

Robert Oganovic

IF YE WOULD HEAR

CHRISTMAS CAROL ~ WORDS BY
DORA GREENWELL (1821-1882)

SATB a cappella with brief treble/ semichorus solo

2020



SWIRLY MUSIC

www.SwirlyMusic.org

ABOUT THE TUNE

This is a tuneful, contemporary setting of a multi-verse carol for choir *a cappella* using an original melody. It starts with a statement by the alto section and gradually adds parts and harmonic variations. The unusual time signature of 5/4 provides a lilt and propels the piece forward. All parts sing the melody along the way. A few climactic measures split into more than 4 parts; otherwise the writing is SATB throughout. The final verse can be performed by treble/female solo or semi-chorus.

A performance of the piece is available at <https://soundcloud.com/robert-oganovic/if-ye-would-hear-robert-oganovic>.

ABOUT THE POET

The poet and essayist Dora Greenwell was born on December 6, 1821 near Durham, England. She devoted much of her life to helping the local poor and visiting convicts in Durham prison. She was an advocate of better education for women and their right to vote. She was a friend of Christina Rossetti, another great poet of this time; they both shared an interest in theology. Two of her poems serve as texts for the Methodist hymn book although she herself was an Anglican (her brother, William Greenwell was canon at Durham Cathedral). She died on March 29, 1882 near Bristol, England.

ABOUT THE COMPOSER

Robert Oganovic (b. 1953) retired in 2015 after more than 30 years in the software industry. Since then he has devoted more time to his life-long avocational passions – singing, playing bassoon, and composing. In the summer of 2018 as a member of the Minnesota Orchestra's symphonic chorus he was part of the first ever tour of Africa by a major American orchestra.

Robert studied composition at the University of Minnesota under Dominic Argento and Paul Fetler. His pieces have been performed in the Twin Cities (MN) area, Ft Collins (CO), Arlington (VA), and Milwaukee (WI). The piece *Orientis Partibus* (“*From the East*”) was commissioned and performed in 2016 by the Bethel University Wind Symphony of St Paul, MN. It was published by Grand Mesa Music in summer 2019. See

<https://www.grandmesamusic.com/component/songpub/song/2398?Itemid=1386>.

If Ye Would Hear

Text by Dora Greenwell
(1821-1882) from the
Oxford Book of Carols

Robert Oganovic

**Resolutely, moving
forward** ♩ = 104

mp 2 3

Alto

If ye would hear the an - gels sing, 'Peace on

Piano
(for rehearsal only)

mp

4 5 3 6

Alto

earth and mer - cy mild', Think of Him who was once a

Piano

mp

7 8 9 10

Alto

child, On Christ-mas Day in the mor - ning. —

Tenor

mp

If ye would

Piano

mp

11 12 13

Alto *p*
hear the an - gels sing, Rise and spread your Christ - mas

Tenor *p*
hear the an - gels sing. Rise and spread your - Christ - mas

Piano *p*

14 15

Alto
fare: 'Tis mer - ier still the more that

Tenor *p*
fare: 'Tis merr - ier still the more that

Piano *p*

16 17 18

Alto
share, On Christ - mas Day in the mor - ning, mor -

Tenor *p*
share, On Christ - mas Day in the mor - ning.

Piano *p*

19

mf

20

21

Soprano

Alto

Tenor

Piano

Rise, and bake your Christmas bread: Christians,

ning. Rise, and bake your Christmas bread: Christians,

Rise, and bake your Christmas bread: Christians,

mf



22

23

24

Soprano

Alto

Tenor

Piano

rise! The world is bare, And blank, and dark with want and

rise! The world is bare, And blank, and dark with want and

rise! The world is bare, And blank, and dark with want and

25 26 27

Soprano
care, Yet Christ - mas comes in the morn - ing.

Alto
care, Yet Christ - mas comes in the morn - ing.

Tenor
care, Yet Christ - mas comes in the morn - ing.

Piano



28 29 30

Soprano *mf*
If ye would hear the an - gels sing, Rise and

Alto *mf*
If ye would hear the an - gels sing, Rise and

Tenor *mf*
If ye would hear the an - gels sing, Rise and

Bass *mf*
If ye would hear the an - gels sing, Rise and

Piano *mf*

Soprano
light your Christ-mas fire: See that ye pile the logs still -

Alto
light your Christ-mas fire: See that ye pile the logs still -

Tenor
8 light your Christ-mas fire: See that ye pile the logs still -

Bass
light your Christ-mas fire: See that ye pile the logs still -

Piano

Soprano
higher On Christ-mas Day in the mor - ning.

Alto
higher On Christ-mas Day in the mor - ning.

Tenor
8 higher On Christ-mas Day in the mor - ning.

Bass
higher On Christ-mas day in the mor - ning.

Piano

⑥

37

38

39

Soprano

Alto

Tenor

Bass

Piano

p

mf

p

mf

p

mf

Ah

Ah

Ah

Rise and light your Christ-mas fire: Christ - ians,



40

41

42

Soprano

Alto

Tenor

Bass

Piano

3

rise! The world is old, Time is wea - ry, and worn, and

43

44

45

7

Soprano

Alto

Tenor

Bass

Piano

cold, Yet Christ-mas comes in the mor - ning.

46

47

48

Soprano

Alto

Tenor

Bass

Piano

mf

mf

mf

mf

If ye would hear the an - gels sing, Christ - ians!

If ye would hear the an - gels sing, Christ - ians!

If ye would hear the an - gels sing, Christ - ians!

If ye would hear the an - gels sing, Christ - ians!

mf



8

49

50

Soprano

Musical notation for Soprano voice, measures 49-50. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. Measure 50 begins with a quarter rest, followed by quarter notes D5, E5, and F5. A triplet of G5, A5, and B5 is written over the final three notes of the line.

See ye let each door Stand wid - er

Alto

Musical notation for Alto voice, measures 49-50. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. Measure 50 begins with a quarter rest, followed by quarter notes D5, E5, and F5. A triplet of G5, A5, and B5 is written over the final three notes of the line.

See ye let each door Stand wid - er

Tenor

Musical notation for Tenor voice, measures 49-50. The melody starts on a half note G3, followed by quarter notes A3, B3, and C4. Measure 50 begins with a quarter rest, followed by quarter notes D4, E4, and F4. A triplet of G4, A4, and B4 is written over the final three notes of the line.

See ye let each door Stand wid - er

Bass

Musical notation for Bass voice, measures 49-50. The melody starts on a half note G2, followed by quarter notes A2, B2, and C3. Measure 50 begins with a quarter rest, followed by quarter notes D3, E3, and F3. A triplet of G3, A3, and B3 is written over the final three notes of the line.

See ye let each door Stand wid - er

Piano

Piano accompaniment for measures 49-50. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. Measure 50 features a sharp sign (#) above the bass clef staff.



51

52

53

Soprano

Musical notation for Soprano voice, measures 51-53. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. Measure 52 begins with a quarter rest, followed by quarter notes D5, E5, and F5. Measure 53 begins with a quarter note G5, followed by quarter notes A5 and B5.

than it e'er stood be - fore, On Christ - mas Day in the mor -

Alto

Musical notation for Alto voice, measures 51-53. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. Measure 52 begins with a quarter rest, followed by quarter notes D5, E5, and F5. Measure 53 begins with a quarter note G5, followed by quarter notes A5 and B5.

than it e'er stood be - fore On Christ - mas Day in the mor -

Tenor

Musical notation for Tenor voice, measures 51-53. The melody starts on a half note G3, followed by quarter notes A3, B3, and C4. Measure 52 begins with a quarter rest, followed by quarter notes D4, E4, and F4. Measure 53 begins with a quarter note G4, followed by quarter notes A4 and B4.

than it e'er stood be - fore, On Christ - mas Day in the mor -

Bass

Musical notation for Bass voice, measures 51-53. The melody starts on a half note G2, followed by quarter notes A2, B2, and C3. Measure 52 begins with a quarter rest, followed by quarter notes D3, E3, and F3. Measure 53 begins with a quarter note G3, followed by quarter notes A3 and B3.

than it e'er stood be - fore, On Christ - mas Day in the mor -

Piano

Piano accompaniment for measures 51-53. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. Measure 52 features a sharp sign (#) above the bass clef staff.

rit. *f* *Broadly & poco marcato*

Soprano
ning. Ah. O - pen wide the

Alto
rit. *f* *Broadly & poco marcato*
- ning. Ah. Rise and O - pen wide the

Tenor
rit. *f* *Broadly & poco marcato*
- ning. Ah. O - pen wide the

Bass
rit. *f* *Broadly & poco marcato*
- ning. Ah. Rise and O - pen wide the

Piano
rit. *f* *Broadly & poco marcato*

Soprano
door: Christ - ians, rise! The world is wide,

Alto
door: Christ - ians, rise! The world is wide, And ma - ny there

Tenor
8 door: Christ - ians, rise! The world is wide,

Bass
door: Christ - ians, rise! The world is wide, And ma - ny there

Piano

60 *ff* 3 ma - ny there be _____ that stand out - side Christ - mas

61 *ff* be _____ that stand out - side Yet Christ - mas

8 *ff* 3 ma - ny there be _____ that stand out - side Christ - mas

ff be _____ that stand out - side Yet Christ - mas

ff 3 3

62 comes in the mor - ning, *poco rit.*

63 comes in the mor - ning, *poco rit.*

64 comes in the mor - ning, *poco rit.*

8 comes in the mor - ning, *poco rit.*

comes in the mor - ning, *poco rit.*

comes in the mor - ning, *poco rit.*

poco rit.

mf

mp

mp

mp

mp

mp

(solo line here written 8va above sounding pitch)

3



*May be performed by soprano, alto, or youth solo or semi-chorus

Solo

Musical staff for Solo voice, treble clef, key signature of two sharps (F# and C#). The melody consists of quarter and eighth notes.

child, On Christ - mas Day in the mor - ning.

Soprano

Musical staff for Soprano voice, treble clef, key signature of two sharps. The melody is a simple harmonic line.

p Christ - mas

Alto

Musical staff for Alto voice, treble clef, key signature of two sharps. The melody is a simple harmonic line.

p Christ - mas

Tenor

Musical staff for Tenor voice, treble clef, key signature of two sharps. The melody is a simple harmonic line.

p Christ - mas

Bass

Musical staff for Bass voice, bass clef, key signature of two sharps. The melody is a simple harmonic line.

p Christ - mas

Piano

Musical staff for Piano accompaniment, grand staff (treble and bass clefs), key signature of two sharps. The accompaniment features chords and moving lines.



Soprano

Musical staff for Soprano voice, treble clef, key signature of two sharps. The melody continues with the lyrics.

comes in the mor - - ning.

Alto

Musical staff for Alto voice, treble clef, key signature of two sharps. The melody continues with the lyrics.

comes in the mor - - ning.

Tenor

Musical staff for Tenor voice, treble clef, key signature of two sharps. The melody continues with the lyrics.

comes in the mor - - ning.

Bass

Musical staff for Bass voice, bass clef, key signature of two sharps. The melody continues with the lyrics.

comes in the mor - - ning.

Piano

Musical staff for Piano accompaniment, grand staff (treble and bass clefs), key signature of two sharps. The accompaniment continues with chords and moving lines.