

Ode for Christmas Day

Ian Wright

Words by Ewan Clark, adapted by Ian Wright
Set to a traditional Ukrainian melody after Vasyl Barvinsky

For SATB Choir (with divisi)
and piano/organ

Ewan Clark (1734-1811) published his poem 'Ode for Christmas Day' in his 'Miscellaneous Poems' of 1779. He was born in Standingstone, Wigton and kept a schoolhouse in the town. His brother, Revd. Wilfrid Clark, was the Vicar of St. Mary's Church, Wigton.

Vasyl Barvinsky (1888-1963) was Director of the Lysenko Institute of Music Education in Lviv, and was one of the first Ukrainian composers to gain worldwide recognition. In 1912 he published arrangements of Ukrainian folk songs including this melody, entitled "Oh, what a wonder". In 1948 he was denounced and sentenced to ten years imprisonment by the Soviet authorities, and his works were suppressed. After his release in 1958 he tried to reconstruct his works which had been destroyed by the NKVD, but many were not rediscovered until after his death in 1963.

Ode for Christmas Day

Ewan Clark (Wigton, 1779)
adapted by Ian Wright

Traditional Ukrainian Melody
arr. by Ian Wright

Andante

SOPRANO 1 *mf*
In ex

SOPRANO 2 *mf*
In ex cel sis

ALTO 1 *mp* *mf*
In ex cel sis glo-ri- a! *In ex cel sis*

ALTO 2 *p* *mp*
Ah *Ah* *In ex cel sis glo-ri- a!*

TENOR *p* *mp*
Ah *In ex cel sis glo-ri- a!* *in ex cel sis glo - ri -*

BASS 1 *p*
Ah *Glo - ri - a!*

BASS 2 *p*
Ah *Ah* *Glo - ri - a!*

Andante

Keyboard *p* *cresc.* *cresc.*

A

S. cel - sis glo-ri - a! In ex-cel - sis glo-ri - a! 1. Hark! Ce-les-tial voi-ces sing

S.2 glo-ri - a! In ex-cel - sis glo-ri - a! Glo-ri - a! 1. Hark! Ce-les-tial voi-ces sing

A. glo-ri - a! In ex-cel - sis glo-ri - a! In ex-celsis glo-ri - a! 'This

A.2 In ex-cel - sis glo-ri - a! Glo-ri - a! 'This

T. a! In ex-cel - sis glo-ri - a! In ex-celsis glo-ri - a!

B. Glo - ri - a! Glo - ri - a! Ex-celsis glo-ri - a!

B.2 Glo - ri - a! Glor - ri - a!

A

Kbd. f mp

S. 15 Redeem-er of man's sin-ful race!

A. day is born the heav'nly king', Oh! What a won-der-ful grace!

Kbd.

21

S. Join, ye lands, the joy-ful lay With a-dor-a-tion hail the day: *In ex-cel-sis glo ri - a!* *In ex-cel-sis glo ri*

A. Join, ye lands, the joy-ful lay With a-dor-a-tion hail the day: *In ex-cel-sis glo ri - a!* *In ex-cel-sis glo ri*

Kbd.



28

S. *a!* 2. No bla-zon'd dome, no dow-ny bed, Protects the heav'n sprung stranger's head. No

A. *a!* 2. No bla-zon'd dome, no dow-ny bed, Protects the stran - ger's head, the stran ger's

T. 2. No bla-zon'd dome Pro - tects the stranger's head, the stran ger's

B. 2. No dow-ny bed Pro - tects the stranger's head.

Kbd.

B

33

S. pom pous pa geantshi**birth** pro claim, But ev-er hal lowed his name! A hum-ble man - ger

A. head. No pa geantshi**birth** pro claim, but ev-er hal lowed his name! A hum - ble, a

T. head. But ev - er hal-lowed, ev - er hal lowed his name. In a hum-ble

B. No pom pous pa geantshal-lowed, ev - er hal lowed his name. In a hum-ble

Kbd.

38

S. is th'ab-ode Of Christ, the liv - ing son of God! *In ex - cel - sis glo-ri - a!* In ex-

A. hum - ble man-ger, Christ, li - ving son of God! *In ex - cel - sis glo-ri - a!* In ex-

T. man - ger lies Christ, the li-vingson of God! *Glo-ri - a!* *In excelsis glo ri-*

B. man - ger lies Christ, the liv-ing son of God! *Glo-ri - a!* *In excelsis glo ri-*

Kbd.

43

S. cel - sis glo ri - a! mf
Ah

A. cel - sis glo ri - a, ex cel sis glo ri - a! mp
Ah

T. a! Glo - ri - a, ex cel sis glo ri - a mp
Ah 3.Heav'n ly hosts in f

B. a! Glo - ri - a! mp
Ah Ah div. Ah mf

Kbd.

C

=

50

S. Ah

A. still an-nual hail this ho-ly day, Ah and

T. bright ar-ray In God's court sing count-less throngs

B. Ah

Kbd.

55

S. Ah

A. fill the heav'ns with their songs. On gold-en harps each hand es - says to

T. On gol - den harps each hand es-says to

B. Gold - en harps, each hand, to

Kbd.

=

59

S. In ex - cel - sis glo - ri - a! In ex -

A. sing the sweet Mes - si-ah's praise: Glo - ri - a! Glo - ri - a

T. sing the sweet Mes - si-ah's praise: Glo - ri - a In ex - cel - sis

B. sing the sweet mes - si-ah's praise: Glo - ri - a! In ex - cel - sis

Kbd.

63

S. cel - sis glo - ri - a!

A. Glo - ri - a! In ex-cel-sis glo - ri - a Ah

T. glo - ri - a! In ex-cel-sis glo - ri - a Ah

B. Glo - ri a! Glo - ri - a Ah div.

Kbd.

D

69 f

S. 4. Shall we then keep si - lent on this

A. 4. Shall we then keep si - lent on this

T. 4. Shall we then, mere clods of clay, keep si - lent on this sol - emn

B. 4. Shall we then, mere clods of clay, keep si - lent on this sol - emn

Kbd.

72

S. sol-emn day, while an-gels and arch - an - gels their prai - ses bring

A. sol-emn day, while an-gels and arch - an - gels their prai - ses bring

T. 8 day, While an-gels and arch - an-gels bring their praises to our sav-iour

B. day, While an-gels and arch - an-gels bring their praises to our sav-iour

Kbd.

76

S. to our sav-iour? For-bid it Lord! But we should try to aid heavn's con-cert in the sky: *In ex*

A. to our sav-iour? For-bid it Lord! But we should try to aid heavn's con-cert in the sky: *In ex*

T. 8 king? For-bid it, Lord! But we should try to aid heavn's con-cert in the sky:

B. king? For-bid it Lord! But we should try to aid heavn's con-cert in the sky:

Kbd.

E

81

S. cel-sis glo ri - a! In ex-cel-sis glo ri - a! In ex-cel - sis glo-ri - a! In ex-cel - sis glo ri - a! In ex-cel-sis glo ri - a! In ex-cel-sis glo ri - a! In ex-cel - sis glo-ri - a! In ex-cel - sis glo ri - a! In ex

A. cel-sis glo ri - a! In ex-cel-sis glo ri - a, ex-cel - sis glo ri - a! In ex-cel-sis glo ri - a! In ex-cel-sis glo ri - a!

A.2 cel-sis glo ri - a! In ex-cel-sis glo ri - a, In ex-cel - sis glo - ri - a! In ex-cel - sis glo - ri - a!

T. In ex - cel sis glo ri - a! In ex cel sis glo ri - a! In ex-cel - sis glo - ri - a! In ex-cel - sis glo - ri - a!

B. In ex - cel - sis glo ri - a! In ex - cel - sis Glo - ri - a! In ex - cel - sis Glo - ri - a!

B.2 In ex - cel - sis glo ri - a! In ex - cel - sis glo - ri - a! In ex - cel - sis Glo - ri - a!

Kbd.

p cresc.

p cresc.

p cresc.

p cresc.

88

S. *f*
a! In ex - cel - sis glo - ri - a! In ex - cel - sis glo - ri -

S.2
cel - sis glo - ri - a! In ex - cel - sis glo - ri - a! In ex -

A. *f*
glo - ri - a! In ex - cel - sis Glo - ri - a! In ex - cel - sis

A.2
glo - ri - a! In ex - cel - sis glo - ri - a! In ex -

T.
In ex - cel - sis glo - ri - a! Glo - ri - a!

B.
a! Glo - ri - a! Glo - ri -

B.2
a! Glo - ri - a! Glo - ri -

Kbd.
f

92

S. *a!*

S.2 cel - sis glo - ri - a!

A. glo - ri - a! In ex - cel - sis glo - ri - a!

A.2 cel - sis glo - ri - a!

T. 8 In ex - cel - sis glo - ri - a!

B. *a!* In ex - cel - sis glo - ri - a!

B.2 *a!* Glo - - - ri *a!*

Kbd.

This musical score page contains six staves, each representing a different vocal part or instrument. The parts are: Soprano (S.), Alto (A.), Alto 2 (A.2), Tenor (T.), Bass (B.), and Bass 2 (B.2). The score is numbered 92 at the top left. The vocal parts have lyrics written below the notes, such as 'cel - sis glo - ri - a!' and 'In ex - cel - sis glo - ri - a!'. The bass and bass 2 parts have sustained notes with 'a!' dynamics. The keyboard (Kbd.) part is shown at the bottom, with a brace grouping it with the bass parts. The music consists of measures separated by vertical bar lines, with some measures having double bar lines and repeat signs. Measures 1 through 4 are grouped by a large bracket under the soprano staff. Measures 5 through 8 are grouped by a large bracket under the alto staff. Measures 9 through 12 are grouped by a large bracket under the bass staff. Measures 13 through 16 are grouped by a large bracket under the bass 2 staff. Measures 17 through 20 are grouped by a large bracket under the keyboard staff. Measure 21 is a single measure under the soprano staff. Measures 22 through 25 are grouped by a large bracket under the alto staff. Measures 26 through 29 are grouped by a large bracket under the bass staff. Measures 30 through 33 are grouped by a large bracket under the bass 2 staff. Measures 34 through 37 are grouped by a large bracket under the keyboard staff. The vocal parts generally sing eighth-note patterns, while the keyboard part provides harmonic support with sustained notes and eighth-note chords.