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The Jolly Shepherd

(Can I not sing but "Hoy"?)

SATB and organ

Christopher Maxim

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Christopher Maxim

Christopher Maxim was born in Wrexham, North Wales in 1971. As a small child he drove his grandfather to distraction with his improvisations on his grandmother's piano. He joined the choir of St Margaret's Church in 1978 and, since then, his passion for choral and organ music has been central to his life. He began writing notated compositions in 1980.

Chris went on to be Organ Scholar and a prize winner at the University of Bristol, and afterwards held a Research Studentship at Cardiff University, completing his PhD in music in 1996. Following several years lecturing at Cardiff and the Royal Welsh College of Music and Drama, he moved to London and into the secondary education sector.

An active conductor and organist, Chris has been Director of Music at St. Matthew's, Bethnal Green since 2003 and conducts the Giltspur Singers, a chamber choir based in the City of London.

Chris's music is performed around the world and has been broadcast on the radio in the USA and the UK. It has been featured in music festivals, recorded on several CDs, and is in the catalogues of a number of eminent publishing houses. Many pieces can be heard in performances available online.

His website is www.christophermaxim.co.uk

Paraclete Press sheet music is available from www.paracletesheetmusic.com

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To Duncan Atkinson QC and the Choir of St Margaret's, Lee

The Jolly Shepherd

(Can I not sing but "Hoy"?)

SATB and organ

Anonymous (early 16th century?)

Christopher Maxim (b. 1971)

Allegretto

(♩ = ♪ sempre)

Soprano

Alto

Tenor

Bass

Allegretto

RH Gt. *f* *

Organ

LH
Sw. *mf*

Ped 16'+8'

* A bright sound (e.g. 8'+2' or 4', 1 1/3' etc.)

5

9

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13

f

Can I not sing but "Hoy"

f

Can I not sing but "Hoy"

f

Can I not sing but "Hoy"

f

Can I not sing but "Hoy"

18

When the jol - ly shep - herd made so much joy?

When the jol - ly shep - herd made so much joy?

When the jol - ly shep - herd made so much joy?

When the jol - ly shep - herd made so much joy?

When the jol - ly shep - herd made so much joy?

Ped.

Musical notation for measures 22-25. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The melody in the treble clef features eighth and quarter notes with slurs. The bass clef provides a harmonic accompaniment with chords and single notes.

Musical notation for measures 26-29. The system continues with the same grand staff and key signature. The time signature changes to 3/4. The melody in the treble clef continues with eighth and quarter notes. The bass clef accompaniment remains consistent.

Musical notation for measures 30-33. The system continues with the same grand staff and key signature. The time signature changes to 3/4. The melody in the treble clef continues with eighth and quarter notes. The bass clef accompaniment remains consistent.

Musical notation for measures 34-41. This system includes vocal lines and piano accompaniment. The key signature has two sharps (F# and C#). The time signature is 2/4. The vocal lines are in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "The shep-herd u - pon a hill he sat; He". The piano part features a melody in the treble clef and accompaniment in the bass clef. The dynamic marking *mf* is present. The system concludes with a double bar line and repeat signs.

39

had on him his ta - bard and his hat, His

had on him his ta - bard and his hat, — His

had on him his ta - bard and his hat

had on him his ta - bard and his hat His

43

tar - box, his pipe and his fla - gat; His

tar - box, his pipe and his fla - gat; — His

tar - box, his pipe and his fla - gat; — His

tar - box, his pipe and his fla - gat; His

Sw. *mf*

47

name was called Jol - ly, Jol - ly Wat, _____

name was called Jol - ly, _____ Jol - ly Wat,

name was called Jol - ly, Jol - ly Wa

name was called Jol - ly, Jol - ly Wat,

51 *mp*

For he was a good herds - boy. _____

mp

For he was a good herds -

mp

For he was a good herds - boy. _____

mp

For he was a good herds -

mp

senza Ped.

55

With hoy! With hoy! With hoy!

boy. With hoy! With hoy! With hoy!

With hoy! With hoy!

boy. With hoy! With hoy!

f

f

f

f

con Ped.

59

For in his pipe he made so much joy.

For his pipe he made so much joy.

For in his pipe he made so much joy.

For in his pipe he made so much joy.

RH Gt. *f*

LH Sw. *mf*

(Ped.)

63

Musical score for measures 63-66. The music is in G major (one sharp) and 3/4 time. It features a melody in the treble clef and accompaniment in the bass clef. The melody consists of eighth and quarter notes, while the accompaniment uses chords and single notes.

67

Musical score for measures 67-70. The music continues in G major and 3/4 time. The melody and accompaniment patterns are consistent with the previous measures.

71

Musical score for measures 71-74. The music continues in G major and 3/4 time. The melody and accompaniment patterns are consistent with the previous measures.

75

Musical score for measures 75-80. This section includes vocal lines with lyrics. The music is in G major and 3/4 time. The lyrics are: "The shep-herd u - pon a hill was laid; His". The vocal lines are in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are repeated across three vocal staves.

The shep-herd u - pon a hill was laid; His

The shep-herd u - pon a hill was laid; His

The shep-herd u - pon a hill was laid; His

80

dog to his gir - - dle was taid. He

dog to his gir - - dle was taid. He

dog to his gir - - dle was taid. He

dog to his gir - - dle was taid. He

84

had not slept but a lit - tle braid But

had not slept but a lit - tle braid But

had not slept but a lit - tle braid But

had not slept but a lit - tle braid But

Sweet

88 *f*

"Glo - ri - a in ex - cel - sis"

f

"Glo - ri - a, Glo - ri - a in ex -"

f

"Glo - ri - a, Glo - ri - a in x"

f

"Glo - ri - a in ex - cel - sis"

mf

92

-cel sis

cel - sis"

RH Tuba

96

was to him said. _____

was to him said. _____

was to him said. _____

was to him said. _____

(Tuba)

LH Sw. (senza Ped.)

100

"Glo - ri - a" was to him said. _____

"Glo - ri - a" was to him

"Glo - ri - a" was to him said. _____

"Glo - ri - a" was to him

Sw.

senza Ped.

104

With hoy! With hoy! With hoy!

said. With hoy! With hoy! With hoy!

With hoy! With hoy!

said. With hoy! With hoy!

LH Tuba

con Ped.

108

For in his pipe he made so much joy.

For his pipe he made so much joy.

For in his pipe he made so much joy.

For in his pipe he made so much joy.

RH Gt. *f*

LH Sw. *mf*

112

116

120

124 *mf*

The shep - herd said a - non - right:

mf The - herd said a - non - right: "I will

mf The shep - herd said a - non - right:—

mf The shep - herd said a - non - right:

129

"I will go see you fer - ly sight.
go see you fer - ly sight. Where
"I will go see you fer - ly sight
"I will go see you fer - ly sight.

This block contains the first system of music, measures 129-132. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in G major and 2/4 time. The lyrics are: "I will go see you fer - ly sight. go see you fer - ly sight. Where "I will go see you fer - ly sight "I will go see you fer - ly sight.

133

Where - as the an - gel sing - eth on height,
- as the an - gel sing - eth on height,
Where - as the an - gel sing - eth on height,
Where - as the an - gel sing - eth on height,

This block contains the second system of music, measures 133-136. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in G major and 2/4 time. The lyrics are: Where - as the an - gel sing - eth on height, - as the an - gel sing - eth on height, Where - as the an - gel sing - eth on height, Where - as the an - gel sing - eth on height,

mf

This block contains the third system of music, measures 137-140. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in G major and 2/4 time. The lyrics are partially obscured by the watermark.

137 *mp*

And the star that shi-neth so bright." *mp*

And the star that shi-neth so

And the star that shi-neth so bright." *mp*

And the star th shi-neth so

mp

senza Ped.

141

With hoi! With hoi! With hoi! *f*

bright." With hoi! With hoi! With hoi! *f*

With hoi! With hoi! *f*

bright." With hoi! With hoi! *f*

con Ped.

— For in his pipe he made so much joy.

— For in his pipe he made so much joy.

— For in his pipe he made so much joy.

— For in his pipe he made so much joy.

Gt. *f*

H Sw. *mf*

(Ped.)

ral - len - tan - do

161 Tenor Solo **Lento** Rubato e molto espressivo: quasi recitativo

When Wat to

Lento colla voce

(box shut)

164 esit... Beth - - le-hem come was He eat: he had gone

RH Ch. Clarinet

168 esit... faster than a pace. He found Je - - su in a

RH Gt. 4' Flute

div. *SI mp*

168 Soprano I & II

Alto

Tenor Solo

sim - ple place Bet - ween an ox and ass

With hoy!

With hoy!

RH Sw.

170 hoy!

pp

pp

pp

f declamato

For in his pipe he made so much joy.

172 *ppp*

RH 4' Flute

con fantasia (rubato)

173

175

(come to rest on F#)

Tempo giusto

177

dolce mp

a2 "Je - su, I of - fer to thee here my pipe, My
dolce mp
 "Je - su, I of - fer to thee here my pipe My
dolce mp
 Tutti "Je - su, I of - fer to
dolce mp

Tempo giusto

Sv. pp

"Je - su, I of - fer to

180

skirt— my tar - box, and my scrip; Home to my fel - lows
 sk — my tar - box, and my scrip; Home to my fel - lows
 thee here my pipe, My skirt— my tar - box, and my scrip;
 thee here my pipe, My skirt— my tar - box, and my scrip;

183

now I will skip, And al - so look un - to my sheep."
 now I will skip, And al - so look un - to my sheep."
 Home to my fel - lows now I will skip, And al - so look un - to my
 Home to my fel - lows now I will skip, And al - so look un - to my

186

p *rall.* *a tempo*
 With hoy! For in his
p *mf*
 With hoy! For in his
 sheep With hoy! For in his
p
 sheep." With hoy!
rall. *a tempo*
 Sw. *p* RH
 senza Ped.

189

pipe he made so much joy. *p*

mf For in his pipe he made so much joy. *p*

pipe he made so much joy. *p*

mf For in his pipe he made so much joy. *p*

Sw. celestes
(love coupler)

Lento Rubato e molto espressivo: quasi ritardativo

Soprano

192 *mp* *delicato*

"Now fare - well, mine own herds - - - man,

Lento

194

Wat."

RH 4' Flute

Ped.

195

volante

196

rall.

volante

197

Tenor Solo

f

"Yea, for God, La - dy, e - ven so I hat.

(increase)

f

pp

199 *p dolce* *mf*

Lull__ well Je - su__ in thy lap, And fare-well,

(decrease)

201 Soprano div. *SI mp* With hoy!

Alto *SII mp* With hoy! *pp*

mp With hoy!

Jo - seph, with thy hand cap." Sw. *pp*

203 *p* *div.* *sfp* *ff*

a2 For in his pipe he made so much joy.

p *div.* *sfp* *ff*

For in his pipe he made so much joy.

p *div.* *sfp* *ff*

For in his pipe he made so much joy.

p *div.* *sfp* *ff*

For in his pipe he made so much joy.

Allegretto (tempo 1mo)
Registrations fuller than before

206 RH Gt. *f*

LH Sw. *mf*

Ped.

219

Now may I well both hop and sing

Now may I well both hop and sing For—

f

"Now may I well both hop and sing—

f

"Now may I well both hop and sing

224

For I have been at Christ - tès bear - ing.

I have been at Christ - tès bear - ing.

For I have been at Christ - tès bear - ing.

For I have been at Christ - tès bear - ing.

228

Home to my fel - lows now will I fling.

Home to my fel - lows now will I fling.

Home to my fel - lows now will I fling.

Home to my fel - lows now will I fling.

Sw. mf

232

Christ of heav'n to his bliss us bring!"

Christ of heav'n to his bliss us bring!"

Christ of heav'n to his bliss us bring!"

Christ of heav'n to his bliss us bring!"

236

mp For he was a good herds - boy.

mp For he was a good herds -

mp For he was a good herds - boy.

mp For he was a good herds -

senza Ped.

240

f

With hoy! With hoy! With hoy!

boy. With hoy! With hoy! With hoy!

With hoy! With hoy!

boy. With hoy! With hoy!

LH Tuba

con Ped.

244

For in his pipe he made so much joy.

For his pipe he made so much joy.

For in his pipe he made so much joy.

For in his pipe he made so much joy.

RH Gt. *ff*

LH Sw. *f*

(Ped.)

Musical notation for measures 248-251. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The melody in the treble clef features eighth and quarter notes with slurs. The bass clef provides a harmonic accompaniment with chords and single notes.

Musical notation for measures 252-255. The system continues with the same grand staff and key signature. The time signature changes to 2/4 at measure 253. The melody continues with eighth and quarter notes, and the bass clef accompaniment remains.

Musical notation for measures 256-259. The system continues with the same grand staff and key signature. The time signature changes to 3/4 at measure 256. The melody continues with eighth and quarter notes, and the bass clef accompaniment remains.

Musical notation for measures 260-263. The system includes vocal lines and piano accompaniment. The key signature remains two sharps. The time signature changes to 2/4 at measure 260. The lyrics are: "Can I not sing but 'Hoy'". The piano part continues with chords and single notes.

Can I not sing but "Hoy"

Can I not sing but "Hoy"

Can I not sing but "Hoy"

Can I not sing but "Hoy"

264

When the jol - ly shep - herd made so much,
 When the jol - ly shep - herd made so much,
 When the jol - ly shep - herd made so much,
 When the jol - ly shep - herd made so much,

267

so much, so much, so much, so much, so much, so much, so much, so much

270

joy?
 joy?
 joy?

Gt. *ff*
 Ped.

274

277 *rall.*

279 *con fuoco*

Play the LH black-note clusters with the side of the hand/little finger.

If the keys are too short for both hands to play on the same manual, play the LH clusters on the Sw.

283 *fff* div. 

With hoy!

div. *fff* a2 

With hoy!

div. *fff* a2 

With hoy!

fff 

With hoy!



Tutti *fff*

10th June 2009
London

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