

OCP Choral Series

The Five Joys

Soprano, or Tenor Solo, SATB Choir, Keyboard, Triangle, and Hand Drum

Anonymous;

Ancient English Christmas Carols from MCCC or MDCC, 1914

Curt Oliver

With joyful energy (♩. = ca. 100)

Triangle
Hand drum

Keyboard

4 Solo *f*

I may sing, I may sing, I may sing of a *may, — of five joys and mirth-es most, with

7

Fa - ther, Son and Ho - ly Ghost. The first joy, as I you tell, with

*may = maiden

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Ma - ry met Saint Ga - bri - el.

Tenor *f*

Baritone "Hail Ma - ry, I greet thee well, with

14 Soprano *f*

Alto

with Fa - ther, Son and Ho - ly Ghost."

Fa - ther, Son and Ho - ly Ghost, with Fa - ther, Son and Ho - ly Ghost."

17 Solo *f*

The sec - ond joy, in good *fay, was on Christ - mas day;

f

*fay = faith

Edition 30113696 The Five Joys

20 *S* *f*
A

born he was, born he was, born he was of a may, a may, with Fa-ther, Son and Ho-ly Ghost, with

23 *Solo f*

Fa-ther, Son and Ho-ly Ghost. The

27 *S,*
A

third joy, with-out-en strife, that bliss-ful birth, _____ that bliss-ful birth was

T

that bliss-ful birth,

31

ff death to life, _____

full, full rife, _____ when he a - rose from death to life, _____ with

ff

ff

This system contains measures 31, 32, and 33. It features a vocal line with lyrics and a piano accompaniment. The key signature has one sharp (F#). The lyrics are: "full, full rife, _____ when he a - rose from death to life, _____ with". The piano part includes dynamic markings of *ff* (fortissimo) in measures 32 and 33.

34

Fa - ther, Son and Ho - ly Ghost, with Fa - ther, Son and Ho - ly Ghost.

This system contains measures 34, 35, and 36. It features a vocal line with lyrics and a piano accompaniment. The key signature has one sharp (F#). The lyrics are: "Fa - ther, Son and Ho - ly Ghost, with Fa - ther, Son and Ho - ly Ghost." The piano part continues the accompaniment for the vocal line.

37 *Solo f*
The fourth joy, in good fay, was up-on Hal-low-ed Thurs-day, —

41
he rose to heav'n in rich ar-ray, he rose —
was up-on Hal-low-ed Thurs-day, he rose to heav'n, he

44

ff

to heav'n in rich ar - ray, with

rose to heav'n in rich ar - ray. with

ff

f

46

Fa - ther, Son and Ho - ly Ghost, with Fa - ther, Son and Ho - ly Ghost.

49 *Solo f* , S
A

The fifth joy, _____ the fifth joy, the fifth joy with

T
B
the fifth joy, _____

f

54

out - en *dēne, in heav'n he crowned his moth - er clean, in

*dēne = doubt

57

ff *f*

heav'n he crowned his moth - er clean. That was well with the eye a - seen,
A - ve Ma - ri - a,

61

mf

a - ve Ma - ri - a, a - ve, a - ve, a - ve Ma - ri - a! With
that was well with the eye a - seen, *mf*

64

Fa - ther, Son and Ho - ly Ghost, with Fa - ther, Son and Ho - ly

f *ff*

68

Ghost. A - men. *poco rit.*

Ghost. A - men. U - nus, du - o, tres, qua - tuor, *quin-que. —

That was well with the eye a - seen. —

Ghost. A - men. U - nus, du - o, tres, qua - tuor, *quin-que. — *poco rit.*

poco rit.

*pronounced kwin-kwā

The Five Joys

TRIANGLE and HAND DRUM

Curt Oliver

With joyful energy (♩. = ca. 100)

Triangle
Hand drum

The musical score consists of eight staves of music. The first staff is marked with a 12/8 time signature. The music is written for Triangle and Hand Drum. The score includes various rhythmic patterns, rests, and dynamic markings. A large, semi-transparent watermark reading 'PREVIEW' is overlaid diagonally across the score. Three specific sections are labeled: 'The first joy...' at measure 10, 'The second joy...' at measure 17, and 'The third joy...' at measure 25. The score ends at measure 32.

4

8

12

13

17

21

25

29

The first joy...

The second joy...

The third joy...

33

37

4

The fourth joy...

43

46

49

3

The fifth joy...

56

60

64

68

poco rit.

Performance Notes

The manuscript of this anonymous, fifteenth century text is in the British Museum. It was certainly intended to be sung, probably at any Marian feast or during Advent and Christmastide. I found the text in *Ancient English Christmas Carols, MCCC to MDCC*, collected and arranged by Edith Rickert, published in London in 1914 by Chatto & Windus. A particular charm is the short doxology which ends each stanza. Keep the vocal lines dancing with a light and clean tone!

—C.O.

Preview