *mf* *Lul - la,

B. *mf* *Lul - la,

mf

Ped.

13

poco f ma dolce

lul - la, lul - la, lul - la - by, lul - la, lul - la - by. 'Sweet babe,' quoth

poco f ma dolce

- la, lul - la, lul - la - by, lul - la - by. 'Sweet

poco f ma dolce

lul - la, lul - la, lul - la. 'Sweet babe,' quoth

poco f ma dolce

lul - la, lul - la, lul - la. 'Sweet babe,' quoth

* pronounce as loo-la

7. Let others look for pearl and gold

Robert Herrick (1591–1674)

Slowly and with great warmth ♩ = c.48

poco

SOPRANO
Let o - thers look for pearl and gold, for pearl and gold,

ALTO
Let o - thers look for pearl and gold, for pearl and gold,

TENOR
Let o - thers look for pearl and gold, for pearl and gold,

BASS
Let o - thers look for pearl and gold, for pearl and gold,

for rehearsal only*

Slowly and with great warmth ♩ = c.48

S.
Tis - sues, or tab - bies† ma - ni - fold: One on - ly lock of that sweet

A.
Tis - sues, or tab - bies† ma - ni - fold: One on - ly lock of that sweet

T.
Tis - sues, or tab - bies† ma - ni - fold: One on - ly lock of that sweet

B.
Tis - sues, or tab - bies† ma - ni - fold: One on - ly lock of that sweet

mp *mf* *p*

* May be used in performance if necessary

† *tabbies* = silk taffetas

7

f molto dolce *mp*

hay Where-on the bless - ed ba - by lay, Or one poor swad - dling

f molto dolce *mp*

hay Where-on the bless - ed, the bless - ed ba - by lay, Or one poor swad - dling

f molto dolce *mp*

hay Where-on the bless - ed, the bless - ed ba - by lay, Or one poor swad - dling

f molto dolce *mp*

hay Where-on the bless - ed, bless - ed ba - by lay, Or one poor swad - dling

f molto dolce *mp*

hay Where-on the bless - ed, bless - ed ba - by lay, Or one poor swad - dling

10

mf *poco* *p*

clout,* shall be The rich - est New-Year's gift to me. Let o - thers look for pearl and

mf *poco* *p*

clout,* shall be The rich - est, rich-est New-Year's gift to me. Let o - thers look for pearl and

mf *poco* *p*

clout,* shall be The rich - est, rich-est New-Year's gift to me. Let o - thers look for pearl and

mf *poco* *p*

clout,* shall be The rich - est, rich-est New-Year's gift to me. Let o - thers look for pearl and

poco rit. *a tempo*

mf *poco* *p*

clout,* shall be The rich - est, rich-est New-Year's gift to me. Let o - thers look for pearl and

* clout = cloth

8. Make we joy now

Anon. 15th cent.

Fast and lively, with great joy ♩ = c.108

**SOPRANO
ALTO**

**TENOR
BASS**

ORGAN
Solo Tuba *ff*
Man. Ped.

5

Gt. ff
Man. Ped.

9 *f rumbustiously*

S. Make we joy now in this fest In quo Chris - tus na - tus est.¹

A. *f rumbustiously*
Make we joy now in this fest In quo Chris - tus na - tus est.¹

T. *f rumbustiously*
Make we joy now in this fest In quo Chris - tus na - tus est.¹

B. *f rumbustiously*
Make we joy now in this fest In quo Chris - tus na - tus est.¹

f
Ped.

¹In which Christ is born

13

mf *ff*

mf *ff*

mf *ff*

mf *ff*

mf *f* *ff*

Man.

18

T. *f* A Pa - tre U - ni - ge - ni - tus² Is

B. *f* A Pa - tre U - ni - ge - ni - tus² Is

mf Man.

Ped.

²The Only-begotten of the Father