

FOUR CHRISTMAS SONGS

FROM

NOËL

A CHRISTMAS PASTORAL, BY
G. W. CHADWICK

1. A Voice from yonder Manger (Soprano)
2. O Long and Darksome was the Night (Contralto)
3. O Holy Child (Tenor)
4. I was a foe to God (Bass)

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*These Songs have German and English Words.

From NOEL
A CHRISTMAS PASTORAL

BY G. W. CHADWICK

2

Nº 3. ALTO SOLO. O LONG AND DARKSOME WAS THE NIGHT.

Lento espressivo.

Lento espressivo. $\text{♩} = 72$.

p O long and

dark-some was the night That in dull watch-es

wore a - way, With moon and

stars a - - lone to light A world be-

cresc.

cresc.

The musical score is written for Alto Solo and Piano. It consists of four systems of music. The first system shows the vocal line and piano accompaniment for the first two measures. The second system continues the vocal line and piano accompaniment for the next four measures. The third system includes a section marked 'A' and continues the vocal line and piano accompaniment for four measures. The fourth system continues the vocal line and piano accompaniment for four measures. The score includes various musical notations such as dynamics (p, sf), articulation (accents), and performance instructions (Lento espressivo, cresc.). The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

- wil - dered and a - stray; While

f
p *cresc.*

B
oft thick shade and mur-ky cloud Pale moon and

f
fagitato

stars did deep en - shroud; And na - - tions looked, and hoped in

p *f*

vain That o-ver earth, of guilt and sor - row, Of sin and

p

D

greet Thee in Thy humble bed, ————— Though earth

p *fp*

Thy low-li-ness should scorn, ————— Ce -

cresc. *f* *p espress.*

- les - tial bands with rap-ture sped, ————— ce-les-tial bands with

p

E

rap - - ture — sped; At mid - night -

p *sf* *pp*

on the si - - lent air Thy birth the float - ing strains de -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a long note on 'on' followed by a series of eighth notes for 'the si - - lent air'. The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady bass line in the left hand.

- clare: The shep - herds catch the

The second system continues the vocal line with a long note on '- clare:' followed by 'The shep - herds catch the'. The piano accompaniment continues with the eighth-note pattern, showing some dynamic markings like accents.

thril - - ling lay, In har - mo - ny their sen - - ses

The third system features the vocal line with 'thril - - ling lay,' and 'In har - mo - ny their sen - - ses'. The piano accompaniment maintains the eighth-note accompaniment.

steep - - - ing; Then to Thy

pp *dolciss.*

The fourth system concludes the vocal line with 'steep - - - ing;' and 'Then to Thy'. A dynamic marking of *pp* (pianissimo) and *dolciss.* (dolcissimo) is present. The piano accompaniment features a more active eighth-note pattern in the right hand. A fermata is placed over the final note of the vocal line.

man - ger — take their way, — And gaze on Thee, an

dim.

G Allegretto con moto.

in - fant sleep - - - - - ing!

Ray Palmer. 1830.
Allegretto con moto. ♩ = 120.

p

dim.

rall. *pp*

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 - O praise me not.
 - Her love.
 - The dark eye has left us.
 - O ship that sailest slowly on.
 - Beat, beat drums.

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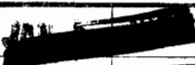

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