

Here we come a-caroling

Traditional carol
Arr. by Brant Adams

Rollicking and energetic ♩ = 120

The score is arranged in three systems. The first system shows the piano introduction in 6/8 time, marked 'Rollicking and energetic ♩ = 120'. The second system contains the vocal entries for Soprano (S) and Tenor/Bass (T/B), both starting on measure 7. The Soprano part begins with 'Here we come a - car - ol - ing a - mong the leaves so'. The Tenor/Bass part begins with 'Here we come a - car - ol - ing a - mong the leaves so green Here we come a -'. The piano accompaniment continues with chords. The third system contains the continuation of the vocal parts and piano accompaniment. The Soprano part continues with 'green Here we come a - wan - d'ring so fair_ to be seen._'. The Tenor/Bass part continues with 'wan - d'ring so fair_ to be seen._ so fair_ to be'. The piano accompaniment features a crescendo and a change in time signature to 4/4.

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17 *mf* *leggiero*

S
- Love and joy come to you, No - ðl And God

A
- Love and joy to you, glad Christ - mas,

T
seen. Love and No - ðl to you, glad Christ - mas, too,

B
seen. Love and joy come And to you No - ðl And God

mp

17 *f*

bless you with a hap - py New Year! God send a hap - py New

God send you a hap - py New Year! God send a hap - py New

No - ðl! And God send you a hap - py New

bless you and send you a hap - py New Year! And God send you a hap - py New

For Perusal Only

2nd time to m. 34

(♩=♩)

mf 26

We are not dail-y beg - gars who

We are not dail-y beg - gars who

We are not dail-y beg - gars who

We are not dail-y beg - gars who

2nd time to m. 34

(♩=♩)

26

f *poco a poco dim.* *p*

In strict tempo (do not rit.)

For Perusal Only

28

(♩=♩)

go from door to door For we are friend - ly neigh - bors_ whom

go from door to door For we are friend - ly neigh - bors_ whom

go from door to door For we are friend - ly neigh - bors_ whom

go from door to door For we are friend - ly neigh - bors_ whom

In strict tempo (do not rit.)

28

(♩=♩)

p

34 (♩=♩) *f* D.S. (m.17) al *f* *sub.p* *poco rit.*

you have seen — be - fore! Love and Year! God

you have seen — be - fore! Love and Year! God

you have seen — be - fore! — Love and Year! God

you have seen — be - fore! Love and Year! God

D.S. (m.17) al 34 (♩=♩) *f* *sub.p* *poco rit.*

For Perusal Only

36 Somewhat slower ♩=80

f *p*

bless the mas - ter of this house, like - wise the mis-tress, too, — And

bless the mas - ter of this house, like - wise the mis-tress, too, — And

bless the mas - ter of this house, like - wise the mis-tress, too, — And

bless the mas - ter of this house, like - wise the mis-tress, too, — And

Somewhat slower ♩=80

mf

40 *molto rubato* (♩=♩)

all the lit - tle child - ren who 'round the ta - ble

molto rubato

all the lit - tle child - ren who 'round the ta - ble

molto rubato

all the lit - tle child - ren who 'round the ta - ble

molto rubato

all the lit - tle child - ren who 'round the ta - ble

mp (♩=♩)

molto rubato

45 **Tempo 1**

go. Love and joy come to you, No-ël And God

go. Love and joy to you, glad Christ - mas,

go. Love and No-ël to you, glad Christ - mas, too,

go. Love and joy come And to you No - ël And God

Tempo 1

45 *mf*

bless you with a hap - py New Year! And God
 — God send_ you a hap - py New Year! And_ God_
 No - el! And God
 bless you and send_ you a hap - py New Year! And God
 send you a hap - py, hap - py New year! —
 send you a hap - py, hap - py New year! —
 send you a hap - py, hap - py New Here we come a -
 send_ you a hap - py, hap - py New Here we come a -

Musical score details: The score is in B-flat major and 4/4 time. It features vocal lines for soprano, alto, and tenor/bass, and piano accompaniment. Dynamics include *f*, *ff*, and *mf*. The score includes a rehearsal mark '54' and a tempo marking '(J-J.)'.

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The image displays a musical score for piano and voice. The score is organized into three systems. The first system shows the piano accompaniment with chords in the right hand and a bass line in the left hand. A dynamic marking of *ff* is present. A vocal line enters with a fermata and a slur. The second system continues the piano accompaniment with sustained chords. The third system features a more active piano accompaniment with a dynamic marking of *f* and a vocal line with a dynamic marking of *sub. p* and an *8va* marking. The score concludes with a final chord in the piano part.