

# GOOD KING WENCESLAS

Three-Part Mixed-Voices with Optional Baritone  
and Piano featuring Optional Solos

Traditional

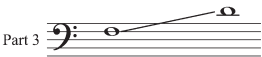
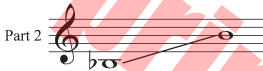
Adapted and Arranged by Ruth Elaine Schram

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Range:



Language: English  
Use: Holiday  
Time: Approx. 3:12  
\*Difficulty: Moderate

## Note from the Composer

The music to the carol *Good King Wenceslas* originated in Finland in the sixteenth century with words written by John Mason Neale in 1853. Good King Wenceslas was the king of Bohemia in the tenth century. He was a Catholic and was martyred following his assassination. The song is sung as a Christmas carol on December 26th as that is when St. Stephen's feast day was celebrated. The carol, however, is unusual as there is no reference in the lyrics to the nativity.

Wenceslas is pronounced: *WHEN-sehs-lahs*

Sing this carol with careful attention to diction, articulation and with a slightly detached, almost bouncy approach, all while singing forward through the musical line.

Throughout the carol, at times there are two notes in the bass line; it is up to the director to decide which notes best suit the singers in the ensemble. Most importantly, ENJOY learning and performing this unique carol that is sure to delight your audience!

## About the Arranger

Ruth Elaine Schram wrote her first song at the age of twelve, her first octavo was published in 1988, and she became a full-time composer and arranger for choral music for church and school in 1992. Since 1990, over seventeen million copies of her songs have been purchased and she has been a recipient of the ASCAP Special Award. Her songs appear on thirty albums (four of which have been Dove Award Finalists) and numerous children's videos. Her songs have also appeared on such diverse television shows as "The 700 Club" and HBO's acclaimed series *The Sopranos*.

Ruthie began piano and theory lessons at the age of five. She studied music at Lancaster Bible College and Millersville State College and taught Elementary Music in Pennsylvania for several years. She currently lives in Birmingham, Alabama. Her current website is [choralmusic.com](http://choralmusic.com).

# Good King Wenceslas

3

for Three-Part Mixed-Voices\* with Optional Baritone\*\*  
and Piano featuring Optional Solos

Traditional

Adapted and Arranged by Ruth Elaine Schram

Brightly, detached ♩ = 96

Piano

*mf*

The musical score is written for piano and three-part mixed voices. It begins with a piano introduction in 4/4 time, marked 'Brightly, detached' with a tempo of 96 beats per minute. The piano part features a melody in the right hand and a supporting bass line in the left hand, both in G major. The score is divided into measures, with measure numbers 4, 8, and 12 indicated. At measure 12, the vocal parts enter. The vocal parts are written for Soprano, Alto, and Tenor. The lyrics 'Good King Wenceslas looked out' are written below the vocal staves. The piano accompaniment continues to support the vocal melody. The score includes a large red watermark that reads 'For Preliminary Use Only' diagonally across the page.

\* Also available for TB Voices (BL672).

\*\* \*Optional baritone notes are not cue size, so that the director may choose the notes which best suit the ensemble, whether it be the high, the low or both notes.

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14

on the Feast of Ste - phen, when the snow lay round a - bout,

This system contains measures 14 and 15. The vocal line begins with a treble clef and a key signature of one sharp (F#). The melody for measure 14 is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (half). Measure 15 continues: E4 (half), D4 (half). The piano accompaniment consists of two staves. The right hand plays chords: G4-A4-B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (half). The left hand plays: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3-A3 (beamed eighth notes), G3 (quarter), F#3 (half).

16

deep and crisp and e - ven. Bright - ly shown the moon that night,

This system contains measures 16 and 17. The vocal line continues from measure 15. Measure 16: E4 (half), D4 (half). Measure 17: C4 (half), B3 (half). The piano accompaniment continues. The right hand plays: G4-A4-B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (half). The left hand plays: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3-A3 (beamed eighth notes), G3 (quarter), F#3 (half).

18

though the frost was cru - el, when a poor man came in sight,

This system contains measures 18 and 19. The vocal line continues. Measure 18: C4 (half), B3 (half). Measure 19: A3 (half), G3 (half). The piano accompaniment continues. The right hand plays: G4-A4-B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (half). The left hand plays: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3-A3 (beamed eighth notes), G3 (quarter), F#3 (half).

20

gath - 'ring win - ter fu - el.

This system contains measures 20 and 21. The vocal line continues. Measure 20: F#4 (half), E4 (half). Measure 21: D4 (half), C4 (half). The piano accompaniment continues. The right hand plays: G4-A4-B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (half). The left hand plays: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3-A3 (beamed eighth notes), G3 (quarter), F#3 (half).

22

## Part III

*mf* opt. solo\*

“Hith - er, page, and stand by me,

\* Lower notes preferred.

24

if you know it, tell - ing; yon - der pea - sant, who is he?

26

*mf* tutti (melody in baritone)

Where and what his dwell - ing?” “Sire, he lives a good leaguehence,

28

un - der - neath the moun - tain; right a - gainst the for - est fence,

## 30 Melody in Tenor

by Saint Ag - nes' foun - - tain.

32

## Parts I, II

35 *mf* opt. solo

“Bring me meat and bring me wine, bring me pine - logs hith - er;  
 “Bring me fruit and bring me meat, bring me pine - logs high - er;

37

you and I will see him dine, when we bear them thith - er.”  
 you and I will with him eat, when we bear them thith - er.”



47

and the wind blows strong - er;

and the wind blows strong - er;

50

fails my heart! I know not how I can go much

fails my heart! I know not how I can go much

54

long - - er!"

*mf* opt. solo

long - - er!" "Mark my foot - steps, my good page, —

*mf*



56 *mf*

"Mark my foot - steps, my good page, tread now in them

tread now in them

58 *f*

bold - - ly: You shall find the win - ter's rage

bold - - ly: You shall find the win - ter's rage

60

freeze your blood less cold - - -

freeze your blood less cold - - -

63

ly!"

ly!"

*mf*

65

*mf*

In the mas - ter's steps he trod, where the snow lay dint - ed;

*mf* tutti

In the mas - ter's steps he trod, where the snow lay dint - ed;

67

heat was in the ver - y sod which the saint had print - ed.

heat was in the ver - y sod which the saint had print - ed.

69

There - fore now you can be sure, wealth or rank pos - sess - ing,

There - fore now you can be sure, wealth or rank pos - sess - ing,

71

you who free - ly bless the poor, shall your - selves find

you who free - ly bless the poor, shall your - selves find

8va-----

74

bless - - - ing! Bless - - - ing!

bless - - - ing! Bless - - - ing!

# *BriLee Music*

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