



## 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.*

- wil - dered and a - stray; While

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

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

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

*C* *p* *sostenuto*

hate the sad do - main, Might dawn,

*f* *p*

— might dawn a bright and cheer - ful mor - row, — might dawn a

*p*

bright — and cheer - ful mor - row. When

*p*

*Animato. cresc.* *f* *p*

Thou, O Christ! of flesh wast born, — To

*Animato. ♩=96.* *cresc.* *f* *sf*

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. The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady quarter-note bass line in the left hand.

- clare: The shep - herds catch the

The second system continues the musical piece. The vocal line has a long note on 'clare' followed by a series of eighth notes. The piano accompaniment maintains the eighth-note pattern in the right hand and the quarter-note bass line in the left hand.

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

The third system shows the vocal line with a long note on 'thril' followed by eighth notes. The piano accompaniment continues with the same rhythmic patterns.

steep - - - ing; Then to Thy

*pp* *dolciss.*

The fourth system concludes the page. The vocal line has a long note on 'steep' followed by eighth notes. The piano accompaniment features a more complex eighth-note pattern in the right hand. A dynamic marking of *pp* *dolciss.* is present. A fermata is placed over the final notes of the system.



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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    - 2. In E (Baritone).
    - 3. In G (Tenor).
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    - No. 1. In D minor (Bass).
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  - 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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— Ulysses, Songs from —

- Great is he who fused the might.
- Drinking Song (Tenor) ....
- O set the sails (Tenor).....

- You'll love me yet —
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