

# When the Carols Began

Robbie Smith and Rosemary Wall

Robbie Smith and Mike Appelboom  
arr. Tom Leighton

With a gentle lilt ♩ = 112-120\*

Dm C Dm C B $\flat$  C C(sus4) C

Piano *mf*

pedal freely

\*any tempo from 100-136 is possible. Choose the best tempo for your choir

6 **A**

*mf*

Take the words, \_ make the words, \_ fi' of men Though

B $\flat$ maj7 Am7 Am7 Dm7 Am7 Ar F

11 *mf*

Ah \_ When \_

re mere shad-ows of what hap-pened then When \_

*mf*

.maj7 Am7 Dm7 F/A C(add2) F

16

Heav - en's great treas - ure de - scend - ed to man That

Heav - en's great treas - ure de - scend - ed to man That

Gm F C/E Dm Am/C Bb



21

time hon - oured the car - ols be - gan.

time ' night when the car - ols be - gan.

b F C F(add2) F

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**B**

26 *mf* *mp*

Seek the words, \_ speak the words, \_ time has been long

*mp*

Time has .ng

**B**

*Bb*maj7 Am7 Dm7 Am7 Bb F



31

Since the world \_ to the an - gels' glad song. \_ But

*mf*

to the an - gels' glad song. \_ But

F Dm7 F/A C(add2) F

*mf*

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36

each year brings clos - er that\_ first year a - new The\_\_\_\_\_

each year brings clos - er that\_ first year a (a) - new\_ The\_\_\_\_\_ (the)

Gm F C/E Dm Am/C r

This system contains the musical notation for measures 36 through 40. It includes a vocal line with lyrics, a bass line, and a piano accompaniment with chord symbols: Gm, F, C/E, Dm, Am/C, and a fermata (r). The lyrics are: "each year brings clos - er that\_ first year a - new The\_\_\_\_\_". The second line of lyrics is: "each year brings clos - er that\_ first year a (a) - new\_ The\_\_\_\_\_ (the)".



41

old - er the the more it rings true.\_\_\_\_\_

old mem-'ry the more it rings true.\_\_\_\_\_ He in -

♭ F C F(sus4) F

This system contains the musical notation for measures 41 through 45. It includes a vocal line with lyrics, a bass line, and a piano accompaniment with chord symbols: ♭, F, C, F(sus4), and F. The lyrics are: "old - er the the more it rings true.\_\_\_\_\_". The second line of lyrics is: "old mem-'ry the more it rings true.\_\_\_\_\_ He in -". A dynamic marking of *mf* is present in the piano part.

46 **C**

spir - ed the car - ols that we hum - ble mor - tals could sing in choirs -

Dm Am/C Bb C A A/C#

52

mp Ah al - most like an - gels.

sound - ing like an - gels, sound - ing al - most like an - gels.

Dm G/D Bb C C(sus4) C

*f* *p*

58

rit. **D** A tempo

rit. A tempo

Bbmaj7 Am7 Dm7 Am7 Bb F

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64

Bbmaj7 Am7 Dm7 F/A C(add2)

F

Musical notation for measures 64-68, including piano accompaniment and vocal lines. The piano part features chords and a melodic line in the right hand, and a bass line in the left hand. The vocal line consists of a single melodic line.

69

*mf*

**E**

Now in love's bright mu - sic we hon - our

Now in love's bright mu - sic His birth,

Musical notation for measures 69-74, including piano accompaniment and vocal lines. The piano part features chords and a melodic line in the right hand, and a bass line in the left hand. The vocal line consists of two melodic lines with lyrics.

Musical notation for measures 75-79, including piano accompaniment and vocal lines. The piano part features chords and a melodic line in the right hand, and a bass line in the left hand. The vocal line consists of two melodic lines with lyrics.

75

*mp*

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Sc - ce - liev - ing He once graced this Earth.

ce - ly be - liev - ing He once graced this Earth.

Musical notation for measures 75-79, including piano accompaniment and vocal lines. The piano part features chords and a melodic line in the right hand, and a bass line in the left hand. The vocal line consists of two melodic lines with lyrics. Dynamics include *mp* and *p*.

Musical notation for measures 80-84, including piano accompaniment and vocal lines. The piano part features chords and a melodic line in the right hand, and a bass line in the left hand. The vocal line consists of two melodic lines with lyrics.

C Bb F C F F

rit.

80 Gm Dm Am Bb C F/D C/E

**F** A tempo

85 *mf* *mp*

Lend the words, blend the words, turn them in - to son' Then set them to

*mf* *mp*

Lend the words, blend the words, turn ther ag Then set them to

A tempo

Bbmaj7 Am7 Dm7 Am7 F Bbmaj7 Am7

91 *f* *f*

mu they best be - long. Ex - ult - ing in\_\_

· sic where they best be - long. Ex - ult - ing in\_\_

Dm7 F/A C(add2) F Gm F/A

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won - der that first glimpse of Him. From man - ger a

won - der that first glimpse of Him.

C/Bb Am/C Dm C Bb(add2) Bb

ra-diance the world could not dim. Hm Hm Hm

the world could not

F C(add2) F Dm Am/C

unison mp

Hm

Bb A Dm G C C(sus4)/D C/E

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H

113

S. *p*  
 Take the words, \_ make the words, \_ fill the hearts \_ of men \_

A. *p melody*  
 Take the words, \_ make the words, \_ fill the hearts of men \_ Though

*p*  
 Take the words, \_ make the words, \_ fill the hearts of \_ \_ \_ \_ \_ Though

H

*p*  
 B♭maj7 Am7 Dm7 Am7 B♭ C F C F



118

S. *f*  
 Though v \_ what hap - pened \_ then, Ah \_ \_ \_ \_ When \_

A. *f*  
 word' .d-ows of what hap - pened then, Ah \_ \_ \_ \_ When \_

*f*  
 are mere shad-ows of what hap - pened then, *mf* Ah (When) \_

B♭maj7 Am7 Dm F/A C(add2) F *f*

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123

S. *mp*  
 Heav - en's great treas - ure de - scend - ed, de - scend - ed to man, That

A. *mp*  
 Heav - en's great treas - ure de - scend - ed, de - scend - ed to That

*mp*  
 Heav - en's great treas - ure de - scend - ed to man, That  
 to man,

Gm F C/E Dm *mp*



128

time night when the car - ols be gan.

on - oured night when the car - ols be gan.

C Bb F C F C

133 *p* **I**

That time hon-oured night when the

*p*

That time h ed night when the

C/Bb F/A Dm C Bb F

139 *rit.* . . . . . *rit.* . . . . .

car - ols be -

car - ols .an.

*rit.* C F(sus4) F *molto rit.* . . . . .

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Multi instrumentalist, and indefatigable, **Tom Leighton** brings sophisticated colours and novel arrangements to his music that few musicians can match. He plays piano, accordion, accordion bass, bouzouki, bodhran, whistles, jaw harps, mandolin and trombone— sometimes three of them at the same time! As a solo recording artist, Tom’s “Leighton Tendencies”, and “Leighton Life”, are projects starring his own compositions and arrangements and “... feature the writing skills and musical dexterity of this wonderful musician.” Whole Note Magazine. His instrumental recording - “Better Leighton Than Never” was released in May 2021.