

THE MARK HAYES VOCAL SOLO COLLECTION

MEDIUM LOW

10 Christmas Songs

≈ F O R ≈

Solo Voice

Volume 2

**For Concerts, Contests,
Recitals, and Worship**

Arranged by
Mark Hayes

Jubilate
MUSIC

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Foreword

I'm pleased to present Volume 2 of "10 Christmas Songs for Solo Voice." The only thing I don't like about Christmas music is that there are too few calendar days during Advent and Christmastide to sing and play all my favorites! In selecting titles for this volume, I reached out via social media to many of my music friends and garnered over 75 responses. This collection contains a good mix of titles suitable for Advent or Christmas. As with the other volumes in the *Mark Hayes Vocal Solo Series*, I've crafted these arrangements as art songs, so that the vocal line and piano accompaniment have equal importance and work in tandem to create the most artful expression possible.

- Mark Hayes



Mark Hayes is an award-winning concert pianist, composer, arranger and conductor of international reknown. His personal catalog totals over 1,500 published works of all kinds. Mark received a Bachelor of Music degree summa cum laude in Piano Performance from Baylor University in 1975. He has conducted the SWACDA & MCDA Community & Church Honor Choir and has served as a frequent guest conductor at Lincoln Center, the National Cathedral and Carnegie Hall, featuring works such as his *Te Deum*, *Magnificat*, *Gloria* and *International Carol Suites*. In 2010 Baylor University Center for Christian Music Studies honored Mark with the Award for Exemplary Leadership in Christian Music. He conducted the world premiere of his *Requiem* in Lincoln Center in May 2013. In October 2014 Hayes conducted his *Requiem* at St. Ignatius Basilica in Rome, Italy as part of The Festival Pro Musica E Arte Sacra, sponsored by the Vatican.

Mark's passion is writing for the piano. He has over nearly 100 keyboard books in print, ranging in style from gospel to classical to jazz to Broadway show tunes. Whether concertizing on the other side of the globe or composing at his home in Kansas City, Missouri, Mark is blessed to live out his mission "to create beautiful music for the world".

Performance Notes

A La Nanita Nana, composed by José Ramón Gomis with lyrics by Juan Francisco Muñoz y Pabón, is a popular Spanish Christmas lullaby first published in 1904. Sing it tenderly as one would sing a lullaby to a small child. Strive for legato phrasing and control of the high notes where the melody peaks in mm. 27, 31, 69 and 73. Note the quicker tempo in mm. 27 and 69 as the song moves back and forth between minor and major tonalities. This arrangement can be sung entirely in Spanish or in a combination of English and Spanish.

Let All Mortal Flesh Keep Silence *with Silent Night*

The inspiration to combine these two melodies was suggested by a friend on Facebook. The connection of “silent night” and “silence” is apparent, but the creativity of this combination was truly evident as I studied the texts of these carols. The text of **Let All Mortal Flesh Keep Silence** is almost mystical in its exhortation to be silent before the Holy of Holies. It speaks of Light descending from on high, vanquishing the powers of hell and clearing the darkness away...all for an innocent, vulnerable child to be born. The musical transition from the first carol to the second is my favorite moment. As you play mm. 58-62, take time to feel the birth of something new here. The time signature, key signature and mood all change. Approach the first few phrases of the first carol with little or no vibrato as you would a chant. Note the slight change in melody and poco ritard in mm. 52-53 to illuminate the text. Sing **Silent Night** delicately, singing mm. 71-72 and mm. 86-87 with control and ease.

I Saw Three Ships is a traditional English folk song and Christmas carol first published in the 17th century. It uses the metaphor of sailing vessels to tell the story of Joseph and Mary traveling to Bethlehem where Christ was born. I love this tune because of its rollicking triple meter and joyous text. It was a challenge to arrange, however, because of its strophic form and short 8 measure length. In order to give singers time to breathe between verses, I’ve added various interludes. Depending on the tempo at which this is sung, singers may want to breathe after “Christmas Day” in m. 15 as well as at the rest in m. 16. Because of the florid accompaniment in places, pianists should set an initial tempo that allows for accurate and musical playing throughout the piece without changing the tempo.

O Come, O Come, Emmanuel

I conceived this arrangement to be a plaintive cry of longing for the coming of Messiah. Sing the melismatic “ohs” in mm. 2-9 and mm. 37-40 freely with great emotion, as one anticipating the coming of Emmanuel. Don’t be afraid to accelerate slightly in m. 7 and mm. 38-39, moving the phrase along. It may be tempting to sing this piece too slowly because of the text and chant-like mood of the melody. Choose a tempo that allows the singer to sing through each phrase with control, breathing where necessary. In contrast to the opening phrases, find the joy in “Rejoice, rejoice!” and sing those phrases robustly.

Once in Royal David’s City was originally written as a poem by Cecil Frances Alexander and first published in 1848 in her hymnbook *Hymns for Little Children*. A year later, the English organist Henry John Gauntlett set it to music. Since 1919, it has been sung at the King’s College Chapel, Cambridge in the Festival of Nine Lessons and Carols on Christmas Eve. Take special care to express the varying moods of each verse, noting the lyrics and supporting piano accompaniment. After the climactic moment in mm. 60-61, allow the energy to relax and take time and care with the last phrase, both vocally and instrumentally.

Go Tell It on the Mountain *with Rise Up, Shepherd, and Follow* is a lively medley of two beloved African-American spirituals. The initial statement of **Go Tell It** should be performed freely like an improvisation or recitative. Once the swing tempo is established at m. 9, keep the tempo steady and do not rush the syncopations. The mood changes at m. 50, with a quicker tempo and even eighth notes instead of the swing feel. Keep the energy palpable in both the accompaniment and vocal line. Even though the verse (mm. 72-81) could be sung freely and out of tempo, I suggest keeping the tempo on point to maintain the energy clear to the last note. At mm. 98-101, experiment with singing “born” with a straight tone, adding shimmer and then normal vibrato during the phrase.

In the Bleak Midwinter is such a treasure because of the endearing text by Christina Rossetti and the beautiful melody by Gustav Holst. I set the first verse with a stark, unadorned accompaniment to paint the bleakness of winter. As the piece progresses, so does the richness and complexity of the accompaniment, highlighting the deep truths of the text. Be mindful of the dynamic contrasts in the third verse, especially the delicacy of mm. 49-56. Possibly the most memorable part of Rossetti’s text is the fourth verse. Sing it from the heart with great expression. I’ve added warm, alternate harmonies. As you reach for the unexpected high note at m. 71, sing with control and grace so as to prepare the listener for the final answer to the question, “Yet what can I give him...give him my heart.”

Sussex Carol was popularized by Cecil Sharp and Ralph Vaughan Williams, who heard it being sung by Harriet Verrall in a small town near Sussex, England and wrote it down. Hence the name “Sussex Carol.” Vaughan Williams’ version was first published in 1919, although the original text is credited to a 17th century Irish bishop. The accompanist should be mindful to set a tempo that is not too fast, allowing the singer to clearly enunciate the lyrics. Above all, communicate the joy that is inherent in this carol.

Wexford Carol is a song of uncertain origins, possibly from the Middle Ages and is associated with Country Wexford in Ireland. It is possibly one of my favorite Christmas songs because of its angular, yet achingly beautiful melody. I love the third phrase, which goes to a completely different tonal center. The musical challenge for the singer is the interval of a seventh in m. 18. Connect the notes with good support, singing in a legato style. The melody throughout this song is anything but conventional and therein lies its beauty. I varied the accompaniment in each verse, drawing upon my love of alternate harmonies.

The Huron Carol, also known as ‘**Twas in the Moon of Wintertime**, is Canada’s oldest Christmas song, written around 1642 by Jean de Brébuf, a Jesuit missionary working among the Hurons in Canada. Originally written in the native language of the Huron/Wendat people, it was translated into English by Jesse Edgar Middleton in 1926. The melody is based on a traditional French folk song. I find this carol fascinating because of how it meshes native Huron religious concepts with our traditional Christmas story. *Gitchi Manitou* is the Algonquian name for God. This is a story song, so the singer should engage visually with audience during the performance. Note how the mood changes in each verse, both vocally and pianistically. Take time with the final phrase, “In excelsis gloria,” each time it is sung. Be mindful of the quiet, worshipful mood in mm. 80-86. Then observe how the tempo and energy increases at m. 87, anticipating the climactic ending.

A LA NANITA NANA

Words by
JUAN FRANCISCO MUÑOZ y PABÓN
 Tr. **NORMAN LUBOFF***

Music by
JOSÉ RAMÓN GOMIS
 Arranged by
MARK HAYES

Slowly (♩ = ca. 80)

ACCOMP. *mp*

5

9 SOLO *a tempo*
mp

A la na - ni - ta na - na, na - ni - ta e - a, na - ni - ta
 A la na - ni - ta na - na, na - ni - ta e - a, na - ni - ta

a tempo

12

e - a. Sleep, sleep my lit - tle Je - sus, may peace at - tend — Thee, may peace at -
 e - a. Mi Je - sús tie - ne sue - ño, ben - di - to se - a, ben - di - to

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16

tend — Thee. *A* la na - ni - ta na - na, na - ni - ta
 se - a. *A* la na - ni - ta na - na, na - ni - ta

20

e - a, na - ni - ta e - a. Sleep, sleep my lit - tle
 e - a, na - ni - ta e - a. Mi Je - sus tie - ne

23

Je - sus, may peace at - tend — Thee, may peace at - tend — Thee.
 sue - ño, ben - di - to se - a, ben - di - to se - a.

26

Slightly faster (♩ = ca. 88)
mf

To the world, lit - tle Sav - ior, new hope Thou art
 Fuen - te - ci - lla que co - rres cla - ra y so -

mf

LET ALL MORTAL FLESH KEEP SILENCE

with SILENT NIGHT

Words: Liturgy of St. James, 4th c.
Adapted by
GERARD MOULTRIE (1829-1885)

Tune: PICARDY
French Melody, 17th c.
Arranged by MARK HAYES

Moderately slow ($\text{♩} = \text{ca. } 59$)

ACCOMP. *mp*

5 *mf*

9 *rit.* SOLO *p* Slightly slower ($\text{♩} = \text{ca. } 56$)

Let all mor - tal flesh keep —

rit. *mp* *p*

12

si - lence, — and with fear and trem - bling —

8va *8vb* *8vb* *8vb* *8vb*

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16

stand; pon - der noth - ing earth - ly

Ped. 8vb 8vb

20

mind - ed, for with bless - ing in His

8vb 8vb 8vb 8vb

24

hand Christ our God to earth de -

mf mf 3

28

scend - eth, our full hom - age to de -

rit. rit.

I SAW THREE SHIPS

Arranged by
MARK HAYES

Traditional English Carol

Spirited, with a lilt (♩ = ca. 84)

ACCOMP. *mp*

4 *mf*

8 *mf*

12 SOLO *mf*

I saw three ships come sail - ing in on Christ - mas day, on

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JMG1094

16

Christ - mas day. I saw three ships come sail - ing in on Christ - mas day in the

20

morn - ing.

mp

24

And what was in those ships all three on Christ - mas day, on

mf

28

Christ - mas day? And what was in those ships all three on Christ - mas day in the

O COME, O COME, EMMANUEL

LATIN HYMN, 9th c.
 Tr. JOHN M. NEALE (1818-1866),
 Vss. 3 & 4 Tr. HENRY S. COFFIN (1877-1954)

Tune: VENI EMMANUEL
 French Melody, 15th c.
 Arranged by MARK HAYES

Moderately slow, freely (♩ = ca. 54) *mp*

SOLO

Oh oh

ACCOMP.

p *mp*

5 *mf* moving ahead *rit.*

oh

mf moving ahead *rit.*

9 *mp* *a tempo*

O come, O come, Em - man - u -

mp *pp* *mp* *a tempo*

8va

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13

el, and ran - som cap - tive Is - ra -

17

el, that mourns in lone - ly ex - ile

21

here, un - til the Son of God ap -

25

pear. Re - joice! Re - joice! Em -

GO TELL IT ON THE MOUNTAIN

with RISE UP, SHEPHERD, AND FOLLOW

Arranged by
MARK HAYES

Traditional Spirituals

Moderately, freely (♩ = ca. 88) *mf*

SOLO

Go tell it on the moun - tain. —

ACCOMP. *mf*

3

Go tell it in the val - leys. Go tell it all

6

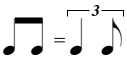
o - ver this land — that Je - sus, yes, Je - sus Christ — is

f *rit.*

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JMG1094

9 Moderate swing feel (♩ ca. 104) 

born!



12 *mf*

There's a star in the East on Christ-mas morn,



15

rise up, shep - herd, and fol - low. It will lead to the place where the



18

Christ was born, rise up, shep - herd, and fol - low.



IN THE BLEAK MIDWINTER

Words by
CHRISTINA ROSSETTI (1830-1894)

Tune: CRANHAM
GUSTAV T. HOLST (1874-1934)
Arranged by
MARK HAYES

Moderately, freely (♩ = ca. 88) *mp*

SOLO

ACCOMP. *mp*

In the bleak mid - win - ter,

5

frost - y wind made moan, earth stood hard as i - ron,

9

wa - ter like a stone; snow had fal - len, snow on snow, *mf*

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JMG1094

13 *mp*
 snow on snow, in the bleak mid - win - ter,
mp

17
 long a - go.
mf

21 *poco rit. mf a tempo*
 Our God, heav'n can - not hold Him,
poco rit. a tempo

24
 nor earth sus - tain; heav'n and earth shall

SUSSEX CAROL

Arranged by
MARK HAYES

Traditional English Carol

Joyfully (♩ = ca. 76)

ACCOMP.

mf

5 SOLO *mf*

On

9

Christ - mas night all Chris - tians sing to hear the news — the an - gels bring; on

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JMG1094

13

Christ - mas night all Chris - tians sing to hear the news—the an - gels bring:

17

mp news of great joy,— news of — great mirth, *mf* news of our

21

mer - ci - ful — King's birth.

25

mp

THE WEXFORD CAROL

Arranged by
MARK HAYES

Traditional Irish Carol

Moderately slow (♩ = ca. 72)

ACCOMP.

mp *poco accel.*

4

f *a tempo* *poco rit.* *mf* *a tempo*

7 SOLO

mf

Good peo - ple - all, this

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JMG1094

11

Christ - mas - time, con - si - der well and bear in mind what

14

our good - God for us has done in send - ing His be -

17

poco rit. *a tempo*

lov - ed Son. With Ma - ry ho - ly we should pray to -

poco rit. *a tempo*

20

poco rit. *a tempo*

God with love this Christ - mas day; in Beth - le - hem up -

poco rit. *a tempo*

THE HURON CAROL

Words by

JEAN De BRÉBEUF (1593-1649)

Tr. **JESSE EDGAR MIDDLETON** (1872-1960)

Tune: **UNE JEUNE PUCELLE**

French Carol, 16th c.

Arranged by

MARK HAYES

Moderately slow (♩ - ca. 63)

ACCOMP.

4

7 SOLO rit. mp a tempo

'Twas in the moon of

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JMG1094

10 *mf* *mp*

win - ter - time when all the birds had fled, that

mf *mp*

13 *mf*

might - y *Git - chi Man - i - tou sent an - gel choirs in -

mf

16 *mp* *mf*

stead; be - fore their light the stars grew dim and

mp *mf*

19 *rit.* *mp a tempo*

wan - dering hun - ters heard the hymn: "Je - sus, your

rit. *a tempo mp*

*Gitchi Manitou = Great God



About the Recording

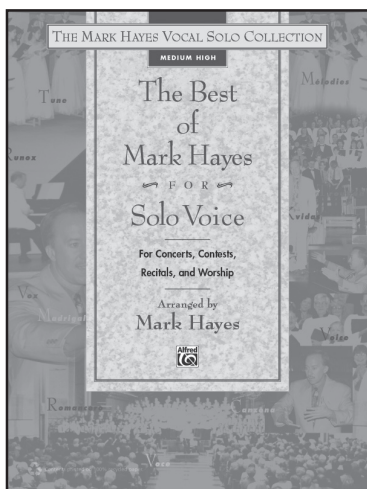
The Mark Hayes Vocal Solo Collection, 10 Christmas Songs for Solo Voice, Volume 2 was recorded on a Yamaha C-7 piano at Evolution Audio Recording Studio, Kansas City, Missouri

Mark Hayes—Producer
 Mark Cabaniss—Executive Producer
 Morgan Roberts—Production Editor
 John Blank—Engineer

Sarah Anderson—Soprano
 Josh Lawlor—Baritone
 Mark Hayes—Piano



For the Church Vocalist



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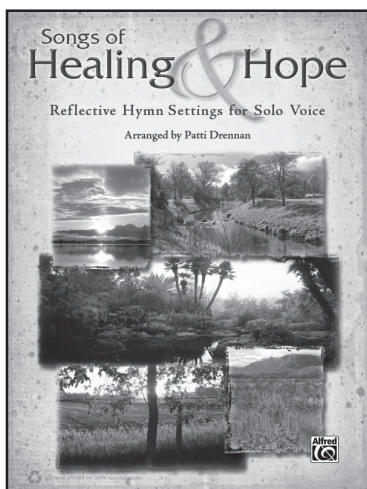
Titles: Come, Thou Fount of Every Blessing • Give Me Jesus • Safe Within your Arms
• Marchin' on Up • My Lord, What a Morning • Joshua Fit the Battle
• The Coventry Carol • *and more*

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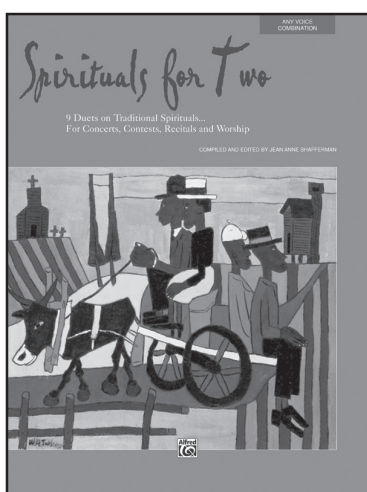


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