

# Choral music for Christmas

## Three Irish Poems

- 1) Prayer For A Child
- 2) Irish Lullaby
- 3) A Noble Boy

**Ken Johnston**

### **VOCAL SCORE**

**for SAB voices**  
with piano and (optional) strings

**Words:** 1) Winifred M. Letts  
2) Alfred Percival Graves  
3) Anonymous

Version for 2 part voices with piano and strings composed 1997  
This version 2002

**Duration of individual songs:** 1) 3' 2) 4' 3) 4'

Versions of this piece are also available for the following voice combinations:

2 part voices (2<sup>nd</sup> part optional)  
SSA (or SAA)  
SATB

Each version has the same accompaniment options as above

For each version, a FULL SCORE and a VOCAL SCORE (voices + piano) is available

String parts are available separately

Vocal score -  
SAB

# Three Irish Poems

## 1) Prayer For A Child

Poem -  
Winifred M. Letts

for SAB voices and piano with (optional) strings\*

Music -  
Ken Johnston

Slow and gentle ♩ = 60

Piano

*p*

Ped. \_\_\_\_\_ Ped. \_\_\_\_\_ (sim.)

5 (solo or small group ad lib.)

S

*p*

God keep my jewel this day from dan-ger; From tin-ker and poo-ka and

8

S

black-heart-ed stran-ger. From harm of the wa-ter, from

10

S

hurt of the fire. From the horns of the cows going home to the byre.

\* In this vocal score the string parts are not shown.

Duration: 3'

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13 **A**

S (tutti) *p*  
From the

A *p*  
mm

B *p*  
mm

Detailed description: This system covers measures 13 through 16. The Soprano part (S) begins with a whole rest, then enters in measure 14 with a half note on the word 'From' and another half note on 'the' in measure 15. The Alto (A) and Bass (B) parts have long, sustained notes that start at a piano (*p*) dynamic and gradually increase in volume, indicated by a hairpin crescendo, reaching a mezzo-forte (*mm*) dynamic by measure 16. The piano accompaniment consists of a steady eighth-note pattern in the right hand, with chords that change every two measures.

17

S  
sight of the fair-ies that may-be might change her.. From teas-ing the ass\_ when he's

A *mm*

B *mm*

Detailed description: This system covers measures 17 through 20. The Soprano part (S) contains the lyrics: 'sight of the fair-ies that may-be might change her.. From teas-ing the ass\_ when he's'. The melody is more active than in the previous system, with eighth and sixteenth notes. The Alto (A) and Bass (B) parts have long, sustained notes that start at a mezzo-forte (*mm*) dynamic and gradually increase in volume, indicated by a hairpin crescendo. The piano accompaniment continues with a rhythmic eighth-note pattern in the right hand and chords that change every two measures. The time signature changes from 4/4 to 6/4 in measure 18 and back to 4/4 in measure 19.

20

S tied to the man - ger. mm *p* mm

A mm

B From stones that would bruise her, from

22

S mm

A mm

B thorns of the briar. From ev-il red ber-ries that wake her de-sire.

25

**B**

S

A

B

From hunt-ing the gan - der and

*p*

*mp*

*p*

*poco cresc.*

*mp*

29

S

A

B

vex-ing the goat.

From

From the depths o' sea wa-ter by Dan-ny's old boat.

*p*

*mp*

*mp*

32

S *p* oo May God have my jewel this

A cut and from tum-ble, from sick-ness and weep-ing; *p* May God have my jewel this

B *p* oo May God have my jewel this

35

S day in his keep - ing.

A day in his keep - ing. *mm*

B day in his keep - ing. *mm*

38

A *rit.* *dim.* *mm*

B *dim.* *mm*

(attaca No. 2)

# Three Irish Poems

## 2) Irish Lullaby

Poem -  
Alfred Percival Graves

Music -  
Ken Johnston

Flowing ♩ = 90

Soprano

Piano

*p*

1) I'd\_ rock my

*Ped.* (sim.)

6

S

own\_ sweet chil - die to rest\_ in a cra - dle of gold\_ on a bough of the

12

S

wil - low, - To the sho - heen ho of the wind of the west\_ and the

17

S

lul - la lo\_ of the soft sea\_ bil - low\_



35

S *dim.*  
Sleep, sleep with - out fear.

A *dim.*  
Sleep, sleep with - out fear.

B *dim.*  
Sleep, sleep with - out fear.

40

S *p*  
oo

A *p*  
oo

B *mp*  
2) I'd put my own sweet chil - die to sleep in a sil - ver

46

S *p*  
oo

A *p*  
oo

B *mp*  
boat on the beau - ti - ful ri - ver, Where a sho - heen whis - per the white cas -

52

S  
A

B

ca-des, and a lul - la lo to the green flags shi- ver..

58 C

S *mp*

A *mp*

B *mp*

Sleep, sleep, ba-by dear, Sleep with-out fear,

Sleep, sleep, sleep, Sleep with-out fear,

Sleep, sleep, sleep, Sleep with-out fear,

63

S *poco cresc.* *mf*

A *poco cresc.* *mf*

B *poco cresc.* *mf*

Mo- ther\_ is here with you for e- ver.. Sleep,

Mo- ther\_ is here with you for e- ver.. Sleep,

Mo- ther\_ is here with you for e- ver.. Sleep,

*poco cresc.* *mf*

68

S sleep, ba-by dear, Sleep, sleep with-out *dim.*

A sleep, sleep, sleep, Sleep, sleep with-out *dim.*

B sleep, sleep, sleep, Sleep, sleep with-out *dim.*

*dim.*

73

S fear. 3) Lull lo, lull lo to the *p* **D**

A fear. *p* mm

B fear. *p* mm

*mp* *p*

79

S rise and fall of mo - ther's bo - som tis sleep has

A

B

84

S bound you, And O, my child, what co - si - er nest for

A — And O, my child, what co - si - er nest for

B — And O, my child, what co - si - er nest for

89

S ro - si - er rest — could love have found you?

A ro - si - er rest could love have found you?

B ro - si - er rest could love have found you?

94 **E** *p*

S Sleep, sleep, — ba - by dear, Sleep with - out fear,

A Sleep, sleep, sleep, — Sleep with - out fear, —

B Sleep, sleep, sleep, Sleep with - out fear, —

99 *poco cresc.* *mp*

S Mo - ther's two arms — are clasped a - round you... Sleep,

A *poco cresc.* *mp*

B *poco cresc.* *mp*

Mo - ther's two arms — are clasped a - round you... Sleep,

104

S sleep, — ba - by dear, — *dim.* Sleep, sleep with - out

A sleep, sleep, sleep, *dim.* Sleep, sleep with - out

B sleep, sleep, sleep, *dim.* Sleep, sleep with - out

109

S fear. — **F** *p* Sleep, sleep, — ba - by dear, —

A fear. — *p* Sleep, sleep, sleep,

B fear. — *p* Sleep, sleep, sleep,

114

S — *dim.* Sleep, sleep with - out fear. — *poco rit.*

A sleep, *dim.* Sleep, sleep with - out fear. —

B sleep, *dim.* Sleep, sleep with - out fear. —

# Three Irish Poems

## 3) A Noble Boy

Poem -  
Anonymous

Music -  
Ken Johnston

**Rhythmical and light** ♩ = 144

Piano

4 (unison SA) *mf*

S A The wo - man was old and fee - ble and grey, And

B *mf*

7

S A bent with the chill of the win - ter's day; The street was wet with the re - cent

B

10

S A snow, And the wo - man's feet were wea - ry and slow.

B

Duration: 4'

13 *mf* **A**

S  
A She stood at the cros - sing and wai - ted long, A -

B *mf*

16

S  
A lone, un - cared for, a - mid the throng.

B

19 **B** *mf*

S  
A Down the street, with laugh - ter and

22

S  
A

shout, \_\_\_\_\_ Glad in the free-dom of 'school let out', Came the

B

*mf* Down the street, with laugh-ter and shout, \_\_\_\_\_ Glad in the free-dom of 'school let

25

S  
A

boys, like a flock of sheep; \_\_\_\_\_ Hail-ing the snow, piled white and

B

out', Came the boys, like a flock of sheep; \_\_\_\_\_

28

S  
A

deep. \_\_\_\_\_ Past the wo-man, so old and grey, Hast-ened the chil-dren

B

Hail-ing the snow, piled white and *f*

**C**

32

S  
A

B

on their way, Nor of-fered a help - ing hand to her, So meek, so ti - mid, a - fraid to

36

S  
A

B

stir.

39

S  
A

B

At last came one of the mer - ry — troop, — — — The

**D**

*mf*

*mf*

*dim.*

42

S  
A

bright - est boy of all the group; He paused be - side her, and whis - pered

B

45

S  
A

low, 'I'll help you a - cross if you wish to go';

B

*p*

48

S  
A

*mf* **E**

He gui - ded the trem - bling feet a - long,

B

*mf*

51

S  
A

Proud that his own\_ were firm and strong.

B

54

S  
A

**F** *mf*

Then

B

*mf*

Then back a-gain to his friends, he

57

S  
A

back a-gain to his friends, he went, His young heart hap-py, and well con -

B

went, His young heart hap-py, and well con - tent, 'She is

60

S  
A

tent, 'She is some-bo-dy's mo-ther, boys, you know, \_\_\_\_\_ Al-

B

some-bo-dy's mo-ther, boys, you know, \_\_\_\_\_ Al-though she is old and poor and

63

S  
A

though she is old and poor And I hope some o-ther will lend a hand To help my mo-ther, you

B

slow. *f*

**G**

67

S  
A

un - der - stand, If e'er she be poor and old and grey, When her own dear boy is far a -

B

10/8

71 molto rit.

S  
A

way.!

B

*dim. poco a poco*

74

**H** Slow and gentle ♩ = 60

77

*p*

Ped. Ped. (sim.)

80

S  
A

*pp*

oo

B

*p*

And 'some - bo - dy's mo - ther' bowed low her head, In her

83

S  
A

oo

I *pp*

B

home that night, and the prayer she said was, 'God be kind to the

*pp*

83

86

S  
A

no - ble boy, Who is some - bo - dy's son, and pride, and joy'.

mm

B

86

89

S  
A

rit.

B

89