

# COME AND SING

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Seán Doherty  
2022

SS and Organ/Piano

## TEXT

Come and sing a merry measure  
With our voices all in time,  
And our notes together blending  
Like the bells in a sweet chime.

Lo, around us all is thrilling  
With a deep melodious tone,  
And each chord in earth and heaven  
Hath a music of its own.

All the green leaves in the woodland  
With a life of sound are stirr'd,  
And far up in the blue ether  
Sings the heaven-loving bird.

E'en the wild winds through the mountains  
Make strange music as they go,  
And the waters moving swiftly  
Bear a cadence in their flow.

Thus our Mother Nature teacheth,  
With her many voices strong,  
For she moveth to a measure  
And her every pulse is song.

Come and join in the full chorus  
With a glad and grateful sound,  
Let not man alone be silent  
When all else is singing round.

Cecil Frances Alexander (1818–95)

## PROGRAMME NOTE

‘Come and Sing’ was written to celebrate the establishment of a girls’ choir at St Columb’s Cathedral, Derry. The text is by Irish hymn writer Cecil Frances Alexander, famous for her Christmas carol ‘Once in Royal David’s City’. Alexander had a long connection with this cathedral and she looks down on the young singers from her stained-glass portrait in the nave. She wrote the poem of ‘Come and Sing’ for the music educationalist John Hullah (1812–84). This explains the pedagogical nature of the poem, which uses musical terminology used as metaphors throughout the poem, for example, measure, chord, cadence, and pulse. I wanted to include the most famous melody of ‘Once in Royal David’s City’ to highlight the historical association of the cathedral with Alexander’s most famous hymn. The well-known melody by Henry Gauntlett (1805–76) is used as a descant in the final verse.

Performance Time: *c.* 3 mins

*For Nicky Morton and Louis Fields  
on the Establishment of St Columb's Cathedral Girls' Choir*  
**Come and Sing**

Cecil Frances Alexander (1818–95)

SEÁN DOHERTY (b.1987)

**Allegretto ♩ = 60**

Soprano *f*  
Come and sing a mer - ry mea-sure with our voi-ces all in time, And our notes to-ge - ther

Organ or Piano *mf*

S. 8 blend-ing Like thebells in a sweetchime. Lo! a - round us all\_ is thrill ing With a

Org.

S. 15 deep mel-o-dious tone, And each chord in earthandhea-ven Hath a mu - sic of its own.

Org.

S. 22 All the green leaves in\_\_\_\_ the wood - land With a life of sound are stirred, And far

Org.



The musical score consists of four staves of music. The top staff is for Soprano, starting with a rest followed by a rhythmic pattern of eighth and sixteenth notes. The second staff is for Organ or Piano, featuring sustained notes and eighth-note patterns. The third staff continues the soprano line with lyrics about bells and sound. The fourth staff continues the organ/piano part with sustained notes and eighth-note patterns. The score is in common time with a key signature of one sharp (F#). Measure numbers 8, 15, and 22 are indicated above the staves. The tempo is Allegretto at 60 beats per minute. Dynamics like *f* (fortissimo) and *mf* (mezzo-forte) are marked. The lyrics are integrated into the musical lines, describing a joyful singing session and the美妙 sounds of nature.

27

S. up in the blue e - therSings the hea - ven-lov-ing bird. E'en the

Org.

33

S. wild winds through the moun - tains Make strangemu - sic as they go, And the wa - ters mov - ing

Org.

38 rit. Adagio *p*

S. swift - ly Bear a ca - dence in their flow. Thus our

Org.

43 *f* A tempo

S. Mo - ther Na - ture teach - eth, With her ma - ny voi - ces strong, For she mov - eth to a

Org.

48

S. mea - sure\_ And her ev - ery pulse is song.

Org.

52

S. 1 *f*  
Come and join in the full cho - rus With a glad and

S. 2 *f*  
Come and join in the full cho - rus With a glad and grate - ful sound, Let not man a - lone be si - lent When all

Org.

59

S. 1 grate - ful sound, Let not man a - lone be si - lent

S. 2 else is sing-ing round. Come and join in the full cho - rus With a glad and grate - ful sound, Let not

Org.

65

S. 1 When all else is sing - ing round.

S. 2 man a - lone be si - lent When all else is sing-ing round.

Org.