

No 4. GOD'S DWELLING.  
(Unaccompanied Quartet and Chorus.)

Largo solenne.

*p* SOLI. *pp*

Soprano. God's said to dwell there — where - so - ev - er He — Puts —

Contralto. God's said to dwell there — where - so - ev - er He — Puts —

Tenor. God's said to dwell there — where - so - ev - er He — Puts —

Bass. God's said to dwell there — where - so - ev - er He — Puts —

Largo solenne.

*pp* CORO.

Soprano. God's said to dwell there — where - so - ev - er He —

Contralto. God's said to dwell there — where - so - ev - er He —

Tenor. God's said to dwell — there, there — where -  
God dwells — there

Bass. God's said to dwell — there where He —

Largo solenne. ♩ = 48.

(For practice only.) *pp*

— down some prints of His High Ma-jes-ty. As when to

— down some prints of His High Ma-jes-ty. As when to

— down some prints of His High Ma-jes-ty. As when to—

— down some prints of His High Ma-jes-ty. As when to

Puts down some prints of His High Ma - jes-ty. As when to

Puts down some prints of His High Ma - - - jes-ty. As when to

- so-ev - er He Putsdownsome prints of His High Ma - jes-ty. As when to—

— Puts down prints of His High Ma - - - jes-ty. As when to—



*pp*  
 or doth plant His grace. God dwells there, there.

*pp*  
 or doth plant His grace. God dwells there.

*pp*  
 or doth plant His grace. God dwells there.

*pp*  
 or doth plant His grace. God dwells there.

*ppp*  
 or doth plant His grace. God dwells there.

*ppp*  
 or doth plant His grace. God dwells there.

*ppp*  
 or doth plant His grace. God dwells there.

*ppp*  
 - rit, or doth plant, doth plant His grace. God dwells there.

*ppp*



## No 5. GRACE FOR A CHILD.

(Solo. Treble.\*)

Andantino semplice.

(Cello) *p* *pp*

*mf*

Here a lit-tle child I stand, Hea-ving up my ei-ther hand;

29

Cold as stones though they may be, Here I lift them

up to Thee, For a be-ni-son to fall On our meat and

*f* *p*

*pp* (*il pp possibile*)

*rit. e dim.* *pp a tempo* Semi-Chorus S & A. *pp*

on us all A-men. A men.

*rit.* *pp a tempo* *pp*

\* To be sung by a member of the chorus, a child if possible.

Nº 6. TO THE SAVIOUR, A CHILD.

(Solo Contralto.)

Allegretto grazioso. (♩ 84.)

pp

p

pp

p

pp

30

*mp* (*poco ritard.*)

(*a tempo*)

Go, — Go pret-ty child and bear this flower Un - to thy lit - tle Sa - -

*p espress* (*poco ritard.*)

*pp*

(*a tempo*)

*cresc.*

- viour; And tell Him by that bud now

blown, He is the Rose of Sha - - ron known: And tell Him

31

(for good hand - sel too) That thou hast brought a whis-tle new, — made of a

straight oat - en reed, To charm His cries at time of

need:

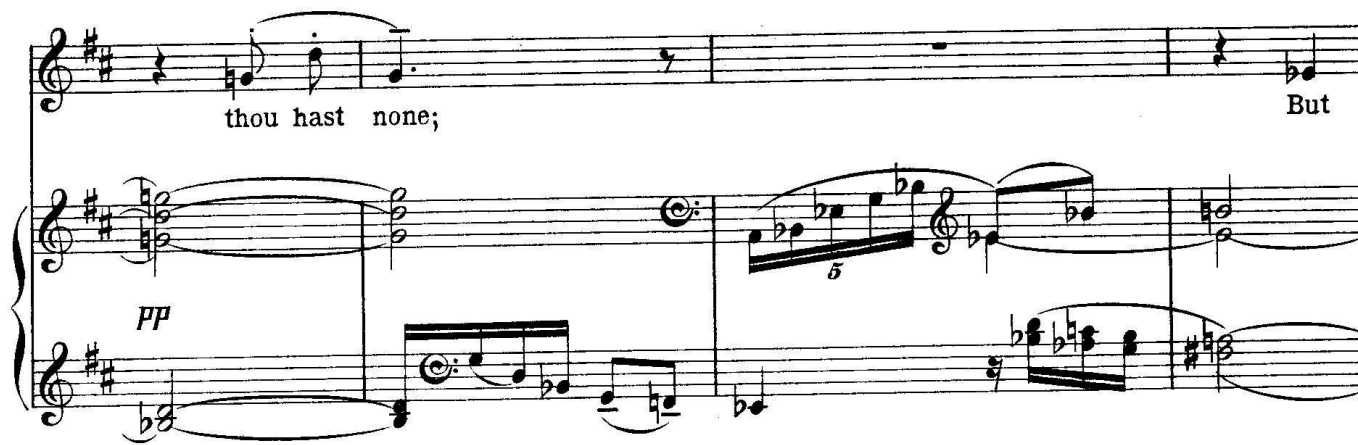


32 *p* Tell Him, — for cor - al,



thou hast none; But

*pp*



if thou had'st He should have one; But poor thou art and known to —

*pp*

(non legato)



be e - ven as mon-i-less as He - Go,

33

Go - pret - ty

*con delicatezza*

child and bear this flower Un - - - to thy lit - tle

Sa - - - viour.

*molto rit. e morendo*



# No. 7. WHAT SWEETER MUSIC. A CAROL.

(Solo Soprano and small Chorus.\*)

Allegro amabile.

Soprano Solo. *mf*

What sweeter mu-sic

Soprano Chorus. *pp*

What sweeter mu-sic

Allegro amabile.  $\text{♩} = 76$ .

(Fagotto)

CHORUS.

can we bring than a ca-rol, a ca-rol for to sing the

can we bring than a ca-rol for to sing the

than a ca-rol for to sing the

birth of Christ, of Christ

birth of Christ, of

birth of Christ, of

\* of about 40 voices.



our heaven - - - ly king. *p rit.*

Christ our heaven - - - ly king. *p*

Christ our heaven - - - ly king. *p rit.*

*p rit ed espress.*

**34** *a tempo* *f*

A - wake, the voice!

A - wake, the voice!

*a tempo* *f*

A - wake, the voice! Awake, the

Tenor. *f*

A-wake! A-wake!

Bass. *a tempo* *f*

A-wake! A-wake!

**34** *a tempo* *f*

A - wake, the string!

A - wake, the string!

string!

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of three staves. The first two staves have the lyrics "A - wake, the string!" and the third staff has "string!". The piano accompaniment is shown in two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The music is in a key with one sharp (F#) and a 4/4 time signature.

*f*  
Heart, ear and eye and

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "Heart, ear and eye and" with a dynamic marking of *f* (forte). The piano accompaniment continues with similar melodic and harmonic patterns. The key signature and time signature remain the same as in the first system.

*mf*

The third system of the musical score shows the piano accompaniment. It features a dynamic marking of *mf* (mezzo-forte) and includes several triplet markings (indicated by a '3' over the notes). The piano part continues with intricate melodic and harmonic textures.

ev - - ery - thing A-wake!

*mf* Heart, ear and

*mf* Heart, and

*mf* Heart, ear

Heart, ear

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "ev - - ery - thing" followed by "A-wake!". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.

A -

eye and ev - - ery - thing, A - wake!

ear and eye and ev - - ery - thing, A -

and eye and ev - - - ery - thing, A -

and eye and ev - - ery - thing, A -

The second system continues the musical score. The vocal line includes the lyrics "A -", "eye and ev - - ery - thing, A - wake!", "ear and eye and ev - - ery - thing, A -", and "and eye and ev - - - ery - thing, A -". The piano accompaniment maintains its melodic flow. The key signature and time signature remain consistent with the first system.

35 *non legato*

- while the ac - tion fing - er Runs di - vi - sion\_ with\_ the\_

- wake!

- wake!

- wake!

35 *leggiero*

sing - er, *f* Runs di -

*f non legato* A - while the ac - tion fing - er Runs di -

*f non legato* A - while the ac - tion fing - er Runs di - vi - sion\_

*f non legato* A -

- vi - sion with the sing - er. A - wake, the

- vi - sion with the sing - er.

with the sing - er.

- while the ac - tion fing - er Runs di - vi - sion with the

- while the ac - tion fing - er Runs di - vi - sion with the

*CRASC.*

voice, A - wake

**ff** A - wake! a - wake the voice, A -

**ff** A - wake! the voice, A -

sing - er. **ff** A - wake!

sing - er. **ff** A - wake!

**f**



the string!

- wake the string!

- wake the string!

a - wake!

a - wake!

(from the flourish they come to the song.)

*trm* 36 *p* *espress.*

THE SONG.

SOLO. *mf ed espress.*

Dark and dull

*p*

night, fly hence, a - way, And give the hon - our to this

day That sees De - - cem - - ber turned

*p*



37

to May.

*p* Dark and dull night, fly hence, a - *ten.*

*p* Dark night, fly hence, a - *ten.*

*p* Dark night, fly hence, a -

*p* Dark and dull night, fly hence, a - *f* way, And

37

- way, And give the hon - our

- way, And give the hon - our to this

- way, And give the hon - our to this

give the hon-our to this day That sees De -

*espress.*

to this day That sees De - cem - ber  
 day That sees De - cem - ber turned.  
 day That sees De - cem - ber  
 - cem - ber turned, that sees De -

*cresc.*

Why  
 turned to May.  
 to May.  
 turned to May.  
 - cem - ber turned to May.

*f* *cresc.* *p*  
*f* *(P)* *dim.* *p*  
*f dim.* *trm* *p*

*quasi Recit.*

— does the chill - ing win - ter's morn Smile — like a

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "does the chill - ing win - ter's morn Smile — like a". The piano accompaniment is in grand staff (treble and bass clefs) with a dynamic marking of *p* (piano). The accompaniment consists of sustained chords and simple rhythmic patterns.

field be - set — with — corn?

The second system continues the vocal line with the lyrics "field be - set — with — corn?". The piano accompaniment includes a triplet of eighth notes in the bass line, marked with a *(p)* dynamic. The system concludes with a double bar line.

38 *animato*

'Tis He is come —

'Tis He

'Tis He is

'Tis He is

The third system begins at measure 38, marked *animato*. It features four vocal staves and a piano accompaniment. The lyrics are "'Tis He is come —", "'Tis He", "'Tis He is", and "'Tis He is". The piano accompaniment starts with a dynamic marking of *mf* (mezzo-forte) and includes a *p* (piano) dynamic for the second vocal entry. The piano part consists of arpeggiated chords.

38 *animato*

*mp*

The fourth system shows the piano accompaniment for the *animato* section, starting at measure 38. It features a dynamic marking of *mp* (mezzo-piano) and includes triplet markings over the piano part. The accompaniment is characterized by arpeggiated chords with a flowing, rhythmic motion.

whose quick - - 'ning birth

whose birth

come whose quick - - 'ning

come whose quick - - 'ning

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The lyrics are: "whose quick - - 'ning birth", "whose birth", "come whose quick - - 'ning", and "come whose quick - - 'ning". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand, with various ornaments and phrasing slurs.

Gives life and lus - - tre,

Gives life and lus - - tre,

birth Gives life and

birth Gives life and lus - - tre,

The second system of the musical score consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics are: "Gives life and lus - - tre,", "Gives life and lus - - tre,", "birth Gives life and", and "birth Gives life and lus - - tre,". The piano accompaniment continues with a similar melodic and harmonic structure to the first system, featuring a flowing right-hand melody and a steady left-hand accompaniment.

*mf cresc.* life

*cresc.* pub - - lic mirth To

*cresc.* pub - - lic mirth, gives mirth To

*cresc.* mirth, gives mirth

*cresc.* pub - - lic mirth, gives mirth To

and mirth.

*f* Heaven and to the un - - der - earth.

*f* Heaven and to the un - - - der - earth.

*f* To Heaven and to the un - der - earth.

*f* Heaven and to the un - - - der - earth.



39

Piano accompaniment for measures 39-40. The music is in G major and 4/4 time. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Measure 39 ends with a fermata over the final chord.

39

Piano accompaniment for measures 39-40. This system shows the continuation of the piano part from the previous system, with dynamic markings *ff* and *f* appearing in measures 39 and 40 respectively.

Piano accompaniment for measures 39-40. This system shows the continuation of the piano part, including dynamic markings *p*, *cresc.*, and *f*, and triplet markings in measure 40.

40

*a piacere*

Vocal staves for measures 40-41. The lyrics are: "We see Him come, we know Him". The music is in G major and 4/4 time. The vocal lines are arranged in four parts (Soprano, Alto, Tenor, Bass). Dynamic markings include *f*, *dim.*, *pp*, and *ppp*. The phrase "a piacere" is written above the vocal lines.

40

Piano accompaniment for measures 40-41. The piano part continues with dynamic markings *dim.* and *p*. It features triplet markings in measure 40 and a fermata in measure 41.



*a tempo*  
*con felicità e forte*

ours, Who with His sun - shine and His *poco cresc.*

*pp* ours, Who with His sun - shine, with His *poco cresc.*

know Him ours, Who with His *a tempo* His *poco cresc.*

*pp* ours, Who with His sun -

*pp* know Him,

*pp* ours, Who with His sun - shine and His

*a tempo*

*pp*

showers, His sun - shine and His showers, Turns

sun - shine and His showers, Turns all the

sun - shine, with His sun - shine and His showers, Turns

- shine, with His sun - shine and His showers, Turns

*poco cresc.*

showers, His sun - shine and His showers, Turns



## Nº8. A ROYAL GUEST.

(Bass Recitative.)

*f* *mf* (*parlando*)

Yet, \_\_\_\_\_ if his ma - jes - ty our sove-reign

lord Should of his own ac - cord Friend - ly him - self in - vite, —

— And say, "I'll be your guest to-mor-row night"

*dim.*

How should we stir our-selves,

*cresc.* *sf* *sf* *p*

*f*

call and com-mand

*dim.* 41

All hands to work! "Let no man i-dle stand!"

*f* *sf dim.* *p*

*p*

For 'tis a du-teous thing To pay all hon-our to an

earth - ly king. But at the

*pp* *p* *pp* *pp*

*(mistico)*

com - ing of the King of Heaven, All's set

*(parlando) cresc. ed espress.*

at six and seven: We en - ter - tain Him al - ways like a

*dim. pp*

strang - er, ——— And as at first still lodge Him in a

mang - er.

*attacca l' Aria*

Nº9. CHRIST'S PART.  
(Choral Aria and Solo Quartet.)

Andante tranquillo.

*p*

Soprano Chorus.

*pp*

Christ He re-quir-eth still where-so-e'er He

42

comes To feed or lodge to have the best of rooms.

Soprano. SOLO. *p* Give Him the

Contralto. SOLO. *p* Give Him the

Tenor. SOLO. *p* Give Him the

Bass. SOLO. *p* Give Him the

42

Give Him the



still where-so-e'er He  
*cresc.* choice, grant Him the no-bler part,  
*cresc.* choice, grant Him the no - bler part,  
*cresc.* choice, grant Him the no-bler part of all the house, grant  
*cresc.* choice, grant Him the no-bler part of all the house,

comes, where-so-e'er He comes to have the best of  
*f dim.* grant Him the no-bler part of all the house;  
*f dim.* grant Him the no - bler part of all the house;  
*f dim.* Him the no-bler part, the no - bler part of all the house;  
*f dim.* grant Him the no-bler part of all the house;

43

1.	2.
	<i>pp</i>

rooms.

the best of all's the heart,

the best of all's the heart,

the best of all's the heart,

the best of all's the heart,

the best of all's the heart,

Christ

43

1.	2.
----	----

— He re-quir-eth still where-so-e'er He comes, to have the best,

the heart,

*cresc.*

Still where-so-e'er He comes, He re-quir-eth  
 the heart.  
 the best of all's the heart.  
 the best of all's the heart. *ppp*  
 the best of all's the heart.

The first system of music features five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of two staves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *cresc.*, *p*, and *ppp*.

44

still To have the best of rooms,  
 Give Him the choice, Grant Him the no- bler  
 Give Him the choice, Grant Him the no- bler  
 Give Him the choice, Grant Him the no- bler  
 Give Him the choice, Grant Him the no- bler

The second system of music features five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of two staves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *f*.

44

The piano accompaniment for the second system consists of two staves. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *f*.

(sempre forte)

Christ He re-quir - eth still where-so-e'er He comes to have the  
 part; grant Him the no - bler part of all the  
 part of all the house, the no - - - bler  
 part of all the house, grant Him the no - bler part of all the  
 part of all the house, grant Him the no - bler part, the no - bler

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a choir setting. The piano accompaniment is in the lower register. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The tempo and dynamics are marked as 'sempre forte' (sempre forte) and 'f' (forte). The lyrics are: 'Christ He re-quir - eth still where-so-e'er He comes to have the part; grant Him the no - bler part of all the part of all the house, the no - - - bler part of all the house, grant Him the no - bler part of all the part of all the house, grant Him the no - bler part, the no - bler'.

45

best of all (pp)  
 house; the best of all, the best of  
 part; the best of all, the best of  
 house; the best of all, the best of  
 part of all the house; the best of all, the best of

The second system of the musical score continues the vocal and piano parts. It begins with a dynamic marking of 'dim.' (diminuendo) and ends with 'pp' (pianissimo). The lyrics are: 'best of all (pp) house; the best of all, the best of part; the best of all, the best of house; the best of all, the best of part of all the house; the best of all, the best of'.

45

dim. - - - - - pp

The third system of the musical score shows the piano accompaniment for the final part of the page. It starts with a 'dim.' (diminuendo) marking and ends with a 'pp' (pianissimo) marking. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

*sotto voce*  
*pp*  
 Still where so - e'er He comes,  
*sotto voce*  
 all's the heart, the best of all, the  
*sotto voce*  
 all's the heart, the best of all,  
*sotto voce*  
 all's the heart, the best of all,  
*sotto voce*  
 all's the heart, the best of all,

**46** *pp*  
 — where-so-e'er — He comes to have the best of rooms.  
 best of all's the heart.  
 the best of all's the heart.  
 the best of all's the heart.  
 the best of all, the best of all's the heart.

**46**



*rit.* *a tempo*

*ppp* *pp*

*pp*

*sempre morendo*

*ppp sospirando* *L.H.*

8