

135

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

A. R. GAUL.

AROUND THE WINTER FIRE

TWO SHILLINGS.

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BACH

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Sol-fa, 1d.		
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Sol-fa, 1 1/2d.		
Turn Thee again, O Lord	0	1 1/2
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Who is like unto Thee. Verse and Chorus	0	6
Sol-fa, 2d.		

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NOVELLO'S ORIGINAL OCTAVO EDITION.

TO GEORGE GAFFE, ESQ.

AROUND THE WINTER FIRE

A CHRISTMAS CANTATA

FOR FEMALE VOICES

WORDS BY

SHAPCOTT WENSLEY

MUSIC BY

ALFRED R. GAUL.

PRICE TWO SHILLINGS.

Words, 10s. per 100; Tonic Sol-fa Edition, 6d.

LONDON: NOVELLO AND COMPANY, LIMITED.
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

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AROUND THE WINTER FIRE.

THE introduction of Nursery Rhymes may cause some who glance through "Around the Winter Fire" to suppose that it is only suitable for children. This would, however, be quite an erroneous conclusion, the cantata being intended to meet the requirements of Senior Girls' classes as well as to provide for more youthful singers.

The scene is a country house in winter. The boisterous weather without but enhances the cheer within, where a group of all ages are comfortably seated "around the winter fire." They desire to pass the time with songs, but are met by the various excuses not uncommon under such circumstances—"bad cold," "music left at home," "nervousness," &c. It is then suggested that they shall each sing a few lines in turn, to be followed by a chorus, somewhat after the manner of the musical pastime known in the West of England as a "Dutch Chorus." The Nursery Rhymes are introduced in order that the well-known words may make the choruses appear spontaneous.

"Around the Winter Fire" will be especially useful to teachers or conductors who desire a work that will enable them to distribute a number of little solos amongst their singers. Several of the numbers lend themselves very readily to *tableaux* illustration. Should they be so treated, the simple costumes, &c., may safely be left to the taste and resources of those taking part. There are three out and three indoor scenes, and it will be difficult probably to represent them *all* in one performance, but a selection may be made and the others reserved for another occasion.

The mouse and the spider should be made sufficiently large to be clearly seen—in fact, the greater the exaggeration the better. In the "Mother Hubbard" picture a "stuffed" dog will probably be found more tractable than a real one. "Where are you going to, my pretty maid," may be represented by two scenes—the meeting and the parting—and should prove the most effective of the *tableaux*. Considerable assistance may be obtained from any of the many illustrated books of old Nursery rhymes.

310 '19, Howard, 1.50

AROUND THE WINTER FIRE.

No. 1.—CHORUS.

The North winds wander round the place,
The leafless trees in sighs complain,
And old Jack Frost begins to trace
His fancy pictures on the pane.
And 'neath the dark and cheerless skies,
The chilling mists of evening rise.

'Tis merry when the day is done
The glowing Winter fire to tend ;
The laughing logs all share our fun,
And sparks in shining troops ascend.
The winds may bluster, rail, or sigh,
But we with mirth their powers defy !

Come, draw the curtains, bar the door,
We'll shut old Winter out to-night !
With flaming wood the fire shall roar,
And all be warm and glad and bright.
O who will sing a merry song,
To speed the lingering hours along ?

CHORUS.

Yes, sing us a song with a chorus !
A chorus we all of us know !
And while the blaze dances before us,
What care we how bleak the winds blow !

SOLO.

O I know a capital ditty,
I'm sure it would make you all smile,
'Tis really a very great pity—
But I'm resting my voice for awhile.

CHORUS.

O sing us a song with a chorus ! &c.

SOLO.

And I know a musical fable,
But hope you'll not think me unkind,—
To sing it, alas ! I'm unable,
I've left all my music behind.

CHORUS.

O sing us a song with a chorus ! &c.

SOLO.

A gem from the opera would serve us,
I'd sing one I've lately been taught ;
But I'm really so dreadfully nervous,
I shake in my shoes at the thought.

CHORUS.

O sing us a song with a chorus ! &c.

SOLO.

I know one that's tuneful and hearty,
With chorus that's taking and bold ;
But I went with the carolling party,
And caught a most terrible cold.

No. 2.—DUET.

How slowly glide the Winter hours,
When song is hushed and all is still ;
The dreary night each heart o'erpowers,
The winds our spirits chill.

CHORUS.

How speed the happy hours along
When music drives our care away !
The night is filled with mirth and song,
And all is glad and gay !

SOLO.

I have a proposal to make,
'Tis one that I hope you wont spurn :
Though none will a song undertake,
We'll each sing a verse in our turn.
And promptly to each little ditty we sing,
The others a suitable chorus must bring.

CHORUS.

We hail the proposal you make—
Without the wild tempest may shake :
Within the glad hours we'll beguile
'Till dreary old Winter shall smile.
And promptly to each little ditty we sing,
The others a suitable chorus must bring.

No. 3.—FIRST SOLO.

Once on a time in an old farm-house
There dwelt a little inquisitive mouse,
Who wandered forth when the night was still
To roam the place at his own sweet will.
And the thing that caused him most amaze
Was a solemn clock in the moon's white rays ;
So gently the case he began to climb,
When the old clock spoke with a booming
chime !

Bong !

Down ran the mouse in a wild affright,
Nor stirred from his nest through the livelong
night.

CHORUS.

Dickery, dickery dock!
The mouse ran up the clock!
The clock struck one and down he came,
Dickery, dickery dock!

[*Tableau.*]

No. 4.—SECOND SOLO.

Within a humble cottage home,
A widow lone resided;
Her poor old dog the only friend,
In whom her soul confided.
“Poor dog,” she cried, “thy dear old face
Is hungry, sad and weary;
I’ll try to find a luscious bone,
To give unto my deary.”

Then to her cupboard straight she hied,
But there alas! no bone espied.

CHORUS.

Old Mother Hubbard went to the cupboard
To get her poor dog a bone;
When she got there the cupboard was bare,
And so the poor dog had none.

[*Tableau.*]

No. 5.—THIRD SOLO.

It must have been long, long ago,
Ere streams had learned to downward flow,
When folks who wished their pails to fill,
Were forced to clamber up the hill.

A lad beside a maiden gay
Was laughing on his downward way,
And never looked before him;
He tripped, and found his cranium bone
In sudden contact with a stone;
Alas! he did not fall alone,
The little maid fell o’er him.

CHORUS.

Jack and Jill went up the hill,
To fetch a pail of water;
Jack fell down and broke his crown!
And Jill came tumbling after!

[*Tableau.*]

No. 6.—FOURTH SOLO.

O brightly the leaves of the holly shone,
And the Winter games went briskly on;
But one little boy joined not the play,
And sat in a corner far away.
“Why sittest thou thus?” the old man said,
And gently patted his curly head.
The boy looked up with a roguish eye,
And his thumb was stained with the Christmas
pie;
And he said with a look of inward joy:
“O don’t you think me a model boy?”

CHORUS.

Little Jack Horner, sat in a corner,
Eating a Christmas pie;
He put in his thumb, and pulled out a plum,
And said, “What a good boy am I!”

[*Tableau.*]

No. 7.—FIFTH SOLO.

’Twas in the month of roses,
With pleasure unalloyed,
A maiden on a grassy bank
Her dainty fare enjoyed.
The turf was green beneath her,
Above the heavens were blue;
When lo! a dreadful creature came,
With skin of dingy hue.
His many legs were hairy,
He’d eyes all round his head;
The maid uprose with terror wild,
And quickly homeward sped!

CHORUS.

Little Miss Muffet sat on a tuffet,
Eating her curds and whey;
Along came a spider and sat down beside her,
And frightened Miss Muffet away.

[*Tableau.*]

No. 8.—SIXTH SOLO.

’Twas when the grass with dew was sweet,
At early morn they chanced to meet;
A dainty beau from London town,—
A merry maid in rustic gown.
Who sang “Tra la, la la.”
He with a courtly greeting stopped,
And she a graceful curtsy dropped;
The stool upon her ruddy arm
Became to him an added charm.
But when he found that rosy health
Was all the maiden’s worldly wealth
He turned him with a stately bow,
And she went on to milk the cow.
And sang “Tra la, la la.”

CHORUS.

“Where are you going to, my pretty maid?”
“I’m going a-milking, sir,” she said.

[*Tableau.*]

No. 9.—FINALE.

O merry ’tis when day is o’er,—
When mists arise and skaters tire,—
To draw the curtains, bar the door,
And laugh around the Winter fire!
The world without is white with snow,
And bleak and boisterous winds conspire;
Within we catch the ruddy glow
Of Summer in our Winter fire!
O merry ’tis when day is o’er,
To hear the bonny pine-log roar,
To draw the curtains, bar the door,
And laugh around the Winter fire!

CONTENTS.

1.	INTRODUCTION AND CHORUS WITH SOLI.—“The North winds wander”	...	...	1
2.	DUET (1ST SOPRANO AND CONTRALTO) AND CHORUS.—“How slowly glide the Winter hours”	...	...	12
3.	FIRST SOLO AND CHORUS.—“Once on a time”	...	...	17
4.	SECOND SOLO AND CHORUS.—“Within a humble cottage home”	...	...	20
5.	THIRD SOLO AND CHORUS.—“It must have been long, long ago”	...	...	22
6.	FOURTH SOLO AND CHORUS.—“O brightly the leaves of the holly shone”	...	...	24
7.	FIFTH SOLO AND CHORUS.—“’Twas in the month of roses”	...	...	27
8.	SIXTH SOLO AND CHORUS.—“’Twas when the grass with dew was sweet”	...	...	30
9.	FINAL CHORUS.—“O merry ’tis when day is o’er”	...	...	35

AROUND THE WINTER FIRE.

No. 1. INTRODUCTION AND CHORUS.—“THE NORTH WINDS WANDER.”

Allegro moderato.

PIANO.
♩ = 126.

f *p*

senza Ped. *Ped.*

mf *f*

Ped. *

mf *Ped.* *

Ped. *

f *Ped.* * *Ped.* * *Ped.* * *Ped.*

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It begins with a tempo marking of 'Allegro moderato' and a metronome marking of 126. The score is divided into five systems. The first system features a right-hand part with triplets and a left-hand part with chords and triplets. The second system continues with a right-hand part of chords and a left-hand part of eighth notes. The third system has a right-hand part with sixteenth-note runs and a left-hand part with chords. The fourth system features a right-hand part with triplets and a left-hand part with chords. The fifth system continues with triplets in the right hand and chords in the left hand. Dynamics range from piano (p) to forte (f). Pedal markings and asterisks are used throughout to indicate phrasing and emphasis.

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1st SOPRANO. *mf*
The North winds wan - der round the place, The leaf - less trees in sighs com -

2nd SOPRANO. *mf*
The North winds wan - der round the place, The leaf - less trees in sighs com

CONTRALTO. *mf*
The North winds wan - der round the place, The leaf - less trees in sighs com -

mf

*

- plain,

- plain, And old Jack Frost be - gins to trace, Pic - tures on the

- plain, And old Jack Frost be - gins to trace, Pic - tures on the

And old Jack Frost be - gins to trace, Pic - tures on the

pane, his fan - cy pic - - - - - tures on the

pane, And old Jack Frost be - gins to trace, Pic - tures on the

pane, Old Jack Frost, old Jack Frost tra - ces

pane, Old Jack Frost, old Jack Frost, old Jack Frost, old Jack Frost tra - ces

pane, Old Jack Frost, old Jack Frost tra - ces

pic - tures on the pane. And 'neath the dark and cheer - less skies, The

pic - tures on the pane. And 'neath the dark and cheer - less skies, The

pic - tures on the pane. And 'neath the dark and cheer - less skies, The

chil - ling mists of eve - ning rise, of eve - ning rise. 'Tis merry when the day is

chil - ling mists of eve - ning rise, of eve - ning rise. 'Tis merry when the day is

chil - ling mists of eve - ning rise, of eve - ning rise.

done, The glowing Winter fire to tend, The laughing logs all share our
 done, The glowing Winter fire to tend, The laughing logs all share our
 is done, to tend,

fun, And sparks in shining troops as - cend. The winds may bluster, rail, or
 fun, And sparks in shining troops as - cend. The winds may bluster, rail, or
 our fun, as - cend. The winds may bluster, rail, or

sigh, But we with mirth their pow'rs de - fy, de - fy, de -
 sigh, But we with mirth their pow'rs de - fy, de - fy, de -
 sigh, But we with mirth their pow'rs de - fy, de - fy, de -

fy, we with mirth their pow'rs de - fy! Come draw the cur - tains,

fy, we with mirth their pow'rs de - fy! Come draw the cur - tains,

fy, we with mirth their pow'rs de - fy! Come draw the cur - tains,

cres. *mf*

bar the door, We'll shut old Win - ter out to - night! With flam - ing wood the fire shall

bar the door, We'll shut old Win - ter out to - night! With flam - ing wood the fire shall

bar the door, We'll shut old Win - ter out to - night! With flam - ing wood the fire shall

L.H. *f* *ff* *f*

tremolo.

roar, And all be warm and glad to - night. O who will sing a mer - ry

roar, And all be warm and glad to - night, O who will sing a mer - ry

roar, And all be warm and glad to - night, O who will sing a mer - ry

ff *f* *ff* *ff* *f*

song, To speed the ling'ring hours a - long! Yes, sing us a song with a
 song, To speed the ling'ring hours a - long! Yes, sing us a song with a
 song, To speed the ling'ring hours a - long? Yes, sing us a song with a

rall. *a tempo.*

f *f* *rall.* *a tempo.*

cho - rus! A cho - rus we all of us know! And while the blaze dan - ces be -
 cho - rus! A cho - rus we all of us know! And while the blaze dan - ces be -
 cho - rus! A cho - rus we all of us know! And while the blaze dan - ces be -

a tempo.

fore us, What care we how bleak the winds blow, what care we how bleak the winds
 fore us, What care we how bleak the winds blow, what care we how bleak the winds
 fore us, What care we how bleak the winds blow what care we how bleak the winds

a tempo.

blow!

blow!

blow!

Solo.

O I know a ca - pi - tal dit - ty, I'm sure it would make you all

mf

p *Meno mosso.* *Tempo lmo.*

smile, 'Tis real - ly a ve - ry great pi - ty, But I'm rest - ing my voice for a -

Meno mosso. *Tempo lmo.*

p *mf*

a tempo.

O sing us a song with a cho - rus! A cho - rus we all of us

rit.

- while, O sing us a song with a cho - rus! A cho - rus we all of us

O sing us a song with a cho - rus! A cho - rus we all of us

rit. *f a tempo.*

know! And while the blaze dan - ces be - fore us, What care we how bleak the winds

know! And while the blaze dan - ces be - fore us, What care we how bleak the winds

know! And while the blaze dan - ces be - fore us, What care we how bleak the winds

blow, what care we how bleak the winds blow! And I know a mu - sic - al

blow, what care we how bleak the winds blow!

blow, what care we how bleak the winds blow!

mf

fa - ble, But hope you'll not think me un - kind, To sing it, a - las! I'm un -

rit. a - ble, I've left all my mu-sic be - hind. *a tempo.* O sing us a song with a

O sing us a song with a

O sing us a song with a

rit. *f a tempo.*

cho - rus! A cho-rus we all of us know! And while the blaze dan - ces be -

cho - rus! A cho-rus we all of us know! And while the blaze dan - ces be -

cho - rus! A cho-rus we all of us know! And while the blaze dan - ces be -

- fore us, What care we how bleak the winds blow, what care we how bleak the winds blow!

- fore us, What care we how bleak the winds blow, what care we how bleak the winds blow!

- fore us, What care we how bleak the winds blow, what care we how bleak the winds blow!

CONTRALTO SOLO.
Tempo di Valse.

A gem from the Op - era would serve us, I'd sing one I've

Tempo di Valse.

p

late - ly been taught, But I'm real - ly so dread - ful - ly ner - vous,

Tempo lmo.

O sing us a song with a

rit. O sing us a song with a

I shake in my shoes at the thought. . . O sing us a song with a

Tempo lmo.

rit. *f*

cho - rus! A cho - rus we all of us know! And while the blaze dan - ces be -

cho - rus! A cho - rus we all of us know! And while the blaze dan - ces be -

cho - rus! A cho - rus we all of us know! And while the blaze dan - ces be -

fore us, What care we how bleak the winds blow, what care we how bleak the winds blow !

fore us, What care we how bleak the winds blow, what care we how bleak the winds blow !

fore us, What care we how bleak the winds blow, what care we how bleak the winds blow !

1st SOPRANO.*
Tempo seconda.

I know one that's tune - ful and heart - y, With cho - rus that's

p *p*


tak - ing and bold, But I went with the ca - rol - ling


par - ty, And caught a most ter - ri - ble cold. . .

* The same Solo singer must not sing twice in this Number.


No. 2. DUET AND CHORUS.—“HOW SLOWLY GLIDE THE WINTER HOURS.”

Doloroso.

1st SOPRANO.  How slow - ly glide the Win - ter

CONTRALTO.  How slow - ly glide the Win - ter

Doloroso.

PIANO. *p*  *♩ = 120.*

hours, When song is hush'd, and all is still, The drear - y night each

hours, When song is hush'd, and all is still, The drear - y night each



CHORUS. *f* *Vivace.*

heart o'er - pow'rs, The winds our spi - rits chill. . . . How speed the

2nd SOPRANO. *f* How speed the

heart o'er - pow'rs, The winds . . . our spi - rits chill. How speed the

Vivace. *f* *♩ = 160.*



hap - py hours a - long, When mu - sic drives our

hap - py hours a - long, When mu - sic drives our

hap - py hours a - long, When mu - sic drives our

p

care a - way! The night is fill'd with mirth and

care a - way! The night is fill'd with mirth and

care a - way! The night is fill'd with mirth and

cres.

song, And all is glad and gay!

song, And all is glad and gay!

song, And all is glad and gay!

f

2nd SOPRANO SOLO.
Tempo moderato.

I have a pro-posal to make, 'Tis one that I hope you won't

Tempo moderato. ♩ = 116.

spurn, Though none will a song un-der-take, We'll each sing a verse in our

turn ; And prompt-ly to each lit-tle dit-ty we sing, The

o - thers a suit - a - ble cho - rus must bring, a cho - - rus must

CHORUS.

bring. We hail the pro - pos - al you make, With - out the wild tem - pest may

We hail the pro - pos - al you make, With - out the wild tem - pest may

We hail the pro - pos - al you make, With - out the wild tem - pest may

shake, *p* With - in the glad hours we'll be - guile ! *f* Till drear - y old Win - ter shall

shake, *p* With - in the glad hours we'll be - guile ! *f* Till drear - y old Win - ter shall

shake, *p* With - in the glad hours we'll be - guile ! *f* Till drear - y old Win - ter shall

dim. *p* *f*

p smile, And promptly to each lit - tle dit - ty we sing, *cres.* The o - thers a suit - a - ble
 smile, And promptly to each lit - tle dit - ty we sing, *cres.* The o - thers a suit - a - ble
 smile, And promptly to each lit - tle dit - ty we sing, *cres.* The o - thers a suit - a - ble

f cho - rus must bring, a cho - rus must bring, The o - thers a
f cho - rus must bring, a cho - rus must bring, The o - thers a
f cho - rus must bring, a cho - rus must bring, The o - thers a

rit. *a tempo.*
 suit - a - ble cho - rus must bring.
rit. *a tempo.*
 suit - a - ble cho - rus must bring.
rit. *a tempo.*
 suit - a - ble cho - rus must bring.

No. 3.

* FIRST SOLO.—“ONCE ON A TIME.”

Tempo moderato.

VOICE.

Once on a time in an old farm-house, There

Tempo moderato.

PIANO.

♩ = 96.

pp

dwelt a lit-tle in-quis-i-tive mouse, Who wan-der'd forth when the night was

still, To roam the place at his own sweet will. And the thing that caus'd him the

most a-maze, Was a sol-lemn clock in the moon's white rays. So gen-tly the

* Each Solo must be sung by a different singer.

case he be-gan to climb, When the old clock spoke with a boom-ing chime! Bong!

rit.

ff

** Allegro vivace.*

Down ran the mouse in a wild af-fright, Nor stirr'd from his nest through the

** Allegro vivace. ♩ = 96.*

live-long night, nor stirr'd from his nest through the live-long night...

ff

CHORUS.

1st SOPRANO.

Dick-er-y, dick-er-y, dock! The mouse ran up the clock! The

2nd SOPRANO.

Dick-er-y dock! The mouse up the clock! The

CONTRALTO.

Dick-er-y dock! The mouse up the clock! The

f

* Two beats in a bar.

clock struck one, and down he came, Dick-er - y, dick - er - y, dock! down came the

clock struck one, and down he came, Dick - 'ry dock! down came the

clock struck one, and down he came, Dick - 'ry . . dock!

mouse, down, down came he, down, down came he, the

mouse, down, down came he, down came the mouse, down, down came he, the

down, down came he, down came the mouse, down, down came he, the

rit.
mouse, the mouse came down the clock. . .

rit.
mouse, the mouse came down the clock. . .

rit.
mouse, the mouse came down the clock. . .

rit. *f* *dim.*

No. 4. SECOND SOLO.—“WITHIN A HUMBLE COTTAGE HOME.”

VOICE. *Tempo moderato.*

PIANO. *Tempo moderato.*
♩ = 69.

With - in a hum - ble cot - tage home, A wi - dow lone re -

- sid - ed; Her poor old dog, the on - ly friend, In whom her soul con - fid - ed. “Poor

dog,” she cried, “thy dear old face, Is hun - gry, sad, and wea - ry, I’ll

try to find a lus - cious bone, To give un - to my dear - y.” Then to the cup - board

** Allegro moderato.*
Allegro moderato. ♩ = 56.

straight she lied, But there a - las! no bone es - pied, no bone es - pied...

* Two beats in a bar.

CHOIRS.

1st SOPRANO.

mf Old Mo-ther Hubbard Went to the cupboard, To get her poor dog a bone;..

2nd SOPRANO.

mf Old Mo-ther Hubbard Went to the cupboard, To get her poor dog a bone;..

CONTRALTO.

mf Old Mo-ther Hubbard Went to the cupboard, To get her poor dog a bone;..

mf

When she got there, The cupboard was bare, And so the poor dog had none, .. poor dog,

When she got there, The cupboard was bare, And so the poor dog had none, .. poor dog,

When she got there, The cupboard was bare, And so the poor dog had none, .. poor dog,

p

poor dog, the poor dog had none, .. poor dog, poor dog, the poor dog had none...

poor dog, the poor dog had none, .. poor dog, poor dog, the poor dog had none...

poor dog, the poor dog had none, .. poor dog, poor dog, the poor dog had none...

rit.

No. 5. THIRD SOLO.—“IT MUST HAVE BEEN LONG, LONG AGO.”

VOICE. *Tempo ad lib. Allegretto con grazia.*

It must have been long, long a-go, Ere streams had learn'd to

PIANO. *Tempo ad lib. Allegretto con grazia. ♩ = 126.*

down-ward flow, When folks who wish'd their pails to fill, Were forc'd to clam-ber up the hill.

A lad be-side a maid-en gay, Was laugh-ing on his down-ward way, And

nev-er look'd be-fore him, He tripp'd, and found his cranium bone, In sud-den con-tact

with a stone, A-las! he did not fall a-lone, The lit-tle maid fell o'er him.

rall.

rall.

CHORUS.

1st SOPRANO.

Jack and Jill went up the hill To fetch a pail of wa - ter, Jack fell down and broke his crown, And

2nd SOPRANO.

Ah, ah, ah,

CONTRALTO.

Ah, ah, ah,

mf

Jill came tum-bling af - ter, Jack fell down and broke his crown, And Jill came tumbling af - ter, *rit.*

ah! Jack fell down and broke his crown, And Jill came tumbling af - ter, *rit.*

ah! Jack fell down and broke his crown, And Jill came tumbling af - ter, *rit.*

mf *rit.*

Meno mosso.

Jack fell down and broke his crown, And Jill came tumbling af - ter.

Jack fell down and broke his crown, And Jill came tumbling af - ter.

Jack fell down and broke his crown, And Jill came tumbling af - ter.

Jack fell down and broke his crown, And Jill came tumbling af - ter.

Meno mosso.

Allegro.

p *ff*

No. 6. FOURTH SOLO.—“O BRIGHTLY THE LEAVES OF THE HOLLY SHONE.”

VOICE. *Allegretto con moto.*

O bright - ly the leaves of the hol - ly shone, . . . And the

PIANO. *Allegretto con moto.*

$\text{♩} = 60.$

senza Octave.

Christ - mas games went brisk - ly on, . . . But one lit - tle boy join'd not the

rest, . . . And sat in a cor - ner far a - way, . . . “Why

sit - test thou thus?” the old man said, . . . And gen - tly pat - ted his cur - ly

* Three beats in the bar.

head, . . The boy look'd up with a ro - guish eye, . . And his

thumb was stain'd with the Christ - mas pie, And he said, with a look of

in - ward joy, "O don't you think me a mod - el boy, a mod - el boy!" . .

CHORUS.
1st SOPRANO.

Lit - tle Jack Hor - ner, Sat in a cor - ner, Eat - ing a Christ - mas pie ; He

2nd SOPRANO.

Lit - tle Jack Hor - ner, Sat in a cor - ner, Eat - ing a Christ - mas pie ; He

CONTRALTO.

Lit - tle Jack Hor - ner, Sat in a cor - ner, Eat - ing a Christ - mas pie ; He

put in his thumb, And pull'd out a plum, And said "what a good boy . . am

put in his thumb, And pull'd out a plum, And said "what a good boy . . am

put in his thumb, And pull'd out a plum, And said "what a good boy am

f I, what a good boy, what a good boy, what a good boy am

f I, what a good boy, what a good boy, what a good boy am

f I, what a good boy, what a good boy, what a good boy am

f

p I, what a good boy, what a good boy, what a good boy am *rit.* I." . .

p I, what a good boy, what a good boy, what a good boy am *rit.* I." . .

p I, what a good boy, what a good boy, what a good boy am *rit.* I." . .

p *f* *rit.*

No. 7. FIFTH SOLO.—“ 'Twas IN THE MONTH OF ROSES.”

Allegretto.

VOICE.

"Twas in the month of ro - ses, With plea - sure un - al -

Allegretto.

PIANO.

$\text{♩} = 116.$

- loy'd, A maid - en on a grass y bank Her

dain - ty fare en - joy'd. The turf was green be -

- neath her, A - bove, the heav'ns were blue, When

lc! a dread - ful crea - ture came, With skin of dia - gy

hue. His ma - ny legs were hair - y, He'd

agitato accel.

agitato accel.

eyes all round his head, The maid up - rose with

ter - ror wild, And quick - ly home - ward sped !

Allegro vivace.

f

CHORUS. *Allegretto.*
1st SOPRANO.

Lit - tle Miss Muf - fett, Sat on a tuf - fet, Eat - ing her curds and whey, A -

2nd SOPRANO.

Lit - tle Miss Muf - fett, Sat on a tuf - fet, Eat - ing her curds and whey, A -

CONTRALTO.

Lit - tle Miss Muf - fett, Sat on a tuf - fet, Eat - ing her curds and whey, A -

Allegretto. ♩. - 56.

- long came a spi - der And sat down be - side her, And frighten'd Miss Muf - fett a - way, . .

- long came a spi - der And sat down be - side her, And frighten'd Miss Muf - fett a - way, . .

- long came a spi - der And sat down be - side her, And frighten'd Miss Muf - fett a - way, . .

Meno mosso.

frighten'd Miss Muf - fett, frighten'd Miss Muf - fett, fright - en'd, frighten'd Miss Muf - fett a - way.

frighten'd Miss Muf - fett, frighten'd Miss Muf - fett, fright - en'd, frighten'd Miss Muf - fett a - way.

frighten'd Miss Muf - fett, frighten'd Miss Muf - fett, fright - en'd, frighten'd Miss Muf - fett a - way.

Meno mosso.

No. 8. SIXTH SOLO.—"T'WAS WHEN THE GRASS WITH DEW WAS SWEET."

VOICE.

Tempo moderato.

'Twas when the grass with dew was sweet, At ear-ly

PIANO.

$\text{♩} = 92.$

Tempo moderato.

p

morn they chanc'd to meet;

Ped. * *Ped.* * *Ped.* *

A dain - ty beau from Lon - don town, — A mer - ry maid in rus - tic

Ped. *

p

gown. Who sang, 'Tra

Ped. * *Ped.* * *Ped.* * *Ped.* *

Più mosso.

la la la la la, . . . tra la la la la, . . .

Più mosso.

Tempo lmo.

tra la la la la . . . la." He with a court-ly greet-ing

Tempo lmo.

p

stopp'd, And she a grace-ful curt-sey dropp'd; . . .

Ped. * *Ped.* *

The stool up-on her rud-dy arm, Became to him an add-ed

Ped. * *Ped.* *

p

charm. But

Ped. * *Ped.* * *Ped.* * *Ped.* *

when he found that ro - sy health, Was all the maid-en's world-ly wealth, He

turn'd him with a state-ly bow, And she went on to milk the cow, And sang, "Tra . . ."

Più mosso.

la la la, tra la la la, tra la la . . . la." 'Twas

rit.

when the grass with dew was sweet, At ear-ly morn they chanc'd to meet;

Tempo lmo.

A dain-ty beau, a mer-ry maid, Who sang, "Tra la la la la la, . . ."

Più mosso.

tra la la la la, . . . tra la la la la . . . la." . . .

rit. *p.*

rit.

CHORUS. *Tempo ad lib.*

1st SOPRANO.

"Where are you go - ing to my pret - ty maid, where are you go - ing to

2nd SOPRANO.

"Where are you go - ing to my pret - ty maid, where are you go - ing to

CONTRALTO.

"Where are you go - ing to my pret - ty maid, where are you go - ing to

Tempo ad lib.

Più mosso.

my pret - ty maid?" "I'm go - ing a - milk - ing, Sir," she said, "Sir," she said,

my pret - ty maid?" "Sir," she said,

my pret - ty maid?"

Più mosso.

rit. *a tempo.* *p*

"Sir," she said, "I'm go - ing a - milk - ing, Sir," she said, "go

rit. *a tempo.* *p*

"Sir," she said, "I'm go - ing a - milk - ing, Sir," she said, "go - ing a - milk - ing,

rit. *a tempo.* *p*

"Sir," she said, "I'm go - ing a - milk - ing, Sir," she said, "go - ing a - milk - ing,

cres. *f*

- ing . . . milk - ing, . . . go - . . .

cres. *f*

Sir,".. she said, "go - ing a - milk - ing, Sir,".. she said, "go - ing a - milk - ing,

cres. *f*

Sir,".. she said, "go - ing a - milk - ing, Sir,".. she said, "go - ing a - milk - ing,

cres. *f*

rit.

- ing . . . a - milk - ing, Sir," she said, "a - milk - ing, Sir," she said. . .

rit.

Sir," she said, "a - milk - ing, Sir," she said, "a milk - ing, Sir," she said. . .

rit.

Sir," she said, "a - milk - ing, Sir," she said, "a - milk - ing, Sir," she said. . .

rit.

No. 9. FINAL CHORUS.—“O MERRY 'TIS WHEN DAY IS O'ER.”

Allegretto con moto.

1st SOPRANO. *f* O mer-ry 'tis when day is o'er, . . . When

2nd SOPRANO. *f* O mer-ry 'tis when day is o'er, . . . When

CONTRALTO. *f* O mer-ry 'tis when day is o'er, . . . When

Allegretto con moto.

PIANO *f*

♩ = 108.

mists a-rise, and ska-ters tire, . . . To draw the cur-tains, bar the door, And

mists a-rise, and ska-ters tire, . . . To draw the cur-tains, bar the door, And

mists a-rise, and ska-ters tire, . . . To draw the cur-tains, bar the door, And

laugh a-round the Win-ter fire! . . . O mer-ry 'tis when day is o'er, . . . When

laugh a-round the Win-ter fire! . . . O mer-ry 'tis when day is o'er, . . . When

laugh a-round the Win-ter fire! . . . O mer-ry 'tis when day is o'er, . . . When

mists a-rise, and ska-ters tire, . . To draw the cur - tains, bar the door, And

mists a-rise, and ska-ters tire, . . To draw the cur - tains, bar the door, And

mists a-rise, and ska-ters tire, . . To draw the cur - tains, bar the door, And

p
laugh a-round the Win-ter fire! . . The world without is white with snow, . . And

p
laugh a-round the Win-ter fire! . . The world without is white with snow, . . And

p
laugh a-round the Win-ter fire! . . The world without is white with snow, . . And

f
bleak and boist'rous winds con-spire, . . With - in we catch the rud - dy glow, . . The glow of

f
bleak and boist'rous winds con-spire, . . With - in we catch the rud - dy glow, . . The glow of

f
bleak and boist'rous winds con-spire, . . With - in we catch the rud - dy glow, . . The glow of

Sum-mer, in our Win-ter fire! . . . O mer-ry 'tis when day is

Sum-mer, in our Win-ter fire! . . . O mer-ry 'tis when day is o'er, . . . When

Sum-mer, in our Win-ter fire! . . .

o'er, When mists a-rise, and ska-ters tire, . . . To

mists a-rise, and ska-ters tire, . . . To draw the cur-tains, bar the

draw the cur-tains, bar the door, bar the door, . . .

door, . . . And laugh a-round the Win-ter fire! . . .

The world with -

out . . is white with snow, . . And bleak and boist'rous winds con - spire, .

fz

Much faster. *Tempo lmo.* *mf*

With - *mf*

With - *mf*

With - *mf*

Much faster. *Tempo lmo.*

ff *dim.*

Ped. *

in . . we catch the rud - dy glow, Of our Win - ter fire, . . We

in . . we catch the rud - dy glow, Of our Win - ter fire, . . We

in . . we catch the rud - dy glow, Of our Win - ter fire, . . We

mf

Ped. *

catch . . the glow of Sum - mer, in our Win - ter fire! . .

catch . . the glow of Sum - mer, in our Win - ter fire! . .

catch . . the glow of Sum - mer, in our Win - ter fire! . .

f
O mer - ry 'tis when day is o'er, . . When mists a-rise, and skaters

f
O mer - ry 'tis when day is o'er, . . When mists a-rise, and skaters

f
O mer - ry 'tis when day is o'er, . . When mists a-rise, and skaters

f

tire, . . To draw the cur - tains, bar the door, And laugh around the Win-ter

tire, . . To draw the cur - tains, bar the door, And laugh around the Win-ter

tire, . . To draw the cur - tains, bar the door, And laugh around the Win-ter

fire! . . . O mer-ry 'tis . . . when day is o'er, To bar . . . the
 fire! . . . O mer-ry 'tis . . . when day is o'er, To draw the cur - tains, bar the
 fire! . . . To draw the cur - tains, bar the

door, To draw the cur - tains, bar the door, And laugh a - round the fire, . . . and laugh a -
 door, To draw the cur - tains, bar the door, And laugh a - round the fire, . . . and laugh a -
 door, And laugh a - round the fire, . . . and laugh a -

ff *ten.*

round the Win-ter fire, . . . and laugh a-round the Win-ter fire!
 round the Win-ter fire, . . . and laugh a-round the Win-ter fire!
 round the Win-ter fire, . . . and laugh a-round the Win-ter fire!

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

ten. *ten.* *rit.* *a tempo. tremolo.*

Ped. *Sve lower.*

NOVELLO'S ORIGINAL OCTAVO EDITIONS OF Oratorios, Cantatas, Operas, Masses, &c.

	Paper Cover.	Paper Boards.	Clash Coll.		Paper Cover.	Paper Boards.	Clash Coll.
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FAYS' FROLIC (Female voices) (SOL-FA, 0/6)	1/6	—	—	PHŒBUS AND PAN	1/6	—	—
GOLDEN CITY (ditto) (SOL-FA, 0/6)	1/6	—	—	PRaise OUR GOD WHO REIGNS IN HEAVEN	1/0	—	—
MINSTER BELLS (ditto) (SOL-FA, 0/6)	1/6	—	—	PRaise THOU THE LORD, JERUSALEM	1/0	—	—
SILVER CLOUD (ditto) (SOL-FA, 0/6)	1/6	—	—	SAGES OF SHEBA, THE	1/0	—	—
SPRINGTIME (ditto) (SOL-FA, 0/6)	1/6	—	—	SING YE TO THE LORD (Motet) (SOL-FA, 1/0)	1/0	—	—
SUMMER (ditto) (SOL-FA, 0/6)	1/6	—	—	SLEEPERS, WAKE (SOL-FA, 0/6)	1/0	—	—
WATER FAIRIES (ditto) (SOL-FA, 0/6)	1/6	—	—	SPIRIT ALSO HELPETH US, THE (Motet)	1/0	—	—
WISHING STONE (ditto) (SOL-FA, 0/6)	1/6	—	—	STRIKE, THOU HOUR SO LONG EXPECTED	1/0	—	—
J. H. ADAMS.				STRONGHOLD SURE (CHORUSES ONLY, SOL-FA, 0/6)			
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KING CONOR (Children's Voices) (SOL-FA, 1/0)	2/0	2/6	4/0	THOU GUIDE OF ISRAEL	1/0	—	—
THOMAS ADAMS.				WAILING, CRYING, MOURNING			
CROSS OF CHRIST (SOL-FA, 0/6)	1/0	—	—	WATCH YE, PRAY YE	1/0	—	—
GOLDEN HARVEST (SOL-FA, 0/8)	1/0	—	—	WHEN WILL GOD RECALL MY SPIRIT	1/0	—	—
HOLY CHILD (Christmas) (SOL-FA, 0/6)	1/0	—	—	M. W. BALFE.			
NATIVITY, THE (Christmas) (SOL-FA, 0/8)	1/0	—	—	THE BOHEMIAN GIRL (Opera)	—	—	—
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NORMAN BARON	1/0	1/6	—	FIRE-WORSHIPERS	2/6	—	—
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YULE TIDE	1/6	2/0	3/0	ARCADY (CHORUSES ONLY)	2/6	—	—
P. ARMES.				J. BARNEY.			
HEZEKIAH	2/6	—	—	KING ALL GLORIOUS (SOL-FA, 0/1½)	0/6	—	—
ST. BARNABAS	2/0	—	—	LORD IS KING (97th Psalm) (SOL-FA, 1/0)	1/6	2/0	—
ST. JOHN THE EVANGELIST	2/6	—	—	REBEKAH (SOL-FA, 0/9)	1/0	1/6	2/6
A. D. ARNOTT.				J. F. BARNETT.			
BALLAD OF CARMILHAN (SOL-FA, 1/6)	2/6	—	—	ANCIENT MARINER (SOL-FA, 2/0)	3/6	4/0	5/0
YOUNG LOCHINVAR (SOL-FA, 0/6)	1/6	—	—	EVE OF ST. AGNES (SOL-FA, 1/6)	2/6	3/0	4/6
E. ASPA.				PARADISE AND THE PERI			
ENDYMION (with Recitation)	2/6	—	—	WISHING BELL (Female voices) (SOL-FA, 1/0)	2/6	—	—
GIPSIES	1/0	—	—	MARMADUKE BARTON.			
ASTORGA.				MASS IN A MAJOR (For Advent and Lent)			
STABAT MATER	1/0	1/6	—	HUBERT BATH.			
IVOR ATKINS.				THE WAKE OF O'CONNOR (SOL-FA, 1/6)			
HYMN OF FAITH	1/6	—	—	BEETHOVEN.			
AUBER.				CALM SEA AND A PROSPEROUS VOYAGE			
FRA DIAVOLO (Opera)	3/6	—	5/0	CHORAL FANTASIA (SOL-FA, 0/3)	1/0	—	—
MASANIELLO (Opera)	3/6	—	5/0	CHORAL SYMPHONY	2/6	—	—
FREDERIC AUSTIN.				DITTO VOCAL PORTION (SOL-FA, 0/6)			
SONGS IN A FARMHOUSE	1/0	—	—	COMMUNION SERVICE, IN C	1/6	—	3/0
J. C. BACH.				ENGLI; OR, DAVID IN THE WILDERNESS			
I WRESTLE AND PRAY (Motet) (SOL-FA, 0/2)	0/4	—	—	FIDELIO (Opera)	3/6	—	5/0
J. S. BACH.				DITTO (CHORUSES ONLY)			
BE NOT AFRAID (New Edition)	0/8	—	—	DITTO (Finale, Act II)	1/6	—	—
BIDE WITH US (SOL-FA, 0/6)	1/0	—	—	MASS, IN C (SOL-FA, 1/0)	1/0	1/6	2/6
BLESSING, GLORY, AND WISDOM	0/6	—	—	MASS, IN D	2/0	2/6	4/0
CHRIST LAY IN DEATH'S DARK PRISON	1/0	—	—	MOUNT OF OLIVES (CHORUSES, SOL-FA, 0/6)	1/0	1/6	2/6
CHRISTMAS ORATORIO	2/0	2/6	4/0	DITTO (CHORUSES ONLY)	0/6	1/0	—
DITTO (PARTS 1 & 2) (SOL-FA, 0/6)	1/0	—	—	DITTO (SOL-FA, 0/9)	1/6	2/0	3/0
DITTO (PARTS 3 & 4)	1/0	—	—	RUINS OF ATHENS (SOL-FA, 0/6)	1/6	—	—
DITTO (PARTS 5 & 6)	1/0	—	—	A. H. BEHREND.			
COME, JESU, COME (Motet)	1/0	—	—	SINGERS FROM THE SEA (Female Voices)	1/6	—	—
COME, REDEEMER OF OUR RACE	1/0	—	—	DITTO (SOL-FA, 0/9)	—	—	—
FROM DEPTHS OF WOE I CALL ON THEE	1/0	—	—	THROUGH THE YEAR (Female Voices)	2/0	—	—
GIVE THE HUNGRY MAN THY BREAD	1/0	—	—	DITTO (SOL-FA, 0/9)	—	—	—
GOD GOETH UP WITH SHOUTING	1/0	—	—	BELLINI.			
GOD SO LOVED THE WORLD	1/0	—	—	NORMA (Opera)	3/6	—	5/0
GOD'S TIME IS THE BEST (SOL-FA, 0/8)	1/0	—	—	I PURITANI (Opera)	3/6	—	5/0
HOW BRIGHTLY SHINES (CHORUSES, SOL-FA, 0/6)	1/0	—	—	SONNAMBULA (Opera)	3/6	—	5/0
IF THOU BUT SUFFEREST GOD TO GUIDE	1/0	—	—	WILFRED BENDALL.			
JESU, PRICELESS TREASURE (SOL-FA, 0/6)	1/0	—	—	LADY OF SHALOTT (Female voices)	1/6	—	—
JESUS, NOW WILL WE PRAISE THEE	1/0	—	—	DITTO (SOL-FA, 0/8)	—	—	—
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HAVE MERCY, O LORD Second Motet	0/3	—	—	MAY DAY	1/0	—	—
IL SERAGLIO (Opera)	3/6	—	5/0	MIRACLES OF CHRIST (SOL-FA, 0/6)	1/0	—	—
KING THAMOS	1/0	1/6	—	A. L. PEACE.			
LE NOZZE DI FIGARO (Opera)	3/6	—	5/0	ST. JOHN THE BAPTIST (SOL-FA, 1/0)	2/6	—	—
LITANIA DE VENERABILI ALTARIS (E)	1/6	2/0	3/0	PERGOLESI.			
LITANIA DE VENERABILI SACRAMENTO (B?)	1/6	2/0	3/0	STABAT MATER (Female voices) (SOL-FA, 0/8)	1/0	—	—
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MASS, IN C	2/0	—	—	HERWARD	1/0	—	—
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Do. (Welsh words)	0	1	Sol-fa, 1d.
Roseate hues of early dawn, The	0	1	Sol-fa, 1d.
Son of God goes forth to war, The. Arranged to "St. Ann's" tune with Organ obbligato	0	1½	Sol-fa, 1½d.
Strain upraise of joy and praise, The	0	1½	Sol-fa, 1½d.
To mourn our dead we gather here	0	1	Words only, 2s. 6d. per 100.
We are but strangers here (Funeral)	0	1	Sol-fa, 1d. Words only, 2s. 6d. per 100.
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Night is calm and cloudless, The ("Golden Legend")	0	6	Sol-fa, 1½d.
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O hush thee, my baby	0	3	Sol-fa, 1½d.
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When love and beauty (Madrigal)	0	6	Sol-fa, 3d.
Wreaths for our graves. Choral Song. s.s.A.T.T.B.	0	6	Sol-fa, 3d. Words only, 2s. 6d. per 100.

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O hush thee, my baby. A.T.B.B.	0	3	...
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