



NOEL

4-PART TREBLE US \$1.95

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CME Holiday Lights

Noel

John Burge

Doreen Rao's
choral MUSIC
-experience-
BOOSEY & HAWKES



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PROGRAM NOTE

John Burge's *Noel*, for equal voice choir and tubular bells, was composed for the Amabile Youth Singers in 2005. The Amabile organization is based in London, Ontario, and is directed by John Barron and Brenda Zadorsky. Their choirs have repeatedly won National and International awards and have performed around the world. In previous years, the Amabile Youth Singers have provided John Burge with wonderful performances of his music and this piece is written in appreciation of their dedication and expertise.

Noel is designed to be performed as a processional and recessional for the Advent season perhaps being sung at the beginning and end of a Christmas concert or service. As a listener, there is something quite magical about hearing a choir first singing softly in the distance, and then, as the singers gradually approach, having the music become louder and more audible. It is this same effect that Benjamin Britten created so effectively in the outer sections of his *Ceremony of Carols*. To further capture the feeling of spaciousness that a sung processional can create, choirs are encouraged to do a circuit of the performance space before moving into their places. A repeated passage has been indicated in the score to accommodate a procession in a particularly large performing venue or for the entrance of a large choir. The music's character of celebration is further heightened by the use of tubular bells but an effective performance is still possible with a piano or organ accompaniment.

— John Burge

ABOUT THE COMPOSER

Canadian composer John Burge was born in Dryden, Ontario in 1961. He holds university degrees from the University of Toronto (B.Mus. and M.Mus.) and the University of British Columbia (D.M.A.). Since 1987 he has been teaching in the School of Music at Queen's University in Kingston, Ontario, where he is a Full Professor of Composition and Theory. John Burge has written a large body of vocal, chamber, and orchestral compositions. He is particularly well known for his choral music, which has been performed by such choirs as The Elmer Iseler Singers, The BBC Singers and The Glen Ellyn Children's Chorus.

In selecting texts to set to music, John Burge is repeatedly drawn to the poetry of Canadian poets such as Margaret Avison, whose poetry is used in Burge's composition **WINTER SUN** (a large work for choir and percussion ensemble that is also published by Boosey & Hawkes). A number of his works for large ensemble draw their influence from a distinctively Canadian perspective as well, as is indicated by the titles of some of his orchestral compositions: **SNOWDRIFT**, **ROCKY MOUNTAIN OVERTURE**, **UPPER CANADA FIDDLE SUITE** and **THE CANADIAN SHIELD**. A passionate advocate for Canadian music, he was a member of the Executive Council of the Canadian League of Composers for many years, serving as President from 1998-2006.

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PERFORMANCE TIME •

ca. 6 minutes

NOEL

Processional/Recessional for Four-Part Treble Voices & Tubular Bells or Piano

Music by
John Burge

Stately (♩ = ca. 54)

Treble I

Treble II

Treble III

Treble IV

Piano*
mp [R.H. is the Tubular Bell part.]

ffo.

8 [Off Stage**] *p* *mp*

No - el, No - el, No - el, No - el, _____

p *mp*

No - el, No - el, No - el, No - el, _____

p *mp*

No - el, No - el, No - el, _____

p *mp*

No - el, No - el, No - el, _____

mf *mp* *cresc.*

* If performed with organ, hold all notes as long as possible (perhaps divide notes between two manuals coupled together).

** Dynamics may need to be louder if the off-stage area is acoustically contained. If not used as a processional, a distant vocal sound could be used.

25 *mp* *cresc.* *f*

No - el, _____ No - el, _____ No - el, No - el, _____ No - el, _____ No -

mp *cresc.* *f*

No - el, _____ No - el, _____ No - el, No - el, _____ No - el, _____ No -

mp *cresc.* *f*

No - el, No - el, No - el, _____ No - el, _____ No -

mp *cresc.* *f*

No - el, No - el, No - el, _____ No - el, _____ No -

f *p* *cresc.* *f*

The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Dynamics range from *f* to *p* with a *cresc.* marking.

31

el, _____

el, _____

el, _____

el, _____

ff

The piano accompaniment continues with two staves. The right hand features a triplet of chords in measure 31, followed by more complex rhythmic patterns. The left hand remains active with a bass line. A *ff* dynamic is present.

(keep pedal sustained)

37 [Recessional starts here. Take \oplus to Coda.] 1 *

mp *p*
No - el, _____

1

p

43 2 *mf*
No -

mp *p*
No - el, _____

mp *p* *mp* *p*
No - el, _____

2

* Numbers indicate four-bar repeated patterns which should help Treble III & IV and tubular bells to follow the Treble I.

