

All Heaven and it was One Hour Old

A Christmas with Katherine Tynan : Song Cycle for Medium Voice

1. The Christmas Bird

Total time = 15' 50"
Completed January 7th, 2006

Poem by Katherine Tynan
Music by M. Ryan Taylor

The musical score is presented in three systems. The first system is a piano introduction, marked 'Piano' and 'f', with a tempo of quarter note = 48. It features a treble and bass clef with a key signature of one flat. The piano part includes a 'Lead' section and a trill-like figure. The second system continues the piano introduction, also marked 'Lead' and ending with an asterisk. The third system begins the vocal entry, marked 'p' (piano), with the lyrics 'As I went out a - walk - ing in the'. The piano accompaniment includes a 'Lead' section and a trill-like figure. The score is marked with 'Lead' and asterisks at the end of the piano introduction sections.

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The Christmas Bird : page 2

6

dark — of the wood, *cresc.* I heard a bird

6

3 3 5

ped.

*

8

talk - - - ing with a

8

3 3 5 5

ped.

*

9

f gol - - - den hood.

9

3 6

f

ped.

*

The Christmas Bird : page 3

11 *a little faster*
mp
When he perched in the hol - lies it was ho - ly - ground.

11 *a little faster*
mp *p* *mf* *p*

15 *rit.*
His throat of good feath - ers shed song all a - round.

15 *rit.* *p* *mf* *p*

19 *tempo 1* *p* *cresc. poco a poco*
I bring you good ti - dings, gen - tles all:

19 *tempo 1* *6* *6* *6* *6*

The Christmas Bird : page 4

20

Christ is born to lift men from thrall,

6 6 6 6
Ped. *

21

From death and God's an - ger, by the

6 6 6 6
Ped. * Ped. *

22

hol - ly tree, _____ I

6 6 6 6
Ped. *

The Christmas Bird : page 5

23

bring you glad ti - dings of sal - va - - - tion: Good

Leg. *

24

ti - dings! *f* Christ is born in Beth - le - hem! —

f

26

Leg. *

The Christmas Bird : page 6

27

His bo - dy was gol - den from the

27

Ped. *

28

head to the feet. All glo-ria in ex-cel-sis, His praise did re -

28

Ped. *

30

peat.

30

p

Ped. *

The Christmas Bird : page 7

31 *cresc. poco a poco*

He was neith - er a lin - net

31 *Red.* *

32

Nor a Rob - in Red - breast *f* That

32 *Red.* *

33

was no gol - den eag - le with a star for crest.

33 *f* *Red.* *

The Christmas Bird : page 8

35 *a little faster*

mp He went sing-ing and soar - ing from the hol - ly - tree:

35 *a little faster*

mp *p* *mf* *p*

Red. * Red. * Red.

39

I bring you glad ti - dings, O gen - - tles, quoth

39

mp *p* *mf*

Red.* * Red. *

42

cresc. poco a poco

p he. As I went out a - walk - ing

42

p

Red. * Red. *

44



In the hol - ly thaw, I

Piano accompaniment for measures 44-45. The right hand features sixteenth-note patterns with a '6' fingering. The left hand has a bass line with a 'Ped.' marking and a '*' symbol.

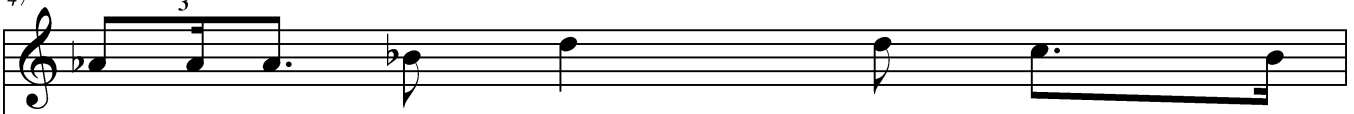
45



heard a bird talk - ing, Great glo - ry I saw. The

Piano accompaniment for measures 45-46. The right hand features sixteenth-note patterns with a '6' fingering. The left hand has a bass line with 'Ped.' and '*' markings.

47



dark shin - ing hol - ly was splashed with

Piano accompaniment for measures 47-48. The right hand features sixteenth-note patterns with a '6' fingering. The left hand has a bass line with a 'Ped.' marking and a '*' symbol.

48

red, *f* I bring you good

48

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49

ti - dings Of a Sa - - - vior, he

49

f

p

f

p

51

said.

51

p

p

2. All Heaven and it was One Hour Old

Poem by Katherine Tynan

Music by M. Ryan Taylor

♩ = 48

p The Christ-mas moon shines clear and bright; There

Piano

p

Lead * Lead * Lead * Lead * Lead * Lead *

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a quarter rest, then a quarter note G4, and continues with a melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand. The tempo is marked as quarter note = 48.

4

were poor trav'l-lers such a night Had neith-er fire nor can-dle light. One

4

Lead * Lead * Lead * Lead * Lead * Lead *

Detailed description: This system contains measures 3 and 4. The vocal line continues the melody from the previous system. The piano accompaniment maintains the eighth-note pattern in the right hand and block chords in the left hand.

7

plucked them stars out of the sky To show the road to trav-el by; _____ So that the ass go

7

Lead * Lead * Lead * Lead * Lead * Lead *

Detailed description: This system contains measures 5 and 6. The vocal line continues the melody. The piano accompaniment continues with the eighth-note pattern in the right hand and block chords in the left hand.

* rhyme with "sky" and "by"

10
 war - i-ly.* She had all Heav en safe in her hold, Hid den with-in her man-tles fold: All

10
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

13
 Heav en and it was one hour old. —

13
 Ped. * Ped. * Ped. * Ped. *

16 *cresc.*
p Her hair un - der, o - ver Him spread His spun gold cov-er-let and His bed,

16
p
 Ped. * Ped. * Ped. * Ped. *

18

f Twined with his lit - tle gold - en head. *p* She

18

f

6 6 6 5

Ped. * Ped. *

20

sang and rocked Him to - and - fro Such songs as lit - tle ba - bies know, With

20

p

Ped. * Ped. * Ped. * Ped. *

22

lul-la-by sweet and lul - la - lo. He had no need of moons or suns,

22

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

25

Measures 25-27 of the vocal line. The melody starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features eighth and quarter notes with some rests.

Nor the gold-crest-ed bird le - gions, — Sing ing their lauds and o - ri-sons. The

25

Measures 25-27 of the piano accompaniment. The right hand has a treble clef and plays a continuous eighth-note pattern. The left hand has a bass clef and plays chords.

Leo. * *Leo.* * *Leo.* * *Leo.* * *Leo.* * *Leo.* *

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28

Measures 28-30 of the vocal line. The melody continues with quarter and eighth notes.

Christ - mas moon shows a cold beam: He hath His moth - er she hath Him: To -

28

Measures 28-30 of the piano accompaniment. The right hand continues the eighth-note pattern. The left hand plays chords, including a sharp sign in the bass line.

Leo. * *Leo.* * *Leo.* * *Leo.* * *Leo.* *

30

Measures 30-32 of the vocal line. The melody concludes with a long note and a final rest.

geth er they sleep, to - geth - er dream. —————

30

Measures 30-32 of the piano accompaniment. The right hand features a triplet of eighth notes and a final flourish. The left hand plays chords. Dynamics include *rit.*, *pp*, and a hairpin crescendo.

Leo. * *Leo.* * *Leo.* * *Leo.* * *Leo.* *

3. Bethlehem

Poem by Katherine Tynan
Music by M. Ryan Taylor

Piano

p

con pedale

5

f Where

9

man was all too marred with sin, The ass, the ox, were bid-den in. Where

f

11



11

14



14
p

18



18

21

Musical score for measures 21-22. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole note rest, followed by a half note rest, and then a dotted half note. The piano accompaniment features a treble clef with a 3/8 time signature and a bass clef with a 3/4 time signature. The key signature has one sharp (F#). The piano part includes a forte (*ff*) dynamic, a triplet of eighth notes in the treble, and a triplet of eighth notes in the bass. The vocal line is marked *ff* and *feast.*

23

Musical score for measures 23-24. The system includes a vocal line and a piano accompaniment. The vocal line has a whole note rest, followed by a quarter note, a quarter note, and a quarter note. The piano accompaniment features a treble clef with a 3/8 time signature and a bass clef with a 3/4 time signature. The key signature has one sharp (F#). The piano part includes a mezzo-piano (*mp*) dynamic. The vocal line is marked *mp* and includes the lyrics: "These gave their bed and eke their board to".

26

Musical score for measures 26-27. The system includes a vocal line and a piano accompaniment. The vocal line has a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The piano accompaniment features a treble clef with a 3/8 time signature and a bass clef with a 3/4 time signature. The key signature has one sharp (F#). The piano part includes a mezzo-piano (*mp*) dynamic. The vocal line is marked *mp* and includes the lyrics: "be a crad - le for the Lord. Their hon - ey breath their tears all mild".

28

Warmed in the cold the new - born child. These

Piano accompaniment for measures 28-30, featuring a treble and bass clef with various chords and melodic lines.

31

His a - dor - ers were be - fore the kings and shep - herds thronged the door. *f* And

Piano accompaniment for measures 31-34, featuring a treble and bass clef with sustained chords and a rhythmic bass line.

35

where no an - gels knelt there kneeled the in - no - cent crea - tures of the field.

Piano accompaniment for measures 35-38, featuring a treble and bass clef with dynamic markings *f* and *subito p*.

37

p And

39

where no an - gels knelt there kneeled the in - no - cent crea - tures of the

39

subito p

f

subito p

Important notice : please report all performances to admin@vocalworks.org (performer, venue & date). This information is vital for grant-writing and keeping the cost of this music low.

41

field.

41

pp

pp

4. Bring Him Peace

Poem by Katherine Tynan
Music by M. Ryan Taylor

Piano

p

mf

p The kings to the stab - le They brought sweet spice. Gold and sil - ver, —

p

8
jewels of price. But the dove by the man-ger she would not cease

8

11
f Mourn - ing so soft - ly: *subito p* Bring Him peace! Bring Him peace!

11
f *p*

14
The Kings of the O - rient brought nard and clove. The

14
p

16

dove _____ went mourn-ing: *f* Bring Him love! *f* Bring Him love!

19

pp *rit.* 6

21

p *mf*

♩ = 64

23

p What would con - tent Him in sil - ver and gold, _____ a

p

25

new - born Ba - by but one hour old?

27

*rhyme with "kiss"

Myrrh shall not please Him, _____ nor am - ber - gris,* _____ that

29

f hath the sweet sa - vour — of His moth - er's *p* kiss.

mf *p*

32

ff There is clash of bat tle,

rit. 5 5 *ff* *Red.* *

34

f And men hate and slay: *subito p* From the noise and the tu - mult —

f *p* *Red.* *

36

she hides Him a-way. But His sleep is fit-ful on His *mf* mo - ther's breast,

Detailed description: This block shows the vocal line for measures 36 to 38. The music is in 5/4 time. Measure 36 starts with a quarter rest, followed by eighth notes. Measure 37 continues with eighth notes. Measure 38 features a half note followed by a quarter note. The dynamic marking *mf* is placed above the final measure.

36

mf

Detailed description: This block shows the piano accompaniment for measures 36 to 38. The right hand has a simple harmonic accompaniment with quarter and half notes. The left hand has a bass line with quarter notes. The dynamic marking *mf* is placed between the staves.

39

p The Dove goes — mourn - ing: Give Him rest; give Him

Detailed description: This block shows the vocal line for measures 39 to 41. Measure 39 starts with a quarter rest, followed by eighth notes. Measure 40 has a half note followed by a quarter note. Measure 41 has a quarter note followed by a quarter rest. The dynamic marking *p* is placed below the first measure.

39

p *mf*

Detailed description: This block shows the piano accompaniment for measures 39 to 41. The right hand has a complex accompaniment with many beamed notes and chords. The left hand has a bass line with quarter notes. The dynamic marking *p* is placed below the first measure, and *mf* is placed between the staves.

42

rest! *mf* The kings to the stab - le They

Detailed description: This block shows the vocal line for measures 42 to 44. Measure 42 has a quarter rest. Measure 43 has a quarter rest followed by eighth notes. Measure 44 has a quarter note followed by a quarter rest. A triplet of eighth notes is marked with a '3' above it. The dynamic marking *mf* is placed above the first measure.

42

p *mf*

Detailed description: This block shows the piano accompaniment for measures 42 to 44. The right hand has a simple accompaniment with quarter notes. The left hand has a bass line with quarter notes. The dynamic marking *p* is placed below the first measure, and *mf* is placed between the staves.

45

brought sweet spice. Gold and sil - ver, — jewels of price.

45

p *mf*

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48

p But the dove by the man - ger she would not cease

48

p

50

f Mourn - ing so soft - ly: *subito p* Bring Him peace! *pp* Bring Him peace!

50

f *p*

5. Old Song Re-Sung

Poem by Katherine Tynan

Music by M. Ryan Taylor

Piano

pp

Red. *

3

mf

Red. *

5

saw three ships a - sail - ing, *p* a - sail - ing on the

mf *p*

Red. * *Red.* * *Red.* * *Red.* *

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8

sea, The first her masts were

Lead. * Lead. *

10

sil - ver, Her *mf* hull was I - vo - ry.

Lead. * Lead. * Lead. * Lead. *

13

The snows came drift - ting

Lead. * Lead. * Lead. * Lead. *

16

soft - ly, — And lined her white as wool; — Oh,

16

Ped. * Ped. * Ped. * Ped. *

19

Je - sus, Son of Ma - ry, — Thy *f* Crad - le beau - ti -

19

f

Ped. * Ped. * Ped. * Ped. *

22

ful!

22

pp

Ped. *

24

f 1

24

Ped.

*

26

saw three ships a - sail - ing, _____ The

26

f

Ped.

* *Ped.*

*

28

next was red as blood, _____ Her

28

Ped.

* *Ped.*

* *Ped.*

*

30

decks shone like a ru - by, _____ En -

Leg. * *Leg.* *

32 *cresc.* *much slower*

crim - soned all her wood.

ff *pp* *much slower*

Leg. * *Leg.* * *Leg.*

35

p Her main mast stood up lone - ly, _____ A lone - ly cross and

39

f stark. _____ *p* Oh, Je - sus, Son of Ma - ry, Bring

mf _____ *p* _____ *pp*

3

Lead. *

42

all men to that ark! _____

42

♩ = 144

Lead. *

45

_____ *mf* I

45

Lead. *

47

saw three ships a - sail - ing. The third for car - go

mf

Lea. * Lea. * Lea. * Lea. *

50

bore _____ The souls of men re - deem - ed, *f* That

Lea. * Lea. * Lea. * Lea. *

53

shall be slaves no more. _____ *f* The

f *mp*

Lea. * Lea. *

57

lost be - lov - ed fa - ces, — I saw them glad and

f

Ped. * Ped. * Ped. * Ped. *

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60

free. — Oh, Je - sus, Son of Ma - ry, — When

ff

Ped. * Ped. * Ped. * Ped. * Ped. *

63

wilt thou come for me? — When wilt thou come for me? —

ff

Ped. * Ped. * Ped. * Ped. *

The Last Page

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All the best to you,

M. Ryan Taylor

Notes

All Heaven and it was One Hour Old

A Christmas with Katherine Tynan : Song Cycle for Medium High Voice

1. The Christmas Bird

Total time = 15' 50"
Completed January 7th, 2006

Poem by Katherine Tynan
Music by M. Ryan Taylor

Piano

The musical score is written for piano and voice. It begins with a tempo marking of quarter note = 48. The piano part features a series of chords and melodic lines, including triplets and quintuplets. The voice part enters at measure 3 with the lyrics "As I went out a - walk - ing in the". The score includes dynamic markings such as *f* and *p*, and performance instructions like "Ped." and asterisks. The key signature has one sharp (F#) and the time signature is common time (C).

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Please report all performances to admin@vocalworks.org (include performer, date & venue).

The Christmas Bird : page 2

6

dark — of the wood, heard a bird

cresc.

p. Led.

*

8

talk - - - ing with a

p. Led.

*

9

f gol - - - den hood.

f

p. Led.

*

The Christmas Bird : page 3

11 *a little faster*
mp When he perched in the hol - lies it was ho - ly - ground.

11 *a little faster*
mp *p* *mf* *p*

Led. * Led. * Led. *

15 *rit.*
 His throat of good feath - ers shed song all a - round.

15 *rit.* *5*

Led. * Led. * Led. *

19 *tempo 1* *p* *cresc. poco a poco*
 I bring you good ti - dings, gen - tles all:

19 *tempo 1* *6*

Led. *

The Christmas Bird : page 4

20

Measure 20 of the vocal line, starting with a treble clef and a 7/8 time signature. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5.

Christ is born to lift men from thrall,

Piano accompaniment for measure 20. The right hand features a continuous sixteenth-note pattern in the treble clef, with a '6' (finger number) indicated below. The left hand has a bass clef and plays a simple harmonic accompaniment. Pedal markings 'Ped.' and '*' are present.

21

Measure 21 of the vocal line. The melody includes a triplet of eighth notes: G4, F4, E4, followed by D4, C4, B3, and A3. A sharp sign is placed above the final note.

From death and God's an - ger, by the

Piano accompaniment for measure 21. The right hand continues the sixteenth-note pattern. The left hand has a bass clef and plays a simple harmonic accompaniment. Pedal markings 'Ped.', '*', and 'Ped.' are present.

22

Measure 22 of the vocal line. The melody consists of quarter notes: G4, F4, E4, D4, C4, B3, A3. A fermata is placed over the final note.

hol - ly tree, _____

I

Piano accompaniment for measure 22. The right hand continues the sixteenth-note pattern. The left hand has a bass clef and plays a simple harmonic accompaniment. Pedal markings 'Ped.' and '*' are present.

The Christmas Bird : page 5

23

Musical score for measures 23-24. The vocal line (treble clef) contains the lyrics: "bring ³ you glad ti - dings of sal - va - - - tion: ——— ³ Good". The piano accompaniment (grand staff) features a continuous sixteenth-note pattern in the right hand, with a bass line consisting of a few notes and a long held note in the left hand.

And.



24

Musical score for measures 24-25. The vocal line (treble clef) contains the lyrics: "ti - dings! *f* Christ is born in Beth - le - hem! —". The piano accompaniment (grand staff) continues with the sixteenth-note pattern in the right hand and features a bass line with accents (>) and a change to a 2/4 time signature in the final measure.

26

Musical score for measures 26-27. The vocal line (treble clef) is mostly blank. The piano accompaniment (grand staff) features a complex rhythmic pattern in the right hand with triplets and quintuplets, and a bass line with a wavy line and a key signature change to two sharps (F# and C#).

And.



The Christmas Bird : page 6

27

His bo - dy was gol - den from the

27

3

3

5

5

Ped. *

28

head to the feet. All glo-ria in ex-cel-sis, His praise did re-

28

3

3

3

Ped. *

30

peat.

30

p

p

3

3

*

The Christmas Bird : page 7

31 *cresc. poco a poco*

He was neith - er a lin - net

31 *Red.* *

32

Nor a Rob - in Red - breast *f* That

32 *Red.* *

33

was no gol 3 - den eag-le with a star for crest.

33 *f* *Red.* *

35 *a little faster*
mp He went sing-ing and soar - ing from the hol - ly - tree:

35 *a little faster*
mp *p* *mf* *p*

Lead. * Lead. * Lead.

39 I bring you glad ti - dings, O gen - - - tles, quoth

39 *mp* *p* *mf*

Lead.* * Lead. *

42 *p* he. *cresc. poco a poco* As I went out a - walk - ing

42 *p*

Lead. * Lead. *

44



In the hol - ly thaw, I

44



Ped.

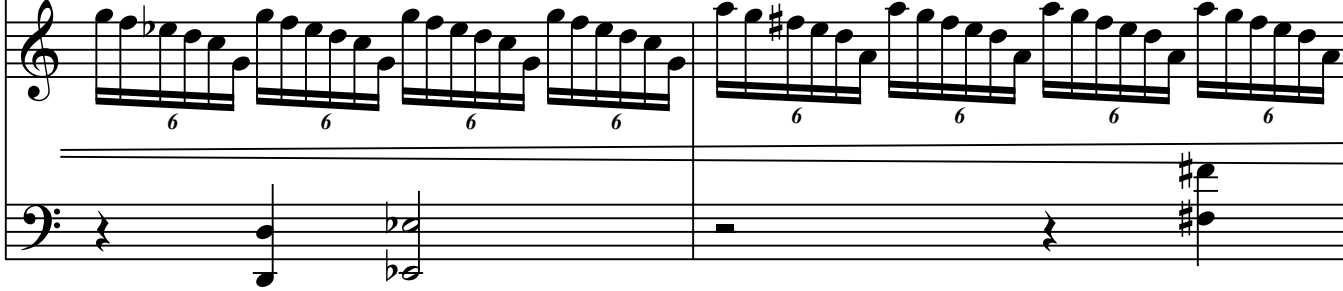
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45



heard a bird talk - ing, Great glo - ry I saw. The

45



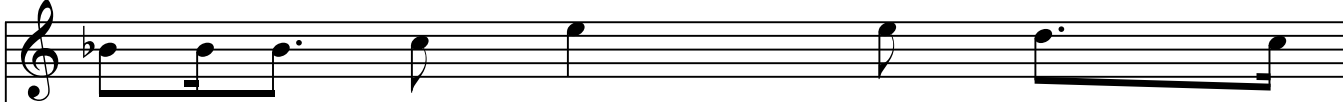
Ped.

* *Ped.*

* *Ped.*

*

47



dark ³shin - ing hol - ly was splashed with

47



Ped.

*

48

red, *f* I bring you good

Important notice : please report all performances to admin@vocalworks.org (performer, venue & date). This information is vital for grant-writing and keeping the cost of this music low.

49

ti - dings Of a Sa - - - vior, he

f

Red. * *Red.*

51

said. *p*

p

2. All Heaven and it was One Hour Old

Poem by Katherine Tynan

Music by M. Ryan Taylor

p = 48

p The Christ-mas moon shines clear and bright; There

Piano

p = 48

Lead. * Lead. * Lead. * Lead. * Lead. * Lead. * Lead. *

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef with block chords. The tempo is marked as quarter note = 48.

4

were poor trav'l-ers such a night Had neith-er fire nor can-dle-light. One

4

Lead. * Lead. * Lead. * Lead. * Lead. * Lead. *

Detailed description: This system contains measures 3 and 4. The vocal line continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the same melodic and harmonic patterns.

7

plucked them stars out of the sky To show the road to trav-el by; — So that the ass go

7

Lead. * Lead. * Lead. * Lead. * Lead. * Lead. *

Detailed description: This system contains measures 5 and 6. The vocal line continues with a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment continues with the same melodic and harmonic patterns.

* rhyme with "sky" and "by"

10
 war - i-ly.* She had all Heav-en safe in her hold, Hid-den with-in her man-tles fold: All

10
 Led. * Led. * Led. * Led. * Led. * Led. *

13
 Heav-en and it was one hour old. _____

13
 Led. * Led. * Led. * Led. *

16 *cresc.*
p Her hair un - der, o - ver Him spread His spun gold cov-er-let and His bed,

16
p
 Led. * Led. * Led. * Led. * Led. *

18 *f* Twined with his lit - tle gold - en head. *p* She

18 *f*

6 6 6 5

Red. * Red. *

20 sang and rocked Him to - and - fro Such songs as lit - tle ba - bies know, With

20 *p*

Red. * Red. * Red. * Red. *

22 lul-la-by sweet and lul - la - lo. He had no need of moons or suns,

22

Red. * Red. * Red. * Red. * Red. * Red. *

25

Measures 25-27 of the vocal line. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a quarter rest. It then continues with quarter notes G4, F4, E4, D4, and a quarter note C4.

Nor the gold-crested bird legions, _____ Singing their lauds and o - ri-sons. The

Piano accompaniment for measures 25-27. The right hand features a continuous eighth-note pattern with a melodic line. The left hand provides harmonic support with chords.

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

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28

Measures 28-30 of the vocal line. The melody consists of quarter notes G4, A4, B4, C5, B4, A4, G4, and a quarter note F4.

Christ - mas moon shows a cold beam: He hath His moth - er she hath Him: To-

Piano accompaniment for measures 28-30. The right hand continues the eighth-note pattern. The left hand has chords, including a sharp sign above the bass line in measure 29.

Leg. * *Leg.* * *Leg.* * *Leg.* *

30

Measures 30-32 of the vocal line. The melody consists of quarter notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest.

geth-er they sleep, to - geth - er dream. _____

Piano accompaniment for measures 30-32. The right hand features a melodic line with triplets in measures 31 and 32. The left hand has chords. The piece ends with a double bar line and a *pp* dynamic marking.

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

3. Bethlehem

Poem by Katherine Tynan
Music by M. Ryan Taylor

Piano

p

con pedale

$\text{♩} = 144$

3

3

Detailed description: This block contains the piano introduction for the piece. It features a grand staff with a treble and bass clef. The tempo is marked as quarter note = 144. The music begins with a piano (*p*) dynamic and a *con pedale* instruction. The right hand has a melodic line with a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment.

5

f Where

5

Detailed description: This block covers measures 5 through 8. The vocal line (treble clef) has a rest for the first three measures, followed by the word "Where" in measure 8, marked with a forte (*f*) dynamic. The piano accompaniment (grand staff) continues with the eighth-note accompaniment in the left hand and block chords in the right hand.

9

man was all too marred with sin, The ass, the ox, were bid-den in. Where

9

f

Detailed description: This block covers measures 9 through 12. The vocal line (treble clef) begins in measure 9 with the lyrics "man was all too marred with sin, The ass, the ox, were bid-den in. Where". The piano accompaniment (grand staff) features a forte (*f*) dynamic and continues with the eighth-note accompaniment in the left hand and block chords in the right hand.

11

an - gels were un-meet to come the hum-ble en-tered Ho-ly-dom - mmm.

11

14

p Their in-no-cent eyes, all full of awe, saw the ful-fill - ment

14

18

of the Law. There, in the stab-le with the beast the Christ-mas Child hath spread His

18

21

Musical score for measures 21-22. The vocal line (treble clef) begins with a whole note rest, followed by a half note rest, and then a dotted half note. The piano accompaniment (grand staff) starts with a forte (*ff*) dynamic. The right hand features a triplet of eighth notes in the first measure, followed by a quarter note, a dotted quarter note, and another triplet of eighth notes. The left hand plays a series of chords, with a long slur spanning across measures 21 and 22.

23

Musical score for measures 23-24. The vocal line (treble clef) has a whole note rest in measure 23, followed by a quarter note, a quarter note, and a quarter note in measure 24. The piano accompaniment (grand staff) continues with a mezzo-piano (*mp*) dynamic. The right hand plays a steady eighth-note accompaniment. The left hand plays chords and eighth-note patterns.

mp These gave their bed and eke their board to

26

Musical score for measures 26-27. The vocal line (treble clef) contains the lyrics: "be a crad - le for the Lord. Their hon - ey breath their tears all mild". The piano accompaniment (grand staff) continues with a mezzo-piano (*mp*) dynamic. The right hand plays chords and eighth-note patterns. The left hand plays eighth-note accompaniment. A long slur is present over the piano accompaniment in measure 27.

be a crad - le for the Lord. Their hon - ey breath their tears all mild

28

Warmed in the cold the new-born child. These

28

31

His a-dor - ers were be-fore the kings and shep - herds thronged the door. And

31

35

where no an - gels knelt there kneeled the in-no-cent crea - tures of the field.

35

f *subito p*

37

p And

39

where no an - gels knelt there kneeled the in - no - cent crea - tures of the

39

subito p

subito p

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41

field.

41

pp

pp

4. Bring Him Peace

Poem by Katherine Tynan
Music by M. Ryan Taylor

Piano

p

$\text{♩} = 54$

mf

p

The kings to the stab - le They brought sweet spice. Gold and sil - ver, —

p

8
jewels of price. But the dove by the man-ger she would not cease

11
f Mourn - ing so soft - ly: *subito p* Bring Him peace! Bring Him peace!

14
The Kings of the O - rient brought nard and clove. The

16

dove _____ went mourn-ing: *f* Bring Him love! *f* Bring Him love!

19

pp *rit.* 6

21

$\bullet = 64$ *p* *mf*

23

p What would con - tent Him in sil - ver and gold, _____ a

p

25

new - born Ba - by but one hour old?

25

27

*rhyme with "kiss"

Myrrh shall not please Him, _____ nor am - ber - gris,* _____ that

27

29

hath the sweet sa - vour of His moth - er's kiss.

f *p*

mf *p*

32

There is clash of bat-tle,

ff

rit. 5 5 *ff*

Ped. *

34

And men hate and slay: From the noise and the tu - mult

f *subito p*

f *p*

Ped. *

36

she hides Him a-way. But His sleep is fit - ful on His *mf* mo - ther's breast,

36

mf

39

p The Dove goes_ mourn - ing: Give Him rest; give Him

39

p *mf*

42

rest! *mf* The kings to the stab - le They

42

p *mf*

45

brought sweet spice. Gold and sil - ver, — jewels of price.

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48

p But the dove by the man - ger she would not cease

50

f Mourn - ing so soft - ly: *subitop* Bring Him peace! *pp* Bring Him peace!

5. Old Song Re-Sung

Poem by Katherine Tynan

Music by M. Ryan Taylor

Piano

pp

Led. *

3

mf I

Led. *

5

saw three ships a - sail - ing, *p* a - sail - ing on the

mf *p*

Led. * Led. * Led. * Led. *

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8

sea, The first her masts were

Led. * Led. *

10

sil - ver, Her *mf* hull was I - vo - ry.

mf *p*

Led. * Led. * Led. * Led. *

13

p The snows came drift - ting

Led. * Led. * Led. * Led. *

16

soft - ly, — And lined her white as wool; — Oh,

Ped. * Ped. * Ped. * Ped. *

19

Je - sus, Son of Ma - ry, — Thy *f* Crad - le beau - ti -

Ped. * Ped. * Ped. * *f* Ped. *

22

ful!

pp

Ped. *

24

Musical score for measures 24-25. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole rest in measure 24 and begins in measure 25 with a quarter note 'f' followed by a bar line and the letter 'I'. The piano accompaniment consists of a right-hand part with eighth and sixteenth notes and a left-hand part with eighth notes. A 'Ped.' marking is at the start of measure 24, and an asterisk is at the end of measure 25.

26

Musical score for measures 26-27. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "saw three ships a - sail - ing, _____ The". The piano accompaniment features a right-hand part with eighth notes and a left-hand part with eighth notes. A 'Ped.' marking is at the start of measure 26, and asterisks are at the end of measures 26 and 27.

28

Musical score for measures 28-29. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "next was red as blood, _____ Her". The piano accompaniment features a right-hand part with eighth notes and a left-hand part with eighth notes. A 'Ped.' marking is at the start of measure 28, and asterisks are at the end of measures 28 and 29.

30

decks shone like a ru - by, _____ En -

Red. * *Red.* *

32 *cresc.* *much slower*

crim - soned all her wood.

Red. * *Red.* *

35 *p*

p Her main mast stood up lone-ly, _____ A lone - ly cross and

39 *f* stark. *p* Oh, Je - sus, Son of Ma - ry, Bring

mf *p* *pp*

Ped. *

42 *♩* = 144 all men to that ark!

♩ = 144

Ped. *

45 *mf* I

mf I

Ped. *

47

saw three ships a - sail - ing. The third for car - go

mf

Lea. * Lea. * Lea. * Lea. *

50

bore The souls of men re - deem - ed, *f* That

Lea. * Lea. * Lea. * Lea. *

53

shall be slaves no more. *f* The

f *mp*

Lea. * Lea. *

57

lost be - lov - ed fa - ces, — I saw them glad and

57

f

Red. * Red. * Red. * Red. *

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60

free. — Oh, Je - sus, Son of Ma - ry, — *ff* When

60

Red. * Red. * Red. * Red. * Red. *

63

wilt thou come for me? — When wilt thou come for me? —

63

ff

Red. * Red. * Red. * Red. *

The Last Page

An important message from M. Ryan Taylor . . .

Thank you for downloading one of my original vocal works. You might ask why a professional composer would be allowing you to download and print his original music for free. The truth is that most composers (with a few notable exceptions) do not make a significant portion of their income from the sale of scores. At one time, traditional paper publishing firms were the only way to get scores into the hands of performers like yourselves. The electronic transfer of information over the internet has abolished the need for a middleman between composers and performers, and the traditional costs of printing, storing and shipping of sheet music as well as the vast administrative costs of managing a large publishing firm are no longer a relevant issue. Therefore, you may print as many copies of this music as you need to perform this work, free of charge.

What I ask of you . . .

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- ♪ **Title of the work/s performed**
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- ♪ **Date and location of the performance/s**

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My sincere thanks for your support. I look forward to many years of making music together. Please keep in touch.

All the best to you,

M. Ryan Taylor

Notes

All Heaven and it was One Hour Old

A Christmas with Katherine Tynan : Song Cycle for High Voice

1. The Christmas Bird

Total time = 15' 50"
Completed January 7th, 2006

Poem by Katherine Tynan
Music by M. Ryan Taylor

Piano

The musical score is presented in three systems. The first system (measures 1-2) features a piano introduction with a tempo marking of quarter note = 48. The piano part consists of two staves: the right hand plays a melody with triplets and quintuplets, while the left hand provides a harmonic accompaniment. The second system (measures 3-4) continues the piano introduction. The third system (measures 5-6) introduces the vocal line. The vocal part begins with a piano (*p*) dynamic and the lyrics "As I went out a - walk - ing in the". The piano accompaniment continues with a triplet in the right hand and sustained chords in the left hand. The score includes various musical notations such as dynamics (*f*, *p*), articulation (accents), and performance instructions like *8va* and *Ped.* (pedal). Asterisks at the end of each system indicate the end of a section.

"The Christmas Bird" - Katherine Tynan Hinckson Papers, Special Collections Research Center, Morris Library, Southern Illinois University Carbondale. Used by Permission. All other poems are found in pre-1923 collections.

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The Christmas Bird : page 2

6

dark ___ of the wood, I heard a bird

8va *cresc.*

3 3 5

ped. *

8

talk - - - - ing with a

8va

3 3 5 5

ped. *

9

f gol - - - - den hood.

8va

3 6

f *ped.* *

The Christmas Bird : page 3

11 *a little faster*

mp When he perched in the hol - lies it was ho - ly_ ground.

mp *p* *mf* *p*

Red. * Red. * Red. *

15 *a little faster*

His throat of good feath - ers shed song all a - round.

mp *p* *mf* *p*

Red. * Red. * Red. *

19 *tempo 1* *p* *cresc. poco a poco*

tempo 1 *p* *cresc. poco a poco*

I bring you good ti - dings, gen - tles all:

tempo 1

Red. *

The Christmas Bird : page 4

20



Christ is born to lift men from thrall,

20



Ped.

*

21



From death and God's an - ger, by the

21



Ped.

* *Ped.*

*

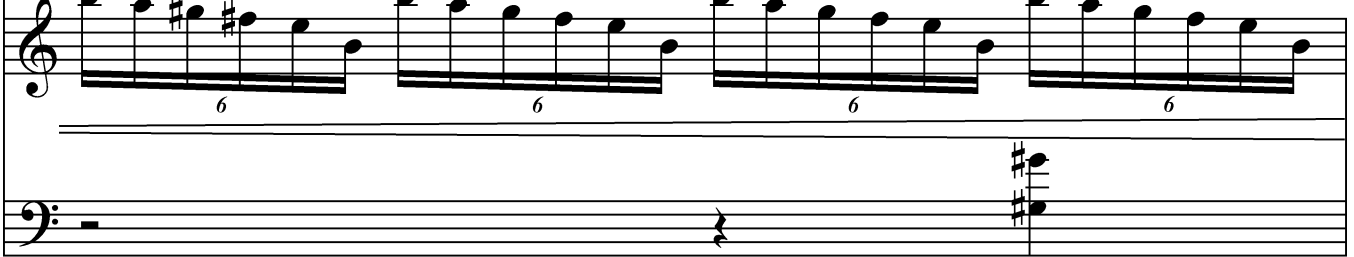
22



hol - ly tree, _____

I

22



Ped.

*

The Christmas Bird : page 5

23

bring you glad ti - dings of sal - va - - - tion: _____ Good

23

6 6 6 6

Leg.



24

ti - dings! *f* Christ is born in Beth - le-hem! _____

24

6 6 6 6 *f*

26

26

3 3 5

Leg.



The Christmas Bird : page 6

27

His bo - dy was gol - den from the

8va

27

And. *

28

head to the feet. All glo-ria in ex-cel - sis, His praise did re -

8va

28

And. *

30

peat.

30

p

p

The Christmas Bird : page 7

31 *cresc. poco a poco*

He was neith - er a lin - net

8va

31

Ped. *

32

Nor a Rob - in Red - breast *f* That

8va

32

Ped. *

33

was no gol - den eag - le with a star for crest.

8va

33

f

Ped. *

The Christmas Bird : page 8

35 *a little faster*
mp He went sing-ing and soar - ing from the hol - ly - tree:

35 *a little faster*
mp *p* *mf* *p*

39 I bring you glad ti - dings, O gen - - tles, quoth

39 *mp* *p* *mf*

42 *p* he. *cresc. poco a poco* As I went out a - walk - ing

42 *p*

The Christmas Bird : page 9

44



In the hol - ly thaw, I

44



6 6 6 6

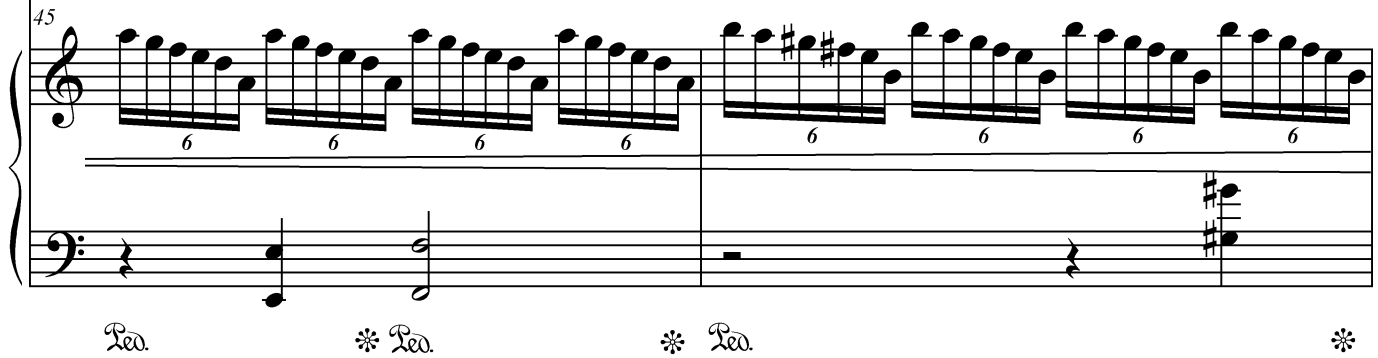
ped. *

45



heard a bird talk - ing, Great glo - ry I saw. The

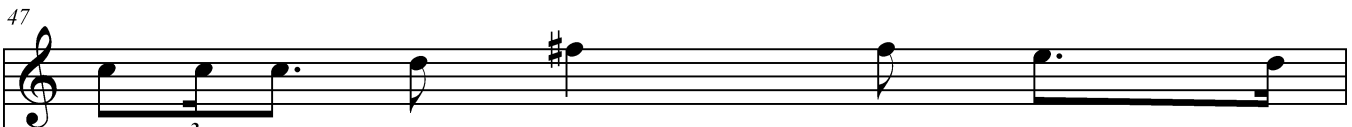
45



6 6 6 6 6 6 6 6

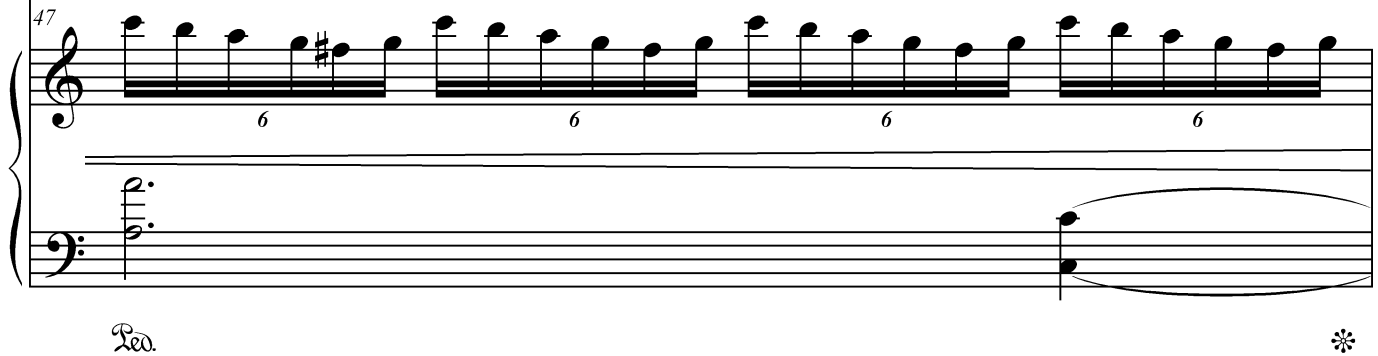
ped. * *ped.* * *ped.* *

47



dark shin - ing hol - ly was splashed with

47



6 6 6 6

ped. *

48

red, *f* I bring you good

48

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49

ti - dings Of a Sa - - - vior, he

8va - - - - -

49

f

Leo. * Leo.

51

said. *p*

51

8va - - - - -

p

*

2. All Heaven and it was One Hour Old

Poem by Katherine Tynan

Music by M. Ryan Taylor

p = 48

The Christmas moon shines clear and bright; There

p = 48

Piano

p

The musical score for the first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The right hand plays a continuous eighth-note pattern, while the left hand plays a simple harmonic accompaniment of chords.

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

4

were poor trav'l-ers such a night Had neith-er fire nor can-dle light. One

4

The musical score for the second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same rhythmic patterns.

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

7

plucked them stars out of the sky To show the road to travel by; — So that the ass go

7

The musical score for the third system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same rhythmic patterns.

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

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* rhyme with "sky" and "by"

10

war - i-ly.* She had all Heaven safe in her hold, Hid den with in her man tles fold: All

10

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

13

Heaven and it was one hour old. —

13

ped. * *ped.* * *ped.* * *ped.* *

16 *cresc.*

p Her hair un - der, o - ver Him spread His spun gold cov er let and His bed,

16

p

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

18

f Twined with his lit - tle gold - en head. _____ *p* She

18

f 6 6 6 5

Red. * Red. *

20

sang and rocked Him to - and - fro Such songs as lit - tle ba - bies know, With

20

p

Red. * Red. * Red. * Red. *

22

lul-la-by sweet and lul - la - lo. He had no need of moons or suns,

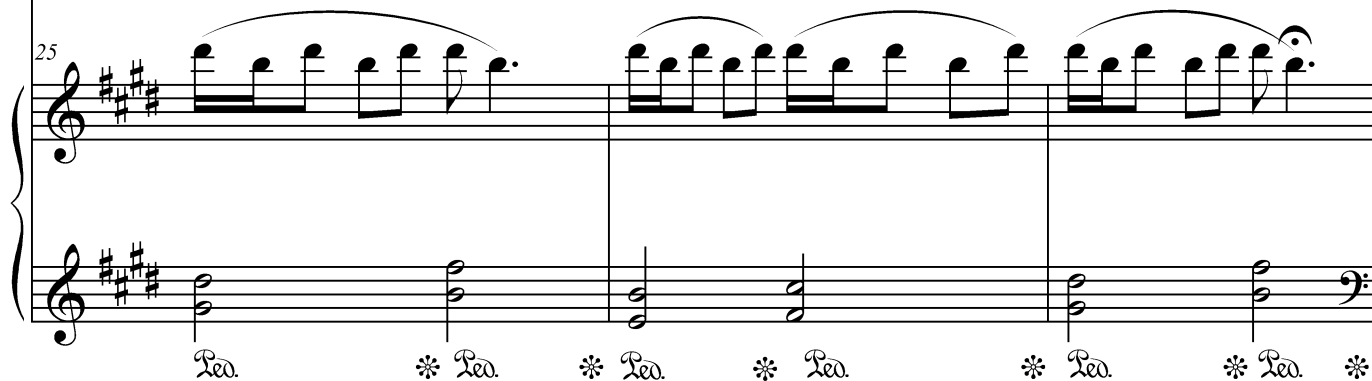
22

Red. * Red. * Red. * Red. * Red. * Red. *

25



Nor the gold crested bird le gions, — Sing ing their lauds and o - ri-sons. The



25

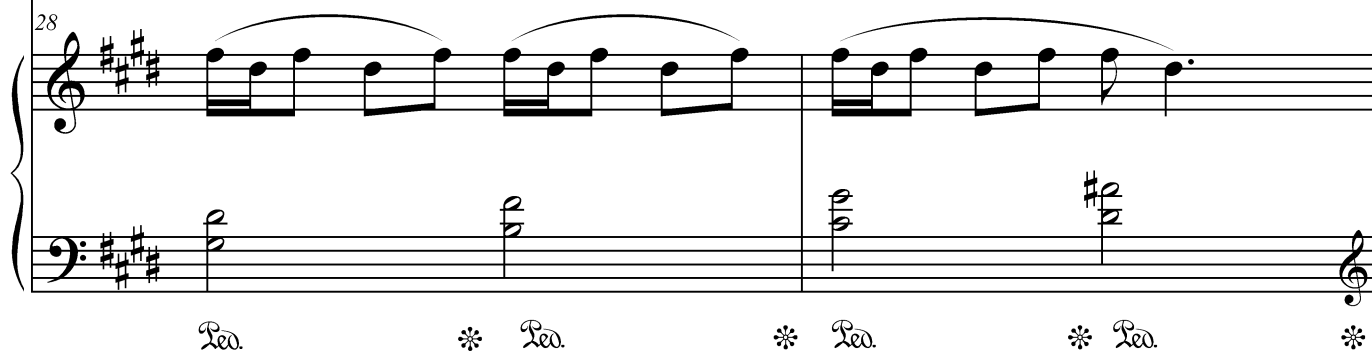
Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

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28



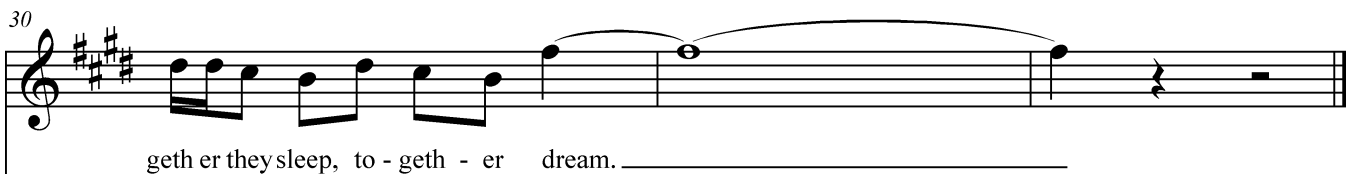
Christ - mas moon shows a cold beam: He hath His moth - er she hath Him: To-



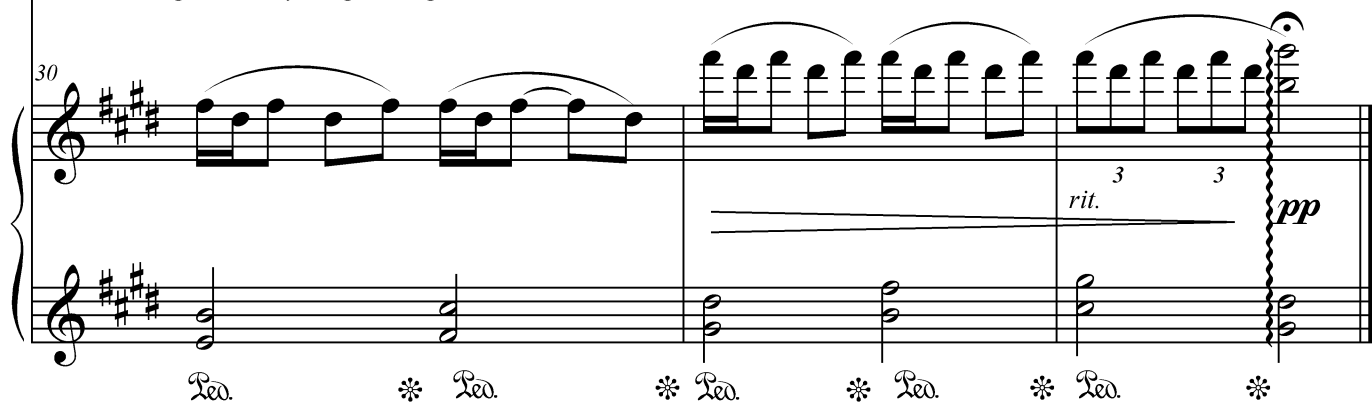
28

Leg. * *Leg.* * *Leg.* * *Leg.* *

30



geth er they sleep, to - geth - er dream. —————



30

rit. 3 3 *pp*

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

3. Bethlehem

Poem by Katherine Tynan
Music by M. Ryan Taylor

Piano

p

con pedale

♩ = 144

3

3

The piano introduction consists of two systems. The first system shows the right hand with a treble clef and a 6/8 time signature, starting with a whole rest followed by a triplet of eighth notes. The left hand has a bass clef and a 6/8 time signature, playing a steady eighth-note accompaniment. The second system continues the right hand melody with another triplet and ends with a half note. The left hand accompaniment continues throughout.

5

f Where

5

The second system begins with a vocal line on a treble clef staff, starting with a whole rest and then a quarter note followed by a half note. The piano accompaniment is on a grand staff (treble and bass clefs). The right hand has a treble clef and a 6/8 time signature, playing chords. The left hand has a bass clef and a 6/8 time signature, playing eighth notes. The system ends with a double bar line.

9

man was all too marred with sin, The ass, the ox, were bid-den in. Where

9

f *sva---*

The third system contains the vocal line and piano accompaniment for measures 9-12. The vocal line is on a treble clef staff with a 7/8 time signature. The piano accompaniment is on a grand staff with a 7/8 time signature. The right hand has a treble clef and the left hand has a bass clef. The system ends with a double bar line.

11

an - gels were un meet to come the hum-ble en-tered Ho-ly dom - mmm.

11 *8va*

14

p Their in-no-cent eyes, all full of awe, saw the ful-fill - ment

14

p

18

of the Law. There, in the stab-le with the beast the Christ mas Child hath spread His

18

21

Musical score for measures 21-22. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole rest in measure 21 and a half note in measure 22. The piano accompaniment features a treble and bass clef. The bass clef part has a triplet of eighth notes in measure 21 and a triplet of sixteenth notes in measure 22. Dynamics include *ff* and *ff*. The key signature has one sharp (F#).

23

Musical score for measures 23-24. The system includes a vocal line and a piano accompaniment. The vocal line has a half note in measure 23 and a quarter note in measure 24. The piano accompaniment features a treble and bass clef. The treble clef part has a triplet of eighth notes in measure 23 and a triplet of sixteenth notes in measure 24. Dynamics include *mp* and *mp*. The key signature has one sharp (F#).

26

Musical score for measures 26-27. The system includes a vocal line and a piano accompaniment. The vocal line has a half note in measure 26 and a half note in measure 27. The piano accompaniment features a treble and bass clef. The treble clef part has a triplet of eighth notes in measure 26 and a triplet of sixteenth notes in measure 27. Dynamics include *mp* and *mp*. The key signature has one sharp (F#).

28

Warmed in the cold the new - born child. These

28

31

His a - dor - ers were be - fore the kings and shep - herds thronged the door. And

31

35

where no an - gels knelt there kneeled the in - no - cent crea - tures of the field.

35

f *subito p*

37

p And

37

f

39

where no an - gels knelt there kneeled the in - no - cent crea - tures of the

39

subito p

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41

field.

41

pp

4. Bring Him Peace

Poem by Katherine Tynan
Music by M. Ryan Taylor

Piano

p

$\bullet = 54$

4

p The kings to the stab-le They

mf

p

6

brought sweet spice. Gold and sil-ver, — jewels of price.

9

But the dove by the man-ger she would not cease *f* Mourn - ing so soft - ly:

12

subito p
Bring Him peace! Bring Him peace! The Kings of the O - rient brought

15

nard and clove. The dove _____ went mourn - ing: *f* Bring Him love!

18

f Bring Him love!

f *p* *pp* *rit. to subito new tempo* ⁶

21

p What would con-tent Him in sil ver and

p *mf* *p*

p *mf* *p*

24

gold, — a new - born Ba - by but one hour old?

8va-

*rhyme with "kiss"

27

Myrrh shall not please Him, nor amber-gris,* that

8va

29

f hath the sweet savour of His mother's *p* kiss.

8va

mf *p*

32

ff There is clash of battle,

8va

rit. 5 *ff*

34

And men hate and slay: From the noise and the tumult she hides Him a way.

f *subito p*

f *p*

Red. *

37

But His sleep is fit-ful on His mo-ther's breast, The Dove goes — mourn ing:

mf *p*

mf *p*

40

Give Him rest; give Him rest!

mf *p*

44

mf The kings to the stab-le They brought sweet spice. Gold and sil-ver, —

44

mf *p* *mf*

47

jewels of price. *p* But the dove by the man-ger she would not cease

47

p *mf*

Important notice : please report all performances to admin@vocalworks.org (performer, venue & date). This information is vital for grant-writing and keeping the cost of this music low.

50

f Mourn - ing so soft - ly: *subito p* Bring Him peace! *pp* Bring Him peace!

50

f *p*

5. Old Song Re-Sung

Poem by Katherine Tynan

Music by M. Ryan Taylor

Piano

8va

pp

Red. *

Detailed description: This block contains the piano introduction for the piece. It consists of two staves, treble and bass clef, in a 3/8 time signature. The music is marked *pp* (pianissimo). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. A dashed line labeled '8va' is positioned above the treble staff. The piece concludes with a 'Red.' (ritardando) and an asterisk.

3

mf I saw three ships a -

8va

3

mf

Red. * Red. *

Detailed description: This block covers the first line of the song. The vocal line (treble clef) begins at measure 3 with the lyrics 'I saw three ships a -'. The piano accompaniment (grand staff) continues from the previous section. The music is marked *mf* (mezzo-forte). A dashed line labeled '8va' is above the treble staff. The piano part includes a triplet of eighth notes in the right hand. The section ends with a 'Red.' (ritardando) and an asterisk.

6

sail - ing, *p* a - sail - ing on the sea, The

6

p

Red. * Red. * Red. * Red. *

Detailed description: This block covers the second line of the song. The vocal line (treble clef) begins at measure 6 with the lyrics 'sail - ing, a - sail - ing on the sea, The'. The piano accompaniment (grand staff) continues. The music is marked *p* (piano). The piano part features a change in time signature from 3/8 to 2/4 and then to 6/8. The section concludes with a 'Red.' (ritardando) and an asterisk.

9

first her masts were sil - ver, Her *mf* hull was I - vo -

9

mf

Ped. * Ped. * Ped. * Ped. *

12

ry. *p* The

12

p

8va-----

Ped. * Ped. *

15

snows came drift - ting soft - ly, And lined her white as

15

8va-----

Ped. * Ped. * Ped. * Ped. *

18

wool; Oh, Je - sus, Son of Ma - ry, Thy *f* Crad le beau - ti

18 *8va*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

22

ful!

22 *pp*

Ped. *

24

24 *f*

Ped. *

26

saw three ships a - sail - ing, — The next was red as

26

f

ped.

* *ped.*

* *ped.*

* *ped.*

*

29

blood, — Her decks shone like a ru - by, — En -

29

ped.

* *ped.*

* *ped.*

*

32

cresc. crim - soned all her wood. *much slower* *p* Her

32

much slower
ff *pp*

ped.

* *ped.*

*

36

main mast stood up lone ly, A lone - ly cross and stark. Oh,

f *p*

mf

Ped. *

40

Je - sus, Son of Ma-ry, Bring all men to that ark!

p *pp*

8va *♩ = 144*

Ped.

44

mf I

8va

* Ped. *

47

saw three ships a - sail - ing. The third for car - go

47

mf
Ped. * Ped. * Ped. * Ped. *

50

bore _____ The souls of men re - deem - ed, *f* That

50

f
Ped. * Ped. * Ped. * Ped. *

53

shall be slaves no more. _____

53

f
Ped. * Ped. *

56

f The lost be-lov - ed fa - ces, — I saw them glad and

56 *mp* *f* *8va* *8va*

Lea. * Lea. * Lea. * Lea. * Lea. * Lea. *

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60

free. — Oh, Je - sus, Son of Ma - ry, *ff* When wilt thou come for

60 *8va* *8va*

Lea. * Lea. * Lea. * Lea. * Lea. * Lea. *

64

me? — When wilt thou come for me? —

64 *8va* *ff*

Lea. * Lea. * Lea. *

The Last Page

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M. Ryan Taylor

Notes