

TB(B)

CM9724

I Saw Three Ships / Traditional English Carol / arr. Russell Robinson
for TB(B) Voices with Piano

Duration: 2:13

I Saw Three Ships

Traditional English Carol

Arranged by Russell Robinson



CARL FISCHER

Celebrating 150 Years

About the Arranger

Dr. Russell L. Robinson, Emeritus Professor of Music Education at the University of Florida, has made over 300 appearances as a conductor, keynote speaker, consultant and presenter at festivals, workshops, honor choirs, all-state choirs and state, regional, national and international conferences in the US, Europe, Asia, Africa, Central America, South America, Mexico, Canada, the Middle East, and Australia as well as conducting venues, which include: Carnegie Hall, Lincoln Center, the Kennedy Center, Boston's Symphony Hall, the White House, Washington's National Cathedral and the Wiesbaden, Germany Kurhaus. Dr. Robinson was the 2016 inductee into the Florida Music Educators Association (FMEA) Hall of Fame, and is a past President of FMEA, Associate Dean of the UF College of the Arts, National Collegiate Chair and Choral Adviser for the National Association for Music Education (NAfME). Dr. Robinson is a published author, composer and arranger with over 500 publications in print, including choral compositions, arrangements, articles, books, and instructional DVD's.

I Saw Three Ships

for TB(B) Voices* with Piano

Traditional English Carol
Arranged by Russell Robinson

Joyfully! ♩ = 100

Piano



mf

The piano introduction consists of four measures in 6/8 time. The right hand plays a melodic line starting on G4, moving up to A4, B4, and then down to G4, F4, E4, D4. The left hand plays a bass line starting on G2, moving up to A2, B2, and then down to G2, F2, E2, D2.

5 Tenor



Bass *mf*

I

The vocal lines for Tenor and Bass begin at measure 5. The Tenor part has a whole rest for the first four measures. The Bass part has a whole rest for the first three measures, followed by a quarter rest in the fourth measure, and then a half note G2 in the fifth measure. The dynamic is *mf*.



The piano accompaniment continues from measure 5. The right hand plays a melodic line starting on G4, moving up to A4, B4, and then down to G4, F4, E4, D4. The left hand plays a bass line starting on G2, moving up to A2, B2, and then down to G2, F2, E2, D2.


9 *mf*



I

saw three ships come sail - ing in, On Christ - mas Day, on Christ - mas Day;

The vocal lines for Tenor and Bass begin at measure 9. The Tenor part has a whole rest for the first three measures, followed by a quarter rest in the fourth measure, and then a half note G2 in the fifth measure. The Bass part has a whole rest for the first three measures, followed by a quarter rest in the fourth measure, and then a half note G2 in the fifth measure. The dynamic is *mf*.



The piano accompaniment continues from measure 9. The right hand plays a melodic line starting on G4, moving up to A4, B4, and then down to G4, F4, E4, D4. The left hand plays a bass line starting on G2, moving up to A2, B2, and then down to G2, F2, E2, D2.

* Also available for SATB Voices (CM8818), Three-Part Mixed Voices (CM8819) and SSA Voices (BL1007).

13

8 saw three ships come sail - ing in, On Christ - mas Day in the morn - ing.

And

17

8 what was in those ships all three, On Christ - mas Day, on Christ - mas Day;

And,

21

8 what was in those ships all three, on Christ - mas Day in the morn - ing? On

On

37

saw three ships, — come sail - ing in the morn.

saw three ships, — come sail - ing in the morn.

mp

41

45

mp

The

49 *mp*

The
moth - er and the Son were there, On Christ - mas Day, on Christ - mas Day; _____

53

moth - er and the Son were there, On Christ - mas Day in the morn - ing. _____
Now

57

let us all re - joice to day, On Christ - mas Day, on Christ - mas Day; _____

61 *f*

let us all re - jice to day, On Christ - mas Day in the morn - ing? On *f*

On

65

Christ - mas Day, I saw three ships come sail - ing, On

Christ - mas Day, I saw three ships come sail - ing, On

69

Christ - mas Day, I saw three ships come sail. I

Christ - mas Day, I saw three ships come sail. I

73

saw three ships, — come sail - ing in the morn - ing, I
saw three ships, — come sail - ing in the morn - ing, I

77

saw three ships, — come sail - ing in the morn. Come
saw three ships, — come sail - ing in the morn. Come

81

sail - ing in the morn!
sail - ing in the morn. I saw three ships come sail - ing in, On Christ - mas Day, on

86

I saw three ships come sail - ing in, On Christ - mas Day in the
 Christ-mas Day;

90

morn - ing.
 — And what was in those ships all three, On Christ - mas Day, on

94

— And what was in those ships all three, on Christ - mas Day in the
 Christ-mas Day;

98 *mp*

morn - ing. On Christ - mas Day in the

mp

On Christ - mas Day in the morn - ing.

102 *mf*

morn - ing. On Christ - mas Day in the morn - - - - -

mf

On Christ - mas Day in the morn, I

mf

106 *f*

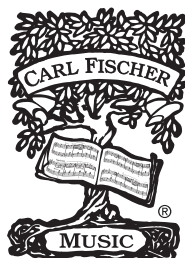
- ing, On Christ - mas Day in the morn - ing!

f

saw threeships come sail - ing in on Christ - mas Day in the morn - ing!

f

The image shows a musical score for the hymn 'On Christmas Day in the Morning'. It consists of three systems of music. Each system includes a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 8/8. The score is marked with dynamics: *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). A large red watermark 'unlawful for promotional use or print' is overlaid diagonally across the page.



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