



Carol Barnett

I SING THE BIRTH

*** I. I Sing the Birth**

II. Quem Pastores

III. Balulalow

IV. The Birds

V. Inextinguishable Blaze

For divisi chorus and percussion

Beady Eyes Publishing
www.CarolBarnett.net

I SING THE BIRTH

I sing the birth was born tonight,
The author both of life and light;
The angels so did sound it,
And like the ravished shepherds said,
Who saw the light and were afraid,
Yet searched, and true they found it.

The Son of God, the Eternal King,
That did us all salvation bring,
And freed the soul from danger;
He whom the whole world could not take,
The Word, which heaven and earth did make,
Was now laid in a manger.

The Father's wisdom willed it so,
The son's obedience knew no No,
Both wills were in one stature;
And as that wisdom had decreed,
The Word was now made flesh indeed,
And took on him our nature.

What comfort by him we do win,
Who made himself the price of sin,
To make us heirs of Glory!
To see this babe, all innocence,
A martyr born in our defense,
Can man forget the story?

Ben Jonson (1572-1637)

Duration: c. 3:15

PERCUSSION

vibraphone
woodblocks (high, medium, low)
mark tree (with damper)
2 Chinese opera gongs (one decaying up)
suspended cymbal

I Sing the Birth

I. I Sing the Birth

Ben Jonson (1572-1637)

Carol Barnett

Jubilant; c. ♩ = 66
vibes: motor off
med. hd. mal.

Percussion

Jubilant; c. ♩ = 66
mf *f*

Soprano

I sing — the birth was born to-night, the au - thor both of life and light;

Alto

I sing — the birth was born to-night,

Tenor

8

Bass

Jubilant; c. ♩ = 66

Keyboard
(for rehearsal only)

The musical score is written for a chamber ensemble. It features six parts: Percussion, Soprano, Alto, Tenor, Bass, and Keyboard. The Percussion part is for vibraphone and mallets, marked 'vibes: motor off' and 'med. hd. mal.', with dynamics *mf* and *f*. The vocal parts (Soprano, Alto, Tenor, Bass) are in 4/4 time, with the Soprano and Alto parts having lyrics. The Keyboard part is for rehearsal only. The tempo is marked 'Jubilant; c. ♩ = 66'. The score is in G major and 4/4 time.

I. I Sing the Birth

5 Perc. $\text{♩} = c. 132 (\text{♩} = \text{♩})$ hi wdbl. *p*

5 S *mf* $\text{♩} = c. 132 (\text{♩} = \text{♩})$
the an - gels so did sound it,

A *f* *mf*
the an - gels so did sound it,

T *p*
And like the rav - ished shep - herds said, —

B

5 Kybd. $\text{♩} = c. 132 (\text{♩} = \text{♩})$

11 Perc. *mp* *mf* *mf* mark tree

11 S *mp* *cresc.* *f*
who saw, who saw, who saw the light, —

A *mp* *cresc.* *f*
who saw, who saw, who saw the light, —

T *mp* *cresc.* *f*
— And like the rav - ished shep - herds said, — who saw, — who saw, — who saw the light, —

B *mp* *cresc.* *f*
And like the rav - ished shep - herds said, — who saw, — who saw, — who saw the light, —

11 Kybd.

I. I Sing the Birth

18 Perc. Ch.o.g. wdblks. (med/lo/hi) vibes.

mf mp mp f

S *mf mp cresc. f*

A *mf mp cresc. f*

T *mf mp cresc. f*

B *mf mp cresc. f*

— and were a - fraid, yet searched, yet searched, and true they found

— and were a - fraid, yet searched, yet searched, and true they found

— and were a - fraid, yet searched, yet searched, and true they found

— and were a - fraid, yet searched, yet searched, and true they found

Kybd.

26 Perc. ad lib.

S *it.*

A *it.*

T *it.*

B *it.*

Kybd.

I. I Sing the Birth

J = c. 66 (♩ = ♩)

Perc. *mf*

S

A

T *f*

B *f*

Kybd.

The Son of God, th'e - ter - nal King, that did us all sal -
th'e - ter - nal King, that did us all sal -

J = c. 132 (♩ = ♩)

Perc. *dim.* *p*

S *mf* *mp* *p*

A *mf* *mp* *p*

T *mf* *mp*

B *mf* *mp*

Kybd.

...and freed the soul from dan - ger; He whom
...and freed the soul from dan - ger; He whom
va - tion bring, and freed the soul from dan - ger, and freed the soul from dan - ger;
va - tion bring, and freed the soul from dan - ger, and freed the soul from dan - ger;

42 hi wdbl. *p*

Perc.

S
— the whole world could not take, He whom — the whole world could not take, the Word, — *cresc.*

A
— the whole world could not take, He whom — the whole world could not take, the Word, — *cresc.*

T
8 *p* *cresc.*
the Word, the

B
p *cresc.*
the Word, the

Kybd.

48 sus. cym. *mp* *p* *mf*

Perc.

S
— the Word, — which heav'n and earth did make, was now *f*

A
— the Word, — which heav'n and earth did make, was now *f*

T
8 *f*
Word, the Word, which heav'n and earth did make, was now

B
f
Word, the Word, which heav'n and earth did make, was now

Kybd.

54 Perc. *vibes.*
mf *cresc.*

54 S laid in a man - ger.

A laid in a man - ger.

T laid in a man - ger.

B laid in a man - ger.

Kybd.

62 Perc. *f* *mf* *ad lib.* *f* *mf*
♩ = c. 66 (♩ = ♩)

62 S The Fa - ther's wis - dom willed it so,

A The Fa - ther's wis - dom willed it so,

T The Fa - ther's wis - dom willed it so,

B

Kybd. ♩ = c. 66 (♩ = ♩)

67 Perc. *f* *mf* *p*

S *f* *mf* *p*

A *f* *mf* *p*

T *f* *mf* *p*

B *f* *mf* *p*

Kybd.

the Son's o - be - dience knew no No; both wills were in one stat - ure; —

the Son's o - be - dience knew no No; both wills were in one stat - ure; —

the Son's o - be - dience knew no No; both wills were in one stat - ure; —

the Son's o - be - dience knew no No; both wills were in one stat - ure; —

72 Perc. *p* *p* hi wdblk.

S *p* *cresc.*

A *p* *cresc.*

T *p* *cresc.*

B *p* *cresc.*

Kybd.

and as that wis - dom had de - creed, and as that wis - dom had de - creed,

and as that wis - dom had de - creed, the

and as that wis - dom had de - creed, the

and as that wis - dom had de - creed, and as that wis - dom had de - creed,

78 Perc. *cresc.* *mf* *mf* mark tree Ch.o.g. →

S the Word, the Word was now made flesh in - deed, and took *f*

A Word, the Word, the Word was now made flesh in - deed, and took *f*

T Word, the Word, the Word was now made flesh in - deed, and took *f*

B the Word, the Word was now made flesh in - deed, and took *f*

Kybd.

85 Perc. Ch.o.g. → Ch.o.g. → *mp* *mf* vibes.

S on him our na - - - ture. *mf*

A on him our na - - - ture. *mf*

T on him our na - - - ture. *mf*

B on him our na - - - ture. *mf*

Kybd.

I. I Sing the Birth

♩ = c. 66 (♩ = ♩)

93 Perc. *ad lib.* *p*

93 S *mp* *p*
What com - fort by him do we

93 A *mp* *p*
What com - fort by him do we

93 T *mp* *p*
What com - fort by him do we

93 B *mp* *p*
What com - fort by him do we

93 Kybd. *p*

99 Perc.

99 S *mp*
win, who made him - self the price of sin, to make us heirs of

99 A *mp*
win, who made him - self the price of sin, to make us heirs of

99 T *mp*
win, who made him - self the price of sin, to make us heirs of

99 B *mp*
win, who made him - self the price of sin, to make us heirs of

99 Kybd.

I. I Sing the Birth

105 *mp* *pp* *pp* *p* *hi wdbl.* *c. 132* $\text{♩} = \text{♩}$

Perc. *mp* *pp* *pp* *p*

S *pp* *c. 132* $\text{♩} = \text{♩}$
glo - ry!

A *pp*
glo - ry!

T *pp* *p*
glo - ry! To see this babe, all in - no - cence, to see this babe, all

B *pp* *p*
glo - ry! To see this babe, all in - no - cence, to see this babe, all

Kybd. *c. 132* $\text{♩} = \text{♩}$

112 *p* *cresc.* *f* *mf* *Ch.o.g. →* *sus. cym.*

Perc. *p* *mf*

S *p* *cresc.* *f*
A mar - tyr, a mar - tyr, a mar - tyr, mar - tyr, mar - tyr, mar - tyr born

A *p* *cresc.* *f*
A mar - tyr, a mar - tyr, a mar - tyr, mar - tyr, mar - tyr, mar - tyr born

T *cresc.* *f*
in - no - cence, a mar - tyr, a mar - tyr, a mar - tyr, mar - tyr, mar - tyr born

B *cresc.* *f*
in - no - cence, a mar - tyr, a mar - tyr, a mar - tyr, mar - tyr, mar - tyr born

Kybd.

I. I Sing the Birth

118 Ch.o.g. vibes.

Perc. *f*

S
in our de - fence, can man for - get the sto -

A
in our de - fence, can man for - get the sto -

T
8 in our de - fence, can man for - get the sto -

B
in our de - fence, can man for - get the sto -

Kybd.

127 ad lib.

Perc.

S
ry?

A
ry?

T
8 ry?

B
ry?

Kybd.

133 attacca

Perc. *ff*



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QUEM PASTORES

Quem pastores laudavere,
Quibus angeli dixere,
Absit vobis jam timere,
Natus est rex gloriae.

Ad quem magi ambulabant,
Aurum, thus, myrrham portabant.
Immolabant haec sincere
Nato regi gloriae.

Christo regi, Deo nato,
Per Mariam nobis dato,
Merito resonet vere
Laus, honor et gloria.

German, 14th century

He whom the shepherds praised,
To whom the angels said,
Do not be afraid now,
Born is the king of glory.

To whom the wise men journeyed,
Bringing gold, frankincense and myrrh,
They offered these sincerely
To the newborn king of glory.

To Christ the King, to God who is born,
Given to us through Mary,
To the one deserving praise, let there truly resound
Praise, honor and glory.

*Translated by Soterios Stavrou
(used with permission)*

Duration: c. 1:30

PERCUSSION

marimba

triangle

low woodblock

suspended cymbal

2 Chinese opera gongs (one decaying up)

I Sing the Birth

II. Quem pastores

German, 14th century

Carol Barnett

Joyful; ♩ = c. 84
mba. - hd. mal. (don't roll unless marked)

Percussion

p < *mp*

Joyful; ♩ = c. 84
mp

Soprano

quem pas - to-res lau-da-ve - re, quem pas - to-res lau-da-ve - re, quem pas - to-res lau-da-ve - re,

mp

Alto

quem pas - to-res lau-da-ve - re, quem pas - to-res lau-da-ve - re,

mp

Tenor

quem pas - to-res lau-da-ve - re,

mp

Bass

Joyful; ♩ = c. 84

Keyboard
(for rehearsal only)

5

Perc. *mf* > *mp*

S
qui - bus an - ge - li dix - e - re,

A
qui - bus an - ge - li dix - e - re, *mp* ab - sit vo - bis jam ti - me - re, ab - sit vo - bis jam ti - me - re,

T
8
qui - bus an - ge - li dix - e - re, *mp* ab - sit vo - bis jam ti - me - re,

B
qui - bus an - ge - li dix - e - re,

Kybd.

9

Perc. *mf* >

S
9 *mp* na - tus est rex glo - ri - ae.

A
ab - sit vo - bis jam ti - me - re, na - tus est rex glo - ri - ae.

T
8
ab - sit vo - bis jam ti - me - re, na - tus est rex glo - ri - ae.

B
mp ab - sit vo - bis jam ti - me - re, na - tus est rex glo - ri - ae. *mp* Ad

Kybd.

13

Perc. *mp* *f*

S *mp* *f*
Ad quem ma-gi am-bu-la-bant, au-rum,—

A *mp* *f*
Ad quem ma-gi am-bu-la-bant, ad quem, au-rum,—

T *mp* *f*
8 Ad quem ma-gi am-bu-la-bant, quem ma-gi am-bu-la-bant, au-rum,—

B *f*
quem ma-gi am-bu-la-bant, ad quem, au-rum,—

Kybd.

17

Perc. *pp* *p* *trgl.* *lo wdbl.*

S *p* *mp*
thus, myr-rham por-ta-bant. Im-mo-la-bant haec sin-ce-re, im-mo-la-bant haec sin-

A *p* *mp*
thus, myr-rham por-ta-bant. Im-mo-la-bant haec sin-ce-re, im-mo-la-bant haec sin-

T *p*
8 thus, myr-rham por-ta-bant. Im-mo-la-bant haec sin-ce-re,

B *p*
thus, myr-rham por-ta-bant. Im-mo-la-bant haec sin-ce-re,

Kybd.

21 Perc. *sus. cym.* *pp* *mf*

S *cresc.* *f*
ce - re, im - mo - la - bant, im - mo - la - bant, im - mo - la - bant, na - to re - gi

A *cresc.* *f*
ce - re, im - mo - la - bant, im - mo - la - bant, im - mo - la - bant, na - to re - gi

T *mp* *cresc.* *f*
im - mo - la - bant haec sin - ce - re, im - mo - la - bant, im - mo - la - bant, im - mo - la - bant, na - to re - gi

B *mp* *cresc.* *f*
im - mo - la - bant haec sin - ce - re, im - mo - la - bant, im - mo - la - bant, im - mo - la - bant, na - to re - gi

Kybd.

25 Perc. *f* Ch.o.g. Ch.o.g. *sus. cym.* mba.

S glo - - - ri - ae. Chris - to

A glo - - - ri - ae. Chris - to

T glo - - - ri - ae. Chris - to

B glo - - - ri - ae. Chris - to

Kybd.

29

Perc.

S

A

T

B

Kybd.

re - gi, De - o na - to, per Ma -

33

Perc.

S

A

T

B

Kybd.

ri - am no - bis da - to, me - ri - to

ri - am no - bis da - to, me - ri - to

ri - am no - bis da - to, me - ri - to

ri - am no - bis da - to, me - ri - to

37 Perc. *re - so - net ve - re laus, laus,*

S *re - so - net ve - re laus, laus,*

A *re - so - net ve - re laus, laus,*

T *re - so - net ve - re laus, laus,*

B *re - so - net ve - re laus, laus,*

Kybd.

41 Perc. *ho - nor et glo - ri - a.*

S *ho - nor et glo - ri - a.* *cresc. ff*

A *ho - nor et glo - ri - a.* *cresc. ff*

T *ho - nor et glo - ri - a.* *cresc. ff*

B *ho - nor et glo - ri - a.* *cresc. ff*

Kybd.



Carol Barnett

I SING THE BIRTH

I. I Sing the Birth

II. Quem Pastores

*** III. Balulalow**

IV. The Birds

V. Inextinguishable Blaze

For divisi chorus and percussion

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BALULALOW

O my deare hert, young Jesu sweet,
Prepare thy creddil in my spreit,
And I sall rock thee in my hert,
And never mair from thee depart.

But I sall praise thee evermore,
With sanges sweet unto thy gloir:
The knees of my hert sall I bow,
And sing that richt balulalow.

Wedderburn, 1567

duration: c. 3:30

PERCUSSION
marimba

I Sing the Birth

III. Balulalow

Wedderburn, 1567

Carol Barnett

♩ = c. 126; **serene**
mba. - soft mal. (roll as necessary to sustain)

Marimba

Soprano

Alto

Tenor

Bass

Keyboard (for rehearsal only)

Ba - lu - la - low. O my deare hert, young Je - su sweet, —

Ba - lu - la - low. O my deare hert, young Je - su sweet, —

Ba - lu - la - low, ba -

Ba - lu - la - low, ba -

III. Balulalow

Mba.

7

p

mp/p

S

mp/p

Pre - pare thy cred - dil in my spreit, And I sall rock thee

A

mp/p

Pre - pare thy cred - dil in my spreit, And I sall rock thee

T

8

mp/p

lu - la - low, ba - lu - la - low, And I sall rock thee

B

mp/p

lu - la - low, ba - lu - la low, And I sall rock thee

Kybd.

7

III. Balulalow

Mba. ¹² *p/pp* *mp/p*

S. ¹² *p/pp*
in my hert, And nev - er mair from thee de - part.

A. *p/pp*
in my hert, And nev - er mair from thee de - part.

T. ⁸ *p/pp*
in my hert, And nev - er mair from thee de - part.

B. ⁸ *p/pp*
in my hert, And nev - er mair from thee de - part, ba - lu - la -

Kybd. ¹²

The musical score is for the piece 'III. Balulalow'. It features six parts: Mba. (Mandolin), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Keyboard (Kybd.). The score begins at measure 12. The Mba. part has a melodic line in the right hand and a bass line in the left hand, with dynamics *p/pp* and *mp/p*. The vocal parts (S., A., T., B.) all sing the same lyrics: 'in my hert, And nev - er mair from thee de - part.' The Tenor part includes the additional lyrics 'ba - lu - la -' at the end. The keyboard part provides harmonic accompaniment. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

III. Balulalow

Mba.

17

p/pp

S.

17

mp/p *p/pp*

But I _____ sall praise thee ev - er - more, _____ With

A.

mp/p *p/pp*

But I sall praise thee ev - er - more, _____ ba - lu - la - low, With

T.

8

p/pp

Ba - lu - la - low, _____ With

B.

8

p/pp

low, ba - lu - la - low. _____ Ba - lu - la - low, _____ With

p/pp

Ba - lu la - low, _____ With

Kybd.

17

III. Balulalow

22

Mba.

mp/p

S

mp/p

A

mp/p

T

8 *mp/p*

B

Kybd.

sang - es sweat un - to thy gloir: The knees of my

sang - es sweat un - to thy gloir: The knees of my

sang - es sweat un - to thy gloir: The knees of my

sang - es sweat un - to thy gloir: The knees of my

III. Balulalow

Mba.

27

S

hert sall I bow, And sing that richt ba - lu - la -

dim.

A

hert sall I bow, ba - lu, ba - lu - la - low, And sing that richt ba - lu - la -

dim.

T

8 hert sall I bow, ba - lu, ba - lu - la - low, And sing that richt ba - lu - la -

dim.

B

hert sall I bow, And sing, ba - lu, ba lu - la -

dim.

Kybd.

27

III. Balulalow

Mba.

32 *mp/p*

1. *p* *p*

S

32 *p/pp*

1. (*p*)

low. O my deare hert, young Je - su sweet,

A

32 *p/pp*

1. (*p*)

low. O my deare hert, young Je - su sweet,

T

32 *p/pp*

1. *pp*

8 low, ba - lu - la - low, ba - lu - la - low. Ba -

B

32 *p/pp*

1. *pp*

low. Ba -

Kybd.

32

1.

III. Balulalow

Mba.

36 2. *pp*

S

36 2. *(pp)*
Ba - lu - la - low.

A

2. *(pp)*
Ba - lu - la - low.

T

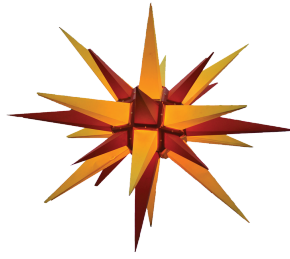
2. *(pp)*
low. Ba - lu - la - low.

B

2. *(pp)*
Ba - lu - la - low.

Kybd.

36 2.



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THE BIRDS

When Jesus Christ was four years old,
The angels brought Him toys of gold,
Which no man ever had bought or sold.

And yet with these He would not play.
He made Him small fowl out of clay,
And blessed them till they flew away:
Tu creasti Domine.

Jesus Christ, Thou child so wise,
Bless mine hands and fill mine eyes,
And bring my soul to Paradise.

Hilaire Belloc (1870-1953)

duration: c. 2:00

PERCUSSION

marimba
small angklung
woodblocks (high, medium, low)
triangle
2 Chinese opera gongs (one decaying up)
egg shaker
suspended cymbal
Udala seed rattle

I Sing the Birth

IV. The Birds

Hilaire Belloc (1916)

Carol Barnett

Childlike; ♩ = c. 92; ♪ constant

angk. hi wdblks. III Δ wdblks. (hi/med/lo)

Percussion *mf* *mp* *mf* 5

mba. - med. hd. mal. *mf*

Soprano **Childlike;** ♩ = c. 92; ♪ constant *mf* *mp*

When Je - sus Christ was four years old, _____

Alto

Tenor

Bass

Keyboard (for rehearsal only) **Childlike;** ♩ = c. 92; ♪ constant

IV. The Birds

5

Perc. *mp* *p* *mp* *mf mp* *mp*

trgl. Ch.o.g. → wdblks. Ch.o.g. ↗

S *mf* *mp*

A *mp* *mf* *mp*

the an - gels brought Him toys of gold, which no man e'er had

the an - gels brought Him toys of gold, which no man e'er had

Kybd.

10

Perc. *mf* *p* *mf*

egg shaker sus. cym.

S *p*

A *p*

T *mp* *mp*

B *mp* *mp*

bought or sold.

bought or sold.

Ah ah the an - gels brought Him toys of gold.

Ah ah the an - gels brought Him toys of gold.

Kybd.

IV. The Birds

15

ang. *mf* *mp* *mp*

sus. cym. (scrapé w. trgl. btr.)

Perc.

T *mf*

B *mf*

And yet with these He would not

And yet with these He would not

15

Kybd.

21

ang. *mf* *mp* *mp* *mf* *mp*

trgl.

Perc.

T *mp*

B *mp*

play. He made Him small fowl out of clay,

play. He made Him small fowl out of clay,

21

Kybd.

IV. The Birds

27 *mf* *mf* *p* *mf* *mf* *mp*

angk. Ch.o.g. Ch.o.g. hi wdblk.

Perc.

S *mf* *f* *dim.*

A *mf* *f* *dim.*

T *mf* *f* *dim.*

B *mf* *f* *dim.*

and blessed them till they flew away;

8

Kybd.

beautyeyes Publishing

34 med. wdbl. Udala seed rattle

Perc. *mf* *mp* *mf* *p* *p*

S *mf* Tu cre-as - ti Do-mi - ne. Je - sus

A *mp* *mf* *mp* Tu cre-as - ti Do-mi - ne. Je - sus

T *mp* *mf* *mp* Tu cre - as - ti Do-mi - ne. Je - sus

B *mp* *mf* *mp* Do mi - ne. Je - sus

Kybd.

The musical score is arranged in a standard orchestral layout. At the top, the Percussion part is marked with 'med. wdbl.' and 'Udala seed rattle'. It begins with a rest, followed by a series of eighth notes with a dynamic of *mf*, then a crescendo to *mp*, followed by a rest, then a series of chords with a dynamic of *mf*, and finally two chords with a dynamic of *p*. The vocal parts (Soprano, Alto, Tenor, Bass) all enter at measure 34. The Soprano part starts with a dynamic of *mf* and has the lyrics 'Tu cre-as - ti Do-mi - ne. Je - sus'. The Alto part starts with a dynamic of *mp* and has the lyrics 'Tu cre-as - ti Do-mi - ne. Je - sus'. The Tenor part starts with a dynamic of *mp* and has the lyrics 'Tu cre - as - ti Do-mi - ne. Je - sus'. The Bass part starts with a dynamic of *mp* and has the lyrics 'Do mi - ne. Je - sus'. The Keyboard part consists of two staves, with the right hand playing a melodic line and the left hand playing a harmonic accompaniment. The score includes various dynamic markings such as *mf*, *mp*, and *p*, as well as crescendo and decrescendo hairpins. A large watermark 'FOUR EYES Publishing' is visible across the page.

IV. The Birds

40 Perc. *egg shaker*
mp

S
Christ, Thou child so wise, Bless mine hands and fill mine eyes, And

A
Christ, Thou child so wise, Bless mine hands and fill mine eyes,

T
8 Christ, Thou child so wise, Bless mine hands and fill mine eyes, And

B
Christ, Thou child so wise, Bless mine hands and fill mine eyes,

Kybd.

48 Perc. *Ch.o.g.* *Ch.o.g.* *sus. cym.* *sus. cym.* *trgl.*
p *p* *pp*

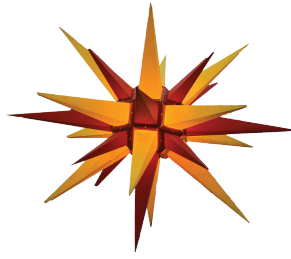
S
bring my soul to Par - a - dise.

A
my soul to Par - a - dise.

T
8 bring my soul to Par - a - dise.

B
to Par - a - dise.

Kybd.



Carol Barnett

I SING THE BIRTH

I. I Sing the Birth

II. Quem Pastores

III. Balulalow

IV. The Birds

*** V. Inextinguishable Blaze**

For divisi chorus and percussion

Beady Eyes Publishing
www.CarolBarnett.net

INEXTINGUISHABLE BLAZE

O Thou Who camest from above,
The pure celestial fire to impart,
Kindle a flame of sacred love
On the mean altar of my heart.

There let it for Thy glory burn
With inextinguishable blaze,
And trembling to its source return,
In humble prayer and fervent praise.

Jesus, confirm my heart's desire
To work and speak and think for Thee;
Still let me guard the holy fire,
And still stir up Thy gift in me.

Ready for all Thy perfect will,
My acts of faith and love repeat,
'Til death Thy endless mercies seal,
And make my sacrifice complete.

Charles Wesley (1707-1788)

duration: c. 3:00

PERCUSSION

vibraphone

suspended cymbal

tam-tam

2 Chinese gongs (one decaying up)

triangle

I Sing the Birth

V. Inextinguishable Blaze

Charles Wesley (1707-1788)

Carol Barnett

$\text{♩} = 63$; fervent

Percussion
vibes - motor off
med. hd. mal. 5
p

Soprano
p
O Thou Who cam - est from a - bove, The pure ce - les - tial

Alto
p
O Thou Who cam - est from a - bove, The pure ce - les - tial

Tenor
p
O Thou Who cam - est from a - bove, The pure ce - les - tial

Bass
p
O Thou Who cam - est from a - bove,

Keyboard
(for rehearsal only)
 $\text{♩} = 63$; fervent

V. Inextinguishable Blaze

7

sus. cym.
soft mal.

Perc.

7

S

A

T

B

Kybd.

mp *p*

mp *p sub.*

mp *p sub.*

mp *p sub.*

p

fire t'im - part, Kin - dle, kin - dle a flame of sa - cred love On the mean

fire t'im - part, Kin - dle, kin - dle a flame of sa - cred love On the mean

fire t'im - part, Kin - dle, kin - dle a flame of sa - cred love On the mean

Kin - dle, kin - dle a flame of sa - cred love On the mean

The musical score is arranged in a grand staff format. The Percussion part is on a single staff with a drum kit icon. The vocal parts are for Soprano (S), Alto (A), Tenor (T), and Bass (B), each on a separate staff. The Keyboard part (Kybd.) is on a grand staff. The score begins with a 7-measure rest for the percussion. The vocal parts enter at measure 7 with the lyrics "fire t'im - part, Kin - dle, kin - dle a flame of sa - cred love On the mean". The instrumental parts (Percussion and Keyboard) provide accompaniment. Dynamic markings include *mp* and *p* for the vocal parts, and *pp* for the percussion. Performance instructions include "sus. cym." and "soft mal." for the percussion, and "3" for triplet markings in the vocal parts.

V. Inextinguishable Blaze

13 tam-tam

Perc. *pp*

S *mp* *p*
al - tar of my heart. There let it for Thy glo - ry burn

A *mp* *p*
al - tar of my heart. There let it for Thy

T *mp* *p*
al - tar of my heart. There let it for Thy glo - ry

B *mp* *p*
al - tar of my heart.

Kybd.

V. Inextinguishable Blaze

17

Perc.

Ch.o.g. →

mp *p* *mp* *p*

5 3

S

cresc. poco a poco

ah, With in-ex-

A

glo - ry burn ah, With in-ex-

T

burn ah, With in-ex-

B

cresc. poco a poco

There let it for thy glo - ry burn ah,

Kybd.

Detailed description of the musical score: The score is for a piece titled 'V. Inextinguishable Blaze'. It features six parts: Percussion (Perc.), Soprano (S), Alto (A), Tenor (T), Bass (B), and Keyboard (Kybd.). The Percussion part starts at measure 17 with a melody of eighth notes, marked *mp* and *p*, with a five-measure rest and a triplet of eighth notes. The vocal parts (S, A, T, B) have lyrics: 'glo - ry burn' and 'ah, With in-ex-'. The Soprano part has a five-measure rest. The Alto and Tenor parts have a five-measure rest. The Bass part has a five-measure rest. The Keyboard part provides harmonic support with chords and moving lines. Performance instructions include 'cresc. poco a poco' for the vocal parts and 'Ch.o.g.' (Chorus Organ) for the Percussion part. Dynamics range from *mp* to *p*.

V. Inextinguishable Blaze

21 sus. cym.
soft mal.

Perc. *p* *f* *p* tam-tam

S *f*
tin - guish - a - ble, in - ex - tin - guish - a - ble, in - ex - tin - guish - a - ble blaze, ah—

A *f*
tin - guish - a - ble, in - ex - tin - guish - a - ble, in - ex - tin - guish - a - ble blaze, ah—

T *f*
8 tin - guish - a - ble, in - ex - tin - guish - a - ble, in - ex - tin - guish - a - ble blaze, ah—

B *f*
in - ex - tin - guish - a - ble blaze, (there let it for Thy glo - ry burn.)—

Kybd.

23

Perc. *mf* *mp* *mp* sus. cym. tam-tam - edge
dr. stk. 5

S *mf* *mp*
ah— And trem - bling to its source re - turn, In

A *mf* *mp*
ah— And trem - bling to its source re - turn, In

T *mf* *mp*
8 ah— And trem - bling to its source re - turn, In

B *mf* *mp*
ah— ah— trem - bling to its source re - turn, In

Kybd.

V. Inextinguishable Blaze

28

tam-tam/sus. cym.
soft mal.

trgl.
(btr.)

(med. hd. mal.)
Ch.o.g.s

sus. cym.
tam-tam

Perc.

vibes. - med. hd. mal.

5

5

mf

mf

3

p

S

hum - ble prayer and fer - vent praise.

A

hum - ble prayer and fer - vent praise.

T

8

hum - ble prayer and fer - vent praise.

B

hum - ble prayer and fer - vent praise.

Kybd.

28

p

V. Inextinguishable Blaze

33

Perc. *p*

S *cresc. poco a poco*
Je - sus, con - firm my heart's de - sire To work and speak and think for

A *cresc. poco a poco*
Je - sus, con - firm my heart's de - sire To work and speak and think for

T *cresc. poco a poco*
Je - sus, con - firm my heart's de - sire To work and speak and think for

B *cresc. poco a poco*
Je - sus, con - firm my heart's de - sire To work and speak and think for

Kybd. 33

The musical score is arranged in a grand staff format. It includes parts for Percussion (Perc.), Soprano (S), Alto (A), Tenor (T), Bass (B), and Keyboard (Kybd.). The key signature is one sharp (F#) and the time signature is 3/4. The score begins at measure 33. The Percussion part starts with a piano (*p*) dynamic. The vocal parts (S, A, T, B) all sing the same lyrics: "Je - sus, con - firm my heart's de - sire To work and speak and think for". Each vocal line includes a *cresc. poco a poco* instruction. The Keyboard part provides harmonic support for the vocalists.

V. Inextinguishable Blaze

38

Perc.

mf *p* *pp*

sus. cym.
soft mal.

S

mf *p sub.*

A

mf *p sub.*

T

mf *p sub.*

B

mf *p sub.*

Kybd.

38

Thee; Still, still let me guard the ho - ly fire, And still, —

Thee; Still, still let me guard the ho - ly fire, And still, —

Thee; Still, still let me guard the ho - ly fire, And still, —

Thee; Still, still let me guard the ho - ly fire, And still, —

Thee; Still, still let me guard the ho - ly fire, And still, —

8

43

Perc.

vibes. - med. hd. mal.

p

5 5

S

mp *p*

A

mp *p*

T

mp *p*

B

mp *p*

Kybd.

and still stir up Thy gift in me.

and still stir up Thy gift in me.

and still stir up Thy gift in me.

and still stir up Thy gift in me.

and still stir up Thy gift in me.

The musical score is arranged in a system with six staves. The Percussion staff (top) uses a snare drum and vibraphone. The vocal staves (Soprano, Alto, Tenor, Bass) have lyrics: "and still stir up Thy gift in me." The Keyboard staff (bottom) provides harmonic support. Dynamic markings include *p* (piano) and *mp* (mezzo-piano). The score is marked with measure numbers 43, 44, and 45. The time signature changes from 3/4 to 4/4 to 3/4. The vibraphone part includes a melodic line with a five-measure phrase.

V. Inextinguishable Blaze

47

Perc.

S

A

T

B

Kybd.

Read - y for all Thy per - fect, per - fect will, My

Read - y for all Thy per - fect, per - fect will, My

Read - y for all Thy per - fect will, My

Read - y for all Thy per - fect will, My

5

mp

V. Inextinguishable Blaze

50 sus. cym. soft mal. mp

tam-tam dr. stk. 5 mp p

sus. cym. (stk.) p

Ch.o.g.s (stk.)

Perc.

50 *mf* *mp*

S acts of faith and love re - peat, "Til

A *mf* *mp* (read - y for all Thy per - fect will) 'Til

T *mf* *mp* (read - y for all Thy per - fect will) 'Til

B *mf* *mp* (read - y for all Thy per - fect will) 'Til

acts of faith...

Kybd.

V. Inextinguishable Blaze

54

Perc. *vibes. - med. hd. mal.* *mp* *p* tam-tam soft mal.

S *mf* *mp*
death Thy end - less mer - cies seal, And make my sac - ri -

A *mf* *mp*
death Thy end - less mer - cies seal, And make my sac - ri -

T *mf* *mp*
8 death Thy end - less mer - cies seal, And make my sac - ri -

B *mf* *mp*
death Thy end - less mer - cies seal, And make my sac - ri -

Kybd. *mf* *mp*

The musical score is arranged in a standard format with five vocal parts and a keyboard part. The percussion part is at the top, followed by Soprano (S), Alto (A), Tenor (T), Bass (B), and Keyboard (Kybd.) at the bottom. The lyrics are written below the vocal staves. The score includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano). The percussion part includes instructions for vibraphone, mallets, and tam-tam. The vocal parts have lyrics: "death Thy end - less mer - cies seal, And make my sac - ri -". The keyboard part provides harmonic accompaniment. The score is marked with a large watermark "beauty eyes Publishing".

V. Inextinguishable Blaze

58 Perc. vibes. - med. hd. mal. *p* Ch.o.g.s *p* sus. cym. *pp* trgl. (btr.)

58 S *p* fice com - plete.

A *p* fice com - plete.

T *p* fice com - plete.

B *p* fice com - plete.

58 Kybd.