

ICC1088

I Saw Three Ships

SSA



I Saw Three Ships

arr. Leeann Starkey

SSA and Piano

Executive Artistic Director & Editor Joshua Pedde
Curriculum Manager & Editor Leeann Starkey





Leeann Starkey is a dedicated music educator, conductor, and composer with a passion for enriching children's lives through music.

Leeann has conducted with the Indianapolis Children's Choir for over a decade and is a sought-after guest clinician at choral festivals and honor choirs across the Midwest. She also serves as the ICC Curriculum Manager and Co-Editor of the ICC Publishing House.

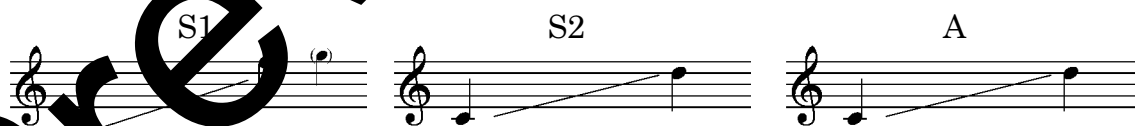
With over twenty years of experience in composing and arranging music, Leeann's expertise in choral works, particularly for children's voices, is rooted in her extensive background of singing in choirs throughout her childhood and professional career. As the Composer-in-Residence for the Indianapolis Children's Choir (ICC), Leeann composes original songs, custom arrangements, and instrumental accompaniments each season. She has been commissioned to write original choral works for notable occasions, including the 2025 Indiana Music Educators Association Elementary Honor

Choir, the 50th Anniversary of the Fort Wayne Children's Choir, the 20th Anniversary of the Indianapolis Children's Choir, and the 2023 Southwest Indiana Choral Festival. Her choral compositions are published by Colla Voce Music and the ICC Publishing House, and they are featured in festivals and honor choirs across North America.

Leeann graduated summa cum laude and as a Presser Scholar from Taylor University in 2008, earning a Bachelor of Music in Music Education. She then received a Master of Music in Choral Conducting from Butler University in 2012, where she studied with Henry Leck and Dr. Eric Stark. During her classroom teaching career, she taught general music and choir to preschool through 8th grade students in the Tippecanoe School Corporation and Archdiocese of Indianapolis. She also conducted the Lafayette Children's Choir of the Lafayette Master Chorale for nearly a decade.

Leeann is a member of the National Association for Music Education, Indiana Music Educator Association, American Choral Directors Association, Indiana Choral Directors Association, Organization of American Kodály Educators, and the Indiana Kodály Educators. She holds certifications in Orff Schulwerk, Kodály, Conversational Solfege, and First Steps in Music.

RANGES



The Indianapolis Children's Choir (ICC) and Beckenhorst Press are proud to collaborate through the Indianapolis Children's Choir Publishing House (ICCPH), established in 2022, with Beckenhorst exclusively distributing and selling ICCPH's diverse repertoire, educational materials, and books. Under the leadership of Executive Artistic Director & Editor Joshua Pedde and Curriculum Manager & Editor Leeann Starkey, ICC's publishing arm offers digital choral music, educational resources, and books for choirs of all ages, levels, genres, and voicings. These publications can be viewed and purchased on their dedicated page on the Beckenhorst website, accessible by clicking the "ICC" logo in the top left corner of the site.



I Saw Three Ships

SSA with Piano

also available: Optional String Quartet and Flute (Full Score and Parts)(ICC1088ADL)

Traditional English Carol

arr. Leeann Starkey

$\text{♩} = 85$

S1

S2

A1

Piano

mf

$\text{♩} = 85$

5

mf

I saw three ships come sail - ing in On

mf

I saw three ships come sail - ing in On

mf

I saw three ships come sail - ing in On

l.h.

r.h.

r.h.

© 2026 Indianapolis Children's Choir - ICC1088

Copyright law requires customers to purchase as many digital copies as will be used.
We depend on our customers' honesty to pay our composers and keep producing music.

11

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

The musical score for measures 11-14 features three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are repeated on each vocal staff.

15

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

The musical score for measures 15-18 features three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are repeated on each vocal staff.

20

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

The musical score for measures 20-24 consists of three vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The piano accompaniment features a steady bass line with chords in the right hand. A large 'PREVIEW COPY' watermark is overlaid diagonally across the page.

25

what was in those ships all three on Christ - mas Day in the morn - ing.
what was in those ships all three on Christ - mas Day in the morn - ing.
in _____ those ships _____ on Christ - mas Day in the morn - ing.

The musical score for measures 25-29 continues with three vocal staves and piano accompaniment. The piano part includes a dynamic marking of *mp* (mezzo-piano) in measure 28. The accompaniment continues with a consistent bass line and chordal accompaniment in the right hand. A large 'PREVIEW COPY' watermark is overlaid diagonally across the page.

30

mp

Ma - - - - ry _____ On

mp

The vir - gin Ma - ry and Christ were there On

mp

The vir - gin Ma - ry and Christ were there On

35

Christ - mas Day_ on Christ - mas Day; Ma - - - - ry _____ on

Christ - mas Day on Christ - mas Day; The vir - gin Ma - ry and Christ were there on

Christ - mas Day on Christ - mas Day; The vir - gin Ma - ry and Christ were there on

39

mf

Christ - mas Day in the morn-ing.

And

40

mf

Christ - mas Day in the morn - ing.

And

41

Christ - mas Day in the morn - ing.

And

mf

45

all _____ on Earth _____ On Christ - mas Day on Christ - mas Day; And all _____ on

all the bells of Earth shall ring On Christ - mas Day, on Christ - mas Day; And all the bells on

all _____ on Earth _____ On Christ - mas Day on Christ - mas Day; And all _____ on

50

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

Earth shall ring on Christ - mas Day in the morn - ing.

Earth _____ on Christ - mas Day in the morn - ing.

This section of the score contains three vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

55

And an - gels sing _____ On Christ - mas Day on

And all the an - gels in Heav - en shall sing On Christ - mas Day, on

And an - gels sing _____ On Christ - mas Day on

This section of the score contains three vocal staves and a piano accompaniment. The vocal parts continue the melody from the previous section. The piano accompaniment maintains the same rhythmic pattern.

60

Christ - mas Day; The an - - - gels sing On Christ - mas Day in the

Christ - mas Day; And all the an - gels in Heav - en shall sing On Christ - mas Day in the

Christ - mas Day; The an - - - gels sing on Christ - mas Day in the

64

rit. *f*

morn - ing. Then

morn - ing. Then

morn ing. Then

rit. *f*

a tempo

69

let us all re - joice and sing on Christ - mas Day On Christ - mas
let us all re - joice and sing on Christ - mas Day On Christ - mas
let us all re - joice and sing on Christ - mas Day On Christ - mas

a tempo

This section contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major, with the right hand playing chords and the left hand playing a simple bass line. The tempo marking 'a tempo' is placed above the first vocal staff and below the piano accompaniment.

76

Day Then let us all re - joice and sing on Christ - mas Day in the
Day Then let us all re - joice and sing on Christ - mas Day in the
Day Then let us all re - joice and sing on Christ - mas Day in the

This section continues the musical score with three vocal staves and piano accompaniment. The lyrics are repeated for each voice part. The piano accompaniment includes a second ending marked with a '2' in the bass line.

83 *mf*
morn - - ing. on Christ - mas Day in the morn - ing.
mf
morn - - ing. on Christ - mas Day in the morn - ing.
mf
morn - - ing. on Christ - mas Day in the

88 *f*
On Christ - mas Day in the morn - - - - ing!
f
On Christ - mas Day in the morn - - - - ing!
f
morn - ing. On Christ - mas Day in the morn - - - - ing!