

# MCNEFF

## A Dickens Christmas

A Choral Suite

SATB (with optional piano)



EP7662

# A Dickens Christmas

## 1. All Hail to the Days

Words c. 1500 &  
Tom Durfey 1653-1723

Music by Stephen McNeff

$\text{♩} = 96$   
*ff*

S  
A

(& Opt. Piano  
*ad lib*)

No well, — No-well, — No well, — No-well. Who is there that sing - eth

T  
B

5

so? — No well, — No-well, — No well — No-well, Who is there that sing - eth

9

so? — All hail to the days that mer - it more praise than all the — rest of the year, and time of the year is spent in good cheer, and neigh - bours to - geth - er do meet, to

# 2. King of the Seasons

Words by Charles Dickens

Music by Stephen McNeff

o. = 56 *p*

Soprano  
Alto  
Tenor  
Bass  
Piano (Optional)

I care not for spring; on his fi - ckle  
A mild har - vest night by the tran - quil

*p* Doo doo etc...

Doo doo etc...

8

wing let the bloss - oms and buds be borne; He woos them a - main with his trea - cher - ous  
light of the mod - est and gen - tle moon, Has far sweet - er shewn for me, I

16

rain, and scat - ters them ere the morn. Let the sum - mer sun to his bright home  
ween, Than the broad un - blush - ing noon. But ev - e - ry leaf a - wakes my

Aah  
Aah  
Aah

### 3. Christmas Far Away

Words: c. 1500/Tom Durfey 1653-1723/  
German c. 1470/Richard Cotten c. 1883

Music by Stephen McNeff

$\bullet = 96$   
*ff*

S  
A  
(& Opt. Piano  
*ad lib*)

No - well, — No - well, — No - well, — No - well. Who is there that sing - eth

*ff*

T  
B

5

so? — No - well, — No - well, — No - well, — No - well, Who is there that sing - eth

9

so? — All hail to the days that mer - it more praise than all the — rest of the year, and time of the year is spent in good cheer, and neigh - bours to - geth - er do meet, to

14

we - come the nights that dou - ble de - lights as well for the poor as the peer! Good for - tune at - tend each sit by the fire, with friend - ly des - ire, each oth - er in love to — greet. Old grud - ges for - got are

# 6. Finale (Mr Fezziwig's Party)

Words: Charles Dickens/Tom Durfey

Music by Stephen McNeff  
(and traditional fiddle music)

$\text{♩} = 96$

We'll— ush - er him in with a mer - ry din that shall glad - den his joy - ous heart, And— we'll—

We'll— ush - er him in a mer - ry din. And— we'll—

Opt. Piano

6 keep him up, while there's bite— or sup, and in fel - low - ship good— we'll— part. We'll— ush - er him in with a

keep him up and, and then we'll part. We'll— ush - er him in with a

11 mer - ry din that shall glad - den his joy - ous heart, and— we'll— keep him up while there's bite— or sup, and in

mer - ry din that shall glad - den his joy - ous heart, and— we'll— keep him up while there's bite or sup, and in

fel

16 fel - low - ship good— we'll— part. Then a - gain I say till the roof— it doth ring and it

fel - low - ship good— we'll part. Then a gain I say till the roof— it doth ring and it



## Stephen McNeff

Stephen McNeff (b. 1951) studied at the Royal Academy of Music and has worked extensively in opera and music theatre holding residences at Contact Theatre in Manchester, the Banff Centre, the Cabrillo Festival in California, Lawrence University and Comus Music Theatre in Canada. From 2005–2008 he was composer in residence with the Bournemouth Symphony Orchestra where he wrote three major orchestral works, *Heiligenstadt*, *Secret Destinations*, *Sinfonia* and the choral work *Weathers*. He won the British Composer Award for Best Stage Work in 2007. At the Royal Opera he is known for *Clockwork* (from Philip Pullman's novel) and *Gentle Giant*.

Stephen McNeff (\*1951) studierte an der Royal Academy of Music und hatte zahlreiche Positionen im Bereich Oper und Musiktheater inne, darunter Residenzen am Contact Theatre in Manchester, am Banff Centre, beim kalifornischen Cabrillo Festival, an der Lawrence University sowie am Comus Music Theatre in Kanada. Von 2005 bis 2008 war er *Composer in Residence* beim Bournemouth Symphony Orchestra; hier entstanden die drei großen Orchesterwerke *Heiligenstadt*, *Secret Destinations* und *Sinfonia* sowie das Chorwerk *Weathers*. 2007 gewann er den British Composer Award für das beste Bühnenwerk. Auf der Bühne von Covent Garden ist er mit *Clockwork* (nach dem Roman von Philip Pullman) und *Gentle Giant* hervorgetreten.

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