

WASSAIL!
Christmas Carols *for* Piano

David Evan Thomas

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Angels We Have Heard on High

GLORIA
setting, David Evan Thomas

Softly, brightly (♩ = 54)

The musical score is written for piano in G major and 2/2 time. It consists of four systems of music. The first system begins with a piano (*p*) dynamic and includes the instruction 'to the fore' in the bass line. The melody in the right hand features a series of eighth-note patterns, while the bass line provides a simple harmonic accompaniment. The second system continues the melody and includes a crescendo hairpin. The third system features a more complex bass line with triplets. The fourth system includes an *8va* marking above the right-hand staff, indicating an octave transposition for the final phrase. The score concludes with a piano (*p*) dynamic marking.

Tune: French traditional

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Coventry Carol

COVENTRY CAROL
setting, David Evan Thomas

Grave (♩ = 72)

legatissimo

p

mark the inner melody

ppp

f

Tune: *Coventry Carol*, English, 16th cent.

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Here We Come a-Wassailing

THE WASSAIL SONG
setting, David Evan Thomas

Presto (♩. = 116)

The musical score is written for piano in G major and 6/8 time. It consists of four systems of music. The first system is a grand staff with a treble and bass clef, featuring a melody in the treble and a bass line in the bass. The second system continues the grand staff, with a dynamic marking of *mf* and a *Red.* marking. The third system includes a *loco* marking and a tempo change to *Same tempo*. The fourth system is a grand staff with a treble and bass clef, featuring a melody in the treble and a bass line in the bass, with a dynamic marking of *f* and *Red.* markings.

Tune: English, ca. 1850

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The Holly and the Ivy

THE HOLLY AND THE IVY
setting, David Evan Thomas

Andantino

p

rall.

cant.

p a tempo

riten.

pp sub.

pp a tempo

una corda

Tune: English traditional

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In the Bleak Midwinter

CRANHAM
setting, David Evan Thomas

Languido (♩ = 63–66)

The musical score is written for piano in 4/4 time, marked *Languido* with a tempo of 63–66. It begins with a piano (*p*) dynamic. The right hand features a melody with a prominent slur over the first two measures of the first system, followed by a series of chords and a triplet in the second system. The left hand provides a steady accompaniment with a bass line that includes several measures marked *Red.* (likely indicating a recording or editing point). The piece concludes with a double bar line and an asterisk.

Tune: Gustav Holst, 1874–1934

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I Saw Three Ships

I SAW THREE SHIPS
setting, David Evan Thomas

Andante con moto (♩ = 58)

Poco rubato

Tune: English traditional

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Joy to the World

ANTIOCH
setting, David Evan Thomas

Vivace (♩ = 84)

The musical score is written for piano in 2/4 time, key of D major. It begins with a tempo marking of *Vivace* and a quarter note equal to 84 beats per minute. The first system starts with a forte (*f*) dynamic. The second system includes *sfz* (sforzando) markings. The third system features a *mf* (mezzo-forte) dynamic. The fourth system returns to a forte (*f*) dynamic. The score is composed of four systems of music, each with a treble and bass staff.

Tune: English, 18th cent.

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O Come, All Ye Faithful

ADESTE FIDELES
setting, David Evan Thomas

Allegro pomposo

The musical score is written for piano in 4/4 time, key of D major. It consists of four systems of music. The first system begins with a forte (*f*) dynamic and includes accents (*^*) over the first two notes of the right-hand melody. The second system features a crescendo (*cresc.*) and a simile (*sim.*) marking. The third system includes a "mark the tune" instruction. The fourth system concludes the piece.

Tune: attr. John Francis Wade, 1711–1786

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Of the Father's Love Begotten

DIVINUM MYSTERIUM
setting, David Evan Thomas

Andante flessibile (♩ = 58)

The musical score is written for piano in G major (one sharp) and consists of four systems of two staves each. The first system is in 3/4 time, marked *p*. The second system features a complex time signature change from 3/4 to 4/4, then 5/8, 2/4, and back to 3/4, marked *pp* in the right hand and *mp* in the left hand, with the instruction "l.h. always to the fore". The third system is marked *Meno mosso* and includes dynamic markings *pp* and *mf*, with time signature changes to 3/4, 2/4, 3/4, 5/8, 7/8, and 3/4. The fourth system is marked *p a tempo* and *cresc.*, with time signature changes to 3/4, 7/8, and 3/4.

Tune: Plainsong mode V, 13th cent.

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O Morning Star, How Fair and Bright!

WIE SCHÖN LEUCHTET
setting, David Evan Thomas

Andante espressivo (♩ = 84–88)

The musical score is written for piano in G major and 4/4 time. It consists of four systems of two staves each. The first system begins with a mezzo-piano (*mp*) dynamic. The second system includes a crescendo hairpin. The third system features a *rubato* marking and a tempo change to *a tempo*. The fourth system includes a mezzo-forte (*mf*) dynamic and a decrescendo (*dim.*) marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

Tune: Philipp Nicolai, 1556–1608

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Silent Night, Holy Night!

STILLE NACHT
setting, David Evan Thomas

Andante pastorale (♩ = 84)

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is 6/8. The tempo is marked 'Andante pastorale' with a quarter note equal to 84 beats per minute. Dynamics include *pp* (pianissimo), *p* (piano), and *più f* (piano più forte). The score features a steady bass line with a 'Rit.' (ritardando) marking at the end of each system. The right hand plays chords and arpeggiated figures, with some passages marked with a hairpin crescendo.

Tune: Franz Gruber, 1787–1863

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The First Noel

THE FIRST NOWELL
setting, David Evan Thomas

Allegretto (♩ = 92)

The musical score is written for piano and consists of four systems of music. Each system has a treble and bass clef staff. The key signature is two sharps (D major) and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 92 beats per minute. The score includes various dynamics such as *p* (piano), *f* (forte), and *mf* (mezzo-forte), along with articulation marks like accents and slurs. The piece concludes with a final cadence in the fourth system.

Tune: English traditional

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We Three Kings

THREE KINGS OF ORIENT
setting, David Evan Thomas

Lent e grave (♩ = 72)

p

cant.

poco f

p

Red.

Red.

Red. sim.

mf

sonore

grazioso

p

a tempo

sostenuto

a tempo

Tune: John Henry Hopkins Jr., 1820–1891

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