

# The Little Match Girl

*1994, rev. 2012*



Gary Bachlund

# The Little Match Girl

Words and Music by  
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*easily, reflectively*

Match Girl

Piano *mp*

9

17

25 *rit.* *tempo primo*

33 *poco ritardando*

The musical score is written for a vocal line (Match Girl) and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/8. The score is divided into five systems. The first system (measures 1-8) includes the instruction 'easily, reflectively' and 'mp'. The second system (measures 9-16) continues the piano accompaniment. The third system (measures 17-24) features a more active piano accompaniment. The fourth system (measures 25-32) includes the instructions 'rit.' and 'tempo primo'. The fifth system (measures 33-36) concludes with the instruction 'poco ritardando'.

41 *immediately faster, slowing to measure 45*

*come prima*

New Year's snow and sleet.

46

No one on the street. Mat - ches. Mat - ches.

53

Snow's pur - est, fleet - est white hands, snow's whit - est hands sur - round me. Hold

59

*immediately faster, slowing to measure 63*

*come prima*

— me so close. Mat-ches to light your way. Mat-ches keep

65

*immediately faster and slowing to measure 71*

cold a - way. —

71

*come prima*

Night's black ev'-ry-where en - folds me! Pa-pa's rag-ing an - ger scolds me to sell... Mat-ches for sale!

76

*immediately faster, slowing to measure 84*

Mat - ches! Mat - ches! Mat - ches for sale! Mat - ches! Mat - ches!

83

*come prima*

Who will buy my wares? Mat - ches! Mat - ches! Who will buy my

89

wares? Mat - ches! — Mat - ches! — Come and buy my

95

*immediately faster, slowing to measure 103*

wares? Buy my wares! Mat-ches! Mat-ches! —

103

*come prima*

Come and buy! Who will buy? — Buy! — Buy! —

110

118

*easily*

If a match could light the world, if on - ly I could

*mp*

123

[ She lights a match. ]

see... If a match could light the world... If on - ly I could feel.. A

128

*moving forward*

great, grand i - ron stove, with bright brass knobs and fit - tings.

*Red.*

132

Its gen - tle whis - per-ing warmth. Its soft - ly smol - der-ing

136

cheer. I'd feel the fire on my

140

fin - gers. The warmth up-on my face.

*immediately faster, slowing to measure 146*

145

*come prima*

Who will buy my wares? Mat-ches! Mat-ches! Mat-ches!

152

158

If a match could light my dreams... If

165

[ She lights a match. ] *moving forward*

I could on - ly see... A fes - tive New Year's ta - ble. Its bril - liant cloth and

*Red. simile*

170

chi - na! How I would taste the roast - ed meats and su - gared

175

*ritardando*

sweets. Gol - den fla - vors!



181 *immediately faster, slowing to measure 184*

*come prima*

Who will buy my wares? Mat - ches!

187

Mat - ches! Come and buy my wares! Who will buy? Who will buy?

193

*immediately faster, slowing to measure 199*

199

*easily*

*joyously*

As this match lights my heart, I see... Love-li-est, laugh-ing Christ-mas tree,

*p*

*Red. simile*

206

bright - ly big - ger than I've e - ver seen! Thin thou - sand can - dles

The musical score for measures 206-210 consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat. It features a melodic line with eighth and quarter notes, and a long note with a fermata. The piano accompaniment is in grand staff with a key signature of one flat, featuring a steady eighth-note bass line and chords in the right hand. The number '3' is written below the bass line of each measure.

211

on its boughs of green. Twin - kle co - lored

The musical score for measures 211-215 continues the vocal and piano parts. The vocal line has a long note with a fermata. The piano accompaniment maintains the same rhythmic pattern of eighth notes in the bass and chords in the treble. The number '3' is written below the bass line of each measure.

216

stars of light, fae - rie bells to ring and mer - ry make. A

The musical score for measures 216-220 continues the vocal and piano parts. The vocal line has a long note with a fermata. The piano accompaniment maintains the same rhythmic pattern. The number '3' is written below the bass line of each measure.

221

star is fall - ing as some - one dies. Oh, were I like the

*slower*

The musical score for measures 221-225 continues the vocal and piano parts. The tempo marking *slower* is placed above the vocal line. The vocal line has a long note with a fermata. The piano accompaniment maintains the same rhythmic pattern. The number '3' is written below the bass line of each measure.

227 *ten. ten.*  
 gen-tle snow, — ev - er young and an - cient. — Oh to be with God.

*col canto*

*immediately faster, slowing to measure 237*

234 *come prima*  
**f** *mf*

241 *easily*  
 Mat-ches kin-dle dreams.

*mp*

248 [ She lights the remaining candles. ]

*moving forward*  
 — Gran-ny! Gran-ny! — Oh,

*mp* *simile*

255

Gran-ny! Stand - ing in ra - diance!

This system contains measures 255 to 260. The vocal line features a melodic phrase with a fermata over the final note. The piano accompaniment consists of a steady eighth-note triplet pattern in both hands.

261

How long since my heart has been with yours?

This system contains measures 261 to 266. The vocal line continues the previous phrase. The piano accompaniment maintains the eighth-note triplet pattern.

267

Bright - er than the day!

This system contains measures 267 to 273. The vocal line has a fermata over the final note. The piano accompaniment continues with the triplet pattern, featuring some dynamic markings like *mf* and *f*.

274

*semplice*  
Gran-ny, I'll go with you. High - er than the sky.

This system contains measures 274 to 279. The vocal line begins with a fermata and then continues. The piano accompaniment is marked *p* and features a simple harmonic accompaniment.

284 rit. *come prima*

To be with God.

*mp*

292

297

303

308

313 ritardando e perdendosi al fine