

# 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♭ C C(sus4) C

mf

pedal freely

\*Choose the best tempo for your choir

This block contains the piano introduction. It features a treble and bass clef with a 3/4 time signature. The melody is simple and rhythmic, with a tempo marking of 112-120 beats per minute. The accompaniment consists of chords and a steady bass line. A dynamic marking of *mf* is present. Performance instructions include 'pedal freely' and '\*Choose the best tempo for your choir'. Chords are indicated above the staff: Dm, C, Dm, C, B♭, C, C(sus4), C.

S.A. **A** mf

Take the words, — make the words, — .rts of men Though

B♭maj7 Am7 Dm7 Am7 F

This block contains the first line of the vocal melody and piano accompaniment. The vocal part is for Soprano (S) and Alto (A). The lyrics are: 'Take the words, — make the words, — .rts of men Though'. The piano accompaniment features chords: B♭maj7, Am7, Dm7, Am7, and F. A dynamic marking of *mf* is present. A section marker 'A' is shown in a box.

S1  
S2  
A

words are r ows of what hap - pened then Ah — When —

wo' : shad-ows of what hap - pened then — When —

m7 Dm7 F/A C(add2) F

This block contains the second line of the vocal melody and piano accompaniment. The vocal parts are for Soprano 1 (S1), Soprano 2 (S2), and Alto (A). The lyrics are: 'words are r ows of what hap - pened then Ah — When —' and 'wo' : shad-ows of what hap - pened then — When —'. The piano accompaniment features chords: m7, Dm7, F/A, C(add2), and F. A section marker '11' is shown at the beginning.

16

S1  
S2

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

A

Heav - en's great Treas - ure de - scend - ed to mar That

Gm F C/E Dm Am/C F'

21

S1  
S2

time hon - oured night when the je - gan.

A

time hon - oured night when ols be - gan.

C Bb F F(add2) F

26

**B** *mf*

S1  
S2

Seek *f* speak the words, time has been long

A

*fp* speak Time has been long

J7 Am7 Dm7 Am7 Bb F

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

31 *mp* *mf*

S1  
S2

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

A

danced to the an - gels' glad But

B♭maj7 Am7 Dm7 F/A C(add2)

*mf*



36

S1  
S2

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

A

each year s - er that\_ first year a - new The\_

Gm C/E Dm Am/C B♭

41

S1  
S2

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

A

old - er the mem - 'ry the more it rings tr \_\_\_\_\_ He in -

C Bb F C F



46

S1  
S2

spir - ed the car \_\_\_\_\_ we hum-ble mor - tals could sing in choirs \_\_\_\_\_

A

spir - ed \_\_\_\_\_ us that we hum-ble mor - tals could sing in choirs

Dm Am/C Bb C A A/C#

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

52 *mp* *f* *p*

S1 sound-ing like an - gels, Ah sound-ing al-most like an - gels.

S2 sound-ing like an - gels, Ah sound-ing al-most like an - gels.

A sound-ing like an - gels, Ah Ah

Dm G/D Bb C C(sus4) C

*mp* *f* *p*



58 *rit.* *pp* *mpo*

S1 Ah

S2 Ah

A

A tempo

Bbmaj7 Am7 Dm7 Am7 Bb F

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

64  $B\flat$ maj7 Am7 Dm7 F/A C(add2) F



69 *mf* **E**

S1 S2 *mf* Now in Love's bright mu - sic we ho - birth

A *mf* Now in Love's bright mu - sic our His - birth

**E** Gm F C/F Dm Am/C B $\flat$



75 *mp* *p*

S1 S2 *mp* Scarce-ly ing He once graced this earth.

A *mp* Sc be - liev - ing He once graced this earth.

B $\flat$  F C F F

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



**F** a tempo

85 *mf*

S1 S2  
Lend the words, — blend the words, — turn them ir , Then set them to

A  
Lend the words, — blend the words, — tr - to song Then set them to

A tempo

Bbmaj7 Am7 Dm7 Am7 F Bbmaj7 Am7



91 *f*

S1 S2  
mu - si they best be - long Ex - ult - ing in —

A  
where they best be - long Ex - ult - ing in —

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

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

96 *mp*

S1  
S2  
won - der that first glimpse of Him. From man - ger a

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

C/B $\flat$  Am/C Dm C B $\flat$ (add2) C B $\flat$

101 *p* **G**

S1  
S2  
ra-diance the world could not dim.

A  
ra-diance the world could Hm Hm Hm

*p* *unison* *p*

F C(add2) F Dm Am/C

107 *mp* *mp*

S1  
S2  
Hm Hm

A  
Hm Hm

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

PERUSAL SCORE ONLY - PLEASE DO NOT COPY



113 **H**

S1 *p*  
S2

Take the words, make the words, fill the hearts of men

A *p*  
*mp*

Take the words, make the words, fill the hearts of *mp* Though

*p*

B♭maj7 Am7 Dm7 Am7 B♭ C F C F



118

S1 *mp*  
S2 *f*

Though words what hap - pened then, Ah When

A *f*  
*f*

words are me s of what hap - pened then, When

B♭maj7 F/A C(add2) F *f*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

123

S1  
S2

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

A

Heav - en's great Treas - ure de - scend - ed, de - m' to man, That\_

Gm F C/E Dm Am

*mp*



128

S1  
S2

time hon - oured night ne car - ols be - gan.

A

time hon - oure when the car - ols be - gan.

C F C F C

*mp*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

133

S1 S2

A

*p* I

That time hon-oured night when the

*p*

Th on-oured night when the

C/Bb F/A Dm C Bb C Bb F

rit. . . . .

molto rit. . . . .

139

S1 S2

A

car - ols

car - ols . . . . . gan.

rit. . . . .

molto rit. . . . .

C F(sus4) F



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.