

The  
**CHRISTMAS BELLS**

*A Tale of Holy Tide,*

**A Sacred Cantata.**

The Words by

**THE REV<sup>d</sup> J. W. BROWN.**

The Music Composed

AND

*Dedicated as a mark of Esteem to*

**Arthur Cray Jones Esq<sup>r</sup>.**

BY

**CHARLES E. HORN.**

*NB. The Orchestral Accompaniments with CHORUS PARTS, also to be had on application to the Publishers, or the Composer.*

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# INTRODUCTION TO THE CHRISTMAS BELLS,

*Descriptive of Christmas Morn. before Sunrise.*

**LARGHETTO.**  
**No. 1.**

**Flute.**

*How the Bells began to ring on Christmas Morn'g.*

**ALLEGRETTO.**  
**No. 2.**



The Christmas Bells.

*SOLO ALTO.*

The bells—the bells—the Christmas bells, How mer-ri-ly they ring! As

if they felt the joy they tell To ev'-ry hu-man thing.

*mf*

*SOLO SOPRANO.*

Their sil-vry tones, o'er vale and hill, Are swelling soft and

*p*

clear, As, wave on wave, the tide of sound Fills the bright atmos-phere.

*pp*

SOPRANO 1<sup>o</sup>

SOPRANO 2<sup>o</sup>

TENORE.

BASS.

PIANO  
FORTE.

The bells - the mer-ry Christmas bells, They're ringing in the

morn! They ring, when in the eastern sky The golden light is born;

morn! They ring, when in the eastern sky The golden light is born;

morn! They ring, when in the eastern sky The golden light is born;

morn! They ring, when in the eastern sky The golden light is born;

*cres.*

They ring, as sunshine tips the hills, And gilds the vil- lage spire- When

They ring, as sunshine tips the hills, And gilds the vil- lage spire- When

When

When

*Cres.*

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal parts with lyrics. The third staff is a vocal part with the word 'When'. The fourth staff is a piano accompaniment starting with a 'Cres.' (Crescendo) marking. The music is in a major key and 4/4 time.

through the sky, the sov'- reign sun Rolls his full orb of fire.

through the sky, the sov'- reign sun Rolls his full orb of fire.

through the sky, the sov'- reign sun Rolls his full orb of fire.

through the sky, the sov'- reign sun Rolls his full orb of fire.

*ff*

Detailed description: This system contains the next four staves of the musical score. The top three staves are vocal parts with lyrics. The fourth staff is a piano accompaniment ending with a 'ff' (fortissimo) marking. The lyrics are repeated across all four staves.

The Christmas Bells.

The piano introduction consists of two systems of music. The first system features a treble clef with a melodic line of eighth and sixteenth notes, and a bass clef with a rhythmic accompaniment of chords and single notes. The second system continues the piano accompaniment, with a *dim.* (diminuendo) marking above the bass line.

SOPRANO 1<sup>o</sup>

The first system of the vocal part shows the soprano line with the lyrics "The Christmas bells - the Christmas bells, How". The piano accompaniment continues with a similar rhythmic pattern. The second system shows the vocal line continuing with the lyrics "mer - ri - ly they ring! To wea - ry hearts, a pulse of joy, A".

The second system of the vocal part continues the soprano line with the lyrics "kind - lier life, they bring." and "The". The piano accompaniment features a more complex rhythmic pattern with many beamed notes. The *dim e ritard!* (diminuendo e ritardando) marking is placed above the piano part in the second system.

TENORE.

The tenor part begins in the second system with the lyrics "kind - lier life, they bring." and "The". The piano accompaniment continues with the *dim e ritard!* marking. The final system shows the piano accompaniment concluding with a series of chords.

*Piu Andante.*

Tempo 1<sup>o</sup>

poor man, on his couch of straw, The rich, on down-y bed, Hail,

hail the glad sounds, as voi-ces sweet Of an-gels o-ver-head.

**TEMPO 1<sup>mo</sup>**

**SOPRANO 1<sup>o</sup>**

The bells—the sil-very Christmas bells, O'er many a mile they sound! And

**SOPRANO 2<sup>o</sup>**

The bells—the sil-very Christmas bells, O'er many a mile they sound! And

**TENORE.**

The bells—the sil-very Christmas bells, O'er many a mile they sound! And

**BASS.**

The bells—the sil-very Christmas bells, O'er many a mile they sound! And

**PIANO**

**FORTE.**

*cres. ff*

The Christmas Bells.



household tones are answering them In thousand homes a - round .

household tones are answering them In thousand homes a - round .

household tones are answering them In thousand homes a - round .

household tones are answering them In thousand homes a - round .

The first system of the musical score consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "household tones are answering them In thousand homes a - round ." written below it. The piano accompaniment is written on a grand staff with a treble and bass clef.

Voi - ces of child - hood, blithe and shrill, With youths strong accents

Voi - ces of child - hood, blithe and shrill, With youths strong accents

Voi - ces of child - hood, blithe and shrill, With youths strong accents

Voi - ces of child - hood, blithe and shrill, With youths strong accents

The second system of the musical score consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "Voi - ces of child - hood, blithe and shrill, With youths strong accents" written below it. The piano accompaniment is written on a grand staff with a treble and bass clef. A *pp* dynamic marking is present at the beginning of the piano part.

blend, And manhood's deep and earnest tones, With woman's praise, ascend.

blend, And manhood's deep and earnest tones, With woman's praise, ascend.

blend, And manhood's deep and earnest tones, With woman's praise, ascend.

blend, And manhood's deep and earnest tones, With woman's praise, ascend.

*dim.*

**BASS.**

The bells—the solemn Christmas bells, They're calling us to pray'r; And

*piu sostenuto.*

The Christmas Bells.

TENORE.

hark! the voice of worshipers Floats on the morning air. Anthems of noblest praise there'll be, And

glorious hymns to-day, THE DRUMS loud—and GLORIAS. Come, come, to the church—a way.

CHORUS.

SOPRANO 1<sup>o</sup>

An- thens of noblest praise there'll be, And glorious hymns, to- day, TR

SOPRANO 2<sup>o</sup>

An- thens of noblest praise there'll be, And glorious hymns, to- day, TR

TENORE.

An- thens of noblest praise there'll be, And glorious hymns, to- day, TR

BASS.

An- thens of noblest praise there'll be, And glorious hymns, to- day, TR

PIANO FORTE.

DE - UMS loud - and GLO - RI - AS: Come, come, to the church -

DE - UMS loud - and GLO - RI - AS: Come, come, to the church -

DE - UMS loud - and GLO - RI - AS: Come, come, to the church -

DE - UMS loud - and GLO - RI - AS: Come, come, to the church -

*ff*

a - - - way.

a - - - way.

a - - - way.

a - - - way.

*ritard.*

*Segue Subito.*

*How the Christmas Bells cheer'd the old Man's heart?*

**ANDANTE.**

**BASS SOLO.**

An old man sat, that Christmas morn, Be-

**PIANO**  
**FORTE.**

*pp*

- fore his cham-ber fire, Watching the sha-dows on the wall Be-

- fore the light re-tire. His fur-row'd cheek was pale and wan, And

dim his sun-ken eye: The old man, in his lone-li-ness, Thought  
*con espress.*

*ad lib:*

it were good to die. His soul, was bu- sy in the past, The bright, the mournful

past, And strange thoughts on his me- mory Came crowding thick and fast. But *ad lib:*

*ritard.*

thro' them all, like au- tumn winds Thro' leafless woods that roll, There swept that deep, per-

-va- ding grief, Which haunts the lone- ly soul.

*ad lib:*

LARGHETTO.

SOPRANO 1<sup>o</sup>

Soft, thro' the winter-morning air, The matin-peal he hears;

SOPRANO 2<sup>o</sup>

Soft, thro' the winter-morning air, The matin-peal he hears;

TENORE.

Soft, thro' the winter-morning air, The matin-peal he hears;

BASS.

Soft, thro' the winter-morning air, The matin-peal he hears;

PIANO  
FORTE.

No. 3.

*pp*  
*gva* ..... *loco.* *gva* .....

A Tempo.

He hears—he lifts his wrinkled brow, And faintly smiles, thro' tears. There's music in those

He hears—he lifts his wrinkled brow, And faintly smiles, thro' tears. There's music in those

He hears—he lifts his wrinkled brow, And faintly smiles, thro' tears. There's music in those

He hears—he lifts his wrinkled brow, And faintly smiles, thro' tears. There's music in those

*loco.*

Christmas bells, Blithe music, e'en for him; The present seems not wholly dark, The

Christmas bells, Blithe music, e'en for him; The present seems not wholly dark, The

Christmas bells, Blithe music, e'en for him; The present seems not wholly dark, The

Christmas bells, Blithe music, e'en for him; The present seems not wholly dark, The

*gva* ..... *loco.*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "Christmas bells, Blithe music, e'en for him; The present seems not wholly dark, The". The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *gva* (ritardando) is placed over the piano part, followed by a dashed line and the marking *loco.* (ad libitum).

past, not wholly dim. The past, not wholly dim.

past, not wholly dim. The past, not wholly dim.

past, not wholly dim. The past, not wholly dim.

past, not wholly dim. The past, not wholly dim.

*dim.*

Detailed description: This system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are: "past, not wholly dim. The past, not wholly dim.". The piano accompaniment includes a *dim.* (diminuendo) marking. The system concludes with a double bar line.



*SOLO ALTO.*  
*Troppo Allegro.*

Hast thou not heard, when au-tumn hours With stars and dews were bright, Low

mur-murings on the mel-low air Float thro' the live long night? - Sounds,

as it seem'd, of ear-ly spring, Or sum-mer's green-est reign,

Slumb'ring thro' lapse of au-tumn days, And woke, by night, a--gain?

CHORUS.  
Allegro.

SOPRANO 1<sup>o</sup>

SOPRANO 2<sup>o</sup>

TENORE.

BASS.

PIANO  
FORTE.

O, well is it with heart of man, When  
 O, well is it When  
 O, well is it with heart of man, O, well is it with heart of man, When  
 O, well is it with heart of man, O, well is it When

things like these have pow'r To fling across life's shadow'd track The hues of life's young hour:  
 things like these have pow'r To fling across life's shadow'd track The hues of life's young hour:  
 things like these have pow'r To fling across life's shadow'd track The hues of life's young hour:  
 things like these have pow'r To fling across life's shadow'd track The hues of life's young hour:

QUARTETTO.

CHORUS.

When mu - sic, fra - grance, house - hold tones From ear - ly hope and

When mu - sic, fra - grance, house - hold tones From ear - ly hope and

When mu - sic, fra - grance, house - hold tones From ear - ly hope and

When mu - sic, fra - grance, house - hold tones From ear - ly hope and

*p* *ff*

joy, From ear - ly hope and joy, When mu - sic, fra - grance, house - hold

joy, From ear - ly hope and joy, When mu - sic, fra - grance, house - hold

joy, From ear - ly hope and joy, When mu - sic, fra - grance, house - hold

joy, From ear - ly hope and joy, When mu - sic, fra - grance, house - hold

tones From ear-ly hope, from hope and joy, May thus come back, to

tones From ear-ly hope, from hope and joy, May thus come back, to

tones From ear-ly hope, from hope and joy, May thus come back, to

tones From ear-ly hope, from hope and joy, May thus come back, to

give the man The vigour of the boy. The vi-gour of the boy. May

give the man The vigour of the boy. The vi-gour of the boy. May

give the man The vigour of the boy. The vi-gour of the boy. May

give the man The vigour of the boy. The vi-gour of the boy. May

thus come back to give the man, to give the man, to  
thus come back to give the man, to give the man, to  
thus come back to give the man, to give the man, to  
thus come back to give the man, to give the man, to

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a steady bass line and a more active treble line. A dynamic marking of *ff* (fortissimo) is present in the piano part.

give the man The vi - gour of the boy. May thus come  
give the man The vi - gour of the boy. May thus come  
give the man The vi - gour of the boy. May thus come  
give the man The vi - gour of the boy. May thus come

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are repeated. The piano accompaniment includes a *cres.* (crescendo) marking. The overall structure remains consistent with the first system.

back to give the man, the man The vi- gour of the boy.

back to give the man, the man The vi- gour of the boy.

back to give the man, the man The vi- gour of the boy.

back to give the man, the man The vi- gour of the boy.

*sf sf*

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *sf* (sforzando) appearing in the right hand.

*dim.*

This system shows the piano accompaniment for the second system. It continues the rhythmic accompaniment from the first system, with a *dim.* (diminuendo) marking in the right hand.

*gva*

This system shows the piano accompaniment for the third system. It features a *gva* (grave) marking, indicating a slower tempo, and includes various articulation marks like accents and slurs.

*dim.* *ritard.* *dim.*

Clar. Oboe. Flute.

This system shows the piano accompaniment and woodwind parts for the fourth system. The piano part has *dim.*, *ritard.*, and *dim.* markings. The woodwind parts for Clarinet, Oboe, and Flute are indicated with their respective staves and notes.

*How the Children sang the Christmas Hymn.*  
**SOLOS FOR TENORE, NO BASS - WITH QUARTETT,**  
*for Christmas Carols.*

**SOLO TENORE**

Then bright - - er gleamd the Christmas fire With-

**PIANO FORTE.**  
**No. 4.**

- in that cham-ber old; . . . . . The sun - - - light

through the cur-tain fell . . . . . In streams, like mol - - - ten

gold . . . . . And, here and there, a sin - gle beam On the

soft car - pet lay, Like a bright, si - lent

spi - rit, sent To watch with him, that day.

*ritard.* *p*

*C*



PIU LENTO.

SOPRANO 1<sup>o</sup>  
 What vi - sion dims the old man's eye? - What sees he thro' his tears? Thro'

SOPRANO 2<sup>o</sup>  
 What vi - sion dims the old man's eye? - What sees he thro' his tears? Thro'

TENORE.  
 What vi - sion dims the old man's eye? - What sees he thro' his tears? Thro'

BASS.  
 What vi - sion dims the old man's eye? - What sees he thro' his tears? Thro'

PIANO  
 FORTE.  
*pp*

life's long vista be - holds, . The green, the sun-lit, years.

life's long vista be - holds, The green, the sun-lit, years.

life's long vista be - holds, The green, the sun-lit, years.

life's long vista be - holds, The green, the sun-lit, years.

*dim.*

**RECIT: BASS.**

The old man weeps;— and well he may! — Such lux-u-ry of grief Brings

to the sad o'er-bur-den'd heart Com- po- sure and re- lief.

**ARIA.****Lamentoso.**

*Violoncello Solo.* What tho' he now must tread a-lone Life's

dark, de- clineg way. There's hope within his heart, there's hope within his heart, there's

hope within his heart, and faith Il-lumes life's closing day. *And*

*ad lib.*  
 faith Illumes life's closing day. Il-lumes life's clo-sing day. What tho' henow must tread alone Life's


*sf*  
 dark, decli-ning way. There's hope within his heart, there's hope within his heart, and

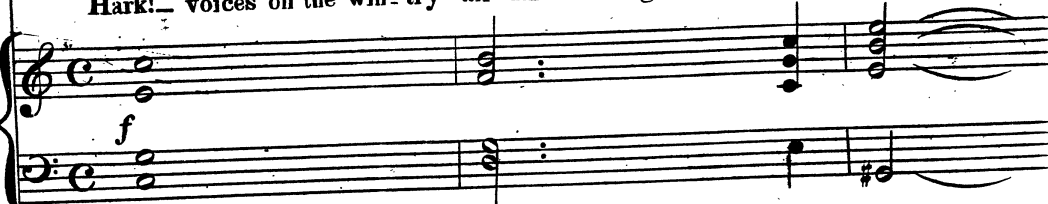
*b.e.*  
 faith, and faith Il-lumes life's clo-sing day. and faith, Il-lumes life's

clo-sing day.

*mf* *ritard.*

**RECIT:**

**TENORE.**  Hark!— voices on the win-try air Are floating blithe and clear;— Voices of children

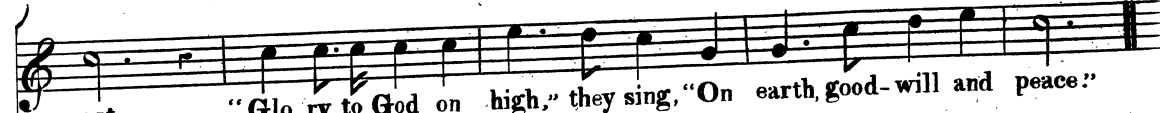
**PIANO FORTE.**  *f*

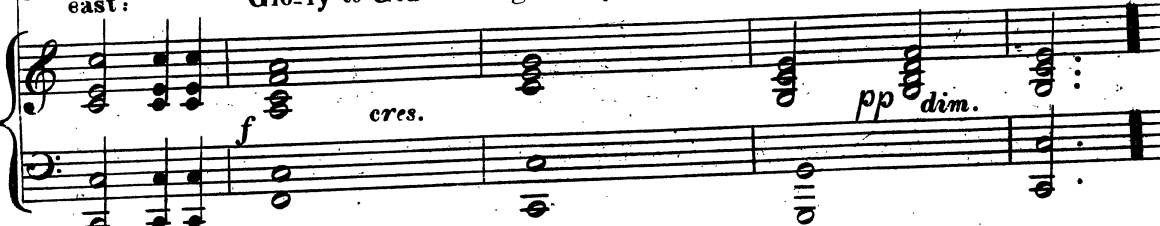
No. 5.

*A Tempo.*


 singing hymns Fa-mi-liar to his ear. They're sing-ing to the ho-ly morn Up-ri-sen in the

 *p sostenuto.*

 east: "Glo-ry to God on high," they sing, "On earth, good-will and peace?"

 *f cres. pp dim.*

*Moderato.*



**SOPRANO.**  
How grand and how bright That wonderful night, When angels to Bethlehem came; . . .

**ALTO.**  
How grand and how bright That wonderful night, When angels to Bethlehem came; . . .

**TENORE.**  
How grand and how bright That wonderful night, When angels to Bethlehem came; . . .

**BASS.**  
How grand and how bright That wonderful night, When angels to Bethlehem came; . . .

**PIANO**  
*sempre stacc.*

**FORTE.**

They burst forth like fires, They struck their gold lyres, And mingled their sound with the flame.

They burst forth like fires, They struck their gold lyres, And mingled their sound with the flame.

They burst forth like fires, They struck their gold lyres, And mingled their sound with the flame.

They burst forth like fires, They struck their gold lyres, And mingled their sound with the flame.

*mf*

The shepherds were amazed, The pretty lambs gazed At darkness thus turned into light. . .

The shepherds were amazed, The pretty lambs gazed At darkness thus turned into light. . .

The shepherds were amazed, The pretty lambs gazed At darkness thus turned into light. . .

The shepherds were amazed, The pretty lambs gazed At darkness thus turned into light. . .

*sempre stacc:*

*pp* No voice was there heard From man, beast, or bird, So sudden and solemn the sight.

*pp* No voice was there heard From man, beast, or bird, So sudden and solemn the sight.

*pp* No voice was there heard From man, beast, or bird, So sudden and solemn the sight.

*pp* No voice was there heard From man, beast, or bird, So sudden and solemn the sight.

*pp* *mf*

"All glory to God; Who laid by his rod, To smile on the world thro' his Son; . . . "And peace be on  
"All glory to God; Who laid by his rod, To smile on the world thro' his Son; . . . "And peace be on  
"All glory to God; Who laid by his rod; To smile on the world thro' his Son; . . . "And peace be on  
"All glory to God; Who laid by his rod, To smile on the world thro' his Son; . . . "And peace be on

*f* *sempre stacc.* *p*

earth; For this wonderful birth, Most wonderful conquests has won.  
earth; For this wonderful birth, Most wonderful conquests has won.  
earth; For this wonderful birth, Most wonderful conquests has won.  
earth; For this wonderful birth, Most wonderful conquests has won.

*mf*

"And good will to man, Tho' life's but a span, And his soul all sinful and vile; . . . Then pray, Christians  
 "And good will to man, Tho' life's but a span, And his soul all sinful and vile; . . . Then pray, Christians  
 "And good will to man, Tho' life's but a span, And his soul all sinful and vile; . . . Then pray, Christians  
 "And good will to man, Tho' life's but a span, And his soul all sinful and vile; . . . Then pray, Christians


*sempre stacc.*

pray, And let Christmas-day Have a tear as well as a smile.  
 pray, And let Christmas-day Have a tear as well as a smile.  
 pray, And let Christmas-day Have a tear as well as a smile.  
 pray, And let Christmas day Have a tear as well as a smile.

*mf*



RECIT.

TENORE.  It is the very hymn he heard In childhood's hour of joy, The

PIANO  
FORTE.  
No. 6. 

*A Tempo Andante.*  sweet hymn he was wont to sing, A care-less, hap-py, boy; What

*A Tempo Andante.* 

 bles-sed household me-mories Those hal-low'd words re-call! What



 old and dear fes-ti-vi-ties Of his pa-ter-nal hall! The



lovd, the dead, are they not here, In- vok'd by that sweet strain, by

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are "lovd, the dead, are they not here, In- vok'd by that sweet strain, by". Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs) with a dynamic marking of *p*. The piano part consists of chords and moving lines in both hands.

that sweet strain?

The second system continues the vocal line with the lyrics "that sweet strain?". The piano accompaniment continues with a dynamic marking of *pp*. The system concludes with a double bar line and a 3/4 time signature.

*RECIT:*

The friends that there a-round him sat, Are

The recitative section begins with the vocal line in treble clef, marked with a common time signature (C). The lyrics are "The friends that there a-round him sat, Are". The piano accompaniment is in grand staff with a common time signature (C). The piano part features a steady accompaniment of chords.

they not here again? The hearts, the warm true hearts, that beat Responsive to his own, To . . . . .

The final system continues the vocal line with the lyrics "they not here again? The hearts, the warm true hearts, that beat Responsive to his own, To . . . . .". The piano accompaniment features a dynamic marking of *f* that increases to *ff* (fortissimo) towards the end. The system concludes with a *p ritard.* (piano ritardando) marking above the vocal line.

fan - - cy's ear they're beat - ing yet, He is no more a - lone.

*ritard.*

No. 7.  
RECIT: SOPRANO.

The song has ceas'd without, - with - in, Gay youthful accents ring; A merry Christmas sir to

you, A Christmas gift we bring; A light step on the oak-en stair, A light step at the

door, And then a young bright creature stands Up-on the par-lour floor,

*Andante with great Simplicity.*

"A merry Christmas, sir" to you! A merry Christmas! I've brought green vines from  
out, from out the wood, With hol-ly boughs, and i-vy leaves, And berries  
bright - bright and good: and berries bright and good: Beneath the  
shi - - - ning snow I found This graceful, grace-ful Christmas vine - And see - I've  
Flute.

twind, I've twind with all That sweet wild rose, that rose of mine. Beneath the

shining snow, I found This graceful, graceful Christmas vine And see I've

twind... among them all That sweet wild rose, that rose of mine. That sweet wild

*colla voce*

rose, that . . . . . rose of mine."

*mf* *pp* *sf*

BASS SOLO.  
Andante.

"Bless thee, bless thee, my child! - bless thee! - may He who came With sinful man to dwell, As on this day, this day of virgin born, of virgin born, . The Sa- viour, the Sa- - viour, shield thee well." The Sa- - viour, shield thee, The Saviour

*mf*

*cres.*

*sf*


Detailed description: This is a musical score for a bass solo, titled "The Christmas Bells." The piece is in 3/4 time and the key signature has one sharp (F#). It is marked "Andante." The score consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass and a more active melody in the treble. The lyrics are: "Bless thee, bless thee, my child! - bless thee! - may He who came With sinful man to dwell, As on this day, this day of virgin born, of virgin born, . The Sa- viour, the Sa- - viour, shield thee well." The Saviour, shield thee, The Saviour". Dynamic markings include *mf* (mezzo-forte), *cres.* (crescendo), and *sf* (sforzando).

*Adagio.*

shield . . . thee well."

*ad lib:*

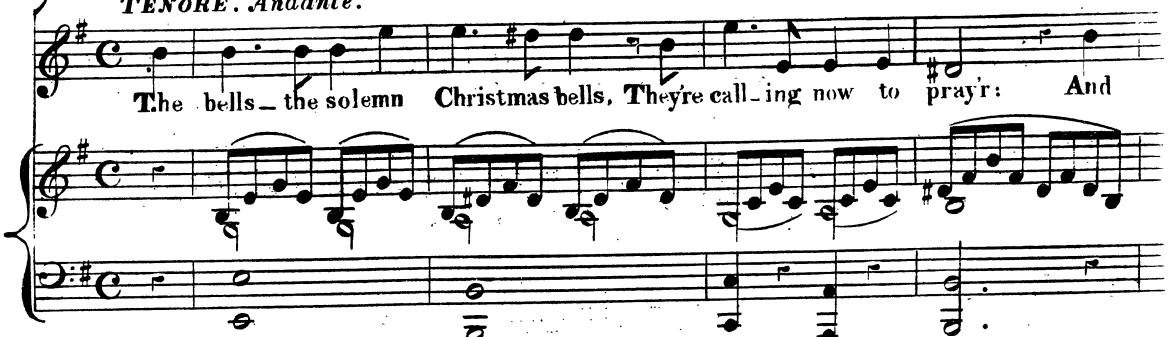
*mf*



No. 8.

**TENORE. Andante.**

The bells—the solemn Christmas bells, They're call-ing now to prayr: And



hark! the voice of wor-shippers Thrills on the morn-ing air.



An-thems of high-est praise there'll be, And glo-rious hymns to-day,

*f*



CHORUS.  
Piu mosso.

SOPRANO.

ALTO.

TENORE.

BASS.

PIANO  
FORTE.

TE DE - UMS loud, and GLO - RI - AS - GLO - RI -

TE DE - UMS loud, and GLO - RI - AS - GLO - RI -

TE DE - UMS loud, and GLO - RI - AS - GLO - RI -

TE DE - UMS loud, and GLO - RI - AS - GLO - RI -

*cres.* *ff*

- AS : Come, come to the church, and pray.

- AS : Come, come to the church, and pray.

- AS : Come, come to the church, and pray.

- AS : Come, come to the church, and pray.

*sostenuto.*

*cres.*

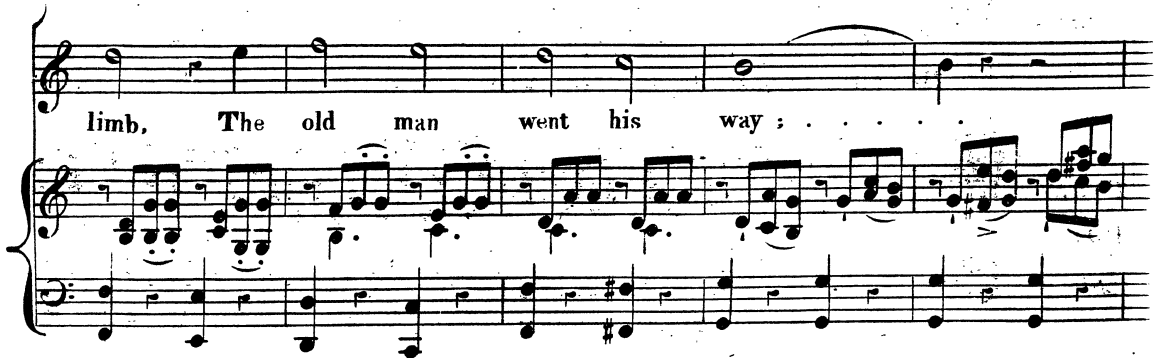


TENORE.

*Con energico piu Allegro.* Then, strong of heart, and firm of



limb, The old man went his way ;



He went with - - in the house of God . . . And



*ritard.* knelt him down to pray.

*ritard. pp*



CHORUS.

**SOPRANO.** *pp* He felt that God was with him there:— The E-ver-lasting's

**ALTO.** *pp* He felt that God was with him there:— The E-ver-lasting's

**TENORE.** *pp* He felt that God was with him there:— The E-ver-lasting's

**BASS.** *pp* He felt that God was with him there:— The E-ver-lasting's

**PIANO.** *pp* **FORTE.** No. 9.

arms. Were they not folded round his soul To shield from care, from

arms. Were they not folded round his soul To shield . . . from care, from

arms. Were they not folded round his soul To shield . . . from care, from

arms. Were they not folded round his soul To shield from care, from

care and harms! The Everlasting's arms, Were they not folded round his soul To

care and harms! The Everlasting's arms, Were they not folded round his soul To

care and harms! The Everlasting's arms, Were they not folded round his soul To

care and harms! The Everlasting's arms, Were they not folded round his soul To

The first system of the musical score consists of four vocal staves and a piano accompaniment. The lyrics are: "care and harms! The Everlasting's arms, Were they not folded round his soul To". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo).

shield from care, from care and harms! To shield from care, from care and

shield from care, from care and harms! To shield from care, from care and

shield from care, from care and harms! To shield from care, from care and

shield from care, from care and harms! To shield from care, from care and

The second system of the musical score continues with the same four vocal staves and piano accompaniment. The lyrics are: "shield from care, from care and harms! To shield from care, from care and". The piano part includes a *p* (piano) dynamic and a *cres.* (crescendo) marking. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.

harms? To shield from care, from care and harms?  
harms? To shield from care, from care and harms?  
harms? To shield from care, from care and harms?  
harms? To shield from care, from care and harms?

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "harms? To shield from care, from care and harms?". The piano accompaniment features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

*SOPRANO.*

Then, ring again, ye Christmas bells! then ring again ye bells! And

The Soprano part begins with a rest, followed by the lyrics "Then, ring again, ye Christmas bells! then ring again ye bells! And". The piano accompaniment provides a rhythmic accompaniment with a mix of eighth and sixteenth notes.

thou, deep or- gan, sound! And thou, deep or- - - gan sound. . . .

*ritard.* *dim.*

The Soprano part continues with the lyrics "thou, deep or- gan, sound! And thou, deep or- - - gan sound. . . .". The piano accompaniment features a melodic line with a *ritard.* (ritardando) and *dim.* (diminuendo) marking towards the end of the phrase.

# The Church.

## VOLUNTARY.

ORGAN.  
No. 10.

Musical notation for Organ Voluntary No. 10, featuring a treble and bass staff with a dynamic marking of *p*.

Continuation of the organ voluntary musical notation, showing the final measures of the piece.

SOPRANO.  
ALTO.  
TENORE.  
BASS.  
PIANO FORTE.

Vocal and piano accompaniment for the hymn 'The Christmas Bells'. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown with lyrics.

An-ge-lic  
An-ge-lic voices, soft and low. Seem  
An-ge-lic voi-ces, soft and low, Seem floating all a - - round.

*pp*

voices, soft and low, An-ge-lic voi-ces seem floating all a--  
floating all a-round. An-ge-lic voi-ces seem all a--  
all a--round. An-ge-lic voi-ces all a--  
An-ge-lic voi-ces seem floating all a--

- round. An-ge-lic  
- round. An-ge-lic voi-ces, soft and low Seems  
- round. An-ge-lic voi-ces soft and low, Seem float-ing all  
- round. a--round all a-round..

voic- es, soft and low, all . . . . . a - - - -  
float - - ing round . . . . . all , . . . . . all a - -  
all a - round . all a - - round. The Christmas morn is blest to  
The Christmas morn is blest to him all,

round. all a - - round. The Christmas morn is blest to him Midsolemn  
round. The Christmas morn is blest to him all, all a - - round. Midsolemn  
him a - - - - - round. all, all a - - round. Midsolemn  
all a - - - - - round . . . . . all, all a - round. Midsolemn

strains like these, And sad thoughts roll a - way, like leaves Be-

strains like these, And sad thoughts roll a - way, like leaves Be-

strains like these, And sad thoughts roll a - way, like leaves Be-

strains like these, And sad thoughts roll a - way, like leaves Be-

- fore thau-tum-nal breeze. soft . . . . . and

- fore thau-tum-nal breeze. An-ge-lic voi-ces

- fore thau-tum-nal breeze. An-ge-lic voi-ces, soft and low, voi-

- fore thau-tum-nal breeze. soft and low, Seem floating all a-



low, soft and low, like leaves Be- fore thau- tum- nal breeze. Be-  
 low, Mid so-lemn strains like these, a - - - round and low, Be-  
 ces soft . . . and low, a - - - round and low, Be-  
 - round a - - - round. all a - - - round and low, Be-

- fore the breeze. roll a- way, . . . like the leaves Be- fore thau-  
 - fore the breeze. roll a- way, like the leaves Be- fore thau-  
 - fore the breeze. roll a- way, . . . like the leaves Be- fore thau-  
 - fore the breeze. roll a- way, . . . like the leaves Be- fore thau-

*dim.* *pp*

- tum - nal breeze, th'au - tum - - nal breeze, th'au - tum - - nal breeze, . . . . .

- tum - nal breeze, th'au - tum - nal breeze, th'au - tum - nal breeze, like leaves be -

- tum - nal breeze, th'au - tum - nal breeze, th'au - tum - nal breeze, like leaves be -

- tum - nal breeze, . . . . . the breeze, . . . . . the au - - - - -

*sf* *p* *sf* *p*

*p* . . . th'au-tum-nal breeze, th'au-tum-nal breeze, the breeze.

fore, be- fore, like leaves be- fore . . . . . the breeze.

fore th'au-tum-nal breeze, like leaves be- fore th'au-tum-nal breeze, the breeze.

- tum - - - - - nal breeze, . . . . . the breeze.

*p* *p* *p*