

The Lord at first did Adam make

for SATB choir and west gallery band

Simply but with energy $\text{♩} = 54$

mf

Traditional English Carol
arranged by Philip Le Bas

SOPRANO
ALTO

1. The Lord at first did. A-dam make out of the dust and clay, And in his nos-trils

6
S.A.

brea -thed life e'en as the scrip-tures say. And then in E - den's pa - ra -dise he

11
S.A.

pla-ced him to dwell, That he with-in it should re-main, to dress and keep it

16
S.A.

A *f* ho - ly life to live,

well: Now let good Chris-tians all be - gin an ho - ly, ho - ly life to live, And

T.B.

f ho - ly life to live,

Fl.

A *mf*

Vln.

mf

Cl. in A

mf

Bsn.

mf

21

S.A. *Christ-mas Eve.*

T.B. *Christ-mas Eve.*

Fl.

Vln.

Cl. in A

Bsn.

to re-joice and mer-ry be, for this is Christ-mas, Christ-mas Eve.

mf **B**

25

T.B.

2. And thus with-in the gar-den he was set there-in to stay, And in com-mand-ment

31

T.B.

Cl. in A

Bsn.

un-to him these words the Lord did say: 'The fruit which in the gar-den grows to

p

p

36

T.B.

Cl. in A

Bsn.

thee shall be for meat, Ex-cept the tree in the midst there-of, of which thou shalt not

41 C *mf* ho - ly life to live, 3

S.A. *mf*

T.B. *mf* Now let good Chris-tians all be - gin an ho - ly, ho - ly life to live, And eat: ho - ly life to live,

Fl. *mp*

Vln. *mp*

Cl. in A *mp*

Bsn. *mp*

46 *Christ-mas Eve.*

S.A. *to re - joice and mer - ry be, for this is Christ- mas, Christ-mas Eve.*

T.B. *Christ- mas Eve.*

Fl.

Vln.

Cl. in A

Bsn.

50 *mp* **D**

T.B. *mp*

3. 'For_ in the day thou shalt it touch or dost to it come nigh, If_ so thou do but.

Vln. *p* **D**

Cl. in A *p*

56 *mp*

S.A. *mp*

But A - dam he did_ take no heed un -

T.B. *mp*

eat there - of, then thou shalt sure-ly die.'

Fl. *dolce*

Vln. *p*

Cl. in A *p*

Bsn. *dolce*

p

61

S.A.

to that on - ly thing, But did trans-gress God's ho - ly law, and so was wrapt in

Fl.

Bsn.

Dreamily E

66 *Now let good Chris-tians all be-gin an ho-ly life to live, And*

S.A. *p* *pp* *Mmm* *mmm*

T.B. *pp*

Dreamily E

Fl.

Bsn.

71 *to re-joice and mer-ry be, for this is Christ-mas Eve.*

S.A.

T.B.

a tempo

F

75 *f*

S.A. *f*

4. *Now mark the good ness of the Lord, which he for man-kind bore;*

T.B. *f*

a tempo

F

His_

Fl. *mf*

Vln. *mf*

Cl. in A *mf*

Bsn. *mf*

80

S.A. *And then, for to re -*

T.B. *mer - cy soon he_ did ex - tend, lost man for to re - store;*

Fl.

Vln.

Cl. in A

Bsn.

(ad lib.) a tempo

85 *death and hell - ish thrall,*

S.A. *deem our souls from death and hell - ish, hell - ish thrall, He sent his own dear Son should be the*

T.B. *death and hell - ish thrall,*

(ad lib.) a tempo

Fl.

Vln.

Cl. in A

Bsn.

Slightly slower

90

poco rit.

ff

G

S.A.

Sa viour of us all; Now let good Chris tians all be - gin an ho - ly life to

Sa - viour, Sa viour of us all;

T.B.

poco rit.

Slightly slower

G

Fl.

Vln.

Cl. in A

Bsn.

95

live,

And

rall.

S.A.

live, To live and to re-joice and mer - ry be, for this is Christ-mas Eve.

T.B.

live,

And

rall.

Fl.

Vln.

Cl. in A

Bsn.

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SOPRANO ALTO for SATB choir and west gallery band

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1. The Lord at first did A - dam make out of the dust and clay, And



in his nos-trils brea thed life e'en as the scrip- tures say. And then in E - den's



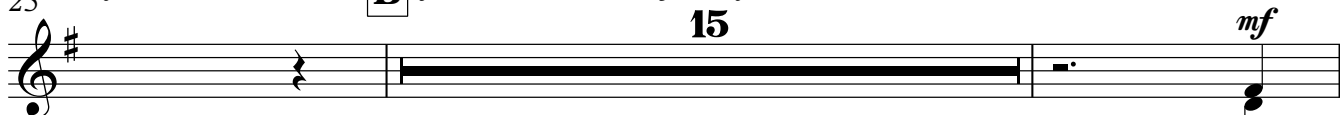
pa - ra-dise he pla-ced him to dwell, That he with-in it should re-main, to



ho - ly life to



live, and keep it well: Now let good Chris-tians all be-gin an ho - ly, ho - ly



life to live, And to re-joyce and mer - ry be, for this is Christ- mas, Christ- mas Eve.

15



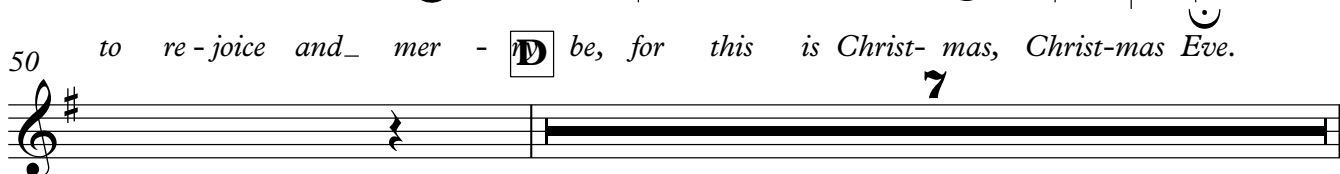
Now



ho - ly life to live,



let good Chris-tians all be-gin an ho - ly, Christ- mas ho - ly life Eve. to live, And



to re-joyce and mer - ry be, for this is Christ- mas, Christ- mas Eve.

7

SOPRANO ALTO

58 *mp*
 But A - dam he did take no heed un - to that on - ly

62
 thing, *Dreamily* But did trans-gress God's ho - ly law, and so was wrapt in

66 *p* Now **E** let good Chris-tians all be-gin an ho - ly life to live, And

71 *pp* sin: to re-*Mmm* *pp* pice and mer - ry be, for this is Christ-mas Eve. *mmm*
a tempo

75 *f* **F**

79 4. Now mark the good- ness of the Lord, which he for man-kind
 bore; *(ad lib.)* **3** *a tempo* then, for to re - deem our souls from

86 death and hell - ish thrall,
 death and hell - ish, hell - ish thrall. He *poco rit.* **G** *Slightly slower* dear Son should be the

90 *ff*
 Sa - viour of us all; *live,* Now let good Chris tians all be - gin an

94 *And*
 ly life to live, To live and to re - joice and

97 *rall.* mer - ry be, for this is Christ - mas Eve.

TENOR BASS **The Lord at first did Adam make**

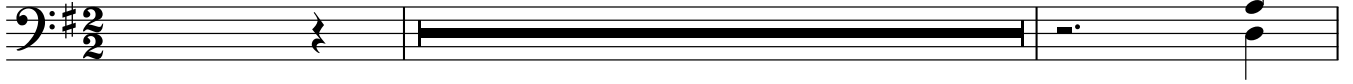
for SATB choir and west gallery band

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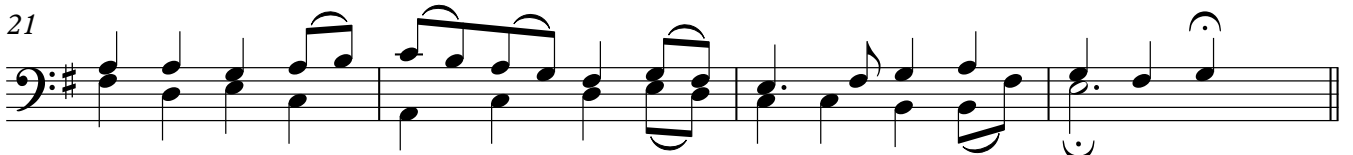
Simply but with energy $\text{♩} = 54$

15

f



ho - ly life to live,

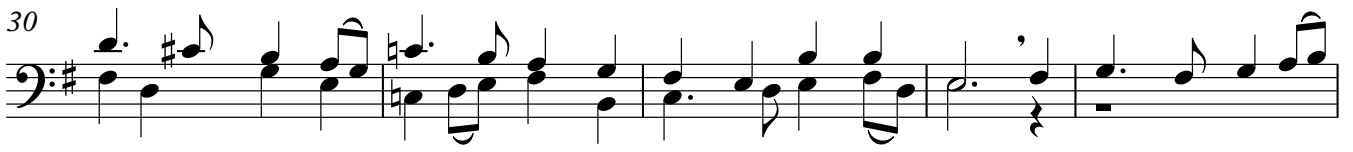


mf

Christ mas_ Eve.



2. And_ thus with-in the_ gar - den he was set there-in to stay, And



in com - mand-ment un - to him these words the Lord did say: 'The fruit which in the

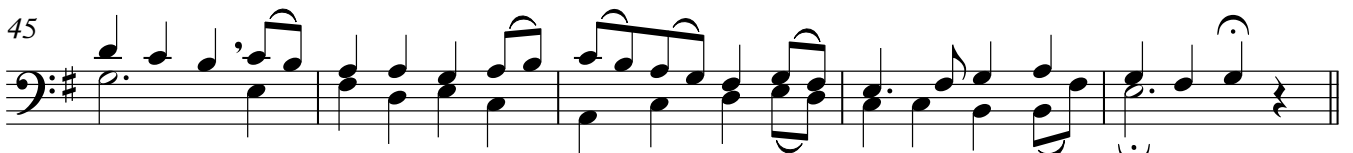


gar-den grows to thee shall be for meat, Ex - cept the tree in themidst there-of, of



which thou shalt not eat:'

ho - ly life to



live,

Christ mas Eve.



3. 'For_ in the day thou shalt it touch or dost to it come nigh, If_



so thou do but_ eat there - of, then thou shalt sure ly die.'

Dreamily

2

E

TENOR BASS

66

pp

71

a tempo

75

F

3

f

His_ mer - cy soon he_ did ex - tend, lost

82

man for to (re lib.) store; a tempo

86

Sa-viour, Sa- viour

poco rit. Slightly slower

death and hell-ish thrall,
of us all;

91

G

live, And_

96

rall.

Flute

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15

A

mf

25 **B** 15 **C**

mp

50 **D** 7 dolce

p

63 Dreamily

a tempo

67 **E** 7 **F**

mf

86 (ad lib.) a tempo

poco rit. Slightly slower

91 **G**

f

97 rall.

Violin

The Lord at first did Adam make

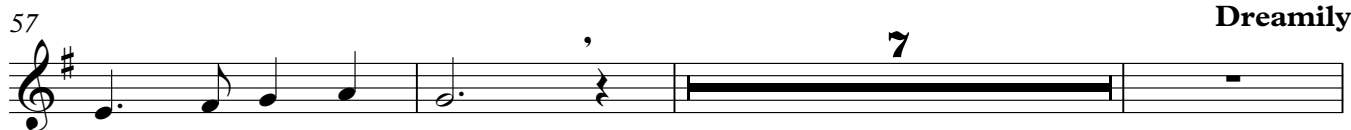
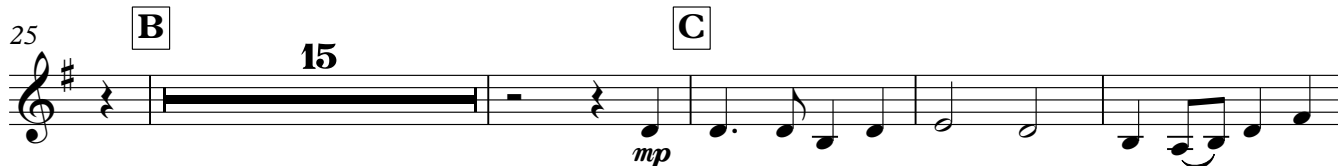
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15

A



Clarinet in A

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15

A

Musical notation for measures 15-24. Measure 15 starts with a rest followed by a 7-measure rest. The music begins in measure 16 with a *mf* dynamic. The key signature has two flats and the time signature is 3/2. The melody consists of eighth and quarter notes.

Musical notation for measures 25-38. Measure 25 starts with a rest followed by a 7-measure rest. The music begins in measure 26 with a *p* dynamic. The melody continues with eighth and quarter notes.

Musical notation for measures 39-44. Measure 39 starts with a rest followed by a 7-measure rest. The music begins in measure 40 with a *mp* dynamic. The melody continues with eighth and quarter notes.

Musical notation for measures 45-56. The melody continues with eighth and quarter notes, ending with a fermata in measure 56.

Musical notation for measures 57-66. Measure 57 starts with a rest followed by a 7-measure rest. The music begins in measure 58 with a *p* dynamic. The melody continues with eighth and quarter notes.

Musical notation for measures 67-79. Measure 67 starts with a rest followed by a 7-measure rest. The music begins in measure 68 with a *mf* dynamic. The melody continues with eighth and quarter notes.

Musical notation for measures 80-85. The melody continues with eighth and quarter notes, ending with a fermata in measure 85.

Musical notation for measures 86-90. The melody continues with eighth and quarter notes, ending with a fermata in measure 90.

Musical notation for measures 91-96. Measure 91 starts with a rest followed by a 7-measure rest. The music begins in measure 92 with a *f* dynamic. The tempo marking is *poco rit.* and the instruction is **G Slightly slower**. The melody continues with eighth and quarter notes.

Musical notation for measures 97-102. Measure 97 starts with a rest followed by a 7-measure rest. The music begins in measure 98 with a *rall.* dynamic. The melody continues with eighth and quarter notes, ending with a fermata in measure 102.

Dreamily

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15

A

25 **B** **7**

39 **C**

50 **D**

57 **7** **Dreamily**

67 **E** **7** **F a tempo**

86 (ad lib.) a tempo

91 poco rit. **G Slightly slower**

97 rall.

Bassoon

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15

A

Musical staff 15-19. Bass clef, key signature of one sharp (F#). Measure 15 starts with a rest. Measure 16 has a fermata. Measure 17 begins with a *mf* dynamic. The staff contains quarter and eighth notes.

20

Musical staff 20-24. Continuation of the previous staff with quarter and eighth notes.

25

B

7

Musical staff 25-31. Bass clef, key signature of one sharp. Measure 25 starts with a rest. Measure 26 has a fermata. Measure 27 begins with a *p* dynamic. The staff contains quarter and eighth notes.

39

C

Musical staff 39-43. Bass clef, key signature of one sharp. Measure 39 begins with a *mp* dynamic. The staff contains quarter and eighth notes.

44

Musical staff 44-49. Continuation of the previous staff with quarter and eighth notes.

50

D

7

dolce

Musical staff 50-56. Bass clef, key signature of one sharp. Measure 50 starts with a rest. Measure 51 has a fermata. Measure 52 begins with a *p* dynamic. A long slur covers measures 52-56. The staff contains quarter and eighth notes.

63

Dreamily

Musical staff 63-66. Continuation of the previous staff with quarter and eighth notes. A long slur covers measures 63-66.

67

E

7

F a tempo

Musical staff 67-73. Bass clef, key signature of one sharp. Measure 67 starts with a rest. Measure 68 has a fermata. Measure 69 begins with a *mf* dynamic. The staff contains quarter and eighth notes.

80

Musical staff 80-85. Continuation of the previous staff with quarter and eighth notes.

86

(ad lib.) a tempo

Musical staff 86-90. Continuation of the previous staff with quarter and eighth notes.

91

poco rit.

G Slightly slower

Musical staff 91-96. Bass clef, key signature of one sharp. Measure 91 begins with a *f* dynamic. The staff contains quarter and eighth notes.

97

rall.

Musical staff 97-100. Continuation of the previous staff with quarter and eighth notes.