

Christmas,

CANTATA,

Written by John Greenford.

COMPOSED AND INSCRIBED TO HIS FRIEND

T. F. Beale,

BY

G. A. MACFARREN,

THE PIANO FORTE ARRANGEMENT BY

EDWARD F. RIMIBAULT.

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CHRISTMAS,

A Cantata,

THE POETRY BY

JOHN OXFENFORD,

THE MUSIC BY

G. A. MACFARREN.

No. 1. DOUBLE CHORUS.

2nd CHOIR. The trees lift up their branches bare
Against the sky ;
Through the keen and nipping air,
For Spring's return they seem to cry,
As the winds with solemn tone
About them sadly moan.

1st CHOIR. Old Winter's hand is always free,
He scatters diamonds round,
They dart their light from every tree,
They glisten on the ground.
Then who shall call the branches bare
When gems like those are sparkling there ?

2nd CHOIR. Stern Winter's touch is deadly cold,
His breath all hearts must chill ;
His ruthless arms the earth enfold,
And every beauty kill.

1st CHOIR. Old Winter's heart is warm and bold ;
Although his breath is chill ;
Although his face is stern and cold,
He has a right good will.

2nd CHOIR. He casts his chains the stream about,
And checks its murmuring song ;

1st. CHOIR. The skaiters come, a jocund rout,
And blithely glide along.

2nd. CHOIR. The snow descending drearily, drearily,
Is spread o'er the land as a shroud.

1st. CHOIR. Snow-balls are flying merrily, merrily,
And laughter is pealing aloud.

2nd CHOIR. Come in, and closely shut the door
Against the wintry weather ;
Of frost and snow we'll think no more,
While round the fire we sit together.

1st CHOIR. Rush out from every cottage door,
'Tis brave and bracing weather ;
A madder throng ne'er met before,
Than those who now have come together.

Together.

Together.

No. 2. RECITATIVE AND ROMANCE.

RECITATIVE.

Welcome, blest season, that renew'st once more
The ties that adverse destiny has rent,
Bidding the memory dwell on early days,
When *father, mother*, and such household words
Seemed an eternal union to denote.
Alas ! that these sweet fancies prov'd so vain.

ROMANCE.

Christmas comes ; and friends that long have parted
Meet to change the loving grasp once more ;
Many who have wandered, weary hearted,
Gladly seek the old familiar door.
As they near it gentle thoughts arise,
Round each object is a halo found ;
Tears of tranquil joy bedim their eyes,
Ev'ry step is press'd on holy ground.

Brothers, sisters, once in love united,
Since condemn'd so far apart to roam,
Round the hearth together meet, delighted,
This one day revives their childhood's home.
Faces of dear lost ones ne'er forgot,
Peering from the wonted corner seem,
Through the air benignant spirits float,
Death and life are blent as in a dream.

No. 3. CAROL.

A blessing on this noble house and all who in it dwell ;
With pure and holy happiness may every bosom swell,
And hope around you hover still of future bliss to tell,
Bringing tidings of comfort and joy.

This day the tree of love was set that ever must increase,
Until beneath its branches all mankind can rest in peace ;
This day the angels celebrate in songs that never cease,
Spreading tidings of comfort and joy.

O, write your names in deeds of love, all ye who have the
power ;
Assist your brethren who beneath misfortune's burden cower,
Then death will gently visit you in his appointed hour,
Bringing tidings of comfort and joy.

No. 4. A CHRISTMAS TALE.

RECITATIVE.

SOLO. Welcome to every guest
Who comes to cheer our Christmas feast.
Old friends who think of happy by-gone days,
And thus forget their present care,
Young hearts who boldly tow'rds the future gaze,
Draw near me while the banquet they prepare.
Assemble round the fire ; a tale I'll tell
Of one who should in all our mem'ries dwell.

CHORUS. A tale! a tale. 'Tis well—'tis well.

SOLO. Taught by Great Alfred, never from your door
Will you, relentless, thrust the poor ;
No tale can to the time more fitting be
Than one that treats of heavenly charity.

CHORUS. A tale! Attentive we will be.

SONG, WITH CHORUS.

A bleak and kindless morning had broke on Athelnay,
Where, shunning Danish foemen, the good King Alfred lay.
"In search of food our hunters departed long ago,
I fear that they have perish'd, embedded in the snow."
While thus he sadly muses, an aged man he sees,
With white hair on his forehead, like frost upon the trees,
An image of the winter the haggard pilgrim stands,
And, breathing forth his sorrows, lifts up his wither'd hands.
"The heavenly King who reigns on high
Bless him who hears the poor man's cry."

"Our hearts are mov'd with pity ; thy suff'rings we deplore,"
Said Alfred's queen, the gentle, "but scanty is our store ;
One loaf alone is left us." "Then give it," said the king,
"For He who feeds the ravens will fresh abundance bring."
The wind was roaring loudly, the snow was falling fast,
As from the lofty turret the last last loaf he cast.
An image of the winter the haggard pilgrim stands,
And Alfred's welcome pittance he catches with his hands.
"The heavenly King," &c.

The snow is thickly falling, the winter's wind is loud,
But yonder in the distance appears a joyous crowd ;
The hunters bring their booty, the peasants bring their corn,
And cheering shouts of triumph along the blast are borne.
Before another morning down-stricken is the foe,
And blood of Danish warriors is red upon the snow.
Amid the conqu'ring Saxons the aged pilgrim stands,
And, like a holy prophet, exclaims with lifted hands—
"The heavenly King," &c.

No. 5. DUETTINO.

Little children, all rejoice,
Now the festival is here,
And with pretty, prattling voice,
Carol out the waning year.
Little hearts, you can be gay
Without thought to mar your gladness,
For to you a joyous day
Heralds not the morrow's sadness.

Yonder holly cheers the sight,
But we know its beads will fade,
While to you they're rubies bright,
For eternal pleasures made.
There is not a joy so true,
But we dread its change to sorrow ;
Oh, it is not so with you,
Having days without a morrow.

No. 6. FINALE.

Welcome all, welcome all,
The feast is spread in the vaulted hall.

Here of dishes stands the chief,
Baron bold of English beef.
There the boar—a sight of awe—
Bears the lemon in his jaw.
Goose and capon, turkey, chine,
Scatter odours most divine.
Stately now the pudding comes,
World of citrons and of plums,
Sent us from the fragrant east,
As the gem of all the feast.

Welcome all, welcome all,
The feast is spread in the vaulted hall.

The gen'rous wassail-bowl
With kindness warms the soul.
We quaff it to friends, we quaff it to foes,
At Christmas no heart animosity knows.

1st CHOIR. Nay, be cautious, gentle maid,
As you pass that hanging bough,
With the berries white arrayed ;
For there's one has made a vow
That those lips he will invade,
And he'll keep it, I'm afraid.

2nd CHOIR. Ne'er perish the law of the misletoe,
Though some fair cheeks it condemns to glow.

GENERAL CHORUS.

Varied sports the evening close,
Dancers form in busy rows ;
Hoodwink'd lovers roam about
Hope to find the right one out,
And when they fail how merry is the shout !

Round yon flickering flame of blue
Urchins sit—an anxious crew ;
Dainties rich the bold invite,
While from the fire the timid shrink with fright.

Welcome all, welcome all,
'Tis merry now in the vaulted hall.

The misletoe is over head,
The holly flaunts its berries red,
The wassail-bowl goes gaily round,
Our mirth awakes the echoes round
All eyes are bright, all hearts are gay.
Thus ends our Christmas day.

CHRISTMAS.

CANTATA.

Nº 1. DOUBLE CHORUS.

G. A. MACFARREN.

MODERATO.

p cres. *f dim.* *p cres.* *f* *f**

Ped:

ff *pp* *p*

sf p

p

f cres.

pp

f *p*

A.
CORO 2^{do}

Alto 1^{mo}
Alto 2^{do}
Basso 1^{mo}
Basso 2^{do}

The trees lift up their bran...ches bare A- gainst the

PIANO.

sky, Through the keen and nipping air For spring's re--

sky, Through the keen and nipping air For spring's re--

sky, Through the keen and nipping air For spring's re--

sky, Through the keen and nipping air For spring's re--

Ped: *

cres. -- -- -- mf

- turn, for spring's re... turn they seem to cry. As the

- turn, for spring's re... turn they seem to cry. As the

- turn, for spring's re... turn they seem to cry. As the

- turn, for spring's re... turn they seem to cry. As the

cres. -- -- -- f p

Ped: *

winds with so lemn tone A...bout them

winds with so lemn tone A...bout them

winds with so lemn tone A...bout them

winds with so lemn tone A...bout them

sad ly moan For spring's re turn

sad ly moan For spring's re turn

sad ly moan For

sad ly moan For

for spring's re turn

for spring's re turn

spring's re turn for spring's re

spring's re turn for spring's re

they seem to cry As the winds with so
 they seem to cry As the winds with so
 - turn they seem to cry As the winds with so
 - turn they seem to cry As the winds with so

p *cre* *scen*

sf p *cre* *scen*

... lemn tone a... bout them sad... ly moan...
 ... lemn tone a... bout them sad... ly moan...
 ... lemn tone a... bout them sad... ly moan...
 ... lemn tone a... bout them sad... ly moan...

do. *do.* *do.* *do.*

B. *f dim.* *f dim.* *f dim.*

sf p *do.* *f*

CORO *1mo* *f*
Sop? 1mo *f*
Sop? 2do *f*
Tenore 1mo *f*
Tenore 2do *f*
 Old
 Old
 Old
 Old
 Old

dim. *pp* *marcato.*

winter's hand is al...ways free He scatters dia...monds round They

winter's hand is al...ways free He scatters dia...monds round They

winter's hand is al...ways free He scatters dia.....monds round They

winter's hand is al...ways free He scat...ters dia...monds round They

Più Mosso.

dart their light from ev'...ry tree They glis...ten on the ground Then

dart their light from ev'...ry tree They glis...ten on the ground Then

dart their light from ev'...ry tree They glis...ten on the ground Then

dart their light from ev'...ry tree They glis...ten on the ground Then

who shall call the bran...ches bare when gems like those are sparkling there Then

who shall call the bran...ches bare when gems' like those are sparkling there Then

who shall call the bran...ches bare when gems like those are sparkling there Then

who shall call the bran...ches bare when gems like those are sparkling there Then

who shall call the branches bare When gems like those..... when gems like

who shall call the branches bare When gems like those..... when gems like

who shall call the branches bare When gems like those.....

who shall call the branches bare When gems like those.....

cres.

cres.

those when gems like those are sparkling there. Stern win.....ter's

those when gems like those are sparkling there. Stern win.....ter's

cres. when gems like those like those are sparkling there. Stern win.....ter's

cres. when gems like those like those are sparkling there. Stern win.....ter's

C. CORO 2do
Alto 1mo
Alto 2do
Basso 1mo
Basso 2do

f *ff* *p*

touch is dead ly cold His breath

touch is dead ly cold His breath

touch is dead ly cold His breath

touch is dead ly cold His breath

cres.

cres.

cres.

cres.

p *sf*

f dim.

all hearts must chill

f dim.

all hearts must chill

f dim.

all hearts must chill

f dim.

all hearts must chill

p *cres.* *f dim.*

CORO 1mo
Sop? 2do

f Old win...ter's heart is warm and bold Al...though his breath is

f Old win...ter's heart is warm and bold Al...though his breath is

f Old win...ter's heart is warm and bold Al...

f Old win...ter's heart is warm and bold Al...

Old win...ter's heart is warm and bold Al...

chill Al...though his face is stern and cold He

chill Al...though his face is stern and cold He

> though his breath is chill Al...though his face is cold He

> though his breath is chill Al...though his face is cold He

Sop.^o 1^{mo} & 2^{do} **D.**

has a right good will He has a right good will

Tenore 1^{mo}

has a right good will He has a right good will

Tenore 2^{do}

has a right good will He has a right good will

Alto 1^{mo} & 2^{do}

Basso 1^{mo} His ruth... less arms the earth en....

Basso 2^{do} His ruth... less arms..... the earth en....

His ruth... less arms the earth en....

D.

ff He has a right good will Old

ff He has a right good will Old

ff He has a right good will Old

He has a right good will Old

-fold And ev'.....ry beau.....ty

-fold..... And ev'.....ry beau.....ty

-fold And ev'.....ry beau.....ty

f *p* *cres.* *f*

unis.

win...ter's heart is warm and bold Al... though his breath is chill Al...

win...ter's heart is warm and bold Al... though his breath is chill Al...

win...ter's heart is warm and bold Al... though his breath is chill Al...

f sf
kill Stern win...ter's touch is dead... ly cold

f sf
kill Stern win...ter's touch is dead... ly cold

f sf
kill Stern win...ter's touch is dead... ly cold

kill Stern win...ter's touch is dead... ly cold

sf

... though his face is stern and cold He has a right good will. **E.**

... though his face is stern and cold He has a right good will.

... though his face is stern and cold He has a right good will.

sf
His breath all hearts all hearts must chill.

sf
His breath all hearts all hearts must chill.

sf
His breath all hearts all hearts must chill.

8^a *sf* 8^a **E.**

10. CORO 2do
Alto 1mo

He casts his chains the stream a

Alto 2do

Basso 1mo

Basso 2do

He casts his chains the stream a

-bout And checks its mur... mur... ing

bout And checks its mur... mur... ing

-bout And checks its mur... mur... ing

-bout And checks its mur... mur... ing

8a

CORO 1mo
Sopra 1mo

song..... The ska... ters come, a jo... eund rout a

Sopra 2do

Tenore 1mo

Tenore 2do

song..... The ska... ters come, a jo... eund rout a

song..... The ska... ters come, a jo... eund rout a

jo...cund rout And blithe...ly glide a...long, and blithe...ly,
 jo...cund rout And blithe...ly giide a...long, and blithe...ly,
 jo...cund rout And blithe...ly glide, and
 jo...cund rout And blithe...ly glide, and

Coro 2do
 F. *Alto 1mo* blithe...ly glide a...long. The snow de...scend-ing
Alto 2do blithe...ly glide a...long. The snow de...scend-ing
Basso 1mo blithe...ly glide a...long. The snow de...scend-ing
Basso 2do blithe...ly glide a...long, The snow de...scend-ing

drea...ri...ly, drea...ri...ly Is
 drea...ri...ly, drea...ri...ly Is
 drea...ri...ly, drea...ri...ly Is spread..... o'er the land
 drea...ri...ly, drea...ri...ly Is spread..... o'er the land

spread o'er the land as a
 spread o'er the land as a
 as a
 as a

cres.

CORO 1^{mo}

Sop^o 1^{mo}

Sop^o 2^{do}

Tenore 1^{mo}

Tenore 2^{do}

shroud
 shroud
 shroud
 shroud
 Snow..balls are fly.....ing
 Snow..balls are fly.....ing

f cres. *f*

Snow..balls are fly.....ing mer..ri...ly mer..ri...ly, Snow...balls are fly.....ing
 Snow..balls are fly ing mer..ri...ly mer..ri...ly, Snow...balls are fly.....ing
 mer..ri...ly mer..ri...ly, Snow..balls are fly.....ing mer..ri...ly mer..ri...ly,
 mer..ri...ly mer..ri...ly, Snow..balls are fly.....ing mer..ri...ly mer..ri...ly,
f

mer-ri-ly mer-ri-ly, Snow...balls are fly.....ing mer-ri-ly mer-ri-ly,
 mer-ri-ly mer-ri-ly, Snow...balls are fly.....ing mer-ri-ly mer-ri-ly,
 Snow...balls are fly.....ing mer-ri-ly mer-ri-ly, Snow...balls are fly.....ing
 Snow...balls are fly.....ing mer-ri-ly mer-ri-ly, Snow...balls are fly.....ing

8a

Snow...balls are fly.....ing and laughter is peal ing, is peal...ing, is peal...ing a
 Snow...balls are fly.....ing and laughter is peal ing, is peal...ing, is peal...ing a
 mer-ri-ly mer-ri-ly and laughter is peal ing, is peal...ing, is peal...ing a
 mer-ri-ly mer-ri-ly and laughter is peal ing, is peal...ing, is peal...ing a

8a

cres.

loud ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!..... Rush
 loud ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!..... Rush
 loud ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!..... Rush
 loud ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!..... Rush

ff

Unis.

CORO 1^{mo}
 out, rush out from ev'ry cot...tage door 'Tis

Tenore 1^{mo}
 out, rush out from ev'ry cot...tage door 'Tis

Tenore 2^{do}
 out, rush out from ev'ry cot...tage door 'Tis

Alto 1^{mo} & 2^{do}
 Come in, come in, come in and close...ly shut the

Basso 1^{mo}
 Come in, come in, come in and close...ly shut the

Basso 2^{do}
 Come in, come in, come in and close...ly shut the

G.
 Come in, come in, come in and close...ly shut the

Unis.
 brave and bra...cing wea.....ther rush out

brave and bra...cing wea.....ther rush out

brave and bra...cing wea.....ther rush out

door.... A...gainst the win...try wea.....ther Come in of

door.... A...gainst the win...try wea.....ther Come in of

door A...gainst the win...try wea.....ther Come in of

A

A

A

frost and snow well think no more While round the fire we sit to--ge--ther

frost and snow well think no more While round the fire we sit to--ge--ther

frost and snow well think no more While round the fire we sit to... ge... ther

8^a..

mad...der throng ne'er met be...fore Than those who now have come to--ge...ther

mad...der throng ne'er met be...fore Than those who now have come to--ge...ther

mad...der throng ne'er met be...fore Than those who now have come to--ge...ther

Come

Come

Come

8^a

f

Rush out, rush out, rush out from
 Rush out; rush out, rush out from
 Rush out, rush out, rush out from
 in, come in and close...ly shut the
 in, come in and close...ly shut the
 in, come in and close...ly shut the

ev'...ry cot...tage door..... 'Tis brave and bra...cing
 ev'...ry cot...tage door 'Tis brave and bra...cing
 ev'...ry cot...tage door..... 'Tis brave and bra...cing
 door..... Unis. A...gainst the win...try wea...ther
 door..... A...gainst the win...try wea...ther
 door..... A...gainst the win...try wea...ther

wea ther Rush out, rush out, rush out,

wea ther Rush out, rush out, rush out,

wea ther Rush out, rush out, rush out,

Come in, come in, come

Come in, come in, come

Come in, come in, come

rush out, rush out, rush out, rush out A

rush out, rush out, rush out, rush out A

rush out, rush out, rush out, rush out A

in, come in, come in Of

in, come in, come in Of

in, come in, come in Of

mad... der throng ne... ver met be... fore Than those who now have

frost and snow we will think no more While round the fire we

ff

come..... to..... ge... ther.

come to..... ge... ther.

come..... to..... ge... ther.

sit to..... ge... ther.

sit to..... ge... ther.

sit to..... ge... ther.

sit to..... ge... ther.

p *pp*

Nº 2. RECITATIVE & ROMANCE.

ANDANTE
TRANQUILLO.

pp

p cresc.

sf f

pp

Soprano Solo.
Recit.

Welcome! wel... come, blest sea-son, that re-newst once more The

sf p

ties that adverse desti-ny has rent Bidding the mem'ry dwell on

pp

This Romance is also published in the key of F, without the recitative.

ear.....ly days When father, mother, and such household words Seem'd..

.... an e-ter-nal union to denote A-las, that these sweet fan

...cies prov'd so vain.....

ANDANTE CON ANIMA.

Christmas comes, and friends that long have

par...ted Meet to change the lo...ving grasp once more; Christmas

comes, and friends that long have parted Meet to change the lo...ving

grasp once more. Ma...ny who have wan-der'd, wea...ry heart.....

.....ed Gladly seek the old fa...mi...liar door, As, they near it,

gen...tle thoughts a...rise, Round each ob-ject is a ha....lo found;

Tears of tranquil joy be dim the eyes; Ev...ry step..... ev'....ry

step..... ev'ry step..... is press'd on ho.....ly ground,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are "step..... ev'ry step..... is press'd on ho.....ly ground,". The piano accompaniment includes dynamic markings of *pp* and *mf*.

ev'ry step is press'd press'd on

The second system continues the vocal line and piano accompaniment. The lyrics are "ev'ry step is press'd press'd on". The piano accompaniment includes dynamic markings of *p*, *pp*, *mf*, and *pp*.

ho.....ly ground.

The third system concludes the first phrase with the lyrics "ho.....ly ground.". The piano accompaniment features a dynamic marking of *sf* (sforzando).

A. Bro...thers sis.....ters once in love u....

The fourth system begins a new section marked "A.". The lyrics are "Bro...thers sis.....ters once in love u....". The piano accompaniment includes dynamic markings of *p*, *pp*, and *marcato.*

ni.....ted Since condemn'd so far a.....part to roam

The fifth system continues the new section with the lyrics "ni.....ted Since condemn'd so far a.....part to roam". The piano accompaniment includes a dynamic marking of *pp*.

Round the hearth together meet delighted This one

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Round the hearth together meet delighted This one".

day revives their childhood's home. Faces of dear

The second system continues the musical piece. The lyrics are: "day revives their childhood's home. Faces of dear".

lost ones ne'er forgot Peering from the wanted

The third system continues the musical piece. The lyrics are: "lost ones ne'er forgot Peering from the wanted".

cor...ner seem Through the air..... be-nig-nant

The fourth system continues the musical piece. The lyrics are: "cor...ner seem Through the air..... be-nig-nant". The piano accompaniment includes dynamic markings *pp* and *sf*.

spirits float Death and life are blent as in a dream

The fifth system concludes the musical piece. The lyrics are: "spirits float Death and life are blent as in a dream". The piano accompaniment includes a *cres.* (crescendo) marking.

Through the air be-nig-nant spi-rits float Death and life.....

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are "Through the air be-nig-nant spi-rits float Death and life.....". The piano part includes dynamic markings of *p* and *pp*.

.... death and life..... death and life..... are blent as

The second system continues the vocal line and piano accompaniment. The lyrics are ".... death and life..... death and life..... are blent as". The piano part includes dynamic markings of *p* and *pp*.

in a dream Death and life are blent

The third system continues the vocal line and piano accompaniment. The lyrics are "in a dream Death and life are blent". The piano part includes dynamic markings of *p* and *pp*.

are..... blent.....

B.

The fourth system continues the vocal line and piano accompaniment. The lyrics are "are..... blent.....". A section marked **B.** begins in the piano part. The piano part includes dynamic markings of *pp*, *p*, *mf*, and *pp*.

..... as in a dream.

The fifth system concludes the vocal line and piano accompaniment. The lyrics are "..... as in a dream.". The piano part includes dynamic markings of *sf* and *p*.

Nº 3. CAROL.

A TEMPO GIUSTO.

Soprano
1mo & 2do

Tenor
1mo & 2do

CORO

A bless...ing on this no...ble

A bless...ing on this no...ble

PIANO.

house and all who in it dwell..... With pure and ho...ly

house and all who in it dwell..... With pure and ho...ly

hap...pi...ness may ev'...ry bo...som swell..... And hope a...

hap...pi...ness may ev'...ry bo...som swell..... And hope a...

- scen - do.

- round you ho...ver still of fu...ture bliss to tell.....

- scen - do.

- round you ho...ver still of fu...ture bliss to tell.....

ff Bring...ing ti.....dings of *sf* com.....fort and *ff* joy.....

ff Bring...ing ti.....dings of *sf* com.....fort and *ff* joy.....

A.
Soprano. *cres.*

Tenor. *cres.*

Alto 1^o *pp sempre.* *poco cres.*

Alto 2^o *pp sempre.* *poco cres.*

Basso 1^{mo} & 2^{do} *pp sempre.* *poco cres.*

This day the tree of love was set That e...ver must en....

This day the tree of love was set That e...ver must en....

This day the tree of love was set That e...ver must en....

This day the tree of love was set That e...ver must en....

This day the tree of love was set That e...ver must en....

A.

crease Un...til be...neath its bran...ches

crease Un...til be...neath its branches All...

crease Un...til be...neath its branches All man..

crease Un...til be...neath its bran...ches

p

dim. all man..kind can rest in peace This

dim. all man..kind can rest in peace This

... mankind... can rest..... in peace This...

mf *pp*

mf *pp*

mf *pp*

All man..kind can rest in peace This

pp

cres.
 day the an... gels ce... le... brate In songs that ne... ver
cres.
 day the an... gels ce... le... brate In songs that ne... ver
 day the an... gels ce... le... brate In songs that ne... ver, ne... ver
 day the an... gels ce... le... brate In songs that ne... ver, ne... ver
 day the an... gels ce... le... brate In songs that ne... ver
 day the an... gels ce... le... brate In songs that ne... ver

ff cease *ff* Spreading ti... dings of *sf* com
ff cease *ff* Spreading ti... dings of *sf* com
 cease *pp* Spreading ti... dings of com
 cease *pp* Spreading ti... dings of com
 cease *pp* Spreading ti... dings of com

- fort and joy.....
- fort and joy.....
.....fort and joy.....
.....fort and joy.....
- fort and joy.....

pp sf pp

This system contains five staves. The top four staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. Dynamics include *pp*, *sf*, and *pp*.

B.

p pp pp

This system shows the piano accompaniment for section B, consisting of two staves. Dynamics include *p*, *pp*, and *pp*.

cres.

This system shows the piano accompaniment for section C, consisting of two staves. Dynamics include *cres.*

f sf pp

This system shows the piano accompaniment for section D, consisting of two staves. Dynamics include *f*, *sf*, and *pp*.

C.

pp pp

This system shows the piano accompaniment for section E, consisting of two staves. Dynamics include *pp* and *pp*.

Soprano.
CORO 1mo
Tenore.
Alto 1º
Alto 2º
Bass.
CORO 2do

f
O write your names in deeds of love All

f
O write your names in deeds of love All

f
O write your names in deeds of love All

f
O write your names in deeds of love All

f
O write your names in deeds of love All

ye who have the pow'r As ...

ye who have the pow'r As ...

ye who have the pow'r As ...

ye who have the pow'r As ...

ye who have the pow'r As ...

ye who have the pow'r As ...

tr
cres. *mf* *dim.*

- sist your breth...ren who be.....neath Mis.....for.....tune's

- sist your breth...ren who be.....neath Mis.....for.....tune's

- sist your breth...ren who be.....neath Mis.....for.....tune's

- sist your breth...ren who be.....neath Mis.....for.....tune's

- sist your breth...ren who be.....neath Mis.....for.....tune's

pp *cres.*

bur.....den cow'r.....

bur.....den cow'r.....

bur.....den cow'r.....

bur.....den cow'r.....

bur.....den cow'r.....

f *sf* *p* *pp*

p poco cres.
Then death will

p poco cres.
Then death will

p poco cres.
Then death will

p poco cres.
Then death will

p poco cres.
Then death will

Then death will

p
gent...ly vi...sit you In his ap...poin...ted hour.....

p
gent...ly vi...sit you In his ap...poin...ted hour.....

p
gent...ly vi...sit you In his ap...poin...ted hour.....

p
gent...ly vi...sit you In his ap...poin...ted hour.....

p
gent...ly vi...sit you In his ap...poin...ted hour.....

p
gent...ly vi...sit you In his ap...poin...ted hour.....

Bring...ing ti.....dings of
 Bring...ing ti.....dings of
 Bring...ing ti.....dings of
 Bring...ing ti.....dings of

Bring...ing ti.....dings of

pp *tr* *pp* *cres.*

comfort and joy

comfort and joy

sf *sf* *p* *sf* *sf* *sf* *sf* *atm.*

pp *sf* *pp sotto voce.*

comfort and joy Bring-ing ti...dings of

pp *sf* *pp sotto voce.*

comfort and joy Bring-ing ti...dings of

pp *sf* *pp sotto voce.*

comfort and joy Bring-ing ti...dings of

pp *sf* *pp sotto voce.*

comfort and joy Bring-ing ti...dings of

comfort and joy.... Bring-ing ti...dings of

p *pp*

com...fort and joy.....

p *pp*

com...fort and joy.....

p *pp*

com...fort and joy.....

p *pp*

com...fort and joy.....

p *pp*

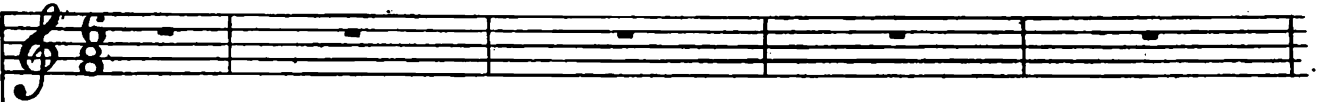
com...fort and joy.....

p dim. *pp*

A CHRISTMAS TALE.

N^o 4. RECITATIVE & SONG WITH CHORUS.

Contralto
or
Basso Solo.



ALLEGRO GIOVIALE.

PIANO.



Recit.

Wel... come, wel... come.

wel... come to ev'.....ry guest Who comes to cheer our Christ....mas

a tempo.

feast.

a tempo.

f

Recit.

Old friends who think of happy by-gone days And thus for.

pp

- get their present care Young hearts who boldly tow'r the future gaze

f

ridendo.

Draw near me, draw near me While the banquet they pre--

a tempo.

-pare

p a tempo.

Recit.

Assemble round the

fire a tale I'll tell of one who should in all..... our mem'...ries

a tempo.

dwell.

Soprano.

Alto.

Tenore.

Basso.

CORO.

A tale! 'tis well.

A tale! a tale 'tis well, 'tis well.

A tale! a tale! 'tis well, 'tis well.

A tale! a tale! 'tis well, 'tis well.

a tempo.

poco ritard. Recit.

dim *poco riten* Taught by great Al-fred never from your door will you re-

lentless, thrust the poor No tale can to the time more fitting be than one that treats of

a tempo.

heav'nly chari...ty.

Soprano.

Alto.

Tenore.

Basso.

A tale at-tentive we will be.

A tale at-tentive we will be.

A tale at-tentive we will be.

A tale at-tentive we will be.

a tempo.

MODERATO.

The piano introduction is in 3/4 time, G major, and Moderato. It begins with a piano (*p*) dynamic and features a melody in the right hand and a supporting bass line in the left hand. The dynamics progress to *mf* and then *f* towards the end of the introduction.

Contralto or Basso Solo.

A bleak and kindless morning Had broke on A-thel-nay Where

The vocal line begins with a piano (*p*) dynamic. The piano accompaniment continues with a steady accompaniment pattern.

shunning Danish foemen The good king Al-fred lay "In search of food our

The vocal line continues with the lyrics. The piano accompaniment features some chordal textures.

hun-ters De...par...ted long a...go..... I fear that they have

The vocal line continues with the lyrics. The piano accompaniment includes some chordal textures.

pe-rish'd Em-bed...ded in the snow" While thus he sadly mu-ses An

The vocal line concludes with the lyrics. The piano accompaniment ends with a forte (*sf*) dynamic.

This song is also published without the Chorus.

7303

a ged man he sees With white hair... on his fore.. head Like

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a dotted quarter note, followed by eighth notes, and includes a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. Dynamics include *sf* and *p*.

frost up..on the trees An i.....mage of the win....ter The

The second system continues the musical piece. The vocal line has a melodic contour with some descending intervals. The piano accompaniment features a more active right hand with chords and moving lines. Dynamics include *pp*.

haggard pilgrim stands And breath-ing forth his sor...rows Lifts.

The third system shows the vocal line with a slight rise in pitch. The piano accompaniment is characterized by dense, block-like chords in the right hand. Dynamics include *pp* and *eres.*

up his wither'd hands "The Heavn..ly King who

The fourth system features a vocal line with a long note. The piano accompaniment has a more rhythmic feel with chords. Dynamics include *pp* and *f*.

reigns on high Bless him who hears the poor man's

The fifth system concludes the page with a vocal line that has a long note. The piano accompaniment continues with chords and moving lines. Dynamics include *f*.

cry."

Soprano. dolce. cres. f

The Heav'n...ly King who reigns on high Bless him who

Alto. dolce. cres. f

The Heav'n...ly King who reigns on high Bless him who

Tenore. dolce. cres. f

The Heav'n...ly King who reigns on high Bless him who

Basso. dolce. cres. f

The Heav'n...ly King who reigns on high Bless him who

cres. f

sf

hears the poor man's cry.

sf

hears the poor man's cry.

sf

hears the poor man's cry.

sf

hears the poor man's cry.

sf pp

poco meno mosso.

"Our hearts are mov'd with pi.....ty Thy suff'rings we de-

pp possibile.

La.....

pp possibile.

La.....

pp possibile.

La.....

pp possibile.

La.....

CORO.

-plore" Said Al-fred's Queen the gen.....tle "But scan...ty is our store One

.... la, la, la..... Ah, ah, ah,

.... la, la, la..... Ah, ah, ah, la.....

.... la, la, la..... Ah, ah, ah, la.....

.... la, la, la..... Ah, ah, ah, la.....

CORO.

loaf a lone is left us "Then give it" said the King, "For

CORO.

cres. Ah, ah, *mf* ah, ah,
cres. Ah, ah. *mf* ah, ah,
 Ah, ah, ah, ah,

cres. *f* *pp*

He who feeds the ravens, yes, He who feeds the ravens, yes, He..... will

f

a tempo.
 fresh a bun... dance bring?" The

CORO.

pp La.....
pp La.....
pp La.....
 La.....

p

wind was roar...ing loud...ly The snow was fall...ing fast.... As

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff. The piano part begins with a *pp* dynamic marking. The lyrics are: "wind was roar...ing loud...ly The snow was fall...ing fast.... As".

from the lof.....ty turret..... The last, last loaf he cast An

The second system continues the vocal line and piano accompaniment. The lyrics are: "from the lof.....ty turret..... The last, last loaf he cast An". A triplet of eighth notes is marked with a '3' above it.

accelerando - - poco - - a - - poco.
i.....mage of the win...ter The haggard pilgrim stands And

The third system includes a tempo instruction: *accelerando - - poco - - a - - poco.* The lyrics are: "i.....mage of the win...ter The haggard pilgrim stands And".

Al...fred's welcome pittance He catches with his hands "The

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "Al...fred's welcome pittance He catches with his hands 'The". A *mf* dynamic marking is present at the end of the vocal line. The piano part features a *cres.* (crescendo) marking over a series of chords.

Tempo Imo
Heav'nly King who reigns on high Bless him who hears the

The fifth system begins with a tempo instruction: *Tempo Imo*. The lyrics are: "Heav'nly King who reigns on high Bless him who hears the". The piano part features a *p* dynamic marking at the start and a *f* dynamic marking later in the system.

poor man's cry."

Soprano.

Alto.

Tenore.

Basso.

CORO.

The Heav'n...ly King who reigns on high

The Heav'n...ly King who reigns on high

The Heav'n...ly King who reigns on high

The Heav'n...ly King who reigns on high

The Heav'n...ly King who reigns on high

CORO.

Bless him who hears the poor man's cry.

Bless him who hears the poor man's cry.

Bless him who hears the poor man's cry.

Bless him who hears the poor man's cry.

Bless him who hears the poor man's cry.

agitato.

The snow is thickly fall...ing The win.....ter wind is

pp
 The snow is thickly, is thickly falling The win-ter wind is,
pp
 The snow is thickly, is thickly falling The win-ter wind is,
pp
 The snow is thickly, is thickly falling The win-ter wind is,
pp
 The snow is thickly, is thickly falling The win-ter wind is,

CORO.

loud But yonder in the dis....tance Ap.....

the wind is loud But, but yon...der in the, but in the dis..tance
 the wind is loud But, but yon...der in the, but in the dis..tance
 the wind is loud But, but yon...der in the, but in the dis..tance
 the wind is loud But, but yon...der in the, but in the dis..tance

CORO.

pears a joy...ous crowd The hunters bring their boo...ty The

CORO.

Appears a joyous, a joyous crowd.

Appears a joyous, a joyous crowd.

Appears a joyous, a joyous crowd.

Appears a joyous, a joyous crowd.

This system contains the first vocal line and a four-part chorus. The vocal line begins with the lyrics 'pears a joy...ous crowd' and 'The hunters bring their boo...ty The'. The chorus consists of four staves, each with the lyrics 'Appears a joyous, a joyous crowd.' The piano accompaniment is written in G major and 3/4 time, featuring a steady eighth-note bass line and chords in the right hand.

pea....sants bring their corn.... And cheering shouts of triumph A..

pp

CORO.

The hunters boo..ty The peasants corn

pp

The hunters boo..ty The peasants corn

pp

The hunters boo..ty The peasants corn

pp

The hunters boo..ty The peasants corn

f *p*

This system contains the second vocal line and a four-part chorus. The vocal line begins with the lyrics 'pea....sants bring their corn....' and 'And cheering shouts of triumph A..'. The chorus consists of four staves, each with the lyrics 'The hunters boo..ty' and 'The peasants corn'. The piano accompaniment continues in G major and 3/4 time, with dynamic markings *pp* (pianissimo) and *f* (forte) appearing in the lower staves.

long the blast are borne.... Be--fore a nother morning Down

cres. *sf* *p*

And shouts a... long the blast is borne Be--fore an... o...ther, an... o...ther morning

cres. *sf* *p*

And shouts a... long the blast is borne Be--fore an... o...ther, an... o...ther morning

cres. *sf* *p*

And shouts a... long the blast is borne Be--fore an... o...ther, an... o...ther morning

cres. *sf* *p*

And shouts a... long the blast is borne Be--fore an... o...ther, an... o...ther morning

stricken is the foe..... And blood.... of Danish

cres. *3* *3*

Down stricken was the, the foe down stricken And blood of Danish

cres. *cres.* *cres.*

Down stricken was the, the foe down stricken And blood of Danish

cres. *cres.* *cres.*

Down stricken was the, the foe down stricken And blood of Danish

cres. *cres.* *cres.*

Down stricken was the, the foe down stricken And blood of Danish

war...riors Is red up-on the snow A..mid the conqu'ring

sf warriors red *pp* A..mid the conqu'ring,

sf warriors red *pp* A..mid the conqu'ring,

sf warriors red *pp* A..mid the conqu'ring,

sf warriors red *pp* A..mid the conqu'ring,

sf *p* *pp*

Sax.....ons The a.....ged pilgrim stands

the conqu'ring Saxons The a...ged pilgrim, the pilgrim stands And,

the conqu'ring Saxons The a...ged pilgrim, the pilgrim stands And,

the conqu'ring Saxons The a...ged pilgrim, the pilgrim stands And,

the conqu'ring Saxons The a...ged pilgrim, the pilgrim stands And,

And like a ho..ly pro....phet Ex..... claims with lif.....ted

cres.

CORO.

and like a ho..ly a ho..ly prophet Ex..claims with lif..ted

cres.

and like a ho..ly a ho..ly prophet Ex..claims with lif..ted

cres.

and like a ho..ly a ho..ly prophet Ex..claims with lif..ted

cres.

and like a Ho..ly a ho..ly prophet Ex..claims with lif..ted

The first system of the musical score features a vocal line and four parts of a chorus. The vocal line begins with the lyrics "And like a ho..ly pro....phet Ex..... claims with lif.....ted" and includes a *cres.* marking. The chorus parts are labeled "CORO." and each part has its own set of lyrics, with some parts including *cres.* markings. The piano accompaniment is shown in a grand staff with treble and bass clefs, featuring chords and a melodic line in the right hand, with a *p/p* marking and a *cres.* marking.

hands "The Heav'n..ly King who reigns on high Bless him who

ff

CORO.

hands.

hands.

hands.

hands.

The second system of the musical score features a vocal line and four parts of a chorus. The vocal line begins with the lyrics "hands 'The Heav'n..ly King who reigns on high Bless him who" and includes a *ff* marking. The chorus parts are labeled "CORO." and each part has the word "hands." as its lyrics. The piano accompaniment is shown in a grand staff with treble and bass clefs, featuring chords and a melodic line in the right hand, with a *sf* marking.

hears the poor man's cry"

ff

CORO.

The Heav'nly King who reigns on high

The Heav'nly King who reigns on high

The Heav'nly King who reigns on high

The Heav'nly King who reigns on high

The Heav'nly King who reigns on high

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics 'The Heav'nly King who reigns on high' in a fortissimo (ff) dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

the poor man's cry.

sf

CORO.

Bless him who hears the poor man's cry.

Bless him who hears the poor man's cry.

Bless him who hears the poor man's cry.

Bless him who hears the poor man's cry.

Bless him who hears the poor man's cry.

Detailed description: This system contains the second vocal entry and piano accompaniment. The vocal parts enter with the lyrics 'Bless him who hears the poor man's cry.' in a sforzando (sf) dynamic. The piano accompaniment continues with a similar rhythmic pattern, featuring chords and moving lines in both hands.

N^o 5. DUETTINO.

ANDANTE
QUASI
ALLEGRETTO.

Soprano.
Little children, little

Contralto.
Little children, little

poco ritard. *a tempo.*

chil_dren all re...jice Now, now, now the

chil_dren all re....jice Now, Now, now the

fes ti - val is here And with pretty, pretty, pretty, pret - ty
 fes ti - val is here And with

prat ling voice, and with pretty, pretty, pretty, pretty prat ling voice
 pretty, pretty, pretty prating voice, and with pretty prating voice

Ca - rol out the waning year the wa ning year
 Ca - rol out the waning year the wa ning year Little

Little hearts, little hearts you can be gay.... Without
 hearts little hearts you can be gay.... Without

thought to mar your glad...ness, to mar, to mar your gladness For to
 thought to mar your glad...ness, to mar, to mar your gladness For to

you a joy...ous day Heralds not to — mor. row's sad...ness Little
 you a joy...ous day Heralds not to — mor. row's sad...ness

cres. *pp*

children, little children all re...joice.....

Little children, little children all re...joice.....

pp

ff

8a....

A. Yonder hol..ly yonder hol....ly cheers the

Yonder hol..ly yonder hol....ly cheers the

A. 8a.

pp

sight But we know its beads.... will fade While to

sight But we know its beads will fade

you..... they are ru.....bies bright, while to you..... they are

While to you they're ru.....bies bright, while to

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has one vocal staff and piano accompaniment. The lyrics are: "you..... they are ru.....bies bright, while to you..... they are" and "While to you they're ru.....bies bright, while to".

ru.....bies bright For e...ter...nal pleasures for e...ter-nal plea.....sures

you they're rubies bright For e...ter...nal pleasures, for e...ter-nal plea.....sures

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system has one vocal staff and piano accompaniment. The lyrics are: "ru.....bies bright For e...ter...nal pleasures for e...ter-nal plea.....sures" and "you they're rubies bright For e...ter...nal pleasures, for e...ter-nal plea.....sures".

made There is not a joy so true But we dread its change to sorrow Oh it

made There is not a joy so true But we dread its change to sorrow Oh it

pp *pp* *pp*

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The sixth system has one vocal staff and piano accompaniment. The lyrics are: "made There is not a joy so true But we dread its change to sorrow Oh it" and "made There is not a joy so true But we dread its change to sorrow Oh it". The piano accompaniment includes dynamic markings *pp*.

is not so with you Having days without a morrow, Oh it is not so with

is not so with you Having days without a morrow, Oh it is not so with

you Having days with..out a mor..

you Having days with..out a mor

p cres. *f* *dim.*

..... row!

..... row!

p *f* *f* *dim.* *poco riten.* *pp*

Nº 6. FINALE.

Soprano
1^{mo} e 2^{do}

Alto
1^{mo} e 2^{do}

Tenore
1^{mo} e 2^{do}

Basso
1^{mo} e 2^{do}

CORO.

ff Welcome all,
ff Welcome all,
ff Welcome all,
ff Welcome all,

ALLEGRO VIVACE.

Welcome all,

PIANO.

ff

welcome all The feast is spread in the vaulted hall, the feast is
welcome all The feast is spread in the vaulted hall, the feast is
welcome all The feast is spread in the vaulted hall, the feast is

welcome all The feast is spread in the vaulted hall, the feast is

spread in the vaulted hall, the feast is spread in the vaulted hall.
spread in the vaulted hall, the feast is spread in the vaulted hall.
spread in the vaulted hall, the feast is spread in the vaulted hall.

spread in the vaulted hall, the feast is spread in the vaulted hall.

A

Welcome! welcome! wel... come!
 Welcome! welcome! wel... come!
 Welcome! welcome! wel... come!

Welcome! welcome! wel... come! Here of dishes stands the

A

There the boar a sight of awe... bears the

chief Ba-ron bold of En-lish beef Here of dishes stands the

le...mon in his jaw
 Goose and Ca...pon Tur...key Chine Scat...ter

chief Ba...ron bold of En.....lish beef

State...ly now the pud...ding comes world of
 o...dours most di...vine State...ly now the pud...ding
 awe Bears the le.....mon in his..... jaw.....

State...ly now the pud...ding comes world of

ci tron and of plums, world of
 comes world..... of..... plums,..... world of
 State...ly now the..... pud...ding comes world of

ci tron, ci tron and of plums, of

ci tron and of plums.
 ci tron ci tron and of plums.
 ci tron and of plums.
 ci tron ci tron and of plums.

f

Sent us from the fra...grant East, sent us

Sent us from the fra...grant East, sent us

from the fra...grant East As the gem of all the feast.... of all.... the

East, from the East As the gem of all the feast.... of all.... the

from the fra...grant East As the gem of all the feast.... of all.... the

from the fra...grant East As the gem of all the feast.... of all the

feast Wel. come all, wel. come all

feast Wel. come all, wel. come all

feast Wel. come all wel. come all

feast Wel. come all, wel. come all

The feast is spread in the vaulted hall, the feast is spread in the vaulted hall, the feast is spread in the vaulted hall, the feast is spread in the vaulted hall

hall, the feast is spread in the vaulted hall Wel... come
hall, the feast is spread in the vaulted hall Wel... come
hall, the feast is spread in the vaulted hall Wel... come
hall, the feast is spread in the vaulted hall Wel... come

B

wel... come wel... come
wel... come wel... come
wel... come wel... come The gen'... rous was... sail
wel... come wel... come The gen'... rous was... sail

bowl with kind ness warms the soul

bowl with kind ness warms the soul

We quaff it to friends, we quaff it to
 We quaff it to friends, we quaff it to
 We quaff it to friends, we quaff it to

.... We quaff it to friends, we quaff it to foes

foes We quaff at
 foes We quaff at
 foes, we quaff it to friends we quaff it to foes We quaff at
 We quaff at

We quaff at

Christmas no heart a ni mo si ty knows, no heart an i

Christmas no heart a ni mo si ty knows, no heart an i

Christmas no heart a ni mo si ty knows, no heart an i

Christmas no heart a ni mo si ty knows, no heart an i

-mo si ty knows Welcome all, welcome

-mo si ty knows Welcome all, welcome

-mo si ty knows Welcome all, welcome

mo si ty knows Welcome all, welcome

all The feast is spread in the vaul ted hall, the feast is

all The feast is spread in the vaul ted hall, the feast is

all The feast is spread in the vaul ted hall, the feast is

all The feast is spread in the vaul ted hall, the feast is

spread in the vaul...ted hall, the feast is spread in the vaul...ted

spread in the vaul...ted hall, the feast is spread in the vaul...ted

spread in the vaul...ted hall, the feast is spread in the vaul...ted

spread in the vaul...ted hall, the feast is spread in the vaul...ted

sf hall, the feast is spread in the vaul...ted hall. *sf*

sf hall, the feast is spread in the vaul...ted hall. *sf*

sf hall, the feast is spread in the vaul...ted hall. *sf*

sf hall, the feast is spread in the vaul...ted hall. *sf*

hall, the feast is spread in the vaul...ted hall.

Silenzio. *C. pp*

Nay be cau...tious gen...tle

Nay be cau...tious gen...tle

sf Silenzio. *C. pp*

maid As you pass that hang...ing bough
 maid As you pass that hang...ing bough

mf *pp* *mf*

With the ber...ries white ar...ray'd
 With the ber...ries white ar...ray'd

p *p*
 Nay be cau...tious gen...tle maid As you
 Nay be cau...tious gen...tle maid As you

7202

pass that hang...ing bough With the ber...ries

pass that hang...ing bough With the ber...ries

white ar..... ray'd. For there's one has made a

white ar..... ray'd For there's one has made a

vow That those lips he will in vade

vow That those lips he will in vade

And hell keep it I'm a ... fraid For there's
And hell keep it I'm a ... fraid For there's

sf *p*

one has made a vow That those lips he
one has made a vow That those lips he

will in ... vade And hell keep it I'm a ... fraid.
will in ... vade And hell keep it I'm a ... fraid.

sf

D.

Ne'er pe-rish the law of the mis...le...toe, Ne'er pe...rish the
 Ne'er pe-rish the law of the mis...le...toe, Ne'er pe...rish the

D.

Nay be cau...tious
 Nay be cau...tious
 law Ne'er pe...rish the law of the mis...le...
 law Ne'er pe...rish the law of the mis...le...

Nay be cau...tious gen...tle maid
 Nay be cau...tious gen...tle maid
 -toe Tho' some fair... cheeks it con...demns to..... glow
 -toe Tho' some fair... cheeks it con...demns to..... glow

ff Welcome all, welcome all, welcome all,
 ff Welcome all, welcome all, welcome all,
 ff Welcome all, welcome all, welcome all,
 ff Welcome all, welcome all, welcome all,

E. mf Va-ried
 mf Va-ried
 mf Va-ried
 Va-ried
 E. ff ff^p mf
 Ped: *

f sports the ev'ning close va...ried sports the ev'ning close... Dan-cers
 f sports the ev'ning close va...ried sports the ev'ning close... Dan-cers
 sports the ev'ning close va...ried sports the ev'ning close
 sports the ev'ning close va...ried sports the ev'ning close
 f

form Dan-cers form in bu...sy rows.

form Dan-cers form in bu...sy rows.

Dan-cers form, Dan-cers form in bu...sy rows.

Dan-cers form, Dan-cers form in bu...sy rows.

Hood-wink'd lo...vers

Hood-wink'd lo...vers

F.

Hood-wink'd lo...vers

Hood-wink'd lo...vers

F.

Hood-wink'd lo...vers roam a...bout Hope to find the right one out

Hood-wink'd lo...vers roam a...bout Hope to find the right one out

roam a...bout Hope to find the right one

roam a...bout Hope to find the right one

cre - - - *scen* - - - *do.*

hope to find the right one out And when they fail

cre - - - *scen* - - - *do.*

hope to find the right one out And when they fail

cre - - - *scen* - - - *do.*

out..... the right one out And when they fail

cre - - - *scen* - - - *do.*

out..... the right one out And when they fail

cre - - - *scen* - - - *do.* *f*

Silenzio. *f*

How mer... ry, mer... ry, mer... ry, merry, how merry, how merry..... is the

How mer... ry, mer... ry, mer... ry, merry, how merry, how merry..... is the

How mer... ry, mer... ry, mer... ry, merry, how merry, how merry..... is the

How mer... ry, mer... ry, mer... ry, merry, how merry, how merry..... is the

Silenzio. *f*

ff *G.*

shout How mer... ry is the shout.

shout How mer... ry is the shout.

shout mer... ry is the shout.

shout mer... ry is the shout.

ff *G.*

Round yon flick'ring flame of
 Round yon flick'ring flame of
 Round yon flick'ring flame of
 Round yon flick'ring flame of

ff *f pp*

blue ur...chins sit, an anx...ious crew Dain...ties rich the bold in...
 blue ur...chins sit, an anx...ious crew Dain...ties rich the bold in...
 blue ur...chins sit, an anx...ious crew Dain...ties rich the bold in...
 blue ur...chins sit, an anx...ious crew Dain...ties rich the bold in...

8a

-vite, dain...ties rich the bold in...vite The
 -vite, dain...ties rich the bold in...vite The
 -vite, dain...ties rich the bold in...vite The
 -vite, dain...ties rich the bold in...vite While from the fire

f *p*

ti... mid, the ti... mid shrink

ti... mid, the ti... mid shrink

ti... mid, the ti... mid shrink

while from the fire

while from the fire, while from the

From the fire the ti... mid

From the fire the ti... mid

From the fire the ti... mid

fire the ti... mid shrink with fright

the ti... mid

shrink shrink with fright Wel-come all,

shrink shrink with fright Wel-come all,

shrink shrink with fright Wel-come all,

shrink shrink with fright Wel-come all,

H. H.

welcome all 'Tis mer...ry now in the vaul...ted hall, 'tis mer...ry

welcome all 'Tis mer...ry now in the vaul...ted hall, 'tis mer...ry

welcome all 'Tis mer...ry now in the vaul...ted hall, 'tis mer...ry

welcome all 'Tis mer...ry now in the vaul...ted hall, 'tis mer...ry

now in the vaul...ted hall, 'tis mer...ry now in the vaul...ted hall, 'tis mer...ry

now in the vaul...ted hall, 'tis mer...ry now in the vaul...ted hall, 'tis mer...ry

now in the vaul...ted hall, 'tis mer...ry now in the vaul...ted hall, 'tis mer...ry

now in the vaul...ted hall, 'tis mer...ry now in the vaul...ted hall, 'tis mer...ry

now, 'tis mer...ry now..... in the vaul...ted hall Wel...come all,

now, 'tis mer...ry now..... in the vaul...ted hall Wel...come all,

now, 'tis mer...ry now..... Wel...come all,

now, 'tis mer...ry now..... Wel...come all,

Wel... come all, wel... come all, wel... come,
 Wel... come all, wel... come all, wel... come,
 wel... come all, wel... come,
 wel... come all, wel... come,

wel... come, wel... come all. The mis... le... toe is o... ver.
 wel... come, wel... come all. The mis... le... toe is o... ver.
 wel... come, wel... come wel... come all. The mis... le... toe is o... ver.
 wel... come, wel... come wel... come all. The mis... le... toe is o... ver.

head. The hol... ly flaunts its ber... ries red The was... sail bowl goes gai... ly
 head. The hol... ly flaunts its ber... ries red The was... sail bowl goes gai... ly
 head. The hol... ly flaunts its ber... ries red The was... sail bowl goes gai... ly
 head. The hol... ly flaunts its ber... ries red The was... sail bowl goes gai... ly

round.....

round.....

round.....

round.....

sf

ff

Our mirth a...wakes the e...choes round

Our mirth a...wakes the e...choes round

Our mirth a...wakes the e...choes round

Our mirth a...wakes the e...choes round

sf

Our mirth a...wakes the e...choes round

Our mirth a...wakes the e...choes round

Our mirth a...wakes the e...choes round

Our mirth a...wakes the e...choes round

All eyes are bright all hearts are gay
All eyes are bright all hearts are gay
All eyes are bright all hearts are gay

All eyes are bright all hearts are gay

ff Thus ends our Christ...mas day
ff Thus ends our Christ...mas day
ff Thus ends our..... Christ...mas day

Thus ends our Christ...mas day
8a.....

All eyes are bright all hearts are gay
All eyes are bright all hearts are gay
All eyes are bright all hearts are gay

All eyes are bright all hearts are gay
8a.....

Thus ends our Christ...mas day.

Thus ends our Christ...mas day.

Thus ends our Christ...mas day. Thus

Thus ends our Christ...mas day. Thus

8a

This system contains the first four measures of the piece. It features three vocal staves (Soprano, Alto, and Tenor/Bass) and a piano accompaniment. The lyrics are: "Thus ends our Christ...mas day." The piano part includes a dynamic marking of *ff* and a section labeled "8a".

Thus ends our Christ...mas day

Thus ends our Christ...mas day

ends our Christ...mas day

ends our Christ...mas day

Thus

Thus

This system contains measures 5 through 8. The vocal lines continue with the lyrics: "Thus ends our Christ...mas day". The piano accompaniment provides harmonic support for the vocal parts.

Thus ends our Christ...mas day. Thus

Thus ends our Christ...mas day. Thus

ends our Christ...mas day.

ends our Christ...mas day.

Thus

Thus

This system contains the final four measures of the piece. The vocal lines conclude with the lyrics: "Thus ends our Christ...mas day. Thus". The piano accompaniment concludes the piece.

ends our Christ...mas day, Thus ends our

ends our Christ...mas day, Thus ends our

ends our Christ...mas day, Thus ends our

ends our Christ...mas day, Thus ends our

Christ...mas day

Christ...mas day

Christ...mas day

Christ...mas day

Ped:

FINE.