

**SING!**

edited by

**Victor C. Johnson**

DISTINCTIVE CHORAL MUSIC FOR CLASSROOM, CONCERT AND FESTIVAL



choristersguild

CGE397

Also available: SAB (CGE396); P/A CD (CGECD160)

Two-part



# What Sweeter Music Can We Bring?

Mary Lynn Lightfoot

Words by  
Robert Herrick



[www.choristersguild.org](http://www.choristersguild.org)

**CREATING  
IMAGINE (#1)**

**PLAN & MAKE (#2)**

Evaluate & Refine (#3.1)  
Present (#3.2)

**PERFORMING**

Select (#4.1)  
Analyze (#4.2)  
Interpret (#4.3)  
Rehearse, Evaluate & Refine (#5)  
Present (#6)

**RESPONDING**

Select (#7.1)  
**ANALYZE (#7.2)**  
Interpret (#8)  
Evaluate (#9)

**CONNECTING**

Personal Experiences (#10)  
Varied Contexts (#11)



## What Sweeter Music Can We Bring?

CREATING

- I. Musicians **IMAGINE**: Words, sounds, pictures, nature, people, events, these and many other life experiences can be the idea for a work.

After being sung to King Charles I at the Palace of Whitehall, the opening **text** of Robert Herrick's poem "A Christmas Carol" sparked the interest of composers. To this day, what is it that might have influenced its continuing popularity?

EXTEND: *Why do composers favor some texts more than others? What influences a composer's choice of one text rather than another? Explain and justify your answer.*

- II. Musicians **PLAN & MAKE**: Expertise, context, and intent influence decisions about organizing and developing an idea into a work.

A. How have individual words within the text influenced the tempo, dynamics, rhythm, meter, articulation, and **tessitura**? Describe how changes in these elements relate to changes in the text.

B. The King has **commissioned** you, a **Baroque** (1600 – 1750) composer, to create a work based on Herrick's text. It will be performed at the Palace of Whitehall. What information about the **style** of music in this period would influence your decisions about tempo, dynamics, rhythm, meter, articulation, tessitura, and instrumentation?

EXTEND: *Listen to other musical works featuring this text. Compare and contrast the similarities and differences in how composers from different nationalities and time periods treat the **musical elements** when setting individual lines and verses.*

RESPONDING

Musicians **ANALYZE**: A performer's understanding of the structure and context of a work influences their musical involvement.

The work's structure includes a variety of **compositional devices**.

- A. What is the work's **form**? How do ms. 7-24, 25-39 and 68-84 relate? How are these different from ms. 42-51 and 51-60?
- B. Where are there **motifs**? How are they similar? Different? What is it about motifs that help listeners and performers perceive the works structure?
- C. The final **phrase** of "The First Noel" begins in ms. 51. In an 89 measure work, why did the composer insert that phrase here? What musical elements had to change to include this well-known phrase?

EXTEND: *Why didn't the composer include the entire melody to "The First Noel"? What difference would it have made for performers and for audience members? Explain.*

### KEY VOCABULARY

Text, Tessitura, Commissioned, Baroque, Style, Musical elements, Compositional devices, Form, Motifs, Phrase

Learning Resource Page by O. David Deitz  
Michael Jothen, **SING!** Resource Page editor & coordinator

Explore teacher and student resources  
for this work and other **SING!** titles at  
[www.choristersguild.org/school](http://www.choristersguild.org/school)

# What Sweeter Music Can We Bring?

Two-part and Piano\*

Words by  
Robert Herrick (1591-1674), alt.

Music by  
Mary Lynn Lightfoot  
Quoting *The First Noel*  
(Traditional English Carol)



① Expressively (♩ = ca. 66)

Piano accompaniment for the first section. The music is in 3/2 time with a key signature of one flat (B-flat). The dynamic is *mf*. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic pedal point. The instruction "pedal harmonically" is written below the left hand.

Vocal parts and piano accompaniment for the second section. The music is in 3/2 time with a key signature of one flat (B-flat). The dynamic is *mf*. The tempo changes from *poco rit.* to *a tempo*. The vocal parts (I and II) sing the lyrics "What sweet - er". The piano accompaniment provides harmonic support.

Performance time: ca. 3:30

\*Also available: SAB (CGE396); Performance/Accompaniment CD (CGECD160).

Copyright © 2020 Choristers Guild. All rights reserved. Printed in U.S.A.  
Reproduction of all or any portion in any form is prohibited without permission of the publisher.

The copying of this music is prohibited by law and is not covered by any license subscription.

8

I  
 mu - sic can we bring? \_\_\_\_\_ What sweet - er

II  
 mu - sic can we bring? \_\_\_\_\_ What sweet - er

12

I  
 mu - sic can we bring? \_\_\_\_\_ What sweet - er mu - sic,

II  
 mu - sic can we bring? \_\_\_\_\_ What sweet - er mu - sic,

16 *mp* (2)

I  
 what sweet - er mu - sic \_\_\_\_\_ than a car - ol for to

II  
 what sweet - er mu - sic \_\_\_\_\_ than a car - ol for to

*mp*

20 *cresc.* *mf*

I sing the birth of this our Heav - en - ly King? \_\_\_\_\_

II sing the birth of this our Heav - en - ly King? \_\_\_\_\_

*cresc.* *mf*

24 *poco rit.* *a tempo*

I — What sweet - er mu - sic can we bring? \_\_\_\_\_

II — What sweet - er

*poco rit.* *a tempo*

*poco rit.* *a tempo*

28

I — What sweet - er mu - sic can we bring?

II mu - sic can we bring? What sweet - er mu - sic?

32 *mp* 4

I What sweet - er mu - sic, what sweet - er mu - sic \_\_\_\_\_

II What sweet - er mu - sic, what sweet - er mu - sic \_\_\_\_\_

*mp*

36

I — than a car - ol for to sing the

II — than a car - ol for to sing the

39 *cresc.* 5 *f*

I birth of this our Heav - en - ly King? \_\_\_\_\_ A -

II birth of this our Heav - en - ly King? \_\_\_\_\_ A -

*cresc.* *f*

*cresc.*

43

I  
wake the voice! A - wake the string! A -

II  
wake! A - wake, a - wake! A - wake, a -

*f*

45

I  
wake the heart and ear and eye! A - wake and sing! A -

II  
wake! A - wake! A - wake and sing! A -

47

I  
wake the voice! A - wake the string! A -

II  
wake! A - wake, a - wake! A - wake, a -

49 6

I wake the heart and ear and eye! Ev - 'ry - thing a - wake and

II wake! A - wake! Ev - 'ry - thing a - wake and

51

I sing, O — sing! No - el, — no -

II sing, O — sing! No - el, — no -

54

I el, no - el, no - el.

II el, no - el, no - el.



57 *poco rit.*

I Sing — we all — a joy - ful no -

II Sing we all — a joy - ful no -

*poco rit.*

*poco rit.*

60 (♩ = ♩) *a tempo*

I el.

II el.

(♩ = ♩) *a tempo*

64 7

I

II

*mf*

68 *mp*

I What sweet - er mu - sic can we bring?

II *mp* What sweet - er

*mp*

71 *cresc.* *mf*

I — What sweet - er mu - sic can we bring?

II mu - sic can we bring? *cresc.* *mf* What sweet - er mu - sic?

*cresc.* *mf*

75 8 *mp*

I What sweet - er mu - sic, what sweet - er mu - sic

II What sweet - er mu - sic, *mp* what sweet - er mu - sic

*mp*

79

I — than a car - ol for to sing the

II — than a car - ol for to sing the

82 *cresc.* *poco rit.* ***f*** *a tempo* *rit.*

I birth of this our Heav - en - ly King?

II *cresc.* *poco rit.* ***f*** *a tempo* *rit.*

birth of this our Heav - en - ly King?

86 ***mp***

I What sweet - er mu - sic? —

II ***mp***

What sweet - er mu - sic? —

# SING!

Select Two-part Christmas, Holiday, Winter and Hanukkah titles  
from Choristers Guild:

*Falling Snow* \*  
Mark Burrows  
Two-part • CGE75

*On a Silent Night, Long Long Ago* \*  
Mary Lynn Lightfoot  
Two-part • CGE294

*Christmas Eve Is Coming Soon*  
Arranged by Dave and Jean Perry  
Two-part • CGE227

*Our Caroling Wish for You*  
Arranged by Mary Donnelly and George L.O. Strid  
Two-part • CGE253

*We're Goin' on a Sleigh Ride!*  
Greg Gilpin  
Two-part with Descant • CGE194

*Hanukkah Is Here!*  
Ruth Elaine Schram and Linda Marcus  
Two-part • CGE185

*White Fields* \*  
Mary Donnelly and George L.O. Strid  
Two-part with Opt. Glockenspiel and Alto Metallophone • CGE188



\* Titles including a *Learning Resource Page*™



choristersguild

[www.choristersguild.org](http://www.choristersguild.org)