

# AWAY IN A MANGER

LUCY WALKER  
(b 1998)

Lilting, a lullaby ♩ = 76

The musical score is arranged for Soprano, Alto, Tenor, Bass, and Piano. The tempo is 'Lilting, a lullaby' with a metronome marking of ♩ = 76. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 9/4. The score is divided into two systems. The first system contains the vocal parts (Soprano, Alto, Tenor, Bass) and the beginning of the piano accompaniment. The second system contains the piano accompaniment for rehearsal only. Dynamics include piano (*p*), mezzo-forte (*mp*), and mezzo-piano (*mm*). The piano part features a prominent bass line with a melodic line in the right hand. A large watermark 'Not for use in performance' is overlaid diagonally across the score.

SOPRANO

ALTO

TENOR

BASS

PIANO  
(for rehearsal only)

3

*p*  
*mm*  
*p*  
*mm*  
*p*  
*mm*

6

**poco rit**      **a tempo**  
*, mp gently*

A - way in a man - ger, no crib for a bed, The

*, mp*

A - way in a man - ger, no crib for a bed, The

*, mp*

A - way in a man - ger, no crib for a bed, The

*, mp*

A - way in a man - ger, no crib for a bed, The

**poco rit**      **a tempo**

9

*mf*

lit - tle Lord Je - sus laid down his sweet head. The stars in the bright sky looked

*mf*

lit - tle Lord Je - sus laid down his sweet head. The stars in the bright sky looked

*mf*

lit - tle Lord Je - sus laid down his sweet head. The stars in the bright sky looked

*mf*

lit - tle Lord Je - sus laid down his sweet head. The stars in the bright sky looked

12

*mp*

down where he lay, The lit - tle Lord Je - sus a - sleep on the

*mp*

down where he lay, The lit - tle Lord Je - sus a - sleep.

*mp*

down where he lay, The lit - tle Lord Je - sus a - sleep.

*mp*

down where he lay, The lit - tle Lord Je - sus a - sleep.

15

Musical score for measures 15-17. The score is in 9/4 time, with a key signature of three flats. It features four vocal staves and a piano accompaniment. The vocal parts are marked with dynamics *p* and *mp*. The lyrics include "hay." and "ah". The piano accompaniment consists of chords and moving lines in both hands.

18

Musical score for measures 18-21. The score continues in 9/4 time with three flats. It features four vocal staves and a piano accompaniment. The vocal parts are marked with dynamics *p*, *mf*, and *mp*. The lyrics include "ah", "The", and "Low-". The piano accompaniment continues with harmonic support for the vocal lines.

21

*mp* ————— *mf* **>**

a - wakes, But lit - tle Lord Je - sus no

*mp* ————— *mf* **>**

cat - tle are low - ing, the a - wakes, But lit - tle Lord Je - sus no

ing, the ba - by a - wakes, But lit - tle Lord Je - sus no

*mf* **>**

*mf* **>**

ing, the ba - by a - wakes, But lit - tle Lord Je - sus no

24

*mp* ————— *f* *f* *bright* ————— *mp*

cry - ing he makes. I love thee, Lord Je - sus! Look down from the sky, And

*mp* ————— *f* *f* *bright* ————— *mp*

cry - ing he makes. I love thee, Lord Je - sus! Look down from the sky, And

*mp* ————— *f* *f* *bright* ————— *mp*

cry - ing he makes. I love thee, Lord Je - sus! Look down from the sky, And

*mp* ————— *f* *f* *bright* ————— *mp*

cry - ing he makes. I love thee, Lord Je - sus! Look down from the sky, And



33

*, mf joyful*

Be near me, Lord Je - sus, I

*, mf joyful*

Be near me, Lord Je - sus, I

*, mf joyful*

Be near me, Lord Je - sus, I

*, mf joyful*

Be near me, Lord Je - sus,

36

*mp*

ask thee to stay Close by me for - e - ver, and love me, I pray. Bless

*mp*

ask thee to stay by me for - e - ver, love me, I pray.

*mp*

ask the to stay by me for - e - ver, love me, I pray. Bless

*mp*

stay Close by me for - e - ver, and love me, I pray.

*f*

*soaring*

39

all the dear chil - dren in thy ten - der

all the dear chil - dren in thy ten - der

all chil - dren in thy

all chil - dren in thy

41

care, And take us to hea - ven to live with thee

care, And take us to hea - ven to live.

care, And take us to live.

care, And take us.



44 warmly *mp*

there. *mf* *mp* ah ah

47 *p* *rit* *mm*

*p* *mp* *p* *rit* ah ah ah ah *mm*

## Composer's note

This new setting of the traditional text is intended to offer a darker interpretation of the carol. The universally recognised words of *Away in a manger* are usually associated with one of two well-known melodies. This setting reflects the sometimes-forgotten humility and darkness of the nativity scene, using a folklike minor-mode refrain, and by capturing the lilting atmosphere of a lullaby.

Although the carol is structured around three versions of a simple, balanced melody – one for each verse – each verse is characterised by different choral textures to complement the nuance of the text. Darker harmonies are punctuated with more hopeful moments – references to the stars, and the line 'I love thee' – these are marked with brighter sounds and upward melodic gestures woven into the shape of the verse. The final verse shows a more grounded feeling of hope through the use of the major inflection, featuring lighter and warmer tonal colours as we turn our thoughts 'heaven'-wards.

Duration: 4½ minutes

## Text

Away in a manger, no crib for a bed,  
The little Lord Jesus laid down his sweet head.  
The stars in the bright sky looked down where he lay,  
The little Lord Jesus asleep on the hay.

The cattle are lowing, the baby awakes,  
But little Lord Jesus no crying he makes.  
I love thee, Lord Jesus! Look down from the sky,  
And stay by my side until morning is nigh.

Be near me, Lord Jesus, I ask thee to stay  
Close by me forever and love me, I pray.  
Bless all the dear children in thy tender care,  
And take us to heaven to live with thee there.

Anon, 19th century

## Lucy Walker



Photo: © Ujjawal A Kumar

Lucy Walker is an award-winning composer, pianist and music educator from the North-East of England, currently based in Cambridge. Since completing her postgraduate studies at Gonville & Caius College, where she was a Choral Scholar, in 2021, Lucy has received numerous high-profile commissions. Composing highlights for Lucy so far include her first BBC Radio 3 commission, sung by the BBC Singers, in celebration of International Women's Day; composing an introit for the first ever Evensong broadcast by the Choir of Pembroke College, Cambridge; and, most recently, being appointed Composer-in-Residence with St Martin's Voices, at St Martin-in-the-Fields in London. Lucy's works have been frequently broadcast on national radio, featured on commercial recordings, and are gaining popularity in performance across Europe and the US. Lucy is passionate about making music, especially choral music, accessible and inclusive, and her compositions aim to reflect this mission.

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