

**Patapan, Noel** is charming pairing of two popular traditional carol tunes, *Patapan* and *We Three Kings of Orient Are*. Appropriate for performance by both school and church choirs, **Patapan, Noel** is available in three voicings for singers of all ages.

Lively motivic interplay is evidenced throughout the choral and keyboard textures. Additional textural interest can be created by the use of flute (see pages 10-11) and the improvisation of repeated rhythmic patterns by one or more percussion instruments. A full performance/accompaniment cassette (available separately, No. 16116) employs two percussion instruments. The rhythms played by each instrument are simple 2-measure repeated patterns, as follows:

#### Side Drum



#### Triangle



**PLEASE NOTE: The full performance/accompaniment cassette begins with 3½ measures of percussion prior to the entrance of the keyboard. Thus, m. 5 of the cassette coincides with the first full measure (m. 1) of the printed octavo.**

In rehearsal, strive for an energetic, lightly intensive choral sound and rhythmic precision. Practice singing the entire anthem on staccato “doo” until the rhythms are precisely aligned. Caution the singers against singing too heavily or loudly, which will result in sloppy rhythms.

**Patapan, Noel** is appropriate for both school Christmas concerts and Advent or Christmas worship. When performed in worship, suggested corresponding lectionary readings include Numbers 24: 16-17, Isaiah 11: 1-10, Matthew 2: 1-12 and Romans 15: 7-13. One basic homiletical theme is the star’s reassuring message of hope, peace and salvation that is promised in the birth of God’s Son, Emmanuel.

**Patrick M. Liebergen** is Director of Choral Activities at the University of Wisconsin (Stout) and Director of the Chancel Choir at United Methodist Church, Menomonie, Wisconsin. With music degrees from St. Norbert College in DePere, Wisconsin, the University of Wisconsin (Madison), and the University of Colorado (Boulder), Dr. Liebergen frequently appears throughout the country as an adjudicator and clinician. His choral editions, arrangements and original works are widely published. Dr. Liebergen was the 1988 winner of the Wisconsin Choral Directors Association Composition Competition and the 1990 Winner of the Anthem Contest sponsored by the Twin Cities Church Musicians Association.

# PATAPAN, NOEL

for 3-part mixed voices, accompanied,\*  
with optional flute\*\*

Words by JOHN H. HOPKINS, JR.,  
and PATRICK M. LIEBERGEN  
Arranged by PATRICK M. LIEBERGEN

Based upon *WE THREE KINGS OF ORIENT ARE*  
by JOHN H. HOPKINS, JR. (1820-1891)  
and the traditional carol *PATAPAN*

Lightly, energetically (♩ = ca. 88-96)

ACCOMP.

*mf*  
(+ flute)

4 PART I [5]

PART II

PART III

*mf*

We three kings from the O - ri - ent

(- flute)

8 *mp unis.*

Sing we no-el, no - el!

are, Wait - ing here for the heav - en - ly

(+ flute) (- flute)

\* Also available for S.A.T.B. voices, No. 16113. Flute part may be found on pages 10-11.  
Percussion may be freely improvised (please see performance notes).

12 *mp* 13

Sing we no-el, no - el!  
*cresc.*

star! No - els sing - ing, car - ols

(+ flute) *cresc.*

16 *mp* *dim.*

Sing we no-el, no - el! Sing we no-el!

*f* *mf* *dim.*

ring - ing! Wait - ing for Em - man -

*f* *mf* *dim.*

20 *p unis.*

Sing we no-el! Sing we no-el, no - el!

*mp*

u - el!

*mp*

23 25 *mf*

He shall reign o - ver

*p*

Sing we no-el, no - el!

*mf* (- flute)

27

all as our King! Join with us in the

*mp*

Sing we no-el, no - el!

(+ flute) (- flute)

31 33 *cresc.*

tid - ings we bring! Tell the sto - ry,

*mp*

Sing we no-el, no - el!

(+ flute) *cresc.*

35

*f*

sing His glo - ry! He shall come on

*f*

(- flute)

39

42

earth to dwell, no - el! Sing we no-el, no -

(+ flute)

43

*mf*

el! Sing we no-el, no - el!

*mf*

*mf*

47 *mf*  
Sing we no-el, no - el!

51 *mf*  
Sing we no-el, no - el!

55 *cresc.* 57 *f*  
Sing no - el! O star of won - der,

*cresc.* *f*  
(- flute)

59

star of night, Star with roy - al

This system contains the vocal line and piano accompaniment for measures 59 through 62. The key signature is one sharp (F#). The vocal line begins with a whole note chord in measure 59, followed by a half note in measure 60, and then quarter notes in measures 61 and 62. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

(+ flute) (- flute)

This system shows the piano accompaniment for measures 59 through 62. It includes a treble and bass clef. The right hand plays chords and moving lines, while the left hand plays a consistent eighth-note pattern. Annotations indicate the presence of a flute in measures 60 and 61, and its absence in measure 62.

63

beau - ty bright; West - ward lead - ing,

This system contains the vocal line and piano accompaniment for measures 63 through 66. The key signature remains one sharp. The vocal line continues with a whole note chord in measure 63, a half note in measure 64, and quarter notes in measures 65 and 66. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

(+ flute) (- flute)

This system shows the piano accompaniment for measures 63 through 66. It includes a treble and bass clef. The right hand plays chords and moving lines, while the left hand plays a consistent eighth-note pattern. Annotations indicate the presence of a flute in measures 64 and 65, and its absence in measure 66.

67

still pro - ceed - ing, Guide us to thy

This system contains the vocal line and piano accompaniment for measures 67 through 70. The key signature remains one sharp. The vocal line begins with a whole note chord in measure 67, followed by a half note in measure 68, and then quarter notes in measures 69 and 70. The piano accompaniment continues with the eighth-note bass line and chordal accompaniment.

This system shows the piano accompaniment for measures 67 through 70. It includes a treble and bass clef. The right hand plays chords and moving lines, while the left hand plays a consistent eighth-note pattern. The system concludes with a double bar line in measure 70.

71 *dim.* 73 *mp unis.*

per - fect light.  
*dim.* *mp*

*dim.* *mp*  
 (+ flute)

75 *mf* *cresc.*

He shall come on earth to dwell; We a-wait Em -  
*mf* *cresc.*

(- flute) *mf* *cresc.*

79 *ff*

man - u - el!  
*ff*

(+ flute) *ff*



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and the traditional carol *PATAPAN*

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mf

5

mp

10

2

13

cresc.

16

f

mf

dim.

20

mp

24

25

mf

mp

30 **2** **33**  
*cresc.*

36 **4** **42**  
*f* *f*

44 *mf*

49

55 **2** **57** **3** *mf* **2**

64 **7** **73** *mf* *mp*

76 **2** *f* *ff*

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