

Ballads **for** **Christmas**

Preview File Only

Andrew Downes

Lynwood Music

Ballads for Christmas

These Ballads were commissioned by the Midland Chamber Players for first performance on 17th December 1992 by Hillcrest School Chamber Choir under the direction of Valerie Pitcher, with Robert Johnson (*harp*).

Andrew Downes has chosen for his texts poems from around the world as well as traditional English words and poems from other eras. The music explores the folk styles of a variety of different peoples, and thus we are made aware of Christmas through the ages and throughout the world.

The carols begin with American Indian hunter braves discovering the new born babe and seeing the Kings giving gifts to the Infant King. Then there is a flashback tracing through the main story of the Nativity. Afterwards we are asked to examine our conscience and the final carol advocates good resolutions for the new year.

Ballads for Christmas

Andrew Downes

Contents and Texts

1. *The Huron Carol* Page 1
(Canadian carol, originally French, translated by J. Edgar Middleton)

- | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>1. 'Twas in the moon of winter-time,
When all the birds had fled,
That mighty Gitchi Manitou
Sent angel choirs instead;
Before their light the stars grew dim,
And wandering hunters heard the hymn:
<i>Jesus your King is born.</i></p> <p>2. Within a lodge of broken bark
The tender Babe was found,
A ragged robe of rabbit skin
Enwrapped his beauty round:
But as the hunter braves drew nigh,
The angel-song rang loud and high.
<i>Jesus your King is born.</i></p> | <p>3. The earliest moon of winter-time
Is not so round and fair
As was the ring of glory on
The helpless Infant there.
The chiefs from far before him knelt
With gifts of fox and beaver-pelt.
<i>Jesus your King is born.</i></p> <p>4. O children of the forest free,
O sons of Manitou,
The Holy Child of earth and heaven
Is born today for you.
Come kneel before the radiant Boy,
Who brings you beauty, peace and joy.
<i>Jesus your King is born.</i></p> |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

2. *Pilgrims in Mexico* Page 10
(Traditional Mexican)

'Who knocks at my door, so late in the night?'
'We are pilgrims, without shelter, and we want only a place to rest.'
'Go somewhere else and disturb me not again.'
'But the night is very cold. We have come from afar, and we are very tired.'
'But who are you? I know you not.'
'I am Joseph of Nazareth, a carpenter, and with me is Mary, my wife, who will be the mother of the Son of God.'
'Then come into my humble home, and welcome! And may the Lord give shelter to my soul when I leave this world!'

3. *The Virgin's Cradle Hymn* Page 19
(Samuel Coleridge)

Sleep, sweet babe! my cares beguiling:
Mother sits beside thee smiling;
Sleep, my darling, tenderly!
If thou sleep not, mother mourneth,
Singing as her wheel she turneth:
Come, soft slumber, balmily!

4. *The Mother's Song* Page 22
(Eskimo. Translated by Peter Freuchen)

It is so still in the house.
There is a calm in the house;
The snowstorm walls out there,
And the dogs are rolled up with snouts under the tail.
My little boy is sleeping on the ledge,
On his back he lies, breathing through his open mouth.
His little stomach is bulging round –
Is it strange if I start to cry with joy?

5. *Shepherds' Carol* Page 24
(Words by William Morris)

1. Going o'er the hills, through the milk-white snow,
Heard I ewes bleat while the wind did blow:
Nowell! Nowell! Nowell! Nowell! sing we dear!
Holpen are all folk on earth. Born God's Son so dear.
2. Shepherds many an one sat among the sheep,
No man spoke more word than they had been asleep:
Nowell! etc.
3. "Shepherds should of right leap and dance and sing,
Thus to see you sit, is a right strange thing":
Nowell! etc.
4. Quoth these fellows then, "To Bethlem town we go,
To see a mighty Lord lie in a manger low":
Nowell! etc.
5. Then to Bethlem town we went two and two,
And in a sorry place heard the oxen low:
Nowell! etc.
6. Therein did we see a sweet and goodly may
And a fair old man, upon the straw she lay:
Nowell! etc.
7. And a little child on her arm had she,
"Wot ye who this is?" said the hinds to me:
Nowell! etc.
8. This is Christ the Lord, Masters, be ye glad!
Christmas is come in, and no folk should be sad:
Nowell! etc.

6. *Christmas: 1924* Page 37
(Thomas Hardy)

'Peace upon earth!' was said. We sing it,
And pay a million priests to bring it.
After two thousand years of mass
We've got as far as poison-gas.

7. *The Holly Bough* Page 39
(Charles MacKay)

1. Ye who have scorn'd each other,
Or injured friend or brother,
In this fast-fading year;
Ye who, by word or deed,
Have made a kind heart bleed,
Come gather here.
2. Let sinn'd-against and sinning
Forget their strife's beginning,
And join in friendship now;
Be links no longer broken;
Be sweet forgiveness spoken
Under the holly bough.
3. Ye who have loved each other,
Sister and friend and brother,
In this fast fading year;
Mother and sire and child,
Young man and maiden mild,
Come gather here;
4. And let your hearts grow fonder,
As memory shall ponder
Each past unbroken vow.
Old love and younger wooing
Are sweet in the renewing
Under the holly bough.

8. *New Year Bells* Page 43
(Alfred Tennyson)

1. Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light:
The year is dying in the night;
Ring out, wild bells, and let him die.
2. Ring out the old, ring in the new,
Ring, happy bells, across the snow:
The year is going, let him go;
Ring out the false, ring in the true.
3. Ring out the grief that saps the mind,
For those that here we see no more:
Ring out the feud of rich and poor,
Ring in redress to all mankind.
4. Ring out old shapes of foul disease;
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.
5. Ring in the valiant man and free,
The larger heart, the kindlier hand;
Ring out the darkness of the land,
Ring in the Christ that is to be.

1. The Huron Carol

Words by J. Edgar Middleton
(Canadian carol, originally French)

Music by
Andrew Downes

Simple: folk-like

(♩ = 130 approx.)

HARP or PIANO
[C, D, Eb, F
G, A, Bb]

mp

mp

'Twas in the moon of

HARP (PIANO)

cresc.

win-ter time, when all the birds had fled, that might-y Git-chi

p

Man-i-tou sent An-gel choirs in-stead;

f

mf *f* *p*

(Change A to Ab)

S
A

p

Be-fore their light the stars grew

HARP (PIANO)

S
A

pp

dim. and wan-dering hun-ters heard the hymn:

HARP (PIANO)

pp

(Gitchi Manitou: the supreme God)

pp
legato

S
A

Je - sus your King is born.

ppp
HARP (PIANO)

(Change Eb to E,
Ab to A)

p

unis. mp

With - in a

mp

S
A

lodge of bro - ken bark the ten - der babe was

HARP (PIANO)

mf

found, A ragg - ed robe of rabb - it skin en -

mp *mf*

[Short pause for pedal changes]

ff

wrapped his beau - ty round. —

f (Change A to Ab, E to Eb) *p*

p

But as the hun - ter braves drew nigh.

pp

S
A

mf

the An - gel song rang loud and high.

HARP (PIANO)

S
A

legato ff

Je - sus your King is born.

f

HARP (PIANO)

(Change Ab to A) *mp*

mp

The earl-est moon of

mp

win-ter time is not so round and fair as was the ring of glo-ry on the

p

f

help - less In - fant there.

mf *f* *p*

(Change A to Ab)

p

The chiefs from far be - fore him knelt

pp

S
A

p

with gifts of fox and bea - ver pelt.

HARP (PIANO)

S
A

legato pp

Je - sus your King is born.

ppp

HARP (PIANO)

(Change Eb to E, Ab to A)

p

unis. mp

O chil - dren

mf

of the for-est free, O sons of Man - i - tou,

mp

f *ff*

The Ho - ly Child of Earth and Heaven is born to-day for you.

mf *f* (Change A to Ab, E to Eb)

S
A

p

Come

HARP (PIANO)

p

kneel be-fore this rad-lant Boy, who brings you beau-ty,

SI *p* *legato* *pp*
 peace— and joy. Je - sus your King is

SII *p* *pp*
 peace— and joy. Je -

AI *p* *pp*
 peace— and joy. Je - sus your King is

AII *p* *pp*
 peace— and joy. Je -

HARP (PIANO) *ppp*

SI
 born. Je - sus your King is born, is born.

SII
 sus your King is born. Je - sus your King is born.

AI
 born. Je - sus your King is born, is born.

AII
 sus your King is born. Je - sus your King is born.

HARP (PIANO)

2. Pilgrims in Mexico

(Trad. Mexican)

Music by
Andrew Downes

With life and freshness

(♩ = 110 approx.)

HARP (PIANO) *mf*

(C, D, E, F#, G, A, Bb)

A ALTOS (♩ = ♩) *Pompously mf*

Who

HARP (PIANO) *mp* *p* (Change F# to F)

ALTOS

knocks at my door. _____ so late in the night? _____

SOPRANOS *mp* Sweetly ²

We are

mp
HARP (PIANO)

Pil - grims, with - out shel - ter, and we want

HARP (PIANO)

Legato on - ly a place to rest. *p* ² *pp*

(♩ = ♩)

ALTOS *mf*

'Go some - where else and dis -

(A# = Bb : A = A
Change F to F#, C to C#, G to G#)

(♩ = ♩)

SOPRANOS *mf*

'But the

turb me not a - gain.'

HARP (PIANO)

mp

S

night is ve - ry cold. We have come from a -

HARP (PIANO)

far,

(Change Bb to B)

mp

and we are ve - ry

(Change B to Bb) *p*

tired.

pp

2 2

(tired.)

(Change D to D#, Bb to B)

This system shows a vocal line in 12/8 time with two measures of eighth-note pairs, each marked with a '2' and a slur. The piano accompaniment consists of two staves with rests. A performance instruction '(Change D to D#, Bb to B)' is written below the piano staves.

(♩=♩) **ALTOS** *f*

A

'But who are you? I know you not.'

HARP (PIANO)

This system is for the Alto voice part. It begins with a tempo marking '(♩=♩)' and a dynamic marking '*f*'. The vocal line contains the lyrics 'But who are you? I know you not.' The piano accompaniment is for the harp and consists of two staves with rests. A large blue watermark 'Preview File Only' is overlaid diagonally across the page.

SOPRANOS

(♩=♩) *f*

S

I am Joseph

HARP (PIANO)

This system is for the Soprano voice part. It begins with a tempo marking '(♩=♩)' and a dynamic marking '*f*'. The vocal line contains the lyrics 'I am Joseph'. The piano accompaniment is for the harp and consists of two staves with notes and rests. A large blue watermark 'Preview File Only' is overlaid diagonally across the page.

of Nazareth, a

HARP (PIANO)

carpenter and with me is

Mary my wife, who will be the

ff

mo - ther of the Son of God.

f

HARP (PIANO)

f *mf*

(♩ = ♩)

mp

HARP (PIANO)

p

rall.

mp *p* *rall.*

♩ = 70 approx.

Legato mp

S
Then come in - to my hum- ble home, and wel - come!

A
Then come in - to my hum- ble home, and wel - come!

HARP (PIANO)
p

Molto legato

S
And may the

A
And may the

poco rit.

The image shows a musical score for a hymn. It consists of three systems of staves. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment system (Grand Staff). The lyrics are: "Lord give shel-ter to my soul when I leave this world." The music is in 3/2 time, with a key signature of one sharp (F#). The tempo marking "poco rit." is placed above the first vocal staff. The score is divided into four measures. The first two measures are in 3/2 time, and the last two are in 4/4 time. The piano accompaniment is mostly rests, with some chords in the first two measures.

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3. The Virgin's Cradle Hymn

Words by
Samuel Coleridge

Music by
Andrew Downes

Andante (♩ = 70 approx.) *Gently*
unis. p

HARP or PIANO [C Db Eb F G Ab Bb]

Sleep,

sleep, sweet ——— babel! ——— My cares be - gui - ling:

pp

p

Mo - ther sits be - side thee smi - ling.

[Change Db to D] *mp*

p

Sleep my dar - ling ten - der-ly! If thou sleep not

pp

moth - er mourn - eth.

[Change D to Db]

pp

[Ab/A] [A/Ab] [Ab/A] [A/Ab]

unis. p

Sing - ing as her wheel she turn - eth:— Come, soft—

[Ab/A] [A/Ab] [Ab/A] [A/Ab] [Ab/A] [A/Ab]

slum - ber, bal - mi - ly.

[Ab/A] [A/Ab] [Ab/A] [A/Ab] [Ab/A]

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 2/2 time signature. It contains the lyrics "slum - ber, bal - mi - ly." with a long horizontal line following "ly.". The middle staff is the piano accompaniment in bass clef, featuring a melodic line with eighth-note chords and a bass line with sustained notes. The bottom staff shows the harmonic structure with chord symbols: [Ab/A], [A/Ab], [Ab/A], [A/Ab], and [Ab/A].

The second system of music consists of three staves. The top staff is a vocal line in treble clef, which is empty. The middle and bottom staves are the piano accompaniment in bass clef, showing a melodic line and a bass line with sustained notes. A large blue watermark "Preview File Only" is overlaid diagonally across the system.

4. The Mother's Song (Eskimo)

Eskimo
Translated by Peter Freuchen

Music by
Andrew Downes

Molto legato: calm (♩=60 approx.)

p

S
A

It is so still in the house, There is a

HARP
OR
PIANO*

pp

* When played by Piano, use pedal and pluck string inside instrument.

calm in the house. The snow storm walls out there,

p

pp

(there.) and the dogs are rolled up with snouts un-der the

p

pp

S

tail. My litt-le boy is slee-ping on the

A

tail.

HRP/PNO

pp

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S
ledge, — On his back he lies — breathing through — his o - pen mouth. —

A

HRP/PNO

pp

S
His lit - tle — stom - ach is bul - ging round. Is it

A

HRP/PNO

pp *pp*

unis.

3

3

3

strange — if I start to cry with joy? —

f

Poco rall.

Poco rall.

f *mf* *mp* *p*

5. Shepherds' Carol

Words by
William Morris

Music by
Andrew Downes

Lively (♩=100 approx.)

SOLO
SOPRANO
(or Semi Ch.)

Go-ing o'er the hills, through the milk white snow, Heard I ewes

FULL SOPRANOS

bleat while the wind did blow: No-well, No-well, No-well!

(FULL SOPS.)

No-well sing we clear! Hol-pen are all folk on Earth, born God's Son so dear.

SOLOS

Shep-herds ma-ny an one

S
A

sat a-mong the sheep. No man spake more word than they had been a -

(With bounce)

mf

S
A

sleep. No - well, No - well, No - ell, No - well sing we

mp

S
A

clear! Hol - pen are all folk on Earth

S
A

Born God's Son so dear.

ALTOS *f*

Shep-herds should of right

A

leap and dance and sing, thus to see ye sit

S

No - well, No - well, No - well!

A

is a right strange thing: No - well, No - well, No - well!

f

mf

No - well stng we clear, Hol - pen are all folk — on — earth, —
 No - well sing we clear, Hol - pen are all folk on earth, —

mf

born God's Son so dear.
 born God's Son so dear.

(Change C to Cb, G to Gb)

(Musical notation showing a key signature change from C major to C minor, indicated by three flats: Bb, Eb, and Ab.)

f

f

Quoth these fell-ows then—— "To Beth-lem town we go to see a migh-ty

f

Quoth these fell-ows then—— "To Beth-lem town we go to see a migh-ty

(Change D to Db, Bb to B#)

SI *f* Lord—— lie in a man-ger low." No-well, No-well, No - well, No-well

SII *f* Lord—— lie in a man-ger low." No-well, No-well, No -

A *f* Lord—— lie in a man-ger low." No-well, No-well, No - well,

sing we clear! Hol - pen are all folk on Earth, Born God's
 well, No - well sing we clear! Hol - pen are all folk on
 No - well sing we clear! Hol - pen are all folk on Earth.

Son so dear!
 Earth, Born God's Son so dear!
 Born God's Son so dear!

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(Change B# to Bb)

f

HARP (PIANO)

mf

S Then to Beth - lem town we went two and two and

mf

A Then to Beth - lem town we went two and two and

S in a sor - ry place heard the ox - en low:

A in a sor - ry place heard the ox - en low:

f

S No - well, No - well, No - well, No - well sing we

f

A No - well, No - well, No - well, No - well sing we

HARP (PIANO) *f.*

clear. _____ Hol - pen are all folk _____ on _____ Earth.

clear. _____ Hol - pen are all folk _____ on _____ Earth.

The first system of the musical score consists of three staves. The top two staves are vocal lines, with lyrics underneath. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "clear. _____ Hol - pen are all folk _____ on _____ Earth."

Born God's Son so dear. (in ♩)

Born God's Son so dear. ($\text{♩} = \text{♩}$)

Gently

p

The second system of the musical score consists of three staves. The top two staves are vocal lines, with lyrics underneath. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Born God's Son so dear. (in ♩)". The second measure of the vocal lines has a tempo change to 3/4. The lyrics continue: "Born God's Son so dear. ($\text{♩} = \text{♩}$)". The piano accompaniment includes the instruction "Gently" and a dynamic marking "*p*".

Legato
SOPRANO SOLO *mp*

There in did we see _____ A

The third system of the musical score consists of three staves. The top staff is a soprano solo line, with lyrics underneath. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "There in did we see _____ A". The soprano solo line is marked with "*Legato*" and "*mp*".

(SOP. SOLO)

sweet and good - ly May and a fair old

HARP (PIANO)

man, Up - on the straw she lay:

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TUTTI *p* *Molto legato*

S No - well, No - well, No - well! No - well sing we

TUTTI *p*

A No - well, No - well, No - well! No - well sing we

Legato

pp

clear! Hol - pen are all folk on Earth,

clear! Hol - pen are all folk on Earth,

Born God's Son so dear.

Born God's Son so dear.

pp

pp

S
S
A
And a lit - tle Child

And a lit - tle Child

(Change pedals to:)

S
S
A

on her arm had she, "Wot ye who this

on her arm had she, "Wot ye who this

is?" Said the hinds to me:

is?" Said the hinds to me:

S
A

pp No - well, No - well, No - well,

pp No - well, No - well, No - well,

HARP (PIANO)

pp

No - well, sing we clear! Hol - pen are all

No - well, sing we clear! Hol - pen are all

Poco rall.

folk on Earth Born God's Son so dear.

folk on Earth Born God's Son so dear.

(Change E pedal to Eb, A to Ab
G# to G, D# to D, B to Bb)

A tempo SOPRANO SOLO *p*

Molto legato

pp
HARP (PIANO)

This is Christ the

(SOP. SOLO)

Lord, Mas - ters be ye glad.

HARP (PIANO)

Christ - mas is come in and no folk should be

(Change Eb to E)

TUTTI p Legato

S sad: No-well, No-well, No-well, No-well sing we clear,

TUTTI p

A No-well, No-well, No-well, No-well sing we clear,

Poco rall.

S Hol - pen are all folk on Earth, Born God's Son so dear.

A Hol - pen are all folk on Earth, Born God's Son so dear.

6. Christmas: 1924

Words by
Thomas Hardy

Music by
Andrew Downes

Andante (♩=60 approx.) *unis. mp*

S
A

"Peace up-on Earth!" was

(PDLT)

HARP
(PIANO)

p

said. We sing it, and pay a

mill - ion priests to bring it. Af - ter two thou - sand years of

mp *mf* *f*

ff *mf*

Mass we've got as far as poi - son gas. Poi - son

ff *mf*

mp *p*

gas. Poi - son gas.

mp

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7. Chorale: The Holly Bough

Words by
Charles MacKay

Music by
Andrew Downes

Slow and warm (♩=65 approx.)

mp legato

S
Ye who have scorn'd each oth - er, or in - jured friend or

mp legato

S
Ye who have scorn'd each oth - er, or in - jured friend or

mp legato

A
Ye who have scorn'd each oth - er, or in - jured friend or

bro-ther, in this fast fa - ding year; Ye who, by word or deed have

bro-ther, in this fast fa - ding year; Ye who, by word or deed have

bro-ther, in this fast fa - ding year; Ye who, by word or deed have

made a kind heart bleed, come ga - ther here. *p* Let sinn'd a - gainst and

made a kind heart bleed, come ga - ther here. *p* Let sinn'd a - gainst and

made a kind heart bleed, come ga - ther here. *p* Let sinn'd a - gainst and

sinn-ing for - get their strife's be - ginn-ing and join in friend - ship now; Be *p*
 sinn-ing for - get their strife's be - ginn-ing and join in friend - ship now; Be *p*
 sinn-ing for - get their strife's be - ginn-ing and join in friend - ship now; Be *p*

links no lon - ger bro - ken; be sweet for - give - ness spo - ken
 links no lon - ger bro - ken; be sweet for - give - ness spo - ken
 links no lon - ger bro - ken; be sweet for - give - ness spo - ken

pp un - der the hol - ly bough. *f appassion.* Ye who have loved each o - ther, sis - ter and
pp un - der the hol - ly bough. *f appassion.* Ye who have loved each o - ther, sis - ter and
pp un - der the hol - ly bough. *f appassion.* Ye who have loved each o - ther, sis - ter and

friend and brother, in this fast fading year; Mother and sire and

friend and brother, in this fast fading year; Mother and sire and

friend and brother, in this fast fading year; Mother and sire and

mf *mp* *p*

child, young man and maiden mild, come gather here; And let your

child, young man and maiden mild, come gather here; And let your

child, young man and maiden mild, come gather here; And let your

pp *p*

hearts grow fonder, as memory shall ponder each past unbroken

hearts grow fonder, as memory shall ponder each past unbroken

hearts grow fonder, as memory shall ponder each past unbroken

mp *p*

pp *p*

vow. Old love and youn - ger woo - ing are sweet in the re -

vow. Old love and youn - ger woo - ing are sweet in the re -

vow. Old love and youn - ger woo - ing are sweet in the re -

mf cresc. *f* *mf*

new - ing un - der the hol - ly bough, the hol - ly bough The

mf cresc. *f* *mf*

new - ing un - der the hol - ly bough, the hol - ly bough The

mf cresc. *f* *mf*

new - ing un - der the hol - ly bough, the hol - ly bough The

Poco rall.

mp *p*

hol - ly, hol - ly bough.

mp *p*

hol - ly, hol - ly bough.

mp *p*

hol - ly, hol - ly bough.

8. New Year Bells

Words by
Alfred Tennyson

Music by
Andrew Downes

Allegro molto (♩ = 180 approx.)

HARP (PIANO)

f

HARP (PIANO)

S

f

Ring out, wild bells, to

A

f

HARP (PIANO)

the wild sky. The fly ing

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "the wild sky. The fly ing". The middle staff is a vocal line with lyrics: "the wild sky. The fly ing". The bottom staff is a piano accompaniment with a treble and bass clef, showing a melodic line in the right hand and a bass line in the left hand.

cloud, the fro - sty light: The year is dy - ing

mp Legato

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "cloud, the fro - sty light: The year is dy - ing". The middle staff is a vocal line with lyrics: "cloud, the fro - sty light: The year is dy - ing". The bottom staff is a piano accompaniment with a treble and bass clef, showing a melodic line in the right hand and a bass line in the left hand. A blue watermark "Preview File Only" is visible across the system. The tempo/mood marking *mp Legato* is present above the top staff.

S in the night; Ring out, wild bells, and let him

A

HARP (PIANO)

p

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "in the night; Ring out, wild bells, and let him". The middle staff is a vocal line with lyrics: "in the night; Ring out, wild bells, and let him". The bottom staff is a piano accompaniment with a treble and bass clef, showing a melodic line in the right hand and a bass line in the left hand. The tempo/mood marking *p* is present above the top staff. The word "HARP (PIANO)" is written above the bottom staff. The system ends with a double bar line and the number 16.

pp (SOP. SOLO) *mp*

die. *pp* Ring (ALTO SOLO) *mp*

HARP (PIANO) *rit.*

(SOP. SOLO) SOLO I

out the old, ring in the new, Ring

(ALTO SOLO) SOLO II

HARP (PIANO) *p*

SOLO I TUTTI *mp*

S hap - py bells a - cross the snow: The

SOLO II *mp*

A SOLO I TUTTI

SOLO II

S
year is go - ing, let him go; Ring out the

A

(HARP: Change C to C#, F to F#, G to G#)

S
false ring in the true.

A

HARP (PIANO)

p *mp* *cresc. poco a poco* *f*

f

Ring out the grief that

f

sim.

sim.

saps the mind, For those that here we

This system contains the first two measures of the vocal line. The lyrics are "saps the mind, For those that here we". The piano accompaniment consists of two staves with a consistent eighth-note pattern in the right hand and a similar pattern in the left hand.

see no more; Ring out the

This system contains the next two measures of the vocal line. The lyrics are "see no more; Ring out the". The piano accompaniment continues with the same rhythmic pattern. A large blue watermark "Preview File Only" is overlaid diagonally across the page.

feud of rich and poor, Ring

This system contains the final two measures of the vocal line. The lyrics are "feud of rich and poor, Ring". The piano accompaniment concludes with the same rhythmic pattern.

in re - dress to all man -

mp

mp

mp

kind. Ring out old shapes of

p SOLO *mp*

p SOLO *mp*

p

p

(SOP. SOLO)

foul dis - ease; Ring out the

(ALTO SOLO)

TUTTI *mf*

narr - ow - ing lust of gold; Ring

TUTTI *mf*

mf

(TUTTI)

S out the thou sand wars of

(TUTTI)

A

(A to A#)

old. Ring in the thou sand

dim.

dim.

dim.

years of peace.

p

p

f

ff

Ring

ff

in the valiant man and

free. The lar - ger heart, the

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are "free. The lar - ger heart, the". The piano accompaniment is in G major and features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

kind - ller hand. Ring out the

fff

fff

ff

The second system of the musical score continues the vocal and piano parts. The lyrics are "kind - ller hand. Ring out the". The vocal staves show a melodic line with a fermata over the word "Ring". The piano accompaniment continues with its eighth-note pattern. Dynamic markings include *fff* (fortississimo) and *ff* (fortissimo).

dark - ness of the land, Ring

The third system of the musical score continues the vocal and piano parts. The lyrics are "dark - ness of the land, Ring". The vocal staves show a melodic line with a fermata over the word "Ring". The piano accompaniment continues with its eighth-note pattern.

in the Christ that is to

The first system of the musical score consists of four staves. The top staff is the vocal line with lyrics 'in the Christ that is to'. The second staff is the vocal line. The third and fourth staves are the piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a similar pattern. The key signature has two sharps (F# and C#) and the time signature is 3/4.

be. Ring in the Val - iant man and

fff

The second system of the musical score consists of four staves. The top staff is the vocal line with lyrics 'be. Ring in the Val - iant man and'. The second staff is the vocal line. The third and fourth staves are the piano accompaniment. The right hand has a melodic line with accents, and the left hand has a rhythmic pattern. The key signature has two sharps and the time signature is 3/4. A dynamic marking of *fff* is present above the first measure of the piano accompaniment.

free, Ring in the Christ that is to be. Ring in the

The third system of the musical score consists of four staves. The top staff is the vocal line with lyrics 'free, Ring in the Christ that is to be. Ring in the'. The second staff is the vocal line. The third and fourth staves are the piano accompaniment. The right hand has a melodic line with accents, and the left hand has a rhythmic pattern. The key signature has two sharps and the time signature is 3/4.

Christ that is to be. Ring in the val-lant man and

fff

free.

ff *cresc.*

(free.)

fff