

# Sir Christemas

**Moderate March**  $\text{J} = 90$

SOPRANO

ALTO

TENOR

BASS

Piano

3

S.

A.

T.

B.

Pno.

6

S.

A.

T.

B.

Pno.

so,

so,

8

No-well, No-well, No well?

*p*

9

S.

A.

T.

B.

Pno.

I am here, Sir Chris-te-mas.

*f*

*f*

Sir Chris-te-mas.

12

S. 

Wel-come, my lord Sir Chris-te-mas!

A. 

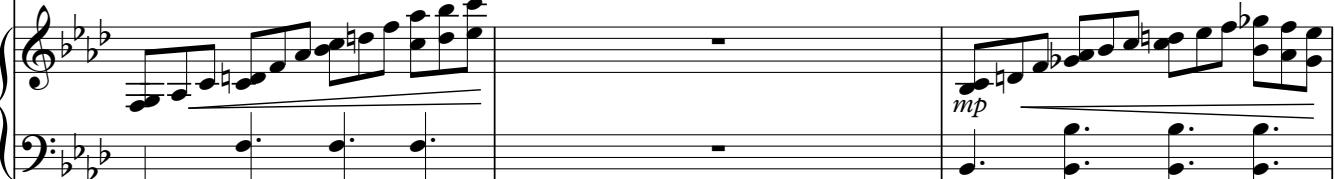
Wel-come, my lord Sir Chris-te-mas!

T. 

8 Wel-come, my lord Sir Chris-te-mas!

B. 

Wel-come, my lord Sir Chris-te-mas!

Pno. 

15

S. 

Wel-come to us all, both more and less!

A. 

Wel-come to us all, both more and less! *mf* Come

T. 

8 Wel-come to us all, both more and less!

B. 

Wel-come to us all, both more and less!

Pno. 

4

17

S.

A.

T.

B.

Pno.

near,

No - well.

No - well.

rall.

mp

mp

rall.

This musical score page contains five staves. The top three staves represent voices: Soprano (S.), Alto (A.), and Tenor/Tenor (T.). The fourth staff is Bass (B.). The bottom staff is the Piano (Pno.). The vocal parts sing the words 'near,' 'No - well.', and 'No - well.' in a descending melodic line. The piano part provides harmonic support with eighth-note patterns. Measure 17 begins with a forte dynamic. The vocal entries are marked with 'mp' (mezzo-forte). The piano entries are marked with 'rall.' (rallentando).

23

S. maid hath borne a child full young, The which cau - seth you for to sing No-

A. maid hath borne a child full young, The which cau - seth you for to sing No-

T. -

B. -

Pno.

25      **accel.** . . . . .       $\text{♩} = 90$

S. well.

A. well.

T. -

B. -

Pno.

28

S. *mf*  
Christ is now born of a pure\_maid;  
*mp*  
In an ox\_stall he is laid,

A. *mf*  
Christ is now born of a pure\_maid;  
*mp*  
In an ox\_stall he is laid,

T. *8*  
-

B.  
-

Pno.  
*mp*  
P<sub>ed.</sub>

31

S.  
-

A.  
-

T.  
*8*  
-

B.  
-

Pno.  
*cresc....*  
P<sub>ed.</sub>

33

S. *f*  
Where-fore sing we all at a brayde: No - well.

A. *f*  
Where- fore\_ sing we all at a brayde: No - well.

T. *f*  
8 Where- fore\_ sing we all at a brayde: No - well.

B. *f*  
Where- fore\_ sing we all at a brayde: No - well.

Pno. *mf*  
*Rédo.*

35 *rall.* *.=80*

S. *mp*  
Bu - vez bien

A. *mp*  
Bu - vez bien

T. *mp*  
8 Bu - vez

B. *rall.* *.=80*

Pno. *mp*  
*Rédo.*

38

S. *p cresc...*  
Pour tou - te la com - pag - nie, Make good

A. *p cresc...*  
Pour tou - te la com - pag - nie, Make good

T. *bien*  
Pour tou - te la com - pag - nie,

B. *mp*  
Bu - vez bien Pour tou - te la com - pag - nie,

Pno.

41 *accel.* *d.=90*

S. cheer and be right mer-ry

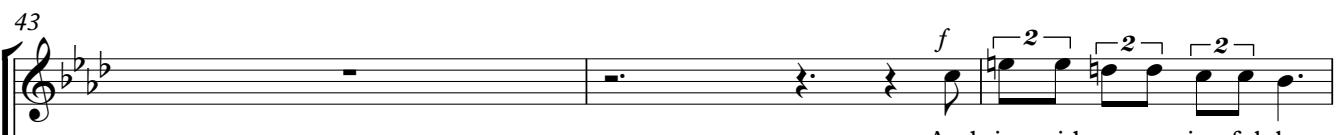
A. cheer and be right mer-ry

T. *mp cresc.*  
Make good

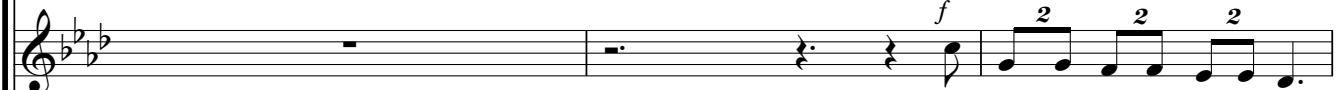
B. *mp cresc.*  
Make good

Pno.

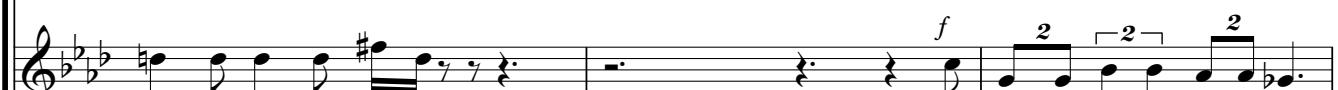
43

S. 

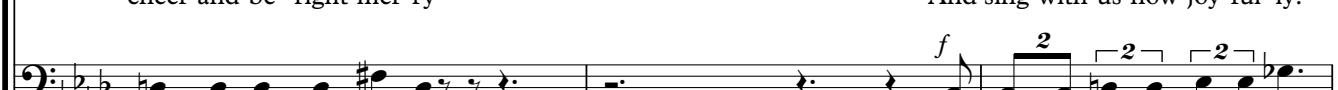
And sing with us now joy-ful-ly:

A. 

And sing with us now joy-ful-ly:

T. 

cheer and be right mer-ry And sing with us now joy-ful-ly:

B. 

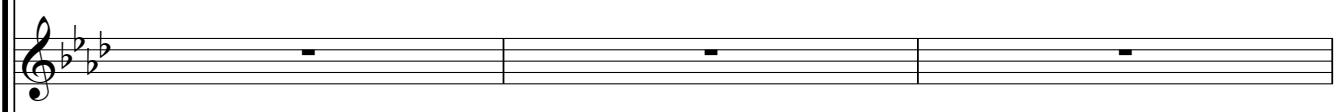
cheer and be right mer-ry And sing with us now joy-ful-ly:

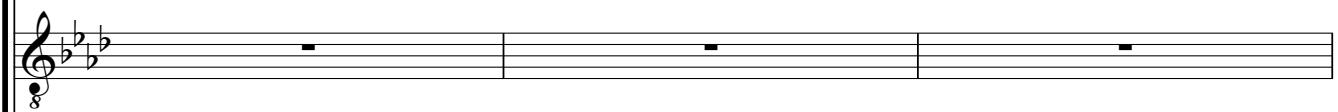
Pno. 

46

S. 

rall.

A. 

T. 

B. 

Pno. 

rall.

*Rondo*

49

S. *p*  
No-well.

A. *p*  
No-well.

T. *p*  
No-well.

B. No-well.

Pno. *p*

Detailed description: The musical score is for five voices (Soprano, Alto, Tenor, Bass) and piano. The vocal parts sing the word 'No-well.' in a three-flat key signature. The piano part provides harmonic support with eighth-note patterns. Measure 49 starts with a rest followed by a dotted half note. The vocal parts sing 'No-well.' The piano part has a rhythmic pattern of eighth and sixteenth notes. Measure 50 begins with a rest followed by a dotted half note. The vocal parts sing 'No-well.' The piano part continues its rhythmic pattern.