

The Many Moods Of Christmas

Suite II

For Four-Part Chorus of Mixed Voices
with Piano or Orchestra

Traditional Carols
Arranged by Robert Shaw and
Robert Russell Bennett

Lento

Soprano

Alto

Tenor

Bass

Soprano

Alto

[Alternate
Version]

Tenor

Bass

pp

pp

Lento

pp

pp

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

O sanc - tis - si - ma, O pi -

Handwritten signature: + J. Rocaforte

10

Ma - ter à - ma - ta, in - te - me -

Ma - ter a - ma - ta, in - te - me -

a.

a.

10

a. Ma - ter a - ma - ta, in - te - me -

Ma - ter a - ma - ta, in - te - me -

ra - ta, O - ra, O - ra pro no -

ra - ta, O - ra, O - ra pro no

O - ra, O - ra pro no -

O - ra, O - ra pro no -

ra - ta, O - ra, O - ra pro no

O - ra, O - ra pro no

Musical score for the first system, measures 1-4. The score is in G major (one sharp) and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts have a melodic line with a fermata and the word "bis." written below. The piano accompaniment includes parts for Violins (Vlns.), Strings (Strgs.), and Woodwinds (W.W.). The first measure is marked *pp*. The woodwind part has a melodic line with a fermata in the fourth measure, also marked *p*.

Musical score for the second system, measures 5-8. This system consists of four empty vocal staves, indicating a rest for the vocalists.

Musical score for the third system, measures 9-12. This system features piano accompaniment for strings and brass. The first measure is marked with a circled "20" and *p*. The brass part is marked "(Brass)". The piano accompaniment includes parts for strings and brass. The first measure is marked *p*.

Ma - ter a - ma - ta, in - te - me -

Ma - ter a - ma - ta, in - te - me -

Ma - ter a - ma - ta, in - te - me -

Ma - ter a - ma - ta, in - te - me -

(Vlns) *pp Strga.*

ra - ta, O - ra, O - ra pro no -

ra - ta, O - ra, O - ra pro no -

ra - ta, O - ra, O - ra pro no -

ra - ta, O - ra, O - ra pro no -

30 *poco rall.*

30 *poco rall.*

30 *poco rall.*

Allegro

The musical score is arranged in five systems. The first system consists of four staves (three treble clefs and one bass clef) with the instruction "bis." below each staff. The second system features a piano accompaniment with a treble and bass clef, marked "Allegro" and "f sub. mp". It includes performance instructions for "(Reeds)" and "(+Stga)". The third system continues the piano accompaniment, marked "mf" and "(Hns.)", with a circled measure number "40". The fourth system shows the piano accompaniment with a treble and bass clef. The fifth system features a woodwind part with a treble clef, marked "(Reeds)" and "f".

50

(+ Brass)

Musical score for measures 50-51. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music features a complex texture with many beamed notes and chords. The bass line is particularly active with eighth and sixteenth notes.

Musical score for measures 52-53. The system consists of two staves. Above the treble staff, the text "(Sleigh Bells)" and "(Strgs)" is written. The dynamic marking "mf" is placed below the bass staff. The music continues with similar rhythmic patterns and textures.

60

marc.

Musical score for measures 60-61. The system consists of two staves. The dynamic marking "f" is placed below the bass staff. The tempo marking "marc." (marcato) is written above the treble staff. The music features a more pronounced rhythmic drive.

Musical score for measures 62-63. The system consists of two staves. The music continues with complex textures and rhythmic patterns, maintaining the marcato character.

70

Musical score for measures 70-71. The system consists of two staves. The dynamic marking "(Hns.)" is placed below the bass staff. The music features a change in texture, possibly indicating a section change or a specific performance instruction.

Musical score for measures 72-73. The system consists of two staves. The music concludes with a final cadence, featuring sustained chords in the treble and a more active bass line.

80

f
 Joy to the world, the Lord is come; Let earth re -
 Joy to the world, the Lord is come; Let earth re -
 Joy to the world, the Lord is come; Let earth re -
 Joy to the world, the Lord is come; Let earth re -

80

(Tutti)

f (Strgs.)
mf

(Piano accompaniment for the second system, including string dynamics)

ceive her King: Let ev - 'ry heart pre - pare Him
 ceive her King: Let ev - 'ry heart pre - pare Him
 ceive her King:
 ceive her King: Let ev - 'ry heart pre - pare Him

(Piano accompaniment for the third system)

90

room, And heav'n and na-ture sing, And heav'n and na-ture sing, And

room, And heav'n and na-ture sing, And heav'n and na-ture sing, And

And heav'n and na-ture sing, and heav'n and na-ture

room, And heav'n and na-ture sing, and heav'n and na-ture

90

heav'n and heav'n and na-ture sing.

heav'n and heav'n and na-ture sing.

sing, and heav'n and na-ture sing.

sing, and heav'n and na-ture sing.

(Reeds)

f

100

He rules the world with truth and

He rules the world with truth and

He rules the world with truth and

He rules the world with truth and

Detailed description: This block contains the first system of vocal staves. It consists of four staves (Soprano, Alto, Tenor, Bass) in a key signature of one sharp (F#) and a common time signature. The lyrics are "He rules the world with truth and". The first staff has a dynamic marking of *f*. The music is written in a simple, homophonic style.

100

mf

Detailed description: This block shows the piano accompaniment for the first system. It features a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. A dynamic marking of *mf* is present. The piano part includes some arpeggiated chords and a steady eighth-note bass line.

grace, And makes the na - tions prove The glo - ries__

grace, And makes the na - tions prove The glo - ries__

grace, And makes the na - tions prove The glo - ries__

grace, And makes the na - tions prove The glo - ries__

Detailed description: This block contains the second system of vocal staves. It consists of four staves (Soprano, Alto, Tenor, Bass) in the same key signature and time signature as the first system. The lyrics are "grace, And makes the na - tions prove The glo - ries__". The music continues with a similar homophonic texture.

Detailed description: This block shows the piano accompaniment for the second system. It continues the melodic and rhythmic patterns from the first system, with some chordal textures in the right hand and a consistent bass line in the left hand.

110

of His right - eous - ness And won - ders of His love, And
of His right - eous - ness And won - ders of His love, And
of His right - eous - ness And won - ders of His
of His right - eous - ness And won - ders of His

110

won - ders of His love, And won - ders, won - ders of His
won - ders of His love, And won - ders, won - ders of His
love, And won - ders of His love, And won - ders of His
love, And won - ders of His love, And won - ders of His

(120) *dim.*
love.
dim.
love.
dim.
love.
dim.
love.

This section contains four vocal staves. Each staff begins with a circled tempo marking '(120)' and a dynamic marking 'dim.'. The lyrics 'love.' are written below each staff. The music consists of a series of half notes with long, sweeping slurs connecting them across the staves.

(120) (Hp.)
dim.

The piano accompaniment for the Harp (Hp.) is shown in two staves. It begins with a circled tempo marking '(120)' and a dynamic marking 'dim.'. The right hand features a complex, flowing melodic line with many sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter notes.

This section consists of four empty musical staves, likely for other instruments such as strings or woodwinds, which are not present in this specific score.

(Tpts.) *pp* *ff* *p espr.* (Bsn. Solo)

This section contains two staves. The top staff is for Trombones (Tpts.) and the bottom staff is for Bassoon (Bsn. Solo). The Trombone part starts with a dynamic marking 'pp' and ends with 'p espr.'. The Bassoon part features a 'Solo' section with a dynamic marking 'ff' and a 'p espr.' section. The music includes various articulations and slurs.

130

Andantino = 132

(Cl.)

(Fl.)

(E.H.)

First system of musical notation, measures 130-132. Treble clef, key signature of one sharp (F#), 3/4 time signature. The bass line consists of sustained chords. Woodwind parts for Clarinet (Cl.), Flute (Fl.), and English Horn (E.H.) are shown with trills and melodic lines.

Second system of musical notation, measures 130-132. Continuation of the first system, showing the woodwind parts and the bass line.

Third system of musical notation, measures 130-132. Continuation of the first system, showing the woodwind parts and the bass line.

140

Fourth system of musical notation, measures 130-132. Continuation of the first system, showing the woodwind parts and the bass line. A tempo marking of $\text{♩} = 132$ is present.

Fifth system of musical notation, measures 130-132. Continuation of the first system, showing the woodwind parts and the bass line. Dynamic markings include *pp* and *cresc.*

150

(+Ob.)

Sixth system of musical notation, measures 130-132. Continuation of the first system, showing the woodwind parts and the bass line. Dynamic markings include *più cresc.* and *(+Bsns.)*.

mp dolce

A - way in a man - ger no crib for His bed, The

mp

A - way in a man - ger no crib for His bed, The

p

Mm mm

p

Mm mm

(Hp.)

dim. *mf* *p*

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The music is in 6/8 time, which changes to 12/8 time in the second measure. Dynamics include *mp* (mezzo-piano), *p* (piano), *dim.* (diminuendo), and *mf* (mezzo-forte). The piano part features a harp-like texture in the right hand and a steady bass line in the left hand.

lit - tle Lord Je - sus laid down His sweet head; The

lit - tle Lord Je - sus laid down His sweet head; The

Mm mm

Mm mm

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves continue the melody from the first system. The piano accompaniment continues with the same harp-like texture. Dynamics include *Mm* (mezzo-moderato) and *mm* (meno mosso).

stars in the skys _____ looked down where He lay, The

stars in the skys _____ looked down where He lay, The

mm mm

mm mm

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are "stars in the skys _____ looked down where He lay, The". The bottom two staves are piano accompaniment in bass clef with the same key signature. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. The tempo marking "mm" (moderato) is present on both the vocal and piano staves.

lit - tle Lord Je - sus a - sleep on the hay.

lit - tle Lord Je - sus a - sleep on the hay.

mm mm

mm mm

(160)

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are "lit - tle Lord Je - sus a - sleep on the hay.". The bottom two staves are piano accompaniment in bass clef with the same key signature. The piano part continues with a steady eighth-note bass line in the left hand and chords in the right hand. The tempo marking "mm" (moderato) is present on both the vocal and piano staves. A circled number "160" is located at the beginning of the piano accompaniment staff.

mm mm mm mm

mm mm mm mm

mp

pp *pp*

Moo moo

pp *pp*

Moo moo

mp

mm The cat - tle are low - ing the poor Ba - by wakes, But

mm Moo moo

tr *p*

MOO MOO MOO I I I

lit - tle Lord Je - sus, no cry - ing He makes: I

mf

love Thee, Lord Je - sus, look down from the sky, And

love Thee, Lord Je - sus, look down from the sky, And

love Thee, Lord Je - sus, look down from the sky, And

love Thee, Lord Je - sus, look down from the sky, And

(Fl.)

mp

stay by my cra - dle to watch lull - a - by.

stay by my cra - dle to watch lull - a - by.

stay by my cra - dle to watch lull - a - by. *pp* And

stay by my cra - dle to watch lull - a - by. *pp* And

dim. *pp*

rit. *pp* lull - a - lull - a - lull - a - by.

rit. *pp* lull - a - lull - a - lull - a - by.

rit. stay by my cra - dle to watch lull - a - by - by - by.

rit. stay by my cra - dle to watch lull - a - by - by - by.

rit.

170

Marziale ♩ = 120

delicato
mf

Musical score for measures 170-173. The piece is in 4/4 time with a tempo of ♩ = 120. The music is marked *delicato* and *mf*. The first system shows the piano accompaniment with a treble and bass clef. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (B-flat).

(W.W.)
(Vlns.)

Musical score for measures 174-177. The second system continues the piano accompaniment. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (B-flat). The woodwinds (W.W.) and violins (Vlns.) are indicated.

180

Musical score for measures 178-181. The third system continues the piano accompaniment. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (B-flat). The number 180 is circled above the staff.

(Tpts.)
(Hrns.)

Musical score for measures 182-185. The fourth system continues the piano accompaniment. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (B-flat). The trumpets (Tpts.) and horns (Hrns.) are indicated.

(W.W.)
(Vlns.)

Musical score for measures 186-189. The fifth system continues the piano accompaniment. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (B-flat). The woodwinds (W.W.) and violins (Vlns.) are indicated.

190

f

On De-cem-ber five and twen-ty,

f

On De-cem-ber five and twen-ty,

f

On De-cem-ber five and twen-ty

f

On De-cem-ber five and twen-ty

190

(Vc. & Vla.)

On De-cem-ber five and twen-ty

fum, fum, fum! On De-cem-ber five and twen-ty, fum, fum,

fum, fum, fum! On De-cem-ber five and twen-ty, fum, fum,

fum, fum, fum! On De-cem-ber five and twen-ty, fum, fum,

fum, fum, fum! On De-cem-ber five and twen-ty, fum, fum,

(Tutti)

(Tutti)

p

fum! Oh, a Child was born this night so ros - y white, so ros - y white. Son of

p

fum! Oh, a Child was born this night so ros - y white, so ros - y white.

p

fum! Oh, a Child was born this night so ros - y white, so ros - y white.

p

fum! Oh, a Child was born this night so ros - y white, so ros - y white.

p

Mar - y, vir - gin ho - ly in a sta - ble mean and low - ly, fum, fum, fum!

Fum, fum! In a sta - ble mean and low - ly, fum, fum, fum!

Fum, fum! In a sta - ble mean and low - ly, fum, fum, fum!

Fum, fum! In a sta - ble mean and low - ly, fum, fum, fum!

(Vc.,Cb.)

(Strgs.)

marc. *f* (Vla. & Vc.)

210

(W.W.)

Musical notation for the W.W. instrument, measures 210-212. The score is written in a grand staff with treble and bass clefs. It features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Musical notation for the W.W. instrument, measures 213-215. Similar to the previous system, it contains dense rhythmic figures.

(Brass)

f marc.

Musical notation for the Brass instrument, measures 216-218. The notation includes dynamic markings and a tempo marking.

(Tymp.)

f

220

Musical notation for the Tympani instrument, measures 219-221. It features a series of chords and rhythmic patterns.

(Strgs.)

sub. p

Musical notation for the Strings instrument, measures 222-224. The notation is written in a grand staff and includes dynamic markings.

ff

(Hp. & Cym.)

Musical notation for the Harp and Cymbal instrument, measures 225-227. It includes dynamic markings and a time signature change to 2/4.

* Alternate: Play top line in octaves.

230

f
 On De-cem-ber five and twen-ty, fum, fum, fum! On De-cem-ber
 On De-cem-ber five and twen-ty, fum, fum, fum! On De-cem-ber
 On De-cem-ber five and twen-ty, fum, fum, fum! On De-cem-ber
 On De-cem-ber five and twen-ty, fum, fum, fum! (Tutti) On De-cem-ber

230

(Tutti)
 (Strgs.) *mf* *ff* (Strgs.) *mf*

five and twen-ty, fum, fum, fum! Comes a most im-por-tant day, Let us be
 five and twen-ty, fum, fum, fum! Comes a most im-por-tant day, Let us be
 five and twen-ty, fum, fum, fum! Comes a most im-por-tant day, Let us be
 five and twen-ty, fum, fum, fum! Comes a most im-por-tant day, Let us be

f (Tutti) (Strgs.) *mf*

240

gay, let us be gay! Fum fum fum

gay, let us be gay! Fum fum fum

gay, let us be gay! We go first to church and then we have the sweet-est buns and

gay, let us be gay! Fum fum fum

240

fum, fum, fum, fum, fum, fum! God will send us days of feast-ing,

fum, fum, fum, fum, fum, fum! God will send us days of feast-ing,

can - dy, fum, fum, fum, fum, fum! God will send us days of feast-ing,

fum, fum, fum, fum, fum, fum! God will send us days of feast-ing,

ff

fūn, fūn, M fūn! God will send us
 C C
 fūn, fūn, fūn! God will send us
 fūn, fūn, fūn! God will send us
 fūn, fūn, fūn! God will send us

250 *tr*

days of feast-ing, fūn, fūn, fūn! Both in
 days of feast-ing, fūn, fūn, fūn! Both in
 days of feast-ing, fūn, fūn, fūn! Both in
 days of feast-ing, fūn, fūn, fūn! Both in

tr

260

hot months and in cold, For young and old, for young and old, When we

hot months and in cold, For young and old, for young and old, When we

hot months and in cold, For young and old, for young and old, When we

(Tprs.) (Tutti) (260) (Strgs.)

(Trb.)

tell the ho - ly sto - ry, Ev - er sing - ing of His glo - ry, fum, fum,

tell the ho - ly sto - ry, Ev - er sing - ing of His glo - ry, fum, fum,

tell the ho - ly sto - ry, Ev - er sing - ing of His glo - ry, fum, fum,

tell the ho - ly sto - ry, Ev - er sing - ing of His glo - ry, fum, — fum,

(Tutti)

fum! fum, fum, fum!

fum! fum, fum, fum!

fum! fum, fum, fum!

fum! fum, fum, fum!

Marcato

270

On De-cem-ber five and twen-ty, fum, fum,

On De-cem-ber five and twen-ty, fum, fum,

Ce ma - tin j'ai ren-con-tré le train de trois grands

Ce ma - tin j'ai ren-con-tré le train de trois grands

Marcato

270

fum! Fum, fum, fum! Fum, fum, fum! On De-cem-ber

fum! Fum, fum, fum! Fum, fum, fum! On De-cem-ber

rois qui al-laient en voy - a - ge. Ce ma - tin j'ai ren-con-tré le

rois qui al-laient en voy - a - ge. Ce ma - tin j'ai ren-con-tré le

five and twen-ty, fum, fum, fum! Fum, fum, fum! Tout char - gés

five and twen-ty, fum, fum, fum! Fum, fum, fum! Tout char - gés

train de trois grands rois des-sus le grand che - min Tout char - gés

train de trois grands rois des-sus le grand che - min Tout char - gés

d'or les sui-vaient d'a - bord de grands guer - riers, et les gar-des du tré -

d'or les sui-vaient d'a - bord de grands guer - riers, et les gar-des du tré -

d'or les sui-vaient d'a - bord de grands guer - riers, et les gar-des du tré -

d'or les sui-vaient d'a - bord de grands guer - riers, et les gar-des du tré -

280

sor — Tout char - gés d'or les sui-vaient d'a - bord de grands guer -

sor — Tout char - gés d'or les sui-vaient d'a - bord de grands guer -

sor — Tout char - gés d'or les sui-vaient d'a - bord de grands guer -

sor — Tout char - gés d'or les sui-vaient d'a - bord de grands guer -

280

fff

riers a - vec leurs bou cli -

riers a - vec leurs bou cli -

riers a - vec leurs bou cli -

riers a - vec leurs bou cli -

(Dr.)

3 3

3 3

(Dr.)

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are 'riers a - vec leurs bou cli -'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some triplet markings (3) and dynamic markings like '(Dr.)' and 'V'.

ers.

ers.

ers.

ers.

(Tutti)

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are marked 'ers.' and have long horizontal lines indicating sustained notes. The piano accompaniment continues with a similar rhythmic pattern, marked '(Tutti)' and featuring dynamic markings like 'V'.