

# 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. RIMBAULT.

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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<sup>do</sup>

Alto 1<sup>mo</sup>  
Alto 2<sup>do</sup>  
Basso 1<sup>mo</sup>  
Basso 2<sup>do</sup>

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.* *f dim.*

*B. sf p do.* *f*

CORO *mo*  
 Sop<sup>o</sup> *mo* *f*  
 Sop<sup>o</sup> 2<sup>do</sup> *f* Old  
 Tenore *mo* *f* Old  
 Tenore 2<sup>do</sup> *f* 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.*

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

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

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

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

*cres.*

*f*

*C.*

*Alto 1<sup>mo</sup>*

*Alto 2<sup>do</sup>*

*Basso 1<sup>mo</sup>*

*Basso 2<sup>do</sup>*

*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 1<sup>mo</sup>**  
**Sop<sup>o</sup> 2<sup>do</sup>**

*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...

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.<sup>o</sup> 1<sup>mo</sup> & 2<sup>do</sup>* **D.**

has a right good will He has a right good will

*Tenore 1<sup>mo</sup>*

has a right good will He has a right good will

*Tenore 2<sup>do</sup>*

has a right good will He has a right good will

*Alto 1<sup>mo</sup> & 2<sup>do</sup>*

*Basso 1<sup>mo</sup>* His ruth... less arms the earth en....

*Basso 2<sup>do</sup>* 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<sup>a</sup> *sf* 8<sup>a</sup> **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 2<sup>do</sup>**  
*Alto 1<sup>mo</sup>* *pp*  
*Alto 2<sup>do</sup>* *pp*  
*Basso 1<sup>mo</sup>* *pp*  
*Basso 2<sup>do</sup>* *pp*

**F.** blithe...ly glide a...long. The snow de...scend-ing  
 blithe...ly glide a...long. The snow de...scend-ing  
 blithe...ly glide a...long. The snow de...scend-ing  
 blithe...ly glide a...long, The snow de...scend-ing

**F.** *f* *pp*

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<sup>mo</sup>**  
Sop<sup>o</sup> 1<sup>mo</sup>

shroud ..... shroud ..... shroud ..... shroud .....

Sop<sup>o</sup> 2<sup>do</sup>

Tenore 1<sup>mo</sup>

Tenore 2<sup>do</sup>

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,

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<sup>mo</sup>  
 out, rush out from ev'ry cotage door 'Tis

Tenore 1<sup>mo</sup>  
 out, rush out from ev'ry cotage door 'Tis

Tenore 2<sup>do</sup>  
 out, rush out from ev'ry cotage door 'Tis

Alto 1<sup>mo</sup> & 2<sup>do</sup>  
 Come in, come in, come in and close ly shut the

Basso 1<sup>mo</sup>  
 Come in, come in, come in and close ly shut the

Basso 2<sup>do</sup>  
 Come in, come in, come in and close ly shut the

G.

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

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

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<sup>a</sup>

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 des-tiny 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..

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "ear.....ly days When father, mother, and such household words Seem'd..". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part consists of chords and moving lines in both hands.

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

The second system continues the vocal line with lyrics ".... an e-ter-nal union to denote A-las, that these sweet fan .....". The piano accompaniment includes a *pp* (pianissimo) dynamic marking. The music continues with similar harmonic and melodic patterns.

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

ANDANTE CON ANIMA.

The third system begins with the lyrics "...cies prov'd so vain.....". Above the piano part, the tempo and mood are indicated as "ANDANTE CON ANIMA.". The piano part features a *f* (forte) dynamic marking and includes a key signature change to two flats (Bb and Eb) and a time signature change to 2/4. The music is more expressive and slower.

Christmas comes, and friends that long have

The fourth system contains the lyrics "Christmas comes, and friends that long have". The piano accompaniment features several *pp* (pianissimo) dynamic markings and includes a *p* (piano) marking. The key signature remains two flats and the time signature is 2/4.

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

The fifth system concludes with the lyrics "par...ted Meet to change the lo...ving grasp once more; Christmas". The piano accompaniment includes a *cres.* (crescendo) marking. The system ends with a final chord in the piano part.

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (two flats). The vocal line begins with a treble clef and a common time signature. The lyrics are "comes, and friends that long have parted Meet to change the lo...ving". The piano accompaniment starts with a bass clef and a common time signature. A dynamic marking of *cres.* (crescendo) is placed above the piano part.

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

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The lyrics are "grasp once more. Ma...ny who have wan-der'd, wea...ry heart.....". The piano accompaniment includes dynamic markings of *p* (piano) and *pp* (pianissimo).

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

The third system of music shows the vocal line and piano accompaniment. The lyrics are ".....ed Gladly seek the old fa...mi...liar door, As, they near it,". The piano accompaniment features a *pp* (pianissimo) dynamic marking.

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

The fourth system continues the musical piece. The vocal line and piano accompaniment are shown. The lyrics are "gen...tle thoughts a...rise, Round each ob-ject is a ha....lo found;". The piano accompaniment includes dynamic markings of *cres.* (crescendo) and *pp* (pianissimo).

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

The fifth and final system on the page shows the vocal line and piano accompaniment. The lyrics are "Tears of tranquil joy be dim the eyes; Ev...ry step..... ev'....ry". The piano accompaniment features a *sf* (sforzando) dynamic marking.



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 includes a dynamic marking of *sf*.

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

day revives their childhood's home. Faces of dear

lost ones ne'er forgot Peering from the wanted

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

spirits float Death and life are blent as in a dream

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

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are "Through the air be-nig-nant spi-rits float Death and life.....". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It includes dynamic markings such as *p* and *pp*.

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

The second system continues the vocal line with the lyrics ".... death and life..... death and life..... are blent as". The piano accompaniment continues with various chordal textures and melodic lines.

in a dream Death and life are blent

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

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

**B.**

The fourth system shows the vocal line with the lyrics "are..... blent.....". A section marked **B.** begins in the piano accompaniment. Dynamic markings include *pp*, *p*, *mf*, and *pp*.

..... as in a dream.

The fifth system concludes the vocal line with the lyrics "..... as in a dream.". The piano accompaniment features a dynamic marking of *sf* (sforzando) and ends with a double bar line.

# Nº 3. CAROL.

**A TEMPO GIUSTO.**

Soprano *1<sup>mo</sup> & 2<sup>do</sup>*  
 Tenor *1<sup>mo</sup> & 2<sup>do</sup>* **CORO**

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<sup>o</sup> *pp sempre.* *poco cres.*

Alto 2<sup>o</sup> *pp sempre.* *poco cres.*

Basso 1<sup>mo</sup> & 2<sup>do</sup> *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

*ff* cease ..... *ff* Spreading *sf* ti... dings of *sf* com .....  
*ff* cease ..... *ff* Spreading *sf* 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 parts with lyrics. The fifth staff is the piano accompaniment, featuring a melodic line with dynamics *pp*, *sf*, and *pp*.

**B.**

*p pp pp*

This system shows the piano accompaniment for section B, consisting of two staves. It includes dynamic markings *p*, *pp*, and *pp*.

*cres.*

This system continues the piano accompaniment with two staves, featuring a crescendo marking *cres.*

*f sf pp*

This system continues the piano accompaniment with two staves, featuring dynamic markings *f*, *sf*, and *pp*.

**C.**

*pp pp*

This system shows the piano accompaniment for section C, consisting of two staves. It includes dynamic markings *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 ...

*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.....

*lr sf*

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.*

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

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

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

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

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

*sf* *sf* *p* *sf* *sf* *sf* *dtm.*

*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

*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*

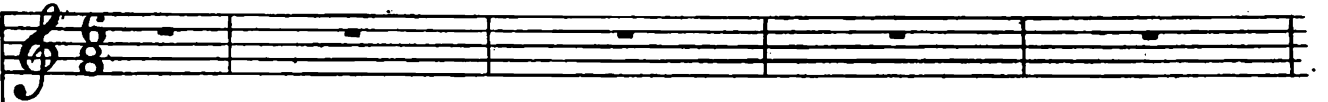
com...fort and joy.....

*p dim.* *pp*

## A CHRISTMAS TALE.

N<sup>o</sup> 4. RECITATIVE & SONG WITH CHORUS.

Contralto  
or  
Basso Solo.



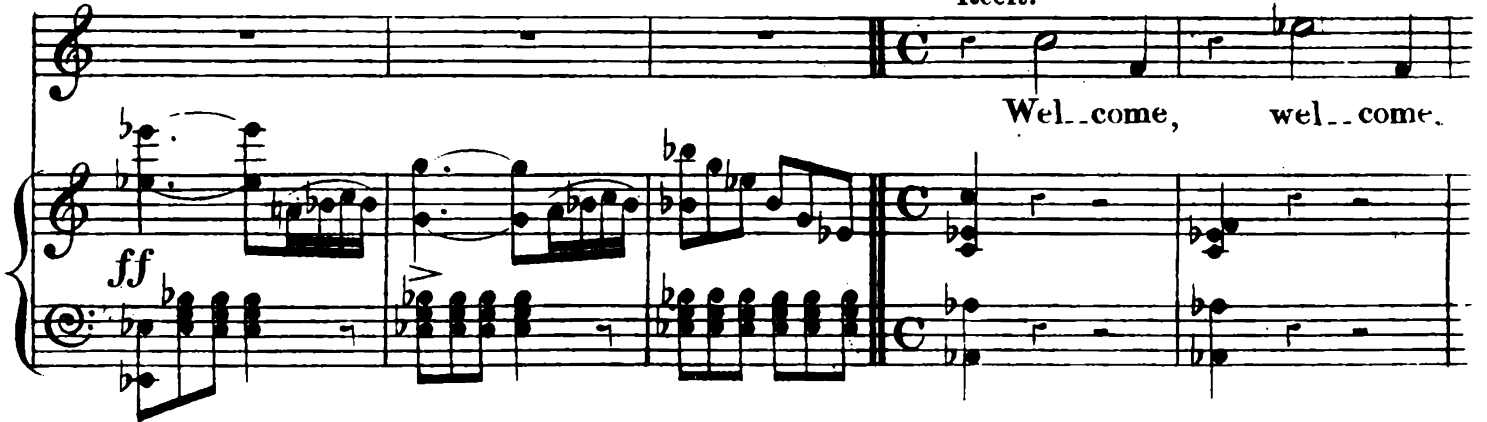
ALLEGRO GIOVIALE.

PIANO.

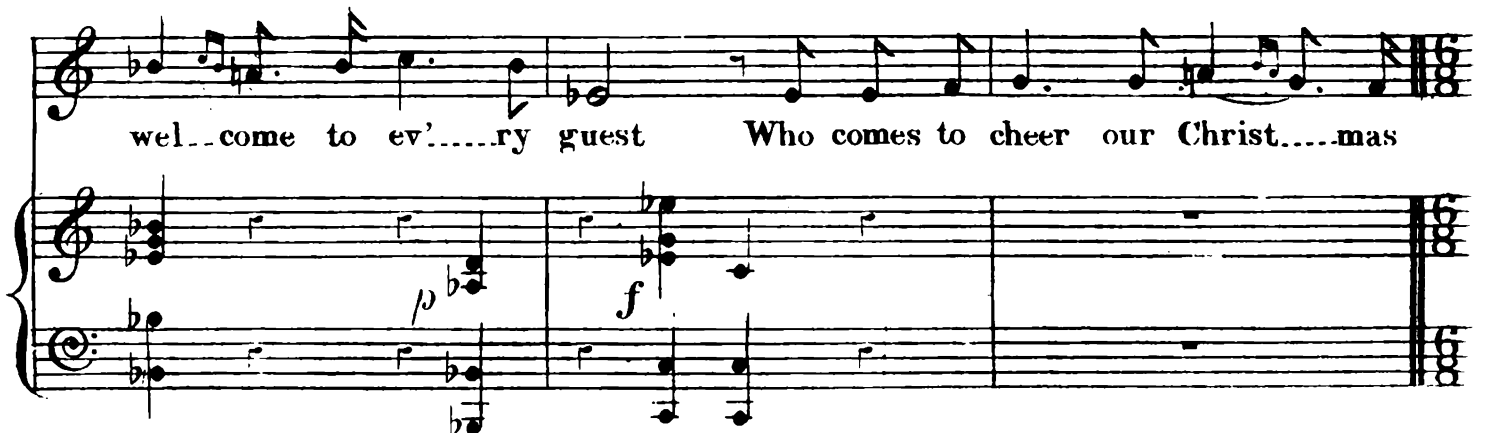


Recit.

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*

*ritendo.*

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.* A tale! 'tis well.

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

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

*Basso.* 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'n .....ly cha .....ri...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 increase to *mf* and then *f* as the piece progresses.

*Contralto or Basso Solo.*

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

The vocal line begins with a half note on G4. The piano accompaniment starts with a piano (*p*) dynamic and features a steady eighth-note bass line.

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

The vocal line continues with a half note on G4. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand.

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

The vocal line has a dotted half note on G4. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand.

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

The vocal line has a dotted half note on G4. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand. The dynamics reach *sf* (sforzando) at the end of the line.

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 G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line begins with a dotted quarter note 'a' followed by a half note 'ged', then a quarter note 'man', a dotted quarter note 'he', and a quarter note 'sees'. This is followed by a triplet of eighth notes: 'With', 'white', 'hair...'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and some melodic movement. Dynamics include *sf* and *p*.

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

The second system continues the vocal line with 'frost up..on the trees', followed by 'An i..... mage of the win....ter' and 'The'. The piano accompaniment features a more active treble line with chords and some melodic fragments. Dynamics include *pp*.

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

The third system has the vocal line: 'haggard pilgrim stands', 'And breath-ing forth his sor...rows', and 'Lifts.'. The piano accompaniment is characterized by dense, block-like chords in both hands. Dynamics include *pp* and *eres.*

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

The fourth system features the vocal line: 'up his wither'd hands', '"The Heavn..ly King who'. The piano accompaniment continues with block chords and some melodic lines. Dynamics include *pp* and *f*.

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

The fifth system has the vocal line: 'reigns on high', 'Bless him who hears the poor man's'. The piano accompaniment features a more active bass line and treble line with chords. 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

*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.

*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,

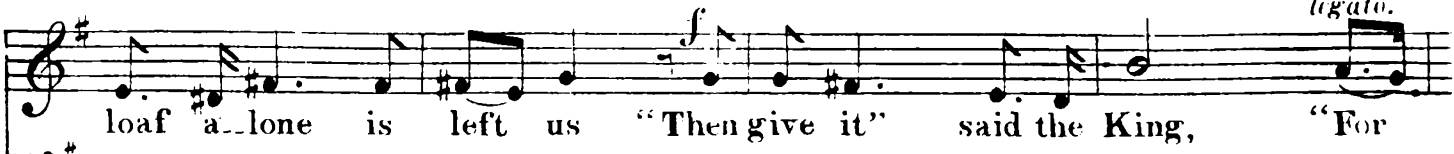
.... la, la, la..... Ah, ah, ah, la.....

.... 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.

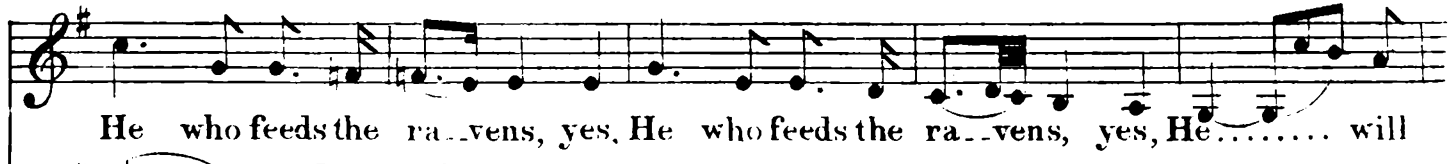
*cres.* Ah, ah, *mf* ah, ah,  
*cres.* Ah, ah. *mf* ah, ah,  
 Ah, ah, ah, ah,



*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 the instruction *accelerando - - poco - - a - - poco.* above the vocal line. 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 features a *mf* dynamic marking above the vocal line. The lyrics are: "Al...fred's welcome pittance He catches with his hands 'The". The piano accompaniment includes 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 the instruction *Tempo Imo*. The lyrics are: "Heav'nly King who reigns on high Bless him who hears the". The piano accompaniment 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.

The first system of the musical score. It features a vocal line at the top with lyrics: "pears a joy...ous crowd      The hunters bring their boo...ty The". Below this are four staves for a chorus, labeled "CORO.", each with the lyrics: "Appears a joyous,      a joyous crowd." The piano accompaniment is shown at the bottom of the system.

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

*sf*      *p*

The second system of the musical score. It features a vocal line at the top with lyrics: "pea....sants bring their corn....      And cheering shouts of triumph A..". Below this are four staves for a chorus, labeled "CORO.", each with the lyrics: "The hunters boo..ty      The peasants corn". The piano accompaniment is shown at the bottom of the system, with dynamic markings *sf* and *p*.

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 with 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 continues the vocal line and chorus parts. The vocal line starts 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 continues in a grand staff, featuring chords and a melodic line with a *sf* marking.

hears the poor man's cry"

**CORO.**

*ff* The Heav'nly King who reigns on high

*ff* The Heav'nly King who reigns on high

*ff* The Heav'nly King who reigns on high

*ff* The Heav'nly King who reigns on high

*ff* The Heav'nly King who reigns on high

The first system of the musical score features a vocal line at the top with the lyrics "hears the poor man's cry". Below it is a four-part choral setting labeled "CORO." with the lyrics "The Heav'nly King who reigns on high". Each vocal part is marked with a forte dynamic (*ff*). The piano accompaniment is shown at the bottom of the system.

the poor man's cry.

**CORO.**

*sf* Bless him who hears the poor man's cry.

*sf* Bless him who hears the poor man's cry.

*sf* Bless him who hears the poor man's cry.

*sf* Bless him who hears the poor man's cry.

*sf* Bless him who hears the poor man's cry.

The second system of the musical score continues the vocal line with the lyrics "the poor man's cry.". It features a four-part choral setting labeled "CORO." with the lyrics "Bless him who hears the poor man's cry.". Each vocal part is marked with a mezzo-forte dynamic (*sf*). The piano accompaniment is shown at the bottom of the system.

N<sup>o</sup> 5. DUETTINO.

ANDANTE  
QUASI  
ALLEGRETTO.

Soprano.

Little children, little

Contralto.

Little children, little

*poco ritard.* *a tempo.*

chil\_dren all re...joice Now, now, now the

chil\_dren all re....joice 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*

*8a*

*ff*

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

**A. 8a**  
Yonder hol..ly yonder hol....ly cheers the

*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

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

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*

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<sup>mo</sup> e 2<sup>do</sup>

Alto  
1<sup>mo</sup> e 2<sup>do</sup>

Tenore  
1<sup>mo</sup> e 2<sup>do</sup>

Basso  
1<sup>mo</sup> e 2<sup>do</sup>

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

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*

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

With the berries white ar...ray'd  
 With the berries white ar...ray'd

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

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

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.

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



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

welcome all. *E.* *mf* Va-ried  
 welcome all. *mf* Va-ried  
 welcome all. *mf* Va-ried  
 welcome all. *mf* Va-ried  
 welcome all. *mf* Va-ried  
*ff* *f<sup>p</sup>* *mf*  
 Ped: \*

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.... 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.

*f* *p* *p* *p*

Hood-wink'd lo...vers

Hood-wink'd lo...vers

*p* *p*

Hood-wink'd lo...vers

*pp* *p* *pp*

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

*p* *p*

*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

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

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

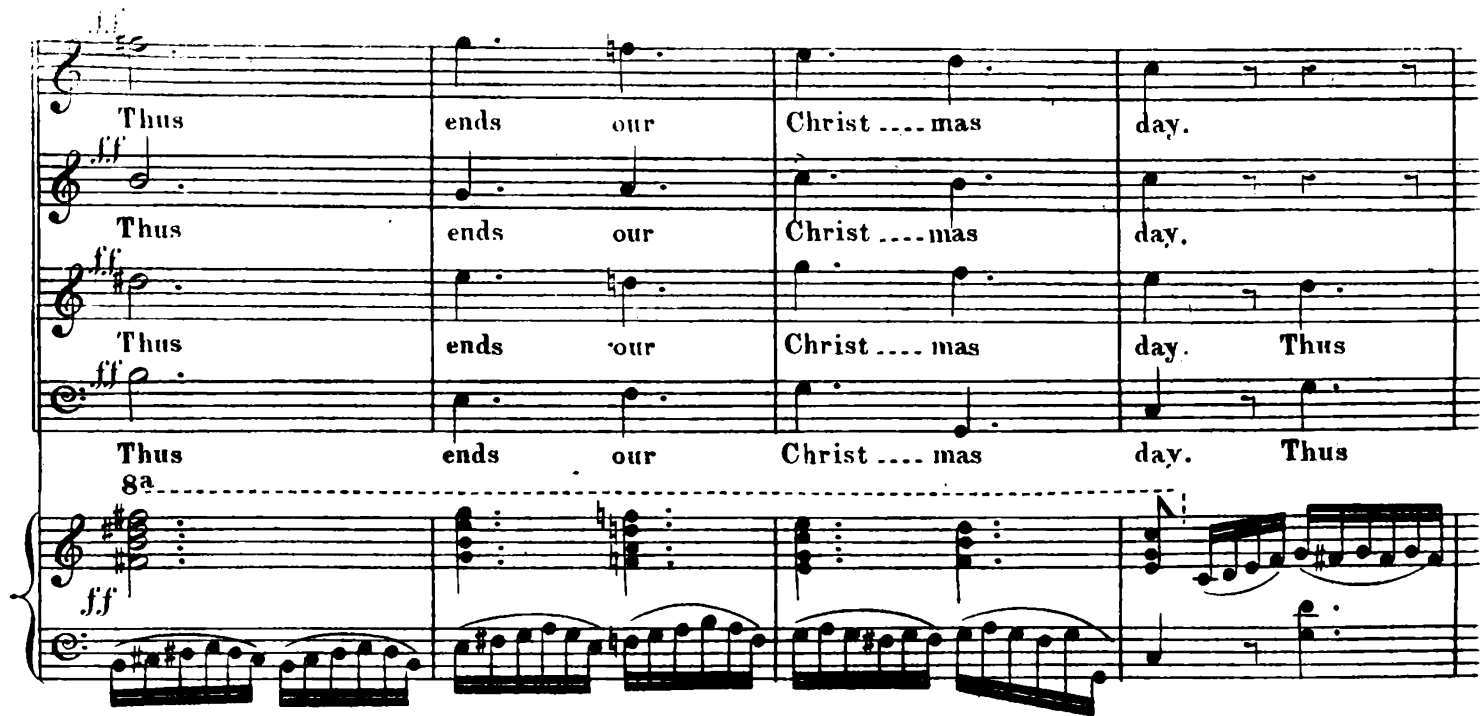
Thus ends our Christ...mas day.

Thus ends our Christ...mas day.

Thus ends our Christ...mas day. Thus

Thus ends our Christ...mas day. Thus

8a

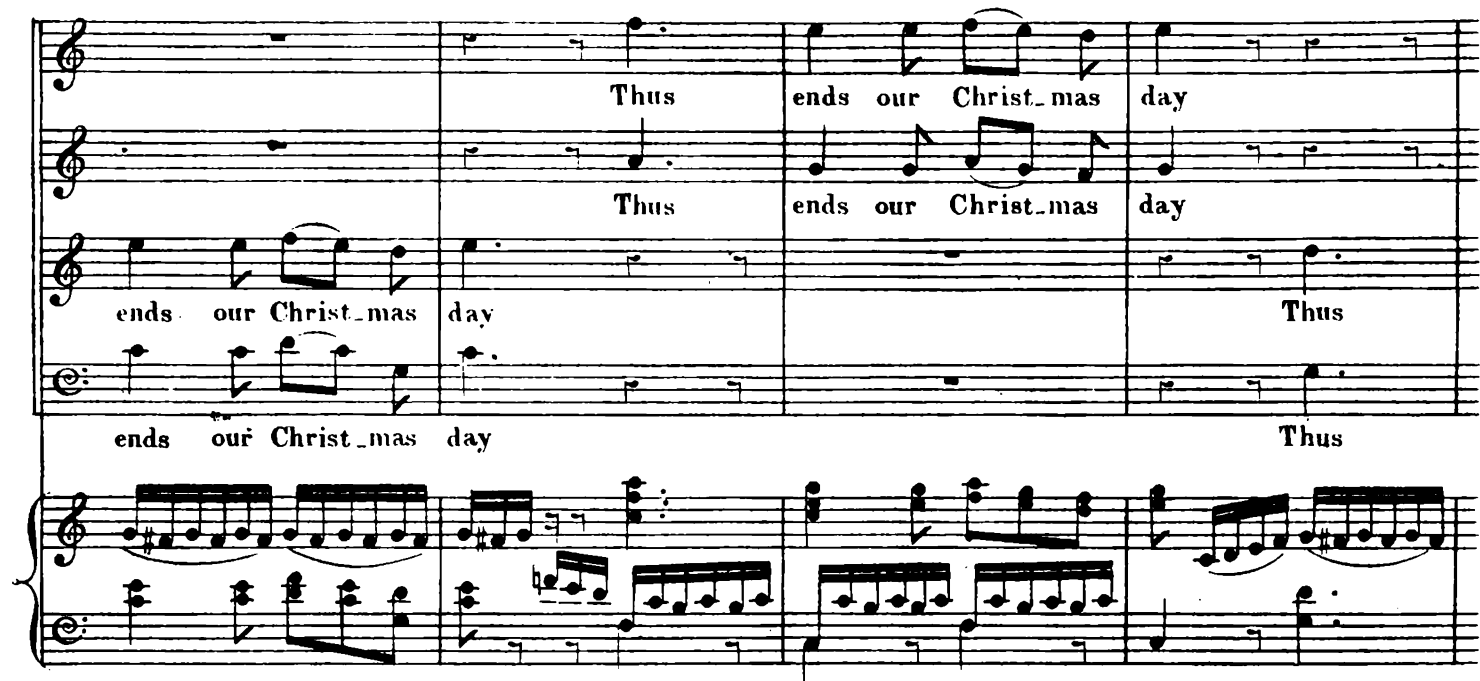


Thus ends our Christ...mas day

Thus ends our Christ...mas day

ends our Christ...mas day Thus

ends our Christ...mas day Thus

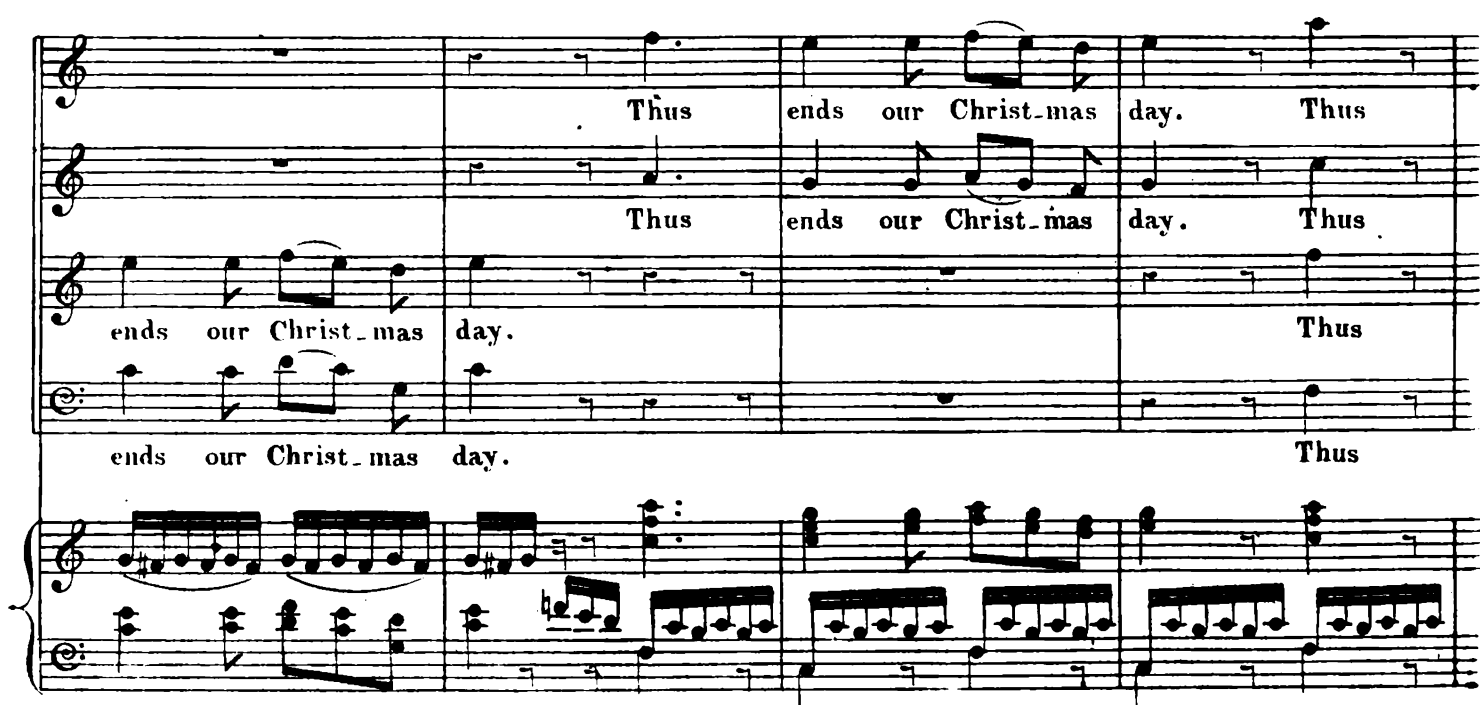


Thus ends our Christ...mas day. Thus

Thus ends our Christ...mas day. Thus

ends our Christ...mas day. Thus

ends our Christ...mas day. Thus



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.