

The First Christmas Tree

a cantata

after the short story by Eugene Field

for tenor solo, choir(s) and organ or instrumental ensemble

by

Edward Lambert



The First Christmas Tree

Voices

The Storyteller: Tenor

The Tree: Soprano (from the chorus)

Angels: Semi-Chorus of children's voices SA

Trees of the Forest: Choir SATB

Accompaniment

(i) for organ

(vocal score)

(ii) instrumental ensemble (in preparation):

(full score)

*The text is adapted by the composer from the children's short story **The First Christmas Tree** by Eugene Field (1850-1895) with additional concluding lines from **The Dream of the Rood** and Charles Dicken's **A Christmas Tree**.*

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Duration: 30 minutes

www.edwardlambert.co.uk

The trees of the forest hear the angels proclaiming a holy birth; the angels enter the forest and protect a small Tree which, in the fullness of time, grows serene and beautiful. The Master and his friends often come to visit the Tree, but one day he comes alone, distressed. The guardian angels disappear and into the forest come cruel men who fell the Tree and carry it away. The wind brings news that the Tree has been transformed into a Cross, and the Master has died upon it. However, the forest sees the Tree rising to the heavens, decorated with gold and jewellery; the angels have returned to it and, together with the stars, dance on its branches. Thus is the Tree celebrated at Christmas time.

The First Christmas Tree

a Cantata

Edward Lambert
after Eugene Field

Running ♩ = 44

The Storyteller

Storyteller

It was once u-pon a time,—

Organ

St.

and the fo - rest was in a com - mo - tion.

S

A

T

B

Strange things,

Org.

The musical score is written in 6/8 time with a key signature of one flat (Bb). It begins with a 'Running' organ introduction consisting of a continuous eighth-note triplet pattern in the right hand and a dotted quarter note pattern in the left hand. The tempo is marked as ♩ = 44. The 'Storyteller' part is a single melodic line in the treble clef. The vocal quartet (Soprano, Alto, Tenor, Bass) enters with the lyrics 'and the fo - rest was in a com - mo - tion.' The organ continues with the same running pattern throughout the scene. The lyrics 'Strange things,' are written below the bass line.

St. As dark - ness fell the wise old trees

S

A

T. Strange things, strange things,

B. strange things, strange things,

Org.

8

St. shook their heads o - mi-nous-ly.

S. Strange things,

A

T. strange things, strange things,

B. strange things,

Org.

St. They had lived in the fo - rest for ma - ny years;

S. strange things, strange things,

A. Strange things, strange things,

T. — — — — —

B. — — — — —

Org. — — — — —

St. but ne - ver had they seen such mar - vel-lous sights —

S. strange things,

A. Strange things, strange things,

T. — — — — —

B. — — — — —

Org. — — — — —

St.  as were to be seen now in the


S 

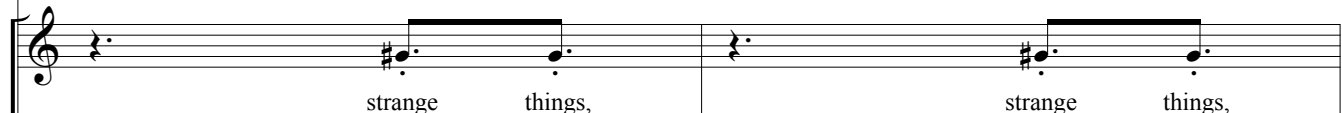
A 

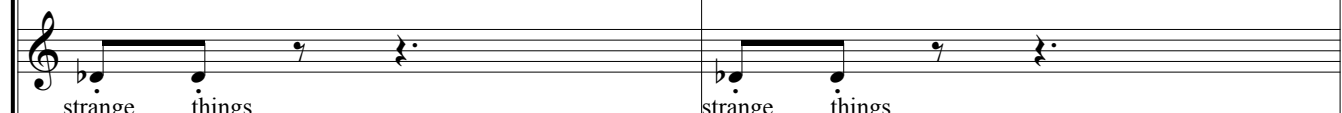
T  strange things,

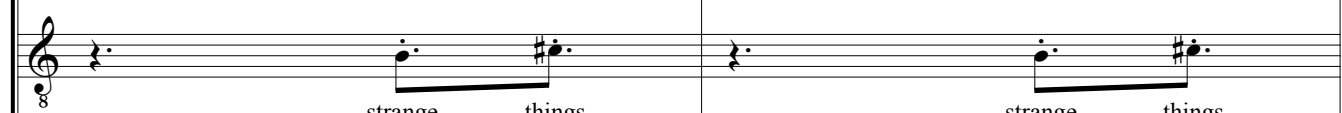
B  strange things,

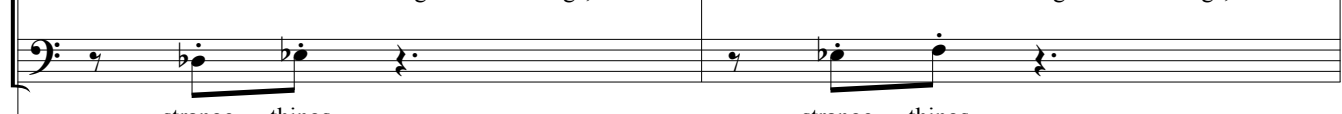
Org. 


St.  sky, u - pon the hill, _____ and in the

S  strange things, strange things,

A  strange things, strange things,

T  strange things, strange things,

B  strange things, strange things,

Org. 

18

St. dis - tant vil - lage.

S. strange things, *cresc.* strange things,

A. strange things, strange things,

T. strange things, strange things,

B. strange things, strange things,

Org.

S. *cresc.* strange things, strange things,

A. *cresc.* strange things, strange things,

T. *cresc.* strange things, strange things,

B. *cresc.* strange things, strange things! We are

Org.

S
strange things, strange things,

A
strange things, strange things,

T
strange things, strange things,

B
filled with a - maze - ment,

Org.

f **24** *very lyrical*

S
— strange things! We are filled with such a - maze - ment: the

A
strange things, We are filled with such a - maze - ment: the

T
strange things, — We are filled with a -

B
we are filled with a maze - ment: the

Org.

S
sky, the sky _____ is a - flame, _____

A
sky, the sky, the sky is a - flame, _____

T
8 maze - ment: the sky _____ is a - flame,

B
sky, the sky _____ is a - flame,

Org.

Detailed description: This system contains the first two measures of the piece. It features four vocal staves (Soprano, Alto, Tenor, Bass) and an Organ part. The vocal parts have lyrics: 'sky, the sky' followed by a long line, then 'is a - flame,'. The organ part consists of a right-hand staff with a complex, rhythmic pattern of eighth and sixteenth notes, and a left-hand staff with a simpler accompaniment of quarter and eighth notes. The key signature has two flats (B-flat and E-flat).

S
and the stars _____ dance _____

A
and the stars dance _____ a -

T
8 and the stars _____ dance, _____

B
and the stars dance, stars _____

Org.

Detailed description: This system contains the next two measures. The vocal parts continue with lyrics: 'and the stars' followed by a long line, then 'dance'. The organ part continues with the same rhythmic pattern as in the first system. The key signature remains two flats.

S
a - mong the clouds,

A
mong the clouds, a mong the clouds,

T
dance, dance, dance a - mong the

B
dance, dance, dance a - mong the

Org.

31

S
the sky, the sky

A
the sky, the sky, the

T
clouds, the sky, the sky

B
clouds, the sky, the sky

Org.

S
is a - flame, — and the

A
sky is a - flame, — and the

T
is a - flame, and the

B
is a - flame, and the

Org.

S
stars — dance — a - mong

A
stars, — the stars, — the stars — dance — a -

T
stars, the stars, — dance a - mong the

B
stars — dance a - mong the clouds!

Org.

38

S
the clouds! An - gels walk

A
mong the clouds! An - gels walk

T
clouds! _____

B

Org.

S
_____ from heaven to earth, an - gels, an - gels walk

A
_____ from heaven to earth, an - gels, an - gels walk

T
_____ an - gels,

B
_____ an - gels,

Org.

S
— from heaven to earth, an - gels,

A
— from heaven to earth, an - gels,

T
an - gels en - ter the

B
an - gels en - ter the

Org.

Detailed description: This system contains the first two measures of the piece. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics 'from heaven to earth, an - gels, an - gels en - ter the'. The organ accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The key signature has one flat (B-flat).

S
an - gels talk with the

A
an - gels talk with the

T
vil - lage, an - gels talk with the

B
vil - lage, an - gels talk with the

Org.

Detailed description: This system contains the next two measures. The vocal parts continue with the lyrics 'an - gels talk with the vil - lage, an - gels talk with the'. The organ accompaniment continues with the same rhythmic pattern. The key signature remains one flat.

S
shp - herds an - gels talk with the

A
shp - herds an - gels talk with the

T
shp - herds an - gels talk with the

B
shp - herds an - gels talk with the

Org.

The first system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each staff contains two measures of music. The lyrics for the vocal parts are: 'shp - herds' in the first measure and 'an - gels talk with the' in the second measure. The fifth staff is for the Organ (Org.), which provides accompaniment for the vocal parts. The organ part is written in two staves (treble and bass clef) and features a complex, flowing melody in the right hand and a supporting bass line in the left hand. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

S
shp - herds u - pon the hills, an - gels u -

A
shp - herds u - pon the hills, an - gels u -

T
shp - herds u - pon the hills, an - gels u -

B
shp - herds u - pon the hills, an - gels u -

Org.

The second system of the musical score continues with the same four vocal parts (Soprano, Alto, Tenor, Bass) and Organ accompaniment. The lyrics for the vocal parts are: 'shp - herds u - pon the hills,' in the first measure and 'an - gels u -' in the second measure. The organ part continues with its complex, flowing melody and supporting bass line. The key signature and time signature remain the same as in the first system.

S
pon the hills. an - gels u -

A
pon the hills. an - gels u -

T
pon the hills. an - gels u -

B
pon the hills. an - gels u -

Org.

Detailed description: This block contains the vocal and organ parts for measures 49, 50, and 51. The vocal parts (Soprano, Alto, Tenor, Bass) are in a four-part setting. The organ part features a complex melodic line in the right hand and a supporting bass line in the left hand. The lyrics are 'pon the hills. an - gels u -'.

52

S
pon the hills.

A
pon the hills.

T
pon the hills.

B
pon the hills.

Org.

Detailed description: This block contains the vocal and organ parts for measures 52 and 53. The vocal parts (Soprano, Alto, Tenor, Bass) are in a four-part setting. The organ part features a complex melodic line in the right hand and a supporting bass line in the left hand. The lyrics are 'pon the hills.'.

S

A

T

B

p lightly

Such things ne - ver be - fore have

Such things ne - ver be - fore have

Org.

p lightly

S

A

T

B

Such things ne - ver be - fore have hap - pened! See the

Such things ne - ver be - fore have hap - pened! See the

hap - pened! See the an - gels, see the stars dan - cing!

hap - pened! See the an - gels, see the stars dan - cing!

Org.

S
an - gels, see the stars dan - cing! Such things ne - ver be - fore have

A
an - gels, see the stars dan - cing! Such things ne - ver be - fore have

T
Such things ne - ver be - fore have hap - pened! See the

B
Such things ne - ver be - fore have hap - pened! See the

Org.

Detailed description: This system contains the first two measures of the piece. It features four vocal staves (Soprano, Alto, Tenor, Bass) and an Organ part. The vocal parts have lyrics: 'an - gels, see the stars dan - cing! Such things ne - ver be - fore have hap - pened! See the'. The organ part consists of a continuous eighth-note accompaniment in the right hand and a bass line in the left hand.

S
hap - pened! See the an - gels, see the stars dan - cing!

A
hap - pened! See the an - gels, see the stars dan - cing!

T
an - gels, see the stars dan - cing! See the an - gels. see the stars

B
an - gels, see the stars dan - cing! See the an - gels. see the stars

Org.

Detailed description: This system contains the next two measures of the piece. The vocal parts have lyrics: 'hap - pened! See the an - gels, see the stars dan - cing! See the an - gels. see the stars'. The organ part continues with the same eighth-note accompaniment and bass line.

Angels*as if in the distance*

62

S-Ch. *Al - - - - - le - lu - ia!*

S *See the an - gels!*

A *See the an - gels!*

T *dan - cing!*

B *dan - cing!*

Org. *p*

S-Ch. *Pu - er na - tus est - no - bis,*

A *p a few*
Lis - ten to the mu - sic!

Org. *p*

Pu - er na - tus est - no -

S-Ch. *pu - er na - tus est - no - bis.*

bis, *pu - er na - tus est - no - bis.*

S *solo*
The air is full of the swee - test har - mo - ny!

Org.

73

S-Ch. *Al - - - - le - lu - ia! Al - le - lu - ia,*

Al - - - - le - lu - ia! al - le - lu - ia, -

T
8
Whence does it come?

B
Whence does it come?

Org.

S-Ch. *al - le - lu - ia, al - le - lu - ia!* *In*

al - le - lu - ia, al - le - lu - ia.

S *p* The an - gels are sing - ing,

A The an - gels are sing - ing,

T *p* The an - gels are

B The an - gels are

Org.

S-Ch. *dul - ci ju - bi - lo,* *Now*

In dul - ci ju - bi - lo,

S for none but an - gels

A for none but an - gels

T sing - ing, for none but an - gels

B sing - ing, for none but an - gels

Org.

S-Ch. *let us sing with joy and mirth in ho - nour of our*
Now let us sing with joy and mirth in ho - nour of our

S *make such sounds.*

A *make such sounds.*

T *make such sounds.*

B *make such sounds.*

Org.

90

S-Ch. *Mas - ter's birth, Our heart's*
Mas - ter's birth, Our heart's

S *f And the shep - herds on the hills join in the song,*

A *And the shep - herds on the hills join in the song,*

T *f And the shep - herds on the hills join in the song,*

B *And the shep - herds on the hills join in the song,*

Org.

S-Ch.
joy re - cli - neth in prae - se - pi - o, And like a

joy re - cli - neth in prae - se - pi - o, And like a

S
and the stars, the

A
and the stars, the

T
and the stars, the

B
and the stars, the

Org.

S-Ch.
bright star shi - neth Ma - tris in gre - mi - o,

bright star shi - neth Ma - tris in gre - mi - o,

S
stars are sing - ing, sing - - - ing, yes,

A
stars are sing - ing, sing - - - ing, yes,

T
stars are sing - ing, sing - - - ing, yes,

B
stars are sing - ing, sing - - - ing, yes,

Org.

96

S-Ch. *Al - pha is and O,*

S *Al - pha*

S *Al - pha*

A *Al - pha*

T *Al - pha*

B *Al - pha*

S *Al - pha is and O,*

A *Al - pha is and O,*

T *Al - pha is and O,*

B *Al - pha is and O,*

S *Al - pha is and O,*

A *Al - pha is and O,*

T *Al - pha is and O,*

B *Al - pha is and O,*

S *Al - pha is and O,*

A *Al - pha is and O,*

T *Al - pha is and O,*

B *Al - pha is and O,*

Org.

S-Ch. *al - pha is and O!*

S *al - pha*

A *al - pha*

T *al - pha*

B *al - pha*

S *al - pha is and O,*

A *al - pha is and O,*

T *al - pha is and O,*

B *al - pha is and O,*

S *al - pha is and O,*

A *al - pha is and O,*

T *al - pha is and O,*

B *al - pha is and O,*

S *al - pha is and O,*

A *al - pha is and O,*

T *al - pha is and O,*

B *al - pha is and O,*

Org.

S-Ch.

is and O!

St.

8

The

S

sing - - - ing an

A

sing - - - ing,

T

8

sing - - - ing, yes,

B

8

sing - - - ing, yes,

Org.

St.

8

strange and glo - rious song _____ con-ti-nued all the night, _____

S

an - - - them of a child that is born. _____

A

an an - - - them of a child that is born.

T

8

sing - ing an an - - - them of a child that is born.

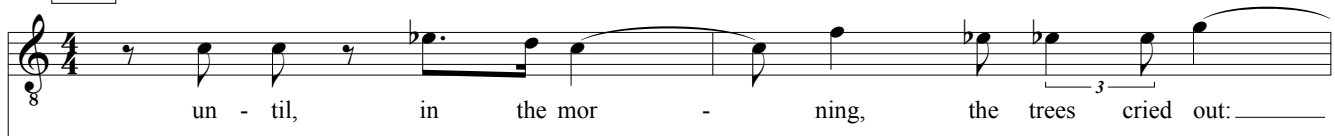
B

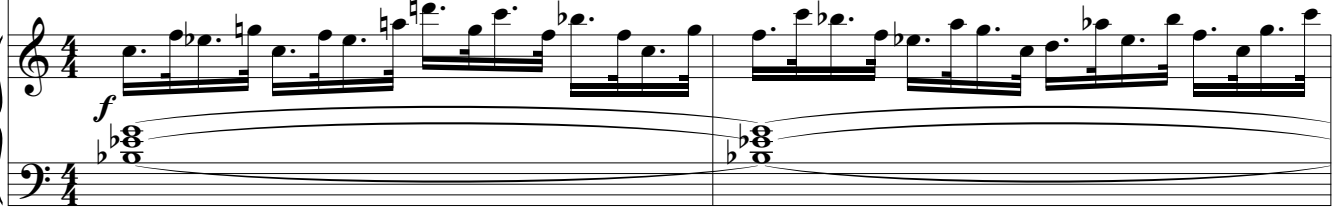
8

yes! _____

Org.

105

St. 
un - til, in the mor - ning, the trees cried out:

Org. 

St. 

S. *molto forte e marcato*

f They are come to the fo - rest, to the fo - rest,

A. 
They are come to the fo - rest, to the fo - rest,

T. 
f They are come to the fo - rest, to the fo - rest,

B. 
They are come to the fo - rest, to the fo - rest,

Org. 

S
they are come to the fo- rest, the an- gels are come to the fo- rest, to the fo- rest!

A
they are come to the fo- rest, the an- gels are come to the fo- rest, to the fo- rest!

T
they are come to the fo- rest, the an- gels are come to the fo- rest, to the fo- rest!

B
they are come to the fo- rest, the an- gels are come to the fo- rest, to the fo- rest!

Org.

S
See, clad all in white, with crowns u-pon their fair heads, crowns u-pon their fair

A
See, clad all in white, with crowns u-pon their fair heads, crowns u-pon their fair

T
See, clad all in white, with crowns u-pon their fair heads, crowns u-pon their fair

B
See, clad all in white, with crowns u-pon their fair heads, crowns u-pon their fair

Org.

p

S heads, and gol - den

A heads, and gol - den

T heads, and gol - den

B heads, and gol - den

Org.

f *f* *f* *f*

S harps in their hands;

A harps in their hands;

T harps in their hands;

B harps in their hands;

Org.

S
A
T
B

love and hope and joy
love and hope and joy
love and hope and joy
love and hope and joy

Org.

pp

p

125

S
A
T
B

beam from their beau-ti-ful fa-ces, their voi-ces
beam from their beau-ti-ful fa-ces, their voi-ces
beam from their beau-ti-ful fa-ces, their voi-ces
beam from their beau-ti-ful fa-ces, their voi-ces

Org.

pp

f

p

S
fill the air, the stars

A
fill the air, the stars

T
fill the air, the stars sing in

B
fill the air, the stars sing in

Org.

Detailed description: This system contains the first two measures of the piece. It features four vocal staves (Soprano, Alto, Tenor, Bass) and an Organ part with two staves. The lyrics are: 'fill the air, the stars'. The Soprano and Alto parts have a triplet of eighth notes on 'air,'. The Tenor and Bass parts have a quarter note on 'air,'. The Organ part has a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand.

S
sing, stars sing in

A
sing, stars sing in

T
cho - rus, the stars sing, in cho - rus,

B
cho - rus, the stars sing, in cho - rus,

Org.

Detailed description: This system contains the next two measures. The lyrics are: 'sing, stars sing in'. The Soprano and Alto parts have a triplet of eighth notes on 'sing,'. The Tenor and Bass parts have a quarter note on 'sing,'. The Organ part continues with the same rhythmic accompaniment.

S
cho - - - rus, cho - rus with

A
cho - - - rus, cho - rus with

T
in cho - rus with them,

B
in cho - rus with them, with

Org.

ff

133

S
them, the woods re -

A
them, the woods re -

T
the woods re -

B
them, the woods re -

Org.

f

S
A
T
B

Org.

sound, re - sound with e - choes of that won - drous song

sound, re - sound with e - choes of that won - drous song

sound with e - choes of that won - drous song

sound with e - choes of that won - drous song

S
A
T
B

Org.

and their pre - sence fills our

and their pre - sence fills

and their pre - sence fills our

and their pre - sence fills

pp

S
fo - rest ___ with di - vine peace, with di - vine peace.

A
___ our fo - rest with di - vine peace, with di - vine peace.

T
fo - rest ___ with di - vine peace, with di - vine peace.

B
___ our fo - rest with di - vine peace, with di - vine peace.

Org.

p

Org.

The Storyteller

St.
The an - gels ___ came through

Org.

St.
___ the fo - rest to where ___ a cer - tain tree ___ stood: ___

Org.

St. *a ti - - - ny tree,*

Org.

St. *so small, it scarce-ly e-ver was no - ticed.*

Org.

158 Angels

S-Ch. *p Al - - - le - - - lu - - -*

St. *Ga - thering a - round it, the*

Org.

S-Ch. *ia, p Al - - - le - - - lu -*

St. *an - gels touched it, kissed its lit - tle bran - ches, and sang*

Org.

167

S-Ch. *al - le - -*

ia, al - le -

St. *more sweet - - - ly than be - fore.*

Org.

171

S-Ch. *lu - ia, al - le -*

lu - ia,

St. *And*

S

A

T

B *pp*
m

Org.

S-Ch. *lu - ia, al - le - lu - ia,*
al - le - lu - ia, al - le - lu - ia,

St. all the o - ther trees of the fo - rest be - held in won - der;

S *pp*

A

T *pp*

B

Org.

S-Ch. *al - le - lu - ia, al - le - lu -*
al - le - lu - ia, al - le - lu - ia,

St. nor could they un - der - stand why all these things were be - ing done, and why this ex - cee - ding

S

A *pp*

T

B

Org.

S-Ch. *ia, al - le - - lu - ia!*

St. *al - - - le - lu - - - ia!*

St. *ho - nour should be shown the lit - tle tree.*

S *b♭*

A *b♭*

T *b♭*

B *b♭*

Org.

Quite quick ♩ = 84

182

Slow & tender ♩ = 44

S *Why, why do you tar-ry with us, an - gels, why?*

A *Why do you tar-ry with us, an-gels, why do you tar-ry with us?*

T *Why do you tar-ry with us, an - gels?*

B *Why, why do you tar-ry with us an - gels?*

Org. *pp*

p

S-Ch. We stay to guard this lit - tle tree for it is sa -

We stay to guard this lit - tle tree for it is sa -

Org.

The first system of the score consists of three staves. The top two staves are for the Soprano-Chorus (S-Ch.), with the first staff containing the lyrics 'We stay to guard this lit - tle tree for it is sa -'. The bottom staff is for the Organ (Org.), featuring a melodic line in the right hand and a bass line in the left hand. The music is marked with a piano (*p*) dynamic.

S-Ch. cred, for it is sa - - - cred,

cred, for it is sa - - - cred,

Org.

The second system continues the vocal and organ parts. The S-Ch. parts have lyrics 'cred, for it is sa - - - cred,'. The organ part continues with its melodic and bass lines. The key signature remains consistent with the previous system.

189 Suddenly quicker & passionate ♩ = 76

S-Ch. and no

and no harm shall come

Org. *f*

The third system begins with a rehearsal mark **189** and the instruction 'Suddenly quicker & passionate' with a tempo marking of ♩ = 76. The S-Ch. parts have lyrics 'and no' and 'and no harm shall come'. The organ part is marked with a forte (*f*) dynamic and features a more active, rhythmic accompaniment. The key signature changes to one flat (B-flat major or D minor).

S-Ch.

harm shall come to it.

to it, shall come to it.

Org.

196 Vivo ♩ = 120

St.

So the lit-tle tree

Org.

St.

thrived and grew, grew, and grew, and

Org.

St.

grew, and grew, and waxed in strength and

Org.

St. beau - ty!

Org.

214

St. The sun la - vished it choi - cest rays u - pon it, hea - ven

Org.

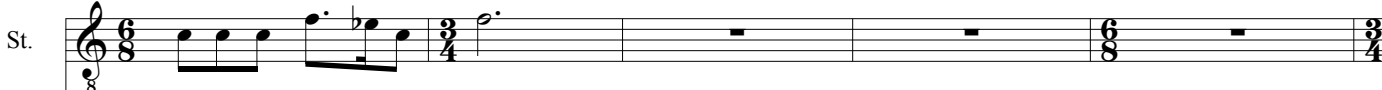
St. dropped its swee - test dew u - pon it, and the winds

Org.

St. ne - ver came to the fo - rest that they did not lin - ger to kiss the lit - tle tree and

Org.

228

St. 

Org. 

sing it their pret - ti-est songs.

St. 

Org. 

238

St. 

Org. 

No dan-ger e-ver me-naced it, no harm

244

St. 

Org. 

threa-tened; for the an - gels ne - ver slept, ___

St. through the day and through the night _____ the an-gels watched the lit-tle tree

Org.

252


St. and pro-tec-ted it from e-very e-vil.

Org.

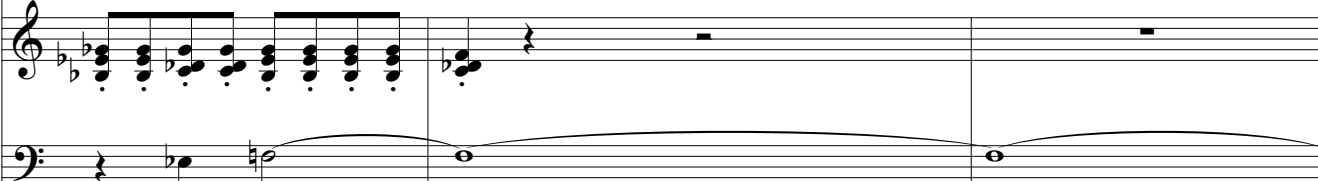
Org.

259 Allegretto ♩ = 92

Org.

St. 


Some-times the an - gels spoke of the child who was fo be - come

Org. 

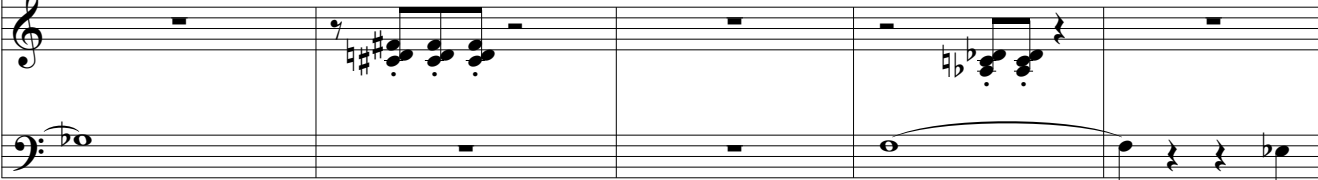
St. 

the Mas - ter; and al - ways when thus they talked, they ca -

Org. 

St. 

ressed the lit - tle tree, and stroked its bran - ches, and leaves, and,

Org. 

St. 

and mois - tened them with their tears, with tears. —

Org. 

277

St.  It was

Org. 


St.  all so ve-ry strange — that none — in the fo - rest could un - der-stand,


Org. 

St.  none could un - der - stand.

Org. 

290 *Animato* ♩. = 72

St.  And so the years passed, and so —

Org.  *mf*

St.  the years passed. _____ Se -

Org. 

St.  rene _____ and beau - - ti - ful it grew,

Org. 

St.  un - til it was no lon-ger a lit - tle tree,

Org. 

St.  but now _____ the pride _____ and glo - - ry of _____

Org. 

313

St. *8* the fo - rest,

Org. *f*

St. the

Org.

St. *8* pride and glo - ry of the fo - rest, the

Org.

327

St. *glo - - - ry of _____ the fo - rest.*

Org. *ff*

332 Poco allegro ♩ = 108


f Angels

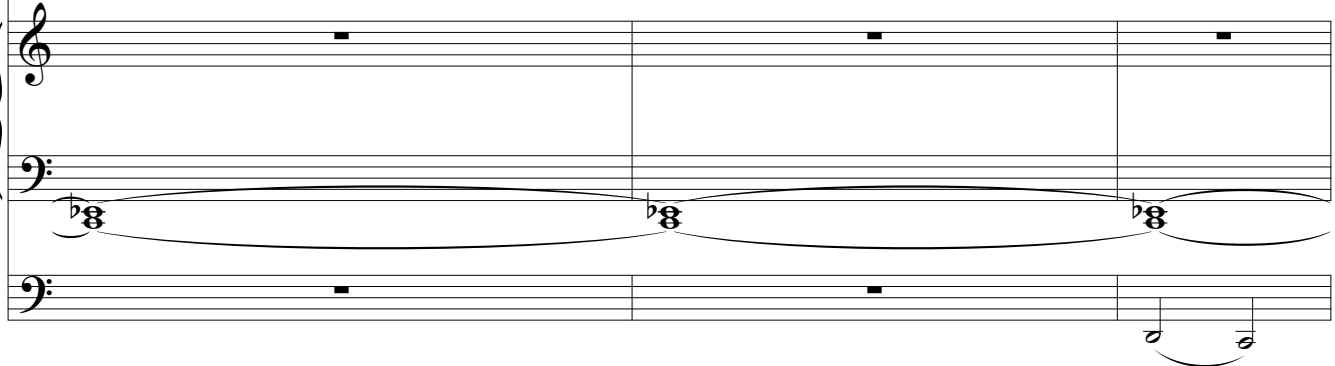
S-Ch. *Glo-ri-a in ex-cel-sis De - o. O - sa - na in ex-cel-sis De - o.*

Glo-ri-a in ex-cel-sis De - o. O - sa - na in ex-cel-sis De - o.

Org. *p*

337

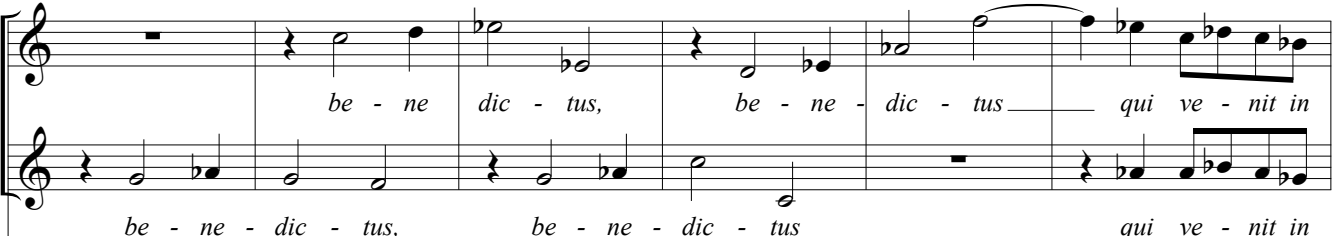
St. 
One day the trees heard some-one coming through the fo - rest.

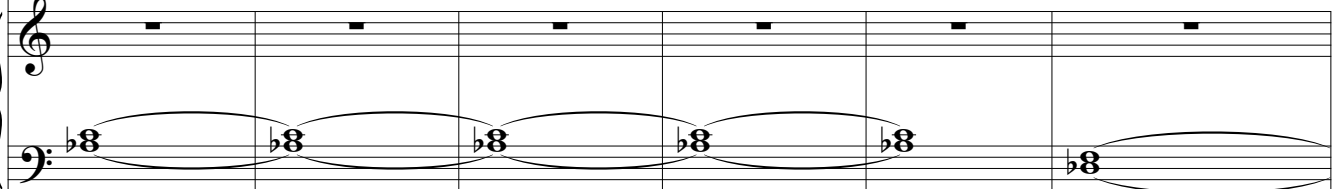
Org. 

341

S-Ch. 
Be-ne-dic-tus qui ve-nit, qui ve-nit, nit,

Org. 

S-Ch. 
be - ne dic - tus, be - ne - dic - tus qui ve - nit in

Org. 

353 Suddenly quicker ♩ = 120

S-Ch.
no - mi - ne Do - mi - ne, O - sa - na in ex - cel - sis.

no - mi - ne Do - mi - ne, O - sa - na in ex - cel - sis.

St.
The an - gels stood a - side.

S
Trees
Dear an - gels,

A
Dear an - gels,

T
Dear an - gels,

B
Dear

Org.

accel.

S
can you not hear the foot-steps of some-one ap - proa - ching, the foot-steps of

A
can you not hear the foot-steps of some-one ap - proa - ching, the foot-steps of

T
can you not hear the foot-steps of some-one ap - proa - ching, the foot-steps of

B
an - gels, can you not hear the foot-steps of some-one ap - proa - ching, the foot-steps of

Org.

359 **Maestoso** ♩ = 72

S
some-one ap-proa-ching? Why do you leave us, do you leave us, why leave us?

A
some-one ap-proa-ching? Why do you leave us, do you leave us, why leave us?

T
some-one ap-proa-ching? Why do you leave us, do you leave us, why leave us?

B
some-one ap-proa-ching? Why do you leave us, do you leave us, why leave us?

Org.

Angels

S-Ch.
Have no fear _____ for he who comes is the Mas - ter,

Have no fear _____ for he who comes is the Mas - ter,

Org.

367

S-Ch.
for he who comes is the Mas - ter.

for he who comes is the Mas - ter.

Org.

The Storyteller 373 Lento $\text{♩} = 60$

St. The Mas - ter _____ be - held the Tree. He placed his

Org. *p*

3

St. hands u - pon _____ it, stooped _____ and kissed _____ it, and turned and went

Org. *p*


383

St. _____ a - way. _____ Ma - ny times _____ he re -

Org. *3*

St. turned _____ to _____ the fo - rest, _____ al - ways to where the Tree


Org. *3*

St. 
stood. He _____ would rest be - neath the Tree, en - joy the

Org. 

St. 
shade of its fo - liage, and lis - ten to the mu - sic of the


Org. 

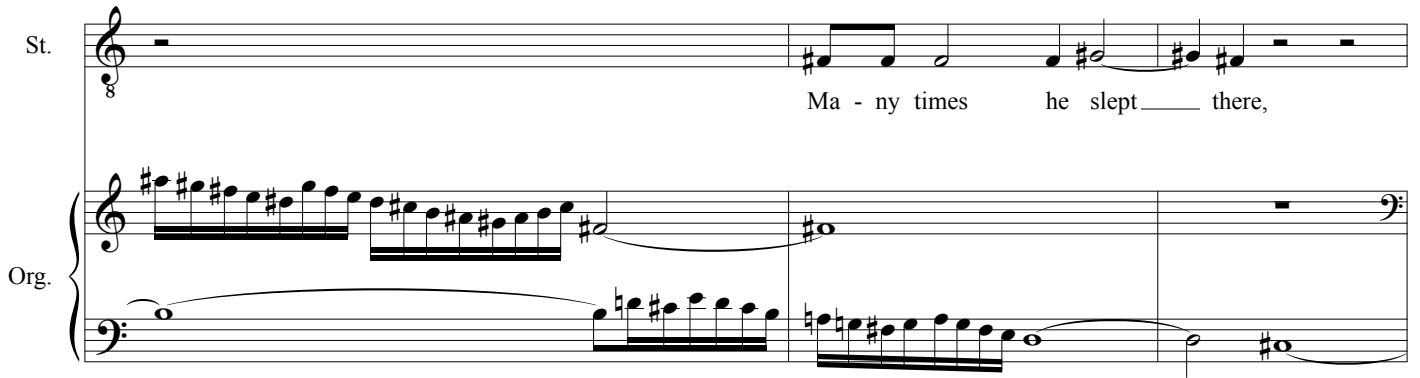
St. 
wind _____ as it swept through the rust - ling

Org. 

399

St. 
leaves.

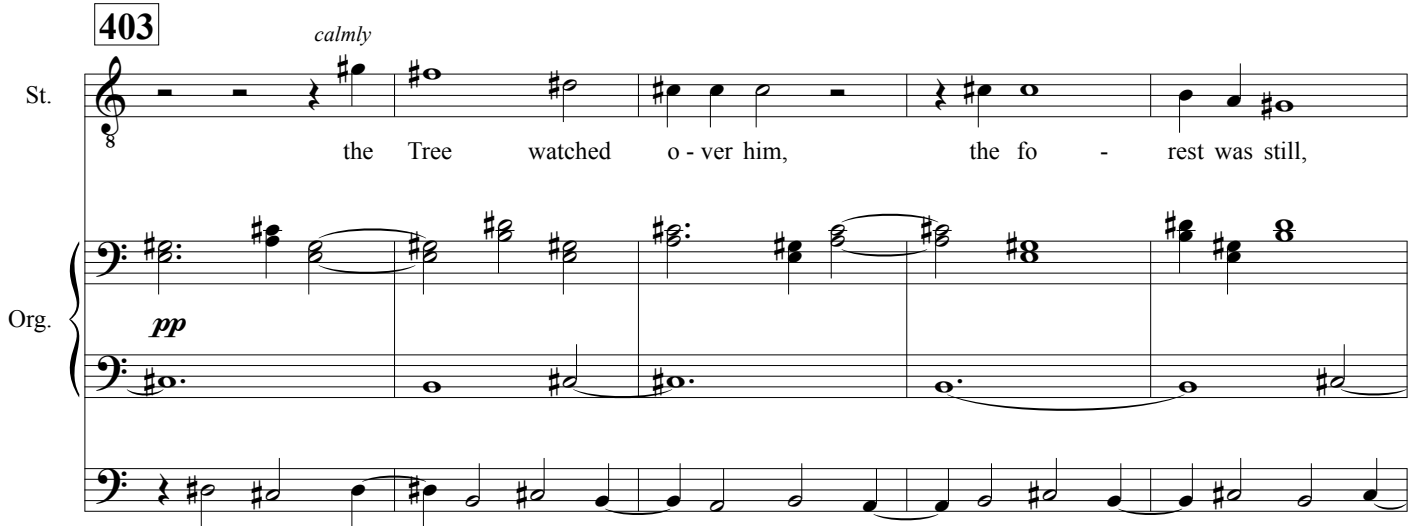
Org. 

St. 

Ma - ny times he slept ___ there,

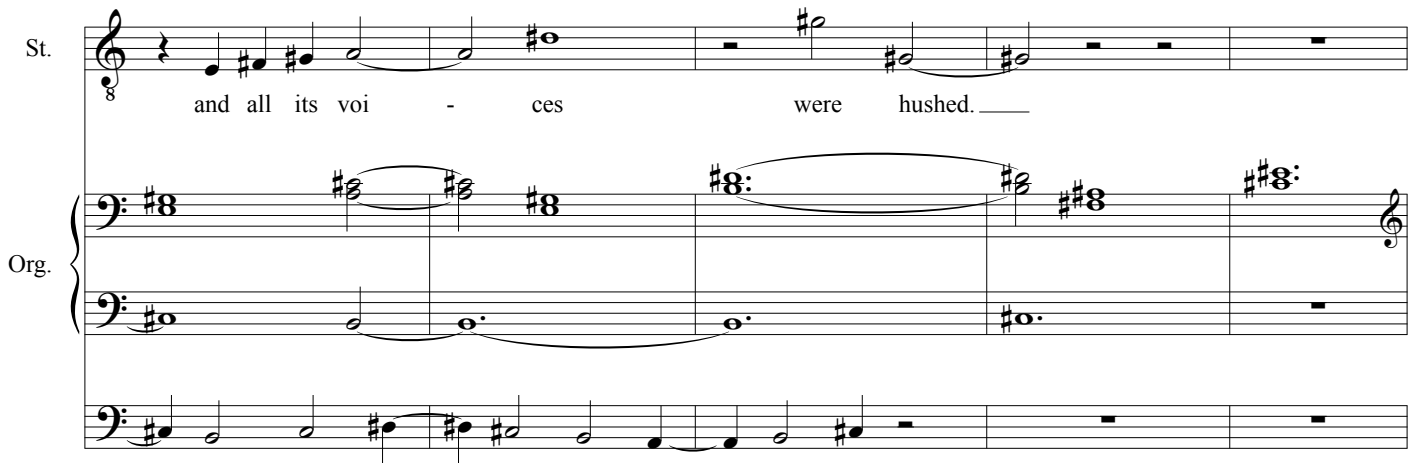
Org.

403 *calmly*

St. 

the Tree watched o - ver him, the fo - rest was still,

Org. *pp*

St. 

and all its voi - ces were hushed. ___

Org.

413 *with intensity*

St. 


And the an - gels ho - vered near ___ like a faith - ful sen - ti - nel.


Org. *p*

419 Piu mosso $\text{♩} = 72$


St.  E - ver and a - non came o - thers with the Mas - ter to the fo - rest, and


Org. 

St.  sat with him in the shade of the Tree; and the talk _____ was one of love and

Org. 

426

St.  cha - ri - ty, and the Tree saw that the Mas - ter _____ was be - loved for his good - ness,

Org. 

St.  and when he came to the fo - rest the Tree _____ was full of joy, but when he

Org. 

435


St.  came not it was sad. And the o - ther trees of the


Org. 

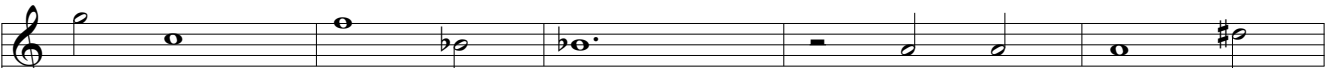
St.  fo - rest joined in tis hap - pi - ness and its sor - row for they, too, — loved the Mas -

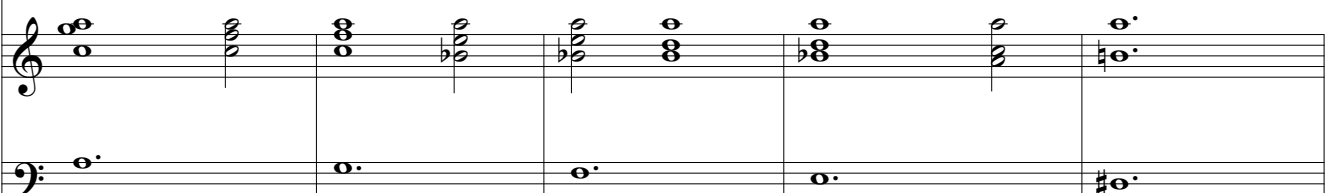
Org. 

443 *Piu lento* $\text{♩} = 60$

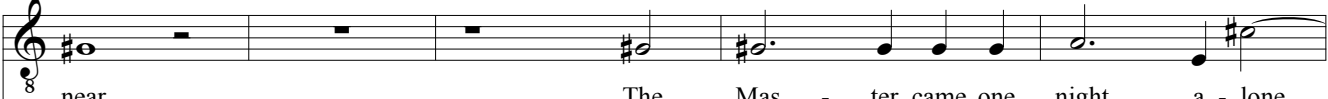
St.  ter, they, too, — loved the Mas - ter. And the an - gels

Org. 

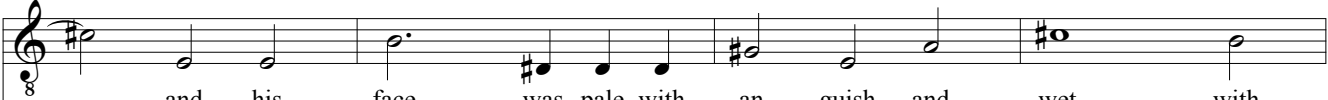
St.  al - ways ho - vered near, al - ways ho - vered


Org. 

452


St.  near. The Mas - ter came one night a - lone__


Org. 


St.  and his face was pale with an - guish and wet with

Org. 

460

St.  tears; he fell _____ u - pon his kness and prayed.

Org. 


St.  All the fo - rest was still as though in the pre - sence of


Org. 

471 *Animando* ♩ = 76

St.  death.

Org. 

St.  And lo! when mor - ning came the an - gels were

Org. 

St.  gone, the an - gels were gone.

Org. 

480 Angels

S-Ch. *La - cri - mo - sa di - es i - rae,*

St. *There was great con - fu-sion in the fo-rest: a*

Org.

S-Ch. *la - cri - mo - sa di - es i - rae.*

St. *sound of rude voi - ces, and a cla-shing of swords and staves. Strange men ap-peared,*

Org.

488

St. *ut - te-ring load oaths and cru-el threats, and the Tree was filled with ter - ror.*

Org.

493 **Furioso** ♩ = 144**The Tree**

tutti

S An - gels, pro - tect me now! *ff* A - las, a -

A - las, a -

T *ff* A - las, a -

B A - las, a -

Org.

S las, a - las! They are come to fell the Tree! A - las, a -

A las, a - las! They are come to fell the Tree! A - las, a -

T las, a - las! They are come to fell the Tree! A - las, a -

B las, a - las! They are come to fell the Tree! A - las, a -

Org.

S
las, a - las! They are come to fell the Tree! A - las, a -

A
las, a - las! They are come to fell the Tree! A - las, a -

T
las, a - las! They are come to fell the Tree! A - las, a -

B
las, a - las! They are come to fell the Tree! A - las, a -

Org.

S
las, a - las! A - las, a - las, a - las! Our won - drous wood is

A
las, a - las! A - las, a - las, a - las! Our won - drous wood is

T
las, a - las! A - las, a - las, a - las! Our won - drous wood is

B
las, a - las! A - las, a - las, a - las! Our won - drous wood is

Org.

S
laid to waste! A - las, Save us, guar - dian

A
laid to waste! A - las, Save us, guar - dian

T
laid to waste! A - las, Save us, guar - dian

B
laid to waste! A - las, Save us, guar - dian

Org.

S
an - gels now! Save us, save us, save us!

A
an - gels now! Save us, save us, save us!

T
an - gels now! Save us, save us, save us!

B
an - gels now! Save us, save us, save us!

Org.

513

Angels

S-Ch. *O day of de-struc-tion,*

S *The cru-el men ply their a-xes, a-las,*

A *A-las, a-las! The cru-el men ply their a-xes, a-*

T *The cru-el men ply their a-xes, a-las,*

B *A-las, a-las! The cru-el men ply their a-xes, a-*

Org.

S-Ch. *la-cri-mo-sa, An-gels, pro-TECT us,*

S *a-las, the cru-el men ply their a-xes, a-las,*

A *las, a-las, the cru-el men ply their a-xes, a-*

T *a-las, the cru-el men ply their a-xes, a-las,*

B *las, a-las, the cru-el men ply their a-xes, a-*

Org.

S-Ch. *now!* O day — of mour - ning,

S The cru - el men ply their a - xes, a - las,

A las, a - las, a - las! The cru - el men ply their a - xes, a -

T The cru - el men ply their a - xes, a - las,

B las, a - las, a - las! The cru - el men ply their a - xes, a -

Org.

S-Ch. la - cri - mo - sa,

Solo **The Tree** O an - gels, An - gels, pro - tect us,

S a - las, the cru - el men ply their a - xes, a - las,

A las, a - las, the cru - el men ply their a - xes, a -

T a - las, the cru - el men ply their a - xes, a - las,

B las, a - las, the cru - el men ply their a - xes, a -

Org.

Solo

— pro - tect me!

S

A

T

B

Org.

the glo - rious Tree is hewn to the ground, its

las, the glo - rious Tree is hewn to the ground, its

the glo - rious Tree is hewn to the ground, its

las, the glo - rious Tree is hewn to the ground, its

p

Angels

S-Ch.

S

A

T

B

Org.

day of so - row and day of tor - ment,

beau - ti - ful bran - ches cast

beau - ti - ful bran - ches cast

beau - ti - ful bran - ches cast

beau - ti - ful bran - ches cast

pp

p

S-Ch. *la - - - cri - mo - sa, day ___ of ___ tears, **The Tree***

Solo *They take me a -*

pp

S *a - side, cast a - side,*

A *a - side, cast a - side,*

T *a - side, cast a - side,*

B *a - side, cast a - side,*

Org. *pp*

Solo *way _____ to kill me; pro - tect me, an - gels!*

S *de - filed and dragged _____*

A *de - filed and dragged _____*

T *_____*

B *_____*

Org. *pp*

The Storyteller

St. But no one heard the pi - teous cry, _____ none but the

S. a - way, a - way,

A. a - way, a - way,

T. de - filed

B. de - filed

Org.

St. o - ther trees of the fo - rest; and _____ they _____ wept.

S. a - way, a - way. *ppp*

A. a - way, a - way.

T. and dragged a - way.

B. and dragged a - way.

Org.

555 Lento ♩ = 60

St.  And it was


Org.  *pp*

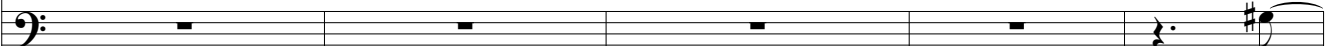
St.  thus ___ that the wind ___ that swept down that night, the wind ___

Org. 

St.  ___ that swept down ___ tar-ried to say ___ it had wit-nessed the

Org. 

St.  *freely*
Tree up-raised ___ as a Cross,

Org. 

St.  on which was outstretched the bo-dy of the dy - ing Mas-ter.

Org. 

576

Flowing ♩. = 54

S

A

T

B

Org.

cantabile

And then we

S

A

T

B

Org.

saw the won - der - ful Tree,

S

A

T

B

Org.

cantabile

And then we saw

S

A

T

B

Org.

cantabile

And then we saw

the won - der - ful Tree,

S
the won - der - ful, won - der - ful Tree,

A

T
and

B
cantabile
And then we

Org.

586

S
the won - der - ful Tree

A
the won - der - ful Tree

T
then we saw the won - der - ful Tree

B
saw the won - der - ful Tree

Org.

S
ri - sing to the hea - vens,

A
ri - sing to the hea - vens,

T
ri - sing to the hea - vens,

B
ri - sing to the hea - vens,

Org.

Detailed description: This system contains the first two measures of the piece. It features four vocal staves (Soprano, Alto, Tenor, Bass) and an organ part. The vocal parts are in unison, singing the lyrics 'ri - sing to the hea - vens,'. The organ part consists of a right-hand treble clef staff with a complex, flowing melodic line and a left-hand bass clef staff with sustained chords and a simple bass line.

S
ri - - - sing to the

A
ri - - - sing,

T
ri - sing,

B
ri - sing,

Org.

Detailed description: This system contains the next two measures. The vocal parts continue their unison line. The Soprano part has a long note followed by 'sing to the'. The Alto part has a long note followed by 'sing,'. The Tenor part has a long note followed by 'sing,'. The Bass part has a long note followed by 'sing,'. The organ part continues with its complex melodic and harmonic accompaniment.

593

S
hea - vens, sur - roun - ded by light, by light,

A
hea - vens, sur - roun - ded by light, by light,

T
- - - vens, sur - roun - ded by light, by light,

B
hea - - - - vens, sur - roun - ded by light, by light,

Org.

S
- by light, the an - gels gazed u - pon it,

A
- by light, the an - gels gazed u - pon it,

T
- by light, the an - gels gazed u - pon it,

B
- by light, the an - gels gazed u - pon it,

Org.

596 Angels

f

S-Ch. Sanc-tus, sanc-tus, sanc-tus, sanc-tus, sanc - tus, sanc - tus, sanc-tus, sanc-tus, sanc-tus, sanc - tus,

S an - - - gels gazed

A an - - - gels gazed

T

B

Org.

p

S-Ch. sanc - tus, sanc - - - tus!

S u - pon it, the most ra-diant, most ra-diant of

A u - pon it, the most ra-diant, most ra-diant of

T the most ra-diant, most ra-diant of

B the most ra-diant, most ra-diant of

Org.

S-Ch. *f* Sanc-tus, sanc - tus, sanc - tus, Sanc-tus, sanc-tus, sanc - tus! Sanc - tus, sanc-tus,

S bea - cons, en - shrou-ded in gold,

A bea - cons, en - shrou-ded in gold,

T bea - cons, en - shrou-ded in gold,

B bea - cons, en - shrou-ded in gold,

Org.

S-Ch. sanc - tus! Sanc-tus, sanc - tus, sanc - tus, Sanc-tus, sanc-tus, sanc - tus!

S the most ra-diant, most ra-diant of bea - cons,

A the most ra-diant, most ra-diant of bea - cons,

T the most ra-diant, most ra-diant of bea - cons,

B the most ra-diant, most ra-diant of bea - cons,

Org.

605

S-Ch.  Now the Tree is a-dorned

S  en - shrou - ded in gold, *p* shi - ning

A  en - shrou - ded in gold, shi - ning

T  en - shrou - ded in gold, *p* shi - ning

B  en - shrou - ded in gold, shi - ning

Org. 

S-Ch.  with bright mer - ri-ment, with song — and cheer - ful - ness, — and

S  bright - ly, be - decked — with jewels, shi - ning bright - ly,

A  bright - ly, be - decked — with jewels, shi - ning bright - ly,

T  bright - ly, be - decked — with jewels, shi - ning bright - ly,

B  bright - ly, be - decked — with jewels, shi - ning bright - ly,

Org. 

S-Ch. song _____ and dance and cheer-ful - ness, _____ with song _____ and

S be - decked _____ with jewels, _____ be - decked _____ with jewels,

A be - decked _____ with jewels, _____ be - decked _____ with jewels,

T be - decked _____ with jewels, _____ be - decked _____ with jewels,

B be - decked _____ with jewels, _____ be - decked _____ with jewels,

Org.

S-Ch. cheer - ful - ness, _____ and song _____ and dance and cheer-ful - ness, _____ with

S shi - ning bright - ly, be - decked _____ with jewels, _____

A shi - ning bright - ly, be - decked _____ with jewels, _____

T shi - ning bright - ly, be - decked _____ with jewels, _____

B shi - ning bright - ly, be - decked _____ with jewels, _____

Org.

615

S-Ch. cheer - ful - ness, with cheer - ful - ness, with

S. *f* be - decked with jewels, be - decked with jewels,

A. be - decked with jewels. be - decked with jewels.

T. *f* be - decked with jewels. be - decked with jewels.

B. be - decked with jewels. be - decked with jewels.

Org.

S-Ch. cheer - ful - ness, with cheer - ful - ness.

S. with jewels, be - decked with jewels,


A. with jewels, be - decked with jewels.

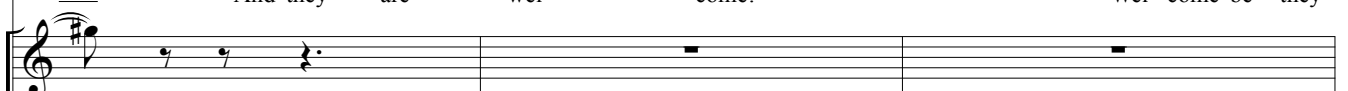
T. with jewels, be - decked with jewels.


B. with jewels, be - decked with jewels.


Org.


623

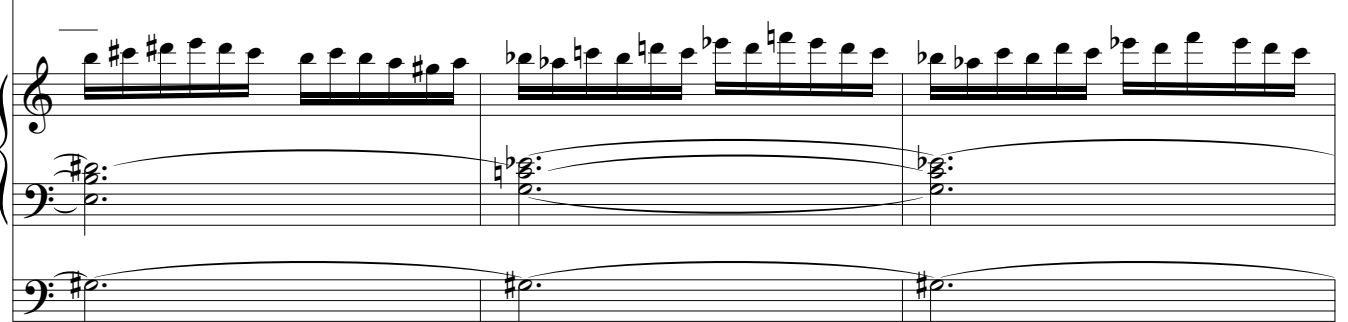
S-Ch.  And they are wel - come! Wel - come be they

S 

A 

T 

B 

Org. 

S-Ch.  e - ver held, _____ and they are wel - come, wel - come be they

S 

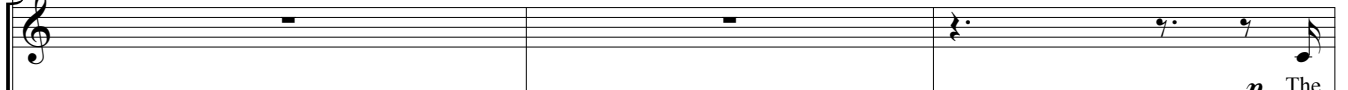
A 

T 

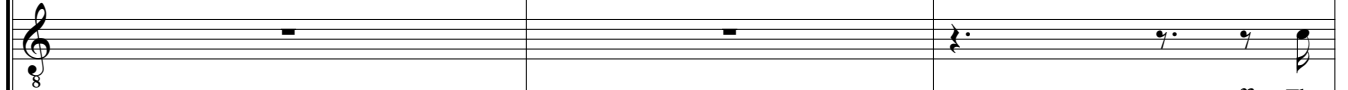
B 

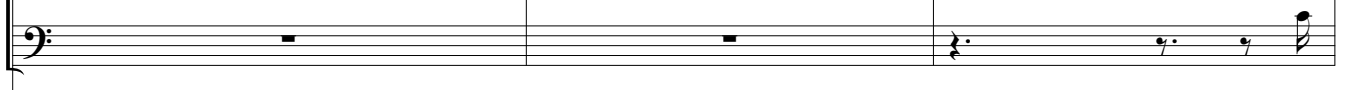
Org. 

S-Ch.  e - ver held be-neath the bran - ches of the Tree, — be-neath the bran - ches of the Tree!

S  *p* The

A  The

T  *p* The

B  The

Org. 

632

S-Ch. 

S  stars dance down from the skies — and de - co-rate our bran - ches! And they are wel - come, *pp*

A  stars dance down from the skies — and de - co-rate our bran - ches! And they are wel - come,

T  stars dance down from the skies — and de - co-rate our bran - ches! And they are wel - come,

B  stars dance down from the skies — and de - co-rate our bran - ches! And they are wel - come,

Org. 

638 The Storyteller

St. But I hear a

S. wel - come be they e - ver held be - neath the bran - ches of the Tree!

A. wel - come be they e - ver held be - neath the bran - ches of the Tree!

T. wel - come be they e - ver held be - neath the bran - ches of the Tree!

B. wel - come be they e - ver held be - neath the bran - ches of the Tree!

Org.

641 The Tree

Solo This in com-me-mo-ration of love

St. whis-per blow - - ing through the leaves:

Org.

645

Solo

— and kind - nes, of care and com - pas - sion, this, _____

Org.

p

Solo

at _____ Christ - - - - - mas, _____
(ossia) in re - mem - - - - - brance, _____

Org.

Solo

in _____ re - mem - - - - - brance of me! _____

Org.

650

Solo

Org.

Org.

Org.