

COME WEAL, COME WOE

A certain force or stress is called for in COME WEAL, COME WOE, the opposite of a light or hurried approach. Full time should be taken on each note, but without slowing the tempo. Careful attention to the dynamics will help the growth of the song from verse to verse. It is possible to use a solo singer on some verses, with the choir merely humming the SATB parts in the background. One arrangement would be: soloist on the first verse; soloist plus very quiet humming on the second verse; soloist plus choir singing words on the third; choir on the fourth; soloist with humming for the first half of the fifth verse, and the choir taking the second half of that verse.

The guitar must be capoed to a different spot than the one called for in the GENTLE NIGHT BASIC MUSIC BOOK, since the choir version is in a higher key. The whole piece may be transposed downward by simply lowering the capo again. Charts for the guitar figure in the introduction and between verses are included with this edition. Ideas for the use of this figure can be gained from the recording.

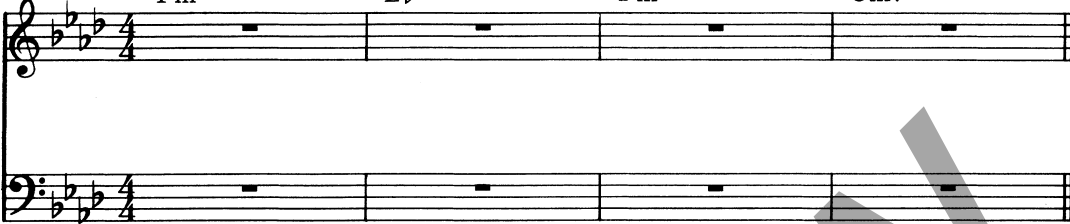
Come Weal, Come Woe

John Foley, S.J.

Medium tempo ♩ = 120


Introduction:

capo 3, play Dm: (Dm) Fm (C) Eb (Dm) Fm (Am7) Cm7



5 (Dm2) Fm2 VERSE 1: (C) Eb (Am) Cm (Dm) Fm


1. The child is born, the an-gel sings.



p

mp (C) Eb (A) C (Dm) Fm 14

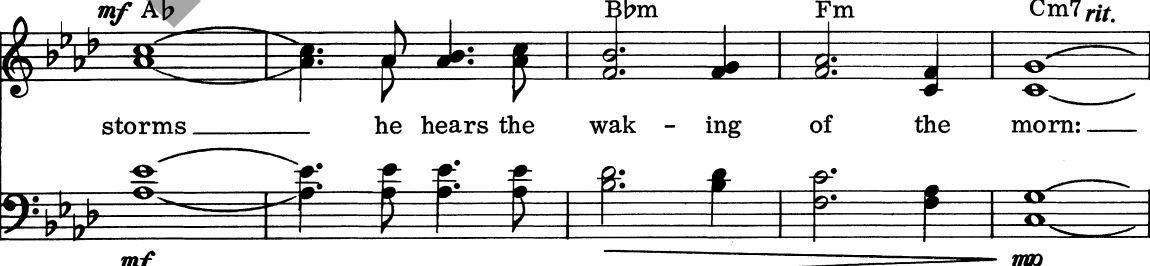
A dark-ened morn - ing, still he sings. A-mid the



mp

mf (F) Ab (Gm) Bbm (Dm) Fm (Am7) Cm7 *rit.*

storms he hears the wak - ing of the morn:



mf *mp*

a tempo

(20) (A) C *p* (Dm) Fm (C) Eb (Dm) Fm (Am7) Cm7

A new-born king.

(Dm2) Fm2 (26) **VERSE 2:** *mp* (C) Eb (Am) Cm (Dm) Fm

2. A song of peace, the an-gel song:

mp

mf (C) Eb (A) C (Dm) Fm

this child will weep and bear the wrongs;

mf

(34) (F) Ab (Gm) Bbm

this child will seek the poor and need - y

f

(Dm) Fm (Am7) Cm7 (40) (A) C *mp* (Dm) Fm (C) Eb

ones who weep, and make them strong.

rit. *a tempo*

mf

(Dm) Fm (Am7) Cm7 (Dm2) Fm2 (46) VERSE 3: (C) Eb
mp
 3. The shep-herds flee, _____

(Am) Cm (Dm) Fm *mf* (C) Eb
 _____ they fear this song. _____ Still now they seek _____

(A) C (Dm) Fm (54) (F) Ab *f*
 _____ the one that's come. _____ On maid-en's knee, _____

(Gm) Bbm (Dm) Fm (Am7) Cm7 *rit.*
 _____ a babe that's born to make them free; _____

(60) (A) C *mp* *a tempo* (Dm) Fm (C) Eb (Dm) Fm (Am) Cm
 _____ they kneel to see. _____

(Dm) Fm (C) Eb (Dm) Fm (Am7) Cm7 (Dm2) Fm2

70 VERSE 4: *mf* (C) Eb (Am) Cm (Dm) Fm

4. Pulled from a - far, _____ three an-cient men.

mf

f (C) Eb (A) C *mf* (Dm) Fm

They read the stars _____ to Beth - le - hem: _____

f *mf*

78 (F) Ab (80) (Gm) Bbm

a new-born star _____ just where the babe and

f

(Dm) Fm (Am7) Cm7 *rit.* (84) (A) C *a tempo* (Dm) Fm

maid - en are, _____ for ev-'ry land. _____

mf

(C) Eb (Dm2) Fm2 (88) VERSE 5: (C) Eb

5. Come rain come shine, _____

(90) (Am) Cm (Dm) Fm (C) Eb

_____ come weal, come woe; _____ come shep-herd sign _____

(A) C (Dm) Fm (96) (F) ff Ab

_____ in friend or foe; _____ still yet it shines, _____ this light of

(Gm) Bbm (100) (Dm7) Fm7 (Am7) Cm7 (102) (A) C rit. a tempo (Dm) Fm

life that now we find _____ in weal or woe. _____

(C) Eb (Dm) Fm (Am7) Cm7 (Dm2) Fm2