



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 NOËL

A CHRISTMAS PASTORAL

BY G. W. CHADWICK

No. 5. BASS SOLO. I WAS A FOE TO GOD.

Allegro moderato. ♩ = 92.

The musical score is written for a Bass Solo and piano accompaniment. It consists of four systems of music. The first system is an instrumental introduction in 3/4 time, marked 'Allegro moderato' with a tempo of ♩ = 92. The piano part features triplets and dynamic markings of *f*, *sf*, and *cresc.*. The second system begins with the vocal line: 'I was a foe to God, I fought in Sa-tan's'. The piano accompaniment includes dynamic markings of *ff*, *sf*, and *p*. The third system continues the vocal line: 'host, I trif- led all His grace a-way, A- las!'. The piano part features a *f* dynamic and a *risoluto* marking. The fourth system concludes with the vocal line: 'my soul was lost.' The piano accompaniment is marked *p cresc.* and includes a fermata over the final chord.

p espress.
 Yet God for-gets my

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'Yet God for-gets my'. The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a steady eighth-note bass line in the left hand. Dynamic markings include *p* and *f*.

sin; His heart with pi-ty moved, His heart He gives me,

p. espress. *f*

The second system continues the vocal line with the lyrics 'sin; His heart with pi-ty moved, His heart He gives me,'. The piano accompaniment maintains its rhythmic pattern. Dynamic markings include *p. espress.* and *f*.

heaven - ly Child in Thee; Lo thus our God hath

fz. *p*

The third system continues the vocal line with the lyrics 'heaven - ly Child in Thee; Lo thus our God hath'. The piano accompaniment features a more active right hand with some chords. Dynamic markings include *fz.* and *p*.

B
 loved! Once blind with sin and

f *sf* *p*

The fourth system begins with a section marker **B**. The vocal line has the lyrics 'loved! Once blind with sin and'. The piano accompaniment includes a *f* dynamic marking in the left hand. Dynamic markings include *f*, *sf*, and *p*.

179
 45
 179
 45

self, A - long - the treacherous way, That ends in ru - in

at the last, I hast - ened far a - - stray, I

cresc.

hast - - ened far a - stray. Then

f *sf* *f* *p*

Più moto ma sostenuto.

God sent down - His Son; For with a love - most

Più moto ma sostenuto. $\text{♩} = 120$.

pp sempre

deep, ——— Most un - de - served, — His heart still yearned, O'er

me, poor wan - dering sheep! ——— Then God sent down — His

Son ——— For with a love — most deep, ——— Most

un - de - served His heart still yearned, O'er me poor wan - dering

E Andante maestoso. ♩ = 80.

sheep. — f

f *sf espress.* *sf* *dim.* *p*

largamente

pon - der this, my soul: Our God hath loved us thus, That

sf *p* *fp*

even His on-ly dear-est Son He free-ly giv-eth us. Thou

f *f*

pre - cious gift of — God, The

pledge and bond of love, With

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and contains the lyrics "pledge and bond of love, With". The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

più animato

thank-ful heart I kneel, to take This trea-sure from a-

p cresc.

The second system is marked "più animato" and "p cresc.". The vocal line continues with "thank-ful heart I kneel, to take This trea-sure from a-". The piano accompaniment becomes more rhythmic and active, with a clear crescendo indicated by the "p cresc." marking.

f largamente

-bove, With thank-ful heart I kneel, to take This trea-sure

cresc.

The third system is marked "f largamente" and "cresc.". The vocal line begins with "-bove, With thank-ful heart I kneel, to take This trea-sure". The piano accompaniment features a wide interval in the right hand and a steady bass line, with a crescendo marking.

Tersteegen. 1731.

from a-bove.

f ff

The fourth system includes the title "Tersteegen. 1731." and the lyrics "from a-bove.". It features dynamic markings of "f" and "ff". The piano accompaniment has a strong, rhythmic character with a final fortissimo section.

SOME SUCCESSFUL SONGS

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- No. 1. (in F).
- 2. (in G flat).
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 - 3. The Irish Reel.
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- Songs for soldiers (Three).
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 - 3. In B flat (Tenor).
 - No. 2. The Gordons.
 - No. 1. In D (Bass).
 - 2. In E (Baritone).
 - 3. In G (Tenor).
 - No. 3. Bad luck to their marching.
 - No. 1. In D minor (Bass).
 - 2. In E minor (Baritone).
 - 3. In G minor (Tenor).
- With faithful heart (Baritone).
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 - Song (No. 1, in E \flat)
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- In Moonlight.
 - No. 1. (In G).
 - 2. (In F).
 - 3. (In F flat)

Haynes, Battison. Sweet Vales of Devon (Medium voice).

- The ould plaid shawl (No. 1, in B flat).
- Ditto (No. 2, in C).
- Ditto (No. 3, in D).

German, Edward. His Lady (Mezzo-Soprano).

- Orpheus with his Lute (arranged from the Trio in the Music to Henry VIII.) (Soprano or Tenor.)
- Rolling down to Rio. (Words by Kipling.) (Baritone.)
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Coleridge-Taylor, S. A blood red ring hung round the moon (Contralto).

- American Lyrics, Six (for Contralto or Baritone) each
 - O thou, mine other, stronger part.
 - O praise me not.
 - Her love.
 - The dark eye has left us.
 - O ship that sailest slowly on.
 - Beat, beat drums.

— As the moon's soft splendour (Con. or Bar.).

- Canoe Song —
 - No. 1, in D flat (Con. or Bar.).....
 - No. 2, in F (Soprano or Tenor)

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— §Hiawatha's Vision, from "Scenes from the Song of Hiawatha" (Baritone).

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- O set the sails (Tenor).....

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