

Gareth
Treseder

A Christmas Suite

for three-part upper voices, harp & organ

Vocal score

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Composer's note

I am indebted to Roger Sayer, the Reverend Robin-Griffith Jones, and Temple Music Fund for commissioning me to write this *Christmas Suite*. To be given the opportunity to choose the texts and set them to music has been ever so rewarding, and the magnificent musicians of London's Temple Church gave this piece the best possible premiere.

The work opens with a prelude for organ and harp, as they both proclaim: 'It's Christmas! Merry Christmas!' Their wordless but joyful interplay leads us straight into an announcement from an angelic host: 'Hodie Christus natus est'. After this, the instruments and voices alike perform a round to celebrate Jesus' birth. A lone treble subsequently invites us to witness a scene of 'great solemnity' as three shepherds blow *On Oaten Pipes*, looking up at God's star, before a host of angels greet them with the Good News. The solo harpist depicts *The Preparation of the Manger*, a calm and peaceful moment as Mary and Joseph make the stable a suitable dwelling-place for the Christ-Child. Mary's lullaby, *Dormi, Jesu!* (The Virgin's Cradle Hymn) is interrupted by a group of merrymakers insisting that a banquet be prepared in Jesus' honour, imploring the 'maids get up and bake your pies'. The solo organist takes forth this message in *The Preparation of the Feast*. The initially discordant recitation of Divinium Mysterium shakes the listener from the previous deeply sincere atmosphere before revelling in the concordant arrangement. The next movement sees all the performers together again for (perhaps befittingly) the centrepiece of the work: *The boar's head in hand bring I*, in which all triumph in the plentiful meal prepared in God's Name. In writing *Wartime Christmas*, Sergeant Joyce Kilmer reminds us that even during this season, the earth can be 'a dreary place'. Yet he optimistically declares that while 'babies sleep on their mothers' knees', and wherever love and home exist, 'there shall be Christmas Day'. To befit this hopeful confidence in the future, I wrote a *Goodnight* poem incorporating all the themes from the previous movements in the hope that the performers and the listeners are sent on their merry way to their Christmas celebrations and beyond.

Gareth Treseder, October 2021

Performance notes

3 – On Oaten Pipes: The opening and concluding solo must be in strict time. 'ioli' as ee-o-lee; 'terli' and 'terly' as tair-lee; 'terlow' as tair-lo; 'mereli' as merrily; 'hie' as high, 'companie' as company; 'solemnitye' as solemnity; for 'shepherdess', align the final hard 's' quickly onto the subsequent 'their', otherwise 'shepherdess' will sound.

9 – Goodnight!: 'aye' to rhyme with 'hay'.

As a rule, harp chords should be played unbroken rather than spread throughout.

Duration: c17 minutes

Gareth Treseder



Photo: © Aliye Cornish Photography

Welsh tenor and composer Gareth Treseder studied at the University of Bristol and Royal Welsh College of Music and Drama. He has since been made an Honorary Associate of the RWCMD in recognition of his musical achievements. Gareth sings with many London-based ensembles including the Monteverdi Choir, with whom he performed at the Coronation of Their Majesties King Charles III and Queen Camilla. Gareth composes chiefly sacred choral works, several of which have been published by Boosey & Hawkes. *Jesu, joy of our desiring*, written for Sonoro's Choral Inspirations 2 project, was workshopped across the UK during 2022 and 2023. Manchester Cathedral Choir commissioned Treseder's *Magnificat and Nunc dimittis*, which was premiered as part of BBC Radio 3 Choral Evensong in May 2023. Upcoming premieres include *Iudicium et iustitia*, written for London's Temple Church Choir, and *Magnificat anima mea Dominum & Nunc dimittis servum tuum*, commissioned by Professor Seiko Tanaka's recorder ensemble based in Japan's Studio Fontegara.

Texts

1 – It's Christmas! Merry Christmas! (page 2)

instrumental

2 – Hodie Christus natus est (page 5)

Hodie Christus natus est:

Hodie Salvator apparuit:

Hodie in terra canunt Angeli,

Lætantur Archangeli:

Hodie exsultant justi, dicentes:

Gloria in excelsis Deo.

Alleluia!

Today Christ is born:

Today the Saviour appears:

Today angels sing on earth,

Archangels rejoice:

Today the righteous rejoice, saying:

Glory to God in the highest.

Alleluia!

Magnificat Antiphon for Christmas Day

3 – On Oaten Pipes (page 11)

As I out rode this enderes night,

Of three ioli sheppardes I saw a sight,

And all abowte there fold a star shone bright;

They sang, terli, terlow;

So mereli the seppardes their pipes can blow.

Down from heaven, from heaven so hie,

Of angeles there came a great companie,

With joy and mirthe and great solemnitye,

They sand, terli, terlow;

So mereli the seppardes their pipes can blow.

Anonymous, adapted
from *The Coventry Mysteries*

4 – The Preparation of the Manger (page 19)

instrumental

5 – Dormi, Jesu! (page 20)

Sleep, sweet babe! my cares beguiling:

Mother sits beside Thee, smiling;

Sleep, my darling, tenderly!

Dormi, Jesu! Mater ridet

Quæ tam dulcem somnum videt,

Dormi, Jesu! blandule!

If Thou sleep not, mother mourneth,

Singing as her wheel she turneth:

Come, soft slumber, balmily.

Si non dormis, Mater plorat,

Inter fila cantans orat,

Blande, veni, somnule.

Hieronymous Wierix (1553–1619), English translation
by Samuel Taylor-Coleridge (1772–1834)

Maids, get up and bake your pies,

Bake your pies, bake your pies;

Maids, get up and bake your pies,

'Tis Christmas Day in the morning.

See the ships all sailing by,

Sailing by, sailing by,

See the ships all sailing by

On Christmas Day in the morning.

from the Bishoprick Garland, 1834

6 – The Preparation of the Feast (page 24)

instrumental

7 – The boar’s head in hand bring I (page 27)

Caput apri defero [The head of the boar I bring]
Reddens laudes Domino. [Giving praise the the Lord.]

The boar’s head in hand bring I,
With garlands gay and rosemary;
I pray you all sing merrily,
'Qui estis in convivio.' [As you feast so heartily.]

The boar’s head, I understand,
Is the chief service in this land;
Look wherever it be found.
Servite cum cantico. [Let us serve with a song.]

Be glad, lords, both more or less,
For this hath ordained our steward
To cheer you all this Christmas,
The boar’s head with mustard.

Traditional 16th-century, version from
William Henry Husk’s *Songs of the Nativity* (1868)

8 – Wartime Christmas (page 34)

Led by a star, a golden star,
The youngest star, an olden star,
Here the kings and the shepherds are,
Akneeling on the ground.
What did they come to the inn to see?
God in the Highest, and this is He,
A baby asleep on His mother’s knee
And with her kisses crowned.

Now is the earth a dreary place,
A troubled place, a weary place.
Peace has hidden her lovely face
And turned in tears away.
Yet the sun, through the war-cloud, sees
Babies asleep on their mothers’ knees.
While there are love and home—and these—
There shall be Christmas Day.

Joyce Kilmer (1886–1918)

9 – Goodnight! (page 38)

Goodnight, and sing “Nowell!”
Christmas tidings forth we tell!
Sound the organ! Ring the bell!
Goodnight!

Goodnight, and sing “Noe!”
Jesus Christ was born for aye!
Sleeping in a bed of hay!
Goodnight!

Goodnight! So long! Farewell!
Christ is born Emmanuel!
Joy be ours! Noe! Nowell! Farewell!
Goodnight!

Gareth Treseder

A CHRISTMAS SUITE

GARETH TRESEDER
(b 1985)

1 – It's Christmas! Merry Christmas!

Con brio ♩ = 51

The musical score is arranged for Harp and Organ. It begins with a 3/8 time signature and a tempo of Con brio (♩ = 51). The Harp part is mostly silent, with a few notes at the end. The Organ part features a rhythmic accompaniment in the bass and a melodic line in the treble. The piece concludes with a *ff al fine* marking. The score is divided into three systems, with measures 6 and 13 marked at the beginning of the second and third systems respectively.

20

Musical score for measures 20-25. The system consists of three staves. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The middle staff (treble clef) is mostly empty, with some notes appearing in measures 24 and 25. The bottom staff (bass clef) contains a bass line with eighth and sixteenth notes.

26

Musical score for measures 26-32. The system consists of three staves. The top staff (treble clef) features a melodic line with eighth notes and rests. The middle staff (treble clef) contains a complex accompaniment with chords and moving lines. The bottom staff (bass clef) provides a steady bass line with eighth notes.

33

Musical score for measures 33-38. The system consists of three staves. The top staff (treble clef) has a melodic line with eighth notes and rests. The middle staff (treble clef) contains a complex accompaniment with chords and moving lines. The bottom staff (bass clef) provides a steady bass line with eighth notes.

40

45

52

attacca

2 – Hodie Christus natus est

Molto allegro ♩ = 102

ff

SOPRANO★

Ho - di - e Chri - stus na - tus est:

Ho - di - e Chri - stus na - tus est:

Ho - di - e Chri - stus na - tus est:

HARP

Molto allegro ♩ = 102

ORGAN

ff

6

Unison★★

f

Ho - di - e Sal - va - tor ap - pa - ru - it:

★ the third part may be sung by altos

★★ small notes for altos (if present)

12

Ho - di - e in ter - ra ca - nunt An - ge - li, Læ - tan - tur Arch - an - ge -

17

- li: Ho - di - e ex - sul - tant ju - sti...

21

f

25 *f sempre*

S

Ho - di - e Sal - va - tor ap - pa - ru - it:

Hp

f sempre

30

Ho - di - e in ter - ra ca - nunt An - ge - li, Læ - tan - tur Arch - an - ge -

f sempre

Ho - di - e Sal - va - tor ap - pa - ru - it: Ho - di - e in ter - ra ca - nunt

f sempre

Ho - di - e Sal - va - tor ap -

- li: Ho - - di - e ex - sul - tant ju - sti, —
 An - ge - li, Læ - tan - tur Arch - an - ge - li: Ho -
 - pa - ru - it: Ho - di - e in ter - ra ca - nunt An - ge - li,

di - cen - tes: Glo - - ri - a, di - cen - tes:
 - di - e ex - sul - tant ju - sti, — di - cen - tes:
 Læ - tan - tur Arch - an - ge - li: Ho - - di - e ex -

43

Glo - ri - a,
Glo - ri - a,
-sul - tant ju - sti,

ff
(f)
ff

47

Glo - ri - a, glo - ri - a in ex - cel - sis
Glo - ri - a, glo - ri - a in ex - cel - sis
Glo - ri - a, glo - ri - a in ex - cel - sis

ff
ff
ff

51

De - - - - o.

De - - - - o.

De - - - - o.

p subito

56

p subito Al - le - lu - - - ia! *ff*

p subito Al - le - lu - - - ia! *ff*

p subito Al - le - lu - - - ia! *ff*

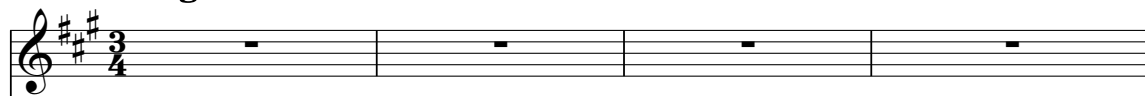
ff

3 – On Oaten Pipes

Anonymous, adapted from
The Coventry Mysteries

Adagio ♩ = 54

SOPRANO
or ALTO
SOLO



HARP



Adagio ♩ = 54

ORGAN



5 *mp molto espressivo*

As I out_ rode_ this_ en - de-res night, Of three i - o - li

p

p

8

shep-par-des I saw a sight, And all a - bowte there fold a

11

star shone bright; They sang,

ter - li, ter -

ter - li, ter -

ter - li, ter - low, ter -

S ★

★ the lower part may be sung by altos

14

f *ff*

- low, ter - li, ter - low; So

f *ff*

- low, ter - li, ter - low; So (*ff*)

ff

- low, ter - li, ter - li, ter - low; So

17

fp *f*

me-re-li the shep-par-des their pipes can blow.

fp *f*

me-re-li the shep-par-des their pipes can blow.

fp *f*

me-re-li the shep-par-des their pipes can blow.

ff *f* *mf* *mp*

mf

20

Musical score for measures 20-22. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 20 starts with a fortissimo (*ff*) dynamic in the bass clef and a fortissimo (*f*) dynamic in the treble clef. The music consists of chords and moving lines in both hands.

23

Musical score for measures 23-25. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 23 includes the instruction "div in 2" in the treble clef. Dynamics include mezzo-forte (*mf*) and piano (*p*). The music features a mix of chords and moving lines, with some rests in the upper staves.

26

heav'n, from heav'n so_ hie, Of an - ge-les there came a great

heav'n, from heav'n so_ hie, Of an - ge-les there came a great

mf

29

com-pa - nie, With joy and mirthe and

com-pa - nie, With joy and mirthe and

f *ff*

31

great so - lem - ni - tye, They sang, ter - ly, ter -

great so - lem - ni - tye, They sang, ter - ly, ter -

p

p

p

34

div - low, ter - ly, ter - low, they sang, ter - ly, ter -

in 3

- low, ter - ly, ter - low, they sang, ter - ly, ter -

- low, ter - ly, ter - low, they sang, ter - ly, ter -

pp

pp

pp

pp

37

f

- low; So me-re-li the shep-par-des their pipes can

f

- low; So me-re-li the shep-par-des their pipes can

f

- low; So me-re-li the shep-par-des their pipes can

f ma non troppo

mf

40

fp

f

blow.

fp

f

blow.

fp

f

blow.

p

f

SOPRANO or ALTO SOLO

43 *p poco espressivo*

As I rode out this evening

46 *rit*

night.

pp

rit

4 – The Preparation of the Manger

Solenne ♩ = 100

HARP

p sempre molto espressivo

5

8

12

16

poco rit

The musical score is for a Harp and is written in 6/8 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Solenne' with a quarter note equal to 100 beats per minute. The dynamics are 'p sempre molto espressivo'. The score is divided into five systems of four measures each. The first system starts with measure 1. The second system starts with measure 5. The third system starts with measure 8. The fourth system starts with measure 12. The fifth system starts with measure 16 and ends with a double bar line. The tempo marking 'poco rit' is placed above the fifth system. The harp part features a mix of arpeggiated chords and melodic lines in both hands.

5 – Dormi, Jesu!

HIERONYMOUS WIERIX

(1553–1619)

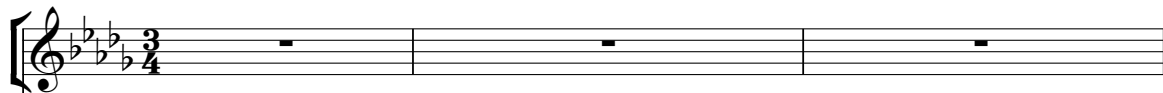
Translated by

SAMUEL TAYLOR-COLERIDGE

(1772–1834)

Lento ♩ = 76

SOPRANO



HARP



4 *pp*

Dor - mi, dor - mi, Je - su!

(p)

8 Solo *mp*

1. Sleep, sweet babe! my cares be - guil - ing: Mo - ther sits be -
 2. If Thou sleep not, mo - ther mourn - eth, Sing - ing as her

11

- side Thee, smil - ing; Sleep, my dar - ling, ten - der - ly, ten - der - ly!
 wheel she turn - eth: Come, soft slum - ber, balm - i - ly, balm - i - ly.

15

p

S Tutti
div

Dor-mi, Je - su! Ma-ter ri - det Quæ tam dul - cem som-num vi - det,
 Si non dor - mis, Ma-ter plo - rat, In - ter fi - la can-tans o - rat,

Dor-mi, Je - su! Ma-ter ri - det Quæ tam dul - cem som-num vi - det,
 Si non dor - mis, Ma-ter plo - rat, In - ter fi - la can-tans o - rat,

19

Dor - mi, Je - su! blan - du - le, blan - du - le!
 Blan - de, ve - ni, som - nu - le, som - nu - le.

Dor - mi, Je - su! blan - du - le, blan - du - le!
 Blan - de, ve - ni, som - nu - le, som - nu - le.

22

mf

26 *mp*

Je - su, Je - su, dor - mi, Je - su!

mp

Je - su, Je - su, dor - mi, Je - su!

mp

30 *p*

Je - su, Je - su, dor - mi, Je - su!

p

Je - su, Je - su, dor - mi, Je - su!

34 *pp*

Dor - mi, dor - mi, Je - su!

pp

Dor - mi, dor - mi, Je - su!

p

Subito molto allegro ♩ = 108

38 *ff*

★Maids, get up and bake your pies, Bake your pies, bake your pies;
See the ships all sail - ing by, Sail - ing by, sail - ing by,

ff

★Maids, get up and bake your pies, Bake your pies, — bake your pies;
See the ships all sail - ing by, Sail - ing by, — sail - ing by,

Subito molto allegro ♩ = 108

f

41

Maids, get up and bake your pies, — 'Tis Christ - mas Day in the morn - ing.
See the ships all sail - ing by — On Christ - mas Day in the morn - ing.

Maids, get up and bake your pies, — 'Tis Christ - mas Day in the morn - ing.
See the ships all sail - ing by — On Christ - mas Day in the morn - ing.

43

ff *f* *fff*

★ Text from Bishoprick Garland, 1834

6 – The Preparation of the Feast

An arrangement of
*Divinum Mysterium***Allegro ma non troppo** ♩ = 87

ORGAN

The musical score is for an organ and is written in 9/8 time. It consists of four systems of music. The first system shows the beginning of the piece with a treble clef and a bass clef. The organ part starts with a series of chords in the right hand and a single note in the left hand. The tempo is marked 'Allegro ma non troppo' with a quarter note equal to 87 beats per minute. The dynamics are marked 'ff' (fortissimo). The second system begins at measure 4 and features more complex chordal textures in the right hand and a melodic line in the left hand. The third system begins at measure 7 and continues the melodic and harmonic development. The fourth system begins at measure 10 and includes some triplet-like figures in the right hand. A large watermark 'Not for use in Performance' is overlaid diagonally across the page.

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7 – The boar's head in hand bring I

Traditional 16th-century
version from William Henry Husk's
Songs of the Nativity (1868)

Con brio ♩ = 90 (♩ = 135)

SOPRANO ★

f

Ca - put ap - ri

HARP

f

Con brio ♩ = 90 (♩ = 135)

ORGAN

mp

4

de - fe - ro Red - dens lau - des Do - mi - no.

★ the lower part may be sung by altos

7

ff

(f)

11

Solo *mf*

1. The boar's head in hand bring I, With
2. The boar's head, I un - der-stand,

p

p

15



gar - lands gay_ and_ rose - ma - ry, I pray you all_ sing_ mer - ri - ly, 'Qui
Is the chief ser - vice_ in this land; Look wher - e - ver, wher - e'er it be found.

19

Tutti



es - tis in con - vi - vi - o, qui es - tis in con - vi - vi - o.
Ser - vi - te cum can - ti - co, ser - vi - te cum can - ti - co.

23

Musical score for measures 23-26. The score consists of five staves. The top staff is a vocal line with rests. The second staff is a piano accompaniment with dynamics *ff* and *mp*. The third and fourth staves are a grand piano accompaniment with dynamics *f* and *p*. The fifth staff is a bass line. A large watermark 'ABCD 2023 Not for use in performance' is overlaid diagonally across the page.

27

Musical score for measures 27-30. The score consists of five staves. The top staff is a vocal line with lyrics: "3. Be glad, lords, both_". Above the vocal line is the instruction *f sempre*. The second staff is a piano accompaniment with dynamics *f*. The third and fourth staves are a grand piano accompaniment with dynamics *mf* and *f*. The fifth staff is a bass line. A large watermark 'ABCD 2023 Not for use in performance' is overlaid diagonally across the page.

30

more or less, For this hath or - dained our stew - ard To

(f)

33

cheer you all this Christ - mas, The boar's head with

(f)

36

mu - stard, mu - stard, mu - stard, mu - stard.

p

p

40

Ca - put ap - ri de - fe-ro Red-dens lau - des Do - mi-no,

ff

f *ff*

f

44 *fff*

ca - put ap - ri - de - fe - ro Red - dens lau - des

47

S★
Do - mi - no.
Do - mi - no.
Do - mi - no.

8 – Wartime Christmas

JOYCE KILMER
(1886–1918)

Alla marcia ♩ = 87

ORGAN

f

SOPRANO (optional solo)★

sempre f ma espressivo

5

Led by a star, a gold - en star, The young - est star, an old - en star,

mf

9

Here the kings and the shep - herds are, A - kneel - ing on the ground.

★Alternatively, bars 27–34 only may be sung by a soloist.

13

What did they come to the inn to see? God in the High - est, and

mp *p*

16

this_ is He, A ba - by a - sleep on His mother's knee And

mp

19

with her kiss - es crowned, and with her kiss - es crowned.

f *f*

rall - - - - - Poco lento al fine ♩ = 78

23

27

mp

Now is the earth a drea - ry place, A trou - bled place, a wea - ry place.

pp

31

(mp)

Peace has hid - den her love - ly face And turned in tears a - way.

35

f

Yet the sun, through the war-cloud, sees Ba-bies a-sleep on their mo - thers' knees.

39 *ff* *3* *(ff)*

While there are love and home and these There

42 *fff*

shall be Christ-mas Day, there shall, there shall be

46

Christ-mas Day.

ff

Solo

50 *rit*

9 – Goodnight!

Words by
GARETH TRESEDER

Scherzo ♩ = 144

SOPRANO ★

p Good - night! Good - night!

p Good - night! Good - night!

p Good - night! Good - night!

HARP

p

ORGAN

Scherzo ♩ = 144

5

f Good - - - night!

f Good - - - night!

f Good - - - night!

ff

f

★ the third part may be sung by altos

9

Musical score for measures 9-11. The score is written for three staves: Treble, Bass, and a lower Bass staff. Measure 9 features a treble staff with a half note chord (F4, A4) and a bass staff with a half note chord (C3, E2). Measure 10 shows a treble staff with a half note chord (G4, B4) and a bass staff with a half note chord (D3, F2). Measure 11 has a treble staff with a half note chord (A4, C5) and a bass staff with a half note chord (E3, G2). A large watermark 'Not for use in performance' is visible across the page.

12

Musical score for measures 12-14. The score is written for three staves: Treble, Bass, and a lower Bass staff. Measure 12 features a treble staff with a half note chord (B4, D5) and a bass staff with a half note chord (F3, A2). Measure 13 shows a treble staff with a half note chord (C5, E5) and a bass staff with a half note chord (B2, D2). Measure 14 has a treble staff with a half note chord (D5, F5) and a bass staff with a half note chord (C3, E2). A large watermark 'Not for use in performance' is visible across the page.

15

Musical score for measures 15-17. The score is written for three staves: Treble, Bass, and a lower Bass staff. Measure 15 features a treble staff with a half note chord (E5, G5) and a bass staff with a half note chord (D3, F2). Measure 16 shows a treble staff with a half note chord (F5, A5) and a bass staff with a half note chord (E3, G2). Measure 17 has a treble staff with a half note chord (G5, B5) and a bass staff with a half note chord (F3, A2). A large watermark 'Not for use in performance' is visible across the page.

18

f sempre

1. Good - night, and sing "No - well!" Christ-mas ti - dings forth we tell!
 2. Good - night, and sing "No - e!" Je - sus Christ was born for aye!

f sempre

1. Good - night, and sing "No - well!" Christ-mas ti - dings forth we tell!—
 2. Good - night, and sing "No - e!" Je - sus Christ was born for aye!—

f sempre

1. Good - night, and sing "No - well!" Christ-mas ti - dings forth we tell!
 2. Good - night, and sing "No - e!" Je - sus Christ was born for aye!

22

1

Sound the or-gan! Ring the bell! Good - night!
 Sleep-ing in a bed of hay! Good -

1

Sound the or-gan! Ring the bell! Good - night!
 Sleep-ing in a bed of hay! Good -

1

Sound the or-gan! Ring the bell! Good - night!
 Sleep-ing in a bed of hay! Good -

26 2

ff al fine

- night! 3. Good - night!

ff al fine

- night! 3. Good - night!

ff al fine

- night! 3. Good - night!

29

So long! Fare - well! Christ is born Em - ma - nu - el!_____

So long! Fare - well! Christ is born Em - ma - nu - el!_____

So long! Fare - well! Christ is born Em - ma - nu - el!_____

ff

32

Musical score for measures 32-34. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: "Joy be ours! No - e! No - well! Fare -". The piano part includes a right-hand part with eighth-note chords and a left-hand part with a simple bass line.

35

Musical score for measures 35-37. It features three vocal staves and a piano accompaniment. The lyrics are: "- well! Good - night!". The piano part continues with a right-hand part of eighth-note chords and a left-hand part with a simple bass line, including a long melodic line in the bass clef.