



SUITE NO. 1



# A FAMILY CHRISTMAS

## SUITE #1 NOEL CELEBRATION

MARCELO CARVALHO

A medley of: The First Noel  
Come Ye, Rejoicing  
What Child is This?

Arranged by John J. Hess

Majestically (♩=116)

PIANO

*f* (Brass cue)

*f*

Detailed description: This block contains the piano introduction for the first system. It features a grand staff with a treble and bass clef. The music is in 3/4 time and begins with a brass cue marked *f*. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a simple harmonic accompaniment. The system concludes with a final chord marked *f*.

Detailed description: This block contains the piano introduction for the second system. It continues the grand staff notation. The treble clef features a more complex melodic line with some accidentals (flats and naturals) and a fermata. The bass clef continues with a steady accompaniment. The system ends with a final chord.

MARCELO CARVALHO

S. *unison mf* 1 *div.*

A. The first no - el the

T. *unison mf* 1 *div.*

B.

Detailed description: This block contains the vocal and piano accompaniment for the third system. It features four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal parts are in unison, marked *mf*, and include a first ending bracketed with a '1'. The piano accompaniment is in 4/4 time and includes a first ending bracketed with a '1'. The system concludes with a final chord.

5

an - gel did - say was to cer - tain poor - shep - herds in

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs). The music is in a 4/4 time signature. The vocal line begins with a rest for two measures, then enters with the lyrics 'an - gel did - say'. The piano accompaniment provides a harmonic and rhythmic foundation with chords and moving lines in both hands.

10

fields - as they lay; In - fields - where they lay -

10

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a rest for two measures before entering with the lyrics 'fields - as they lay;'. The piano accompaniment continues with similar harmonic and rhythmic patterns. The system ends with a measure containing a circled '10', indicating the start of the next system.

MARCELO CARVALHO

keep - ing their - sheep, on a cold win - ter's - night - that

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a rest for two measures before entering with the lyrics 'keep - ing their - sheep, on a cold win - ter's - night - that'. The piano accompaniment continues with similar harmonic and rhythmic patterns. The system ends with a measure containing a circled '10', indicating the start of the next system.

15

was — so deep. No - el, — no - el! No -

15

20

el, — no - el! — Born is the

*f* *unison*

*f* *unison*

20

MARCELO CARVALHO

25

King — of Is - ra - el!

25

30

*accel.**and dim.*

MARCELO CARVALHO

Very fast, in one (♩ = 52)

Women unison

35

*mp*

Come ye, re-joic-ing, come ye, re-joic-ing, Beth-le-hem, re -

*pp*

35

MARCELO CARVALHO

*sim.*

joice ye; for of a vir-gin, for of a vir-gin

40

Christ is born un - to thee. Tru - ly He com - eth,

40

45

Christ, our sal - va - tion, all of cre - a - tion, shout ju - bi - la - tion;

45

MARCELO CARVALHO

an - gels sang the sto - ry of the Lord of glo - ry,

MARCELO CARVALHO

shep - herds heard the sing - ing. wise - men gifts were bring - ing.

50

S.I

Come ye, re - joic - ing, come ye, re - joic - ing,

S.II

Come ye, re - joic - ing,

A.

50

(May ad lib. same style)

MARCELO CARVALHO

Beth - le - hem, re - joice ye;

come ye, re - joic - ing, Beth - le - hem, re -

Come ye, re - joic - ing, come ye, re - joic - ing,

55

for of a vir - gin, for of a vir - gin

joice ye; for of a vir - gin,

Beth - le - hem, re - joice ye;

55

## MARCELO CARVALHO

Christ is born un - to thee.

for of a vir - gin, Christ is born un -

for of a vir - gin, for of a vir - gin,

Tru - ly He com - eth, Christ, our sal - va - tion,  
to thee. Tru - ly He com - eth,  
Christ is born un - to thee.

## MAGNIFICAT

60  
all of cre - a - tion, shout ju - bi - la - tion;  
Christ, our sal - va - tion, all of cre - a - tion,  
Tru - ly He com - eth, Christ, our sal - va - tion,  
60

an - gels sang the sto - ry of the Lord of glo - ry,  
 shout ju - bi - la - tion; an - gels sang the sto - ry  
 all of cre - a - tion, shout ju - bi - la - tion;

MARCELO CARVALHO

shep - herds heard the sing - ing, wise - men gifts were bring - ing.  
 of the Lord of glo - ry, shep - herds heard the sing - ing,  
 an - gels sang the sto - ry of the Lord of glo - ry,

Come ye, re - joic - ing, come ye, re - joic - ing,  
 wise - men gifts were bring - ing. Come ye, re - joic - ing,  
 shep - herds heard the sing - ing, wise - men gifts were bring - ing.

## MARCELO CAMARGO

Beth - le - hem, re - joice ye;  
 come ye, re - joic - ing, Beth - le - hem, re -  
 Come ye, re - joic - ing, come ye, re - joic - ing,

70

for of a vir - gin, for of a vir - gin  
 joice ye; for of a vir - gin,  
 Beth - le - hem, re - joice ye;

70

## MARCHING CANTATA

Christ is born un - to thee. No -  
 for of a vir - gin Christ is born un -  
 for of a vir - gin, for of a vir - gin

75

el, \_\_\_\_\_ no - el, \_\_\_\_\_

to thee. No - el, \_\_\_\_\_ no -

Christ is born un - to thee. No - el, \_\_\_\_\_

75

MASSON'S GARDEN, 1912

80

no - el! \_\_\_\_\_

el, no - el! \_\_\_\_\_

no - el! \_\_\_\_\_

*p* *rit.*

80

*p* *rit.*

Much slower (♩=96)

85

*mp*

Men unson *mf*

What

8va - 7

*p*

*mp*

90

child is this, — who, laid to rest, — on

90

SCOTTISH CAROL

95

Ma - ry's lap — is sleep - ing? Whom

95

100

an - gels greet \_\_\_\_\_ with an - thems sweet \_\_\_\_\_ while

105

shep - herds watch \_\_\_\_\_ are keep - ing?

105

*f*

This, this \_\_\_\_\_ is Christ the King, \_\_\_\_\_ whom

*div. f*

*f*

110

shep - herds guard — and an - gels sing: No -

110

MARCELO CARVALHO

115

el, no - el, — for Christ is born, — the

115

120

Babe, — the Son — of Ma - ry.

120

125

*mp*

unison *mf*

*p* *mp* 8va So

130

bring Him in - cense, gold, and myrrh, \_\_\_ come

130

MARCELO CARVALHO

135

shep - herd, king, \_\_\_ to own Him; The *f*

135

140

*p*  
Ah \_\_\_\_\_

King of kings \_\_\_\_\_ sal - va - tion brings, \_\_\_\_\_ let

140

145

(ah) \_\_\_\_\_

lov - ing hearts \_\_\_\_\_ en - throne Him,

145

MANOEL CARVALHO

*f*  
*div.* This, this \_\_\_\_\_ is Christ the King, \_\_\_\_\_ whom

*f*

150

shep - herds guard and an - gels sing: No -

150

MARCO POLO GARNIER

155

el, no - el, for Christ is born, the

155

160

Babe, the Son of Ma - ry.

160

165

*mp*

(♩=112)  
accel.

170

*p*

*mp*

MARCELO CARVALHO

175

8va - 7

*f*

180

*f* (Brass cue)

*f*

MARCELO CARVALHO

Broaden to (♩=104)

*f*

185 *unison f* *div.*

Then — let — us — all — with —

185 *mf*

190

one — ac — cord sing — prais — es — to — our

190

MARCELO CARVALHO

195

heav'n — ly Lord, Who — hath — made — heav'n — and —

195

earth — of — naught, and — with — His — blood — man -

200

MARCELO CARVALHO

kind — hath bought. No - el, — no - el! No -

200

MARCELO CARVALHO

el, — no - el! — Born is the King — of

205

210

no rit.

Is - ra - el! No -

210

no rit.

el! No - el! No -

MARCO V. CALVALLI

215

el! No - el!

*ff* *rall.*

215

*8va* *rall.* *8va*

# THE MORNING STARS

MARCELO CARVALHO

Words and Music by  
John J. Hess

Brightly (♩ = 126)

PIANO *mf*

The piano introduction is in 4/4 time, marked *mf*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Solo or small group

*mf*

1

1. When the cor - ner - stone of the world — was laid and cre -  
(2. Well, the) beau - ty God had cre - a - ted did - n't

The piano accompaniment for the first vocal line is in 4/4 time. It features a melodic line in the right hand and a bass line in the left hand, with some chords and moving lines.

MARCELO CARVALHO

5

a - tion bright — and fair — was un - marked by sin — and sad -  
last for ver - y long; — 'Cause the man God made in His im -

The piano accompaniment for the second vocal line is in 4/4 time. It continues the melodic and harmonic development from the previous section, with a key signature change to one flat (B-flat major) in the final measure.

ness, there was on - ly beau - ty there; — Then we  
age chose a path of sin and wrong; — In His

10

read\* in the Bi - ble's pa - ges on that day so long — a - go —  
ten - der — love — and mer - cy Je - sus came to make — us strong,

— that the heavens were filled with prais - es, to the  
— and the night was filled with prais - es, as the

15

Full Choir and Soloist(s)  
*Unison f*

One who made it so. — And the Morn - ing stars all  
shep - herds heard the song. —

\*Present tense

*div.* 20 *Unison*

sang — to - geth - er; And the sons of God all

*div.* *Unison*

*div.* 25 *Unison*

shout - ed for joy! — When the King — of heav'n—

*div.* *Unison*

MARCELO CARVALHO

*Unison* 30 *Unison*

was to mor - tals giv'n, — And to - day is born on

*Unison*

Solo or small group

*div.*

earth a ba-by boy, \_\_\_\_\_ a ba-by boy. \_\_\_\_\_

1. \_\_\_\_\_

2. Well, the

*div.*

1. \_\_\_\_\_

MARCELO CARVALHO

W. H. BELMONT & CO., NEW YORK

2. *mf*

Je - sus came to show us the Fa - ther, it's a

S. 2. *Unison mf*

A. \_\_\_\_\_

Oh \_\_\_\_\_

T. 2. *mf*

B. \_\_\_\_\_

2. \_\_\_\_\_

40

great and won - drous thing; — By His sac - ri - fice on Cal -

Oh

This system contains the first system of music. It features a vocal line with lyrics, a piano accompaniment, and a 'div.' section. The vocal line starts with 'great and won - drous thing; —' and continues with 'By His sac - ri - fice on Cal -'. The piano accompaniment consists of chords and moving lines in both hands. The 'div.' section includes a vocal line with 'Oh' and piano accompaniment.

MARCELO CARVALHO

v'ry Je - sus did sal - va - tion bring; — In that

div.

Oh

This system contains the second system of music. It features a vocal line with lyrics, a piano accompaniment, and a 'div.' section. The vocal line starts with 'v'ry Je - sus did sal - va - tion bring; —' and continues with 'In that'. The piano accompaniment consists of chords and moving lines in both hands. The 'div.' section includes a vocal line with 'Oh' and piano accompaniment.

45

great and glo-rious to-mor - row with the an - gels I — will sing, —

Ah

## MAGNIFICO CARVALHO

50

and the heav'ns will ring with prais - es, to our

Ah

Lord, the might-y King. And the morn-ing stars all

Lord, the might-y King. And the morn-ing stars all

*f*

*f*

*f*

*v*

*v*

55 Full Choir and Soloist(s)

sang to-geth - er; And the

*v*

*v*

60

sons of God all shout - ed for joy! When the

Solo or small group

*v*

*v*

Solo or small group \*

65

King — of heav'n — was to mor - tals giv'n — and to -

Ah — Ah — and to -

Musical score for Solo or small group, featuring vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score includes lyrics and musical notation for the first system.

MARCELO CARVALHO

Full Choir and Soloist(s)

day is born on earth a ba-by boy, —

the Son of God!..

Musical score for Full Choir and Soloist(s), featuring vocal parts and piano accompaniment. The score includes lyrics and musical notation for the second system.

\* Small group use cue sized notes for Alto, Tenor and Bass parts.

70

a ba-by boy, — a ba-by boy, —  
the Son of man! —

75

*f* mel. Je - sus Christ, — son of the Fa -  
the Lord of all! — *mel.*

ther! —

# JOY TO THE WORLD

MARCELO CARVALHO

Arranged by John J. Hess

Joyfully (♩ = 104)

PIANO

*f* *mf* *f*

8va -----

15ma -----

*mf* *f*

8va -----

MARCELO CARVALHO

1

S. *f*

A.

Joy to the world! the Lord — is — come: let

T. *f*

B.

1

Coll' 8

earth re - ceive her King! Let

*mf* *f* *loco* 8ba 8ba

5 ev - 'ry heart pre - pare Him room, and

*mf* 8ba 8ba

heav'n and na - ture sing, and heav'n and na - ture sing, and

*mf* 8ba 8ba

10

heav'n, and heav'n and na - ture sing.

10

8va

*f*

15ma

*mf*

*f*

8va

*mf*

*f*

MARCELO CARVALHO

15

*f*

Joy to the world! the Sav - ior reigns: let

*f*

15

men \_\_\_\_\_ their songs \_\_\_\_\_ em - ploy! While

*mf*

*mf*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. Both staves are in a key signature of one sharp (F#) and a 2/4 time signature. The piano part features chords and some melodic lines, with a dynamic marking of *mf* at the end.

*mf*

*f*

*loco*

8ba

8ba

Detailed description: This system contains the piano accompaniment for the second system. It consists of two staves in bass clef. The music is in the same key signature and time signature. It includes dynamic markings of *mf* and *f*, and the instruction *loco*. There are also markings for 8va (8ba) in both staves.

fields — and — floods, — rocks, hills — and — plains — re -

20

Detailed description: This system contains the third system of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. A box containing the number '20' is placed above the vocal line. The piano part has a dynamic marking of *mf*.

20

*mf*

8ba

MARCELO CARVALHO

8ba

Detailed description: This system contains the piano accompaniment for the fourth system. It consists of two staves in bass clef. A box containing the number '20' is placed above the top staff. The music is in the same key signature and time signature. It includes a dynamic marking of *mf* and markings for 8va (8ba) in both staves. The composer's name 'MARCELO CARVALHO' is printed between the staves.

peat the sound-ing - joy, re - peat the sound-ing - joy, re -

Detailed description: This system contains the fifth system of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music is in the same key signature and time signature.

Detailed description: This system contains the piano accompaniment for the sixth system. It consists of two staves in bass clef. The music is in the same key signature and time signature.

peat, re-peat the sound - ing joy.

*gva*

*f*

25

*mf*

*f*

15ma

MARCELO CARVALHO

*mf*

*f*

*gva*

He rules the world with truth and grace, and

30

*f*

30

makes the na - tions prove the

*mf*

*mf*

*f*

loco

8ba

glo - ries of His right - eous - ness, and

*mf*

8ba

MARCELO CARVALHO

35

won - ders of His love, and won - ders of His love, and

35

won - ders, won - ders of His

MARCELO CARVALHO

love! Joy to the world, let there be

40 *ff*

40 *f*

MARCELO CARVALHO

joy! Joy! Joy!

*fff*

*ff* *fff* *gva* *gva*

8ba

# NOEL CELEBRATION

## "Come Ye, Rejoicing"

(Handbell Part)

Arranged by John Hess

Bells needed: 11 (2 octaves)\*



MARCELO CARVALHO

Musical staff for measures 1-33. Measure 1 is marked with a box containing the number 1. Measure 9 is marked with a box containing the number 9. Measure 33 is marked with a box containing the number 33. The staff includes dynamics markings *pp* and *L.V.*, and an *accel.* marking. The key signature is one sharp (F#).

Musical staff for measures 35-40. Measure 40 is marked with a box containing the number 40. The staff shows bell patterns with stems and dots, and includes dynamics markings *pp* and *L.V.*. The key signature is one sharp (F#).

MARCELO CARVALHO

Musical staff for measures 45-50. Measure 45 is marked with a box containing the number 45. The staff shows bell patterns with stems and dots, and includes dynamics markings *pp* and *L.V.*. The key signature is one sharp (F#).

Musical staff for measures 50-80. Measure 50 is marked with a box containing the number 50. Measure 80 is marked with a box containing the number 80. A bracket spans from measure 50 to measure 78, with the number 28 above it. The instruction reads: "All assigned bells ad lib rhythmically, continuing to emphasize the down-beat, for 28 measures." The staff shows bell patterns with stems and dots, and includes dynamics markings *pp* and *L.V.*. The key signature is one sharp (F#).

\* Additional tones may be used in other octaves.