

CHRISTMAS CAROLS





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BEHOLD A MYSTICAL ROSE

Richard Cross

Old Breton Air

1. Be - hold a Mys - ti - cal Rose____ From thorn - y stem_ hath sprung;
2. Be - hold the Mo - ther of God,____ Yet low - li - est daughter of men;
3. Be - hold the Cause of our Joy,____ Who bore the In - fi - nite Child,

Of Da - vid's lin-eage God chose____ To give to the world his Son.
At her as - sent - ing nod____ God gave_ his Son_ to men.
To Sa - tan's kingdom de - stroy____ And men to God rec - on - cile.

All hail, thou House of Gold,____ Of whom ancient proph - ects fore - told;
All hail, thou Morn - ing Star,____ Who brought blessed light from a - far,
All hail, thou Gate of Heav'n Through thee____ all grac - es are giv'n:

Thy roy - al prais - es we sing;____ Thy womb was the Court of our King.
Dis - pel the darkness of night,____ Il - lu - mine our path with thy Light.
Through thee Sal - va - tion came;____ All praised and blest be thy name!

HARK! THE HERALD ANGELS SING

Charles Wesley (1707–1788)

Felix Mendelssohn (1809–1847)

1. Hark! the her - ald an - gels sing, "Glo - ry to the new-born King!
 2. Christ, by high - est heav'n a - dored; Christ, the ev - er - last - ing Lord;
 3. Mild He lays His glo - ry by, Born that man no more may die,

Peace on earth, and mer - cy mild; God and sin - ners re - con - ciled."
 Late in time be - hold Him come, Off - spring of the Vir - gin's womb.
 Born to raise the sons of earth, Born to give them sec - ond birth.

Joy - ful all ye na - tions, rise; Join the tri - umph of the skies;
 Veil'd in flesh the God-head see; Hail th'In - car - nate De - i - ty,
 Ris'n with heal - ing in His wings, Light and life to all He brings,

With th'an - gel - ic hosts pro - claim, "Christ is born in Beth - le - hem."
 Pleased as Man with man to dwell, Je - sus, our Em - man - u - el!
 Hail, the Sun of Right-eous-ness! Hail, the heav'n born Prince of Peace!

Hark the her - ald an - gels sing, Glo - ry to the new-born King.

O COME, ALL YE FAITHFUL

Translated by Frederick Oakley (1802–1880)

John Francis Wade (1711–1786)

1. O come, all ye faith - ful, Joy - ful and tri - umphant, O come ye, O come ye to
2. God, of God, Light of Light, Lo, He ab - hors not the
3. Sing, choirs of an - gels, Sing with ex - ul - ta - tions, Sing, all ye cit - i - zens of
4. Yea, Lord, we greet Thee, Born this hap - py morn - ing, Je - sus, to Thee be

Beth - le - hem; Come and be - hold Him, Born the King of an - gels;
Vir - gin's womb; Ve - ry God, Be - got - ten, not cre - at - ed:
heav'n a - bove; Glo - ry to God, Glo - ry in the high - est;
glo - ry giv'n; Word of the Fa - ther, Now in flesh ap - pear - ing;

mf O come, let us a - dore Him, *f* O come, let us a - dore Him, *f* O come, let us a - dore Him,

ADESTE FIDELES

John Francis Wade (1711–1786)

from *Cantus Diversi*, 1751

J = 100

1. Ad - és - te fi - dé - les, Læ - ti tri - um - phán - tes, Ve - ní - te, ve -
 2. De - um de De - o, lu - men de lú - mine, Ges - tant pu -
 3. Can - tet nunc 'I - o,' cho-rus an - ge - ló - rum; Can - tet nunc
 4. Er - go qui na - tus di - e ho - di - ér - na. Je - su,

This section of the musical score consists of two staves. The top staff is in common time with a key signature of two sharps. It features a soprano vocal line with eighth-note patterns and a harmonic basso continuo line below it. The lyrics are written in a mix of Latin and French. The bottom staff continues the harmonic basso continuo line.

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ní - te in Béth - le-hem; Na-tum vi - dé - te, Re-gem an - ge - ló - rum;
 él - læ ví - sce-ra. De - um ve - rum, gé - ni-tum non fac - tum.
 au - la cæ - lés - ti-um, Gló - ri - a in ex-cél - sis De - o!
 ti - bi sit gló - ri - a, Pa - tris æ - térr - ni Verbum ca - ro fac - tum.

This section of the musical score consists of two staves. The top staff is in common time with a key signature of two sharps. It features a soprano vocal line with eighth-note patterns and a harmonic basso continuo line below it. The lyrics are written in a mix of Latin and French. The bottom staff continues the harmonic basso continuo line.

mf Ve - ní - te ad - o - ré - mus, **f** Ve - ní - te ad - o - ré - mus,

This section of the musical score consists of two staves. The top staff is in common time with a key signature of two sharps. It features a soprano vocal line with eighth-note patterns and a harmonic basso continuo line below it. The lyrics are written in a mix of Latin and French. The bottom staff continues the harmonic basso continuo line.

ff Ve - ní - te ad - o - ré - mus, Dó - mi - num.

from *Christmas Carols and Hymns for School and Choir*, 1910

Heinrich Seuse (1300–1366)

IN DULCI JUBILO

14th century German melody

1. *In dul-ci jú - bi - lo* Now sing with hearts a - glow!— Our heart's joy re -
2. *O Je-su, pár - vu - le,* For thee I long al - way;— Com-fort my heart's
3. *O Pa-tris cá - ri - tas!* *O na - ti lé - ni - tas!* Deep - ly were we
4. *U - bi sunt gáu - di - a* In an - y place but there?— There are an - gels

clin - eth *In præ-sé - pi - o,* And like a bright star shin - eth
blind-ness *O Pu - er óp - ti - me,* With all Thy lov - ing kind - ness,
stain - ed *Per nos - tra cri - mi - na;* But Thou for us hast gain - ed
sing - ing *No - va cán - ti - ca* And there the bells are ring - ing

Ma-tris in gré - mi - o *Al-pha es et O!* *Al-pha es et O!*
O Princeps gló - ri - a. *Tra-he me post Te!* *Tra-he me post Te!*
Cæ - ló-rum gáu - di - a. *Quanta grá - ti - a!* *Quanta grá - ti - a!*
In Re-gis cú - ri - a *O that we were there!* *O that we were there!*

Cecil Frances Alexander

ONCE IN ROYAL DAVID'S CITY

Henry J. Gauntlett (1805–1876)

1. Once in roy - al Da - vid's cit - y Stood a low - ly cat - tle shed,
2. He came down to earth from heav - en, Who is God and Lord of all,
3. And, through all His won - drous childhood, He would hon - or and o - bey,
4. Je - sus is our child-hood's pat - tern, Day by day like us He grew;
5. And our eyes at last shall see Him, Through His own re - redeeming love;

6

Where a moth - er laid her Ba - by In a man - ger for His bed:
And His shel - ter was a sta - ble, And His cra - dle was a stall;
Love, and watch the low - ly maid - en In whose gen - tle arms He lay;
He was lit - tle, weak, and help - less, Tears and smiles, like us, He knew;
For that Child so dear and gen - tle Is our Lord in heav'n a - bove:

Ma - ry was that moth - er mild, Je - sus Christ her lit - tle Child.
With the poor, and mean, and low-ly, Lived on earth our Sav - ior ho - ly.
Christian chil - dren all must be Mild, o - be - dient, good as He.
And He feel - eth for our sadness, And He shar - eth in our gladness.
And He leads His chil - dren on To the place where He is gone.

AWAY IN A MANGER

AWAY IN A MANGER

James Ramsey Murray (1841-1905)

1. A - way in a man-ger, No crib for His bed, The lit - tle Lord
 2. The cat - tle are low-ing, The poor ba - by wakes, But lit - tle Lord
 3. Be near me, Lord Je - sus, I ask Thee to stay Close by me for -

Je - sus Laid down His sweet head: The stars in the heav-ens Look'd
Je - sus No cry - ing He makes; I love Thee, Lord Je - sus, Look
ev - er And love me, I pray: Bless all the dear chil-dren In

down where He lay, The lit - tle Lord Je-sus A - sleep in the hay.
down from the sky, And stay by my cra-dle Till morning is nigh.
Thy ten - der care, And take us to heav-en To live with Thee there.

ANGELS WE HAVE HEARD ON HIGH

7

Les Anges dans nos Campagnes, 18th Century

18th Century French Carol

Translated by Bishop James Chadwick (1813–1882)

1. An - gels we have heard on high, Sweet - ly sing-ing o'er the plains;
2. Shepherds, why this ju - bi - lee? Why your joy - ous songs pro - long?
3. Come to Beth - le - hem and see Him whose birth the an - gels sing;
4. See Him in a man-ger laid, Whom the choirs of an - gels praise;

And the mountains in re - ply Ech - o - ing their joy - ous strains.
What the glad - some ti - dings be Which in - spire your heav'n - ly song?
Come a - dore on bend-ed knee Christ, the Lord, our newborn King.
Ma - ry, Jo - seph, lend your aid, While our hearts in love we raise.

mf Gló - - - - - ri - a in ex-cél-sis De - o,

f Gló - - - - - ri - a in ex-cél-sis De - o!

IT CAME UPON THE MIDNIGHT CLEAR

Edmund H. Sears (1810–1876)

Richard S. Willis (1819–1900)

1. It came up-on the mid-night clear, That glo-rious song of old,
2. Still through the clo-ven skies they come, With peace-ful wings un-furl'd;
3. O ye, be-neath life's crush-ing load, Whose forms are bend-ing low,
4. For lo! the days are hast'-ning on, By pro-phet bards fore-told,

From an-gels bend-ing near the earth To touch their harps of gold:
And still their heav'n-ly mu-sic floats O'er all the wea-ry world:
Who toil a-long the climb-ing way With pain-ful steps and slow!
When with the ev-er-cir-cling years Comes round the age of gold;

"Peace on the earth, goodwill to men From heav'n's all gra-cious King."
Above its sad and low-ly plains They bend on hov-ring wing,
Look now, for glad and gold-en hours Come swift-ly on the wing;
When Peace shall o-ver all the earth Its an-cient splen-dors fling,

The world in sol-emn still-ness lay To hear the an-gels sing.
And ev-er o'er its Ba-bel sounds The bless-ed an-gels sing.
O rest be-side the wea-ry road And hear the an-gels sing.
And the whole world send back the song Which now the an-gels sing.

JOY TO THE WORLD!

Isaac Watts (1674–1748)

Lowell Mason (1792–1872)

♩ = 70

1. Joy to the world! the Lord is come; Let earth re -
 2. Joy to the world! the Sav - ior reigns; Let men their -
 3. No more let sin and sor - rows grow, Nor thorns in -
 4. He rules the world with truth and grace And makes the

ceive her King; Let ev - 'ry heart pre - pare Him
 songs em - ploy; While fields and floods, rocks, hills and
 fest the ground; He comes to make his bless - ings -
 na - tions prove The glo - ries of His right - eous -

room, And heav'n and na - ture sing, And heav'n and na - ture
 plains Re - peat the sound-ing joy, Re - peat the sound-ing
 flow Far as the curse is found, Far as the curse is
 ness, And won-ders of His love, And won-ders of His
 And heav'n and na - ture sing,
 Re - peat the sounding joy,
 And Re -

sing, And heav'n, and heav'n and na - ture sing.
 joy, Re - peat, re - peat the sound - ing joy.
 found, Far as, far as, the curse is found.
 love, And won - ders, won - ders of His love.

heav'n and na - ture sing, And heav'n and na - ture sing.
 peat the sound-ing joy, Re - peat the sound - ing joy.

O LITTLE TOWN OF BETHLEHEM

Phillips Brooks (1835–1893)

Lewis H. Redner (1831–1908)

1. O lit - tle town of Beth - le - hem, How still we see thee lie!
 2. For Christ is born of Ma - ry, And gath - er'd all a - bove,
 3. How si - lent - ly, how si - lent - ly The won - drous gift is giv'n!
 4. Where chil - dren pure and hap - py pray to the bless - ed Child,
 5. O ho - ly Child of Beth - le - hem! De - scend to us, we pray;

A - bove thy deep and dream-less sleep The si - lent stars go by;
 While mor - tals sleep, the an - gels keep Their watch of wond'ring love.
 So God im - parts to hu - man hearts The bless - ings of His Heav'n.
 Where mis - e - ry cries out to Thee, Son of the mo - ther mild;
 Cast out our sin, and en - ter in, Be born in us to - day.

Yet in thy dark streets shin - eth The ev - er - last - ing Light;
 O morn - ing stars, to - geth - er Pro - claim the ho - ly birth!
 No ear may hear His com - ing, But in this world of sin;
 Where cha - ri - ty stands watch - ing and faith holds wide the door,
 We hear the Christ - mas an - gels The great glad tid - ings tell;

The hopes and fears of all the years Are met in thee to - night.
 And prais - es sing to God the King, And peace to men on earth!
 Where meek souls will re - ceive Him still, The dear Christ en - ters in.
 The dark night wakes, the glo - ry breaks, and Christ-mas comes once more
 O come to us, a - bide with us, Our Lord Em - man - u - el!

CHRISTMAS
WHAT CHILD IS THIS?

William C. Dix (1837–1898)

16th Century English Air

Arranged by Sir John Stainer (1840–1901)

The musical score consists of two staves. The upper staff uses a soprano C-clef, and the lower staff uses a basso continuo bass clef. Both staves are in common time (indicated by 'C'). The music features a mix of eighth and sixteenth notes. Measure 1 starts with a half note followed by an eighth note. Measures 2-3 show a more complex rhythmic pattern with eighth and sixteenth notes. Measures 4-5 continue this pattern. Measures 6-7 show a return to simpler rhythms. Measures 8-9 conclude the section.

1. What Child is this, Who, laid to rest, On Ma - ry's lap— is sleep - ing?
mf 2. Why lies He in such mean es - tate, Where ox and ass— are feed - ing?
3. So bring Him in - cense, gold, and myrrh, Come peas - ant, king, to own Him;

The musical score continues with the soprano staff. The basso continuo staff remains below, providing harmonic support. The music follows a similar rhythmic pattern to the previous section, with eighth and sixteenth notes.

The musical score continues with the soprano staff. The basso continuo staff remains below, providing harmonic support. The music follows a similar rhythmic pattern to the previous sections.

Whom an - gels greet with an-thems sweet, While shep-herds watch are keep - ing?
Good Chris-tian, fear: for sin - ners here The si - lent Word is plead - ing:
The King of kings, sal - va - tion brings; Let lov - ing hearts enthrone Him.

The musical score continues with the soprano staff. The basso continuo staff remains below, providing harmonic support. The music follows a similar rhythmic pattern to the previous sections.

The musical score begins with a basso continuo staff. The soprano staff starts with a dotted half note followed by an eighth note. The basso continuo staff provides harmonic support throughout the section.

ff This, this— is Christ the King; Whom shep-herds guard and an - gels sing:
Nails, spear, shall pierce Him through, The Cross be borne, for me, for you:
Raise, raise— the song on high The Vir - gin sings her lul - la - by:

The musical score continues with the soprano staff. The basso continuo staff remains below, providing harmonic support. The music follows a similar rhythmic pattern to the previous sections.

The musical score continues with the soprano staff. The basso continuo staff remains below, providing harmonic support. The music follows a similar rhythmic pattern to the previous sections.

Haste, haste— to bring Him laud, The Babe, the Son— of Ma - ry!
Hail, hail— the Word made flesh, The Babe, the Son— of Ma - ry!
Joy, joy— for Christ is born, The Babe, the Son— of Ma - ry!

GOD REST YOU MERRY, GENTLEMEN

Traditional

Traditional

Arranged by Sir John Stainer (1840–1901)

1. God rest you mer - ry, gen - tle - men, Let noth - ing you dis - may,
mf 2. In Beth - le - hem in Jew - ry, This bless - ed Babe was born,
3. From God our Heav'n - ly Fa - ther, A bless - ed An - gel came;

Re - mem - ber Christ our Sav - ior Was born on Christmas Day,
And laid with - in a man - ger, Up - on this bless - ed Morn;
And un - to cer - tain Shep - herds Brought ti - dings of the same:

To save us all from Sa - tan's pow'r When we were gone a - stray;
The which His Moth - er Ma - ry, Did noth - ing take in scorn.
How that in Beth - le - hem was born The Son of God by Name.

ff O_ tidings of comfort and joy, comfort and joy, O_ ti - dings of comfort and joy.

4. "Fear not then," said the An - gel, "Let noth - ing you af - fright,
 5. The shepherds at those ti - dings Re - joic - ed much in mind,
 6. And when they came to Beth - le - hem Where our dear Sav - ior lay,
 7. Now to the Lord sing prais - es, All you with - in this place,

This day is born a Sav - ior Of a pure Vir - gin bright,
 And left their flocks a - feed - ing, In tem - pest, storm, and wind:
 They found Him in a man - ger, Where ox - en feed on hay;
 And with true love and bro - therhood Each oth - er now em - brace;

To free all those who trust in Him From Sa - tan's pow'r and might."
 And went to Beth - le - hem straight way, The Son of God to find.
 His Moth - er Ma - ry kneel - ing down, Un - to the Lord did pray.
 This ho - ly tide of Christ - mas All oth - er doth de - face.

ff O_ tidings of comfort and joy, comfort and joy, O_ ti-dings of comfort and joy.

THE FIRST NOËL

Traditional

18th Century French Melody

mf

Traditional 18th Century French Melody

The music consists of two staves of musical notation in common time (indicated by '3/4'). The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). The dynamic marking 'mf' (mezzo-forte) is present at the beginning. The melody features eighth and sixteenth note patterns.

1. The first No - èl the an - gel did say, Was to cer - tain poor
 2. They look - ed up and saw_ a Star Shining in_ the
 3. And by_ the light of_ that_ same Star Three wise men
 4. This star_ drew nigh to_ the_ North West, O'er_ Beth - le -
 5. Then en - ter'd in those Wise - men three, Full_ rev - 'rent -
 6. Then let_ us_ all with one_ ac - cord, Sing prais - es

Traditional 18th Century French Melody

Continuation of the musical notation from the previous page, showing the continuation of the melody for the remaining stanzas.

shep - herds in fields as they lay; In_ fields_ where they lay -
 East_ be - yond_ them far, And to_ the_ earth it -
 came_ from coun - try far; To_ seek_ for a King was
 hem_ it took_ its rest, And there_ it_ did both
 ly_ on bend - ed knee, And of - fer'd_ there in_
 to_ our Heav - en - ly Lord, That hath_ made Heav'n and

Traditional 18th Century French Melody

Continuation of the musical notation from the previous page, showing the continuation of the melody for the remaining stanzas.

keep-ing their sheep On a cold win-ter's night that was_ so deep.
 gave_ great light, And so it con - tin - ued both day_ and night.
 their_ in - tent, And to fol - low the star where e'er_ it went.
 stop_ and stay Right o - ver the place where Je - sus lay.
 His_ pres - ence, Their gold_ and myrrh and frank - in - cense.
 earth of naught, And with_ His Blood man - kind_ hath bought.

Traditional 18th Century French Melody

Continuation of the musical notation from the previous page, showing the continuation of the melody for the remaining stanzas.

ff No - èl, No - èl, No - èl, No - èl, Born is the King of Is - ra - el.

Traditional 18th Century French Melody

Continuation of the musical notation from the previous page, showing the continuation of the melody for the final stanza.

A CHILD THIS DAY IS BORN

Traditional

The musical score consists of two staves of music in common time, key signature of one sharp (F#), and treble and bass clefs. The lyrics are integrated with the music, appearing below the notes. The score is divided into five sections by measure lines.

Section 1:

1. A Child this day is born, A Child of high re - noun;
 2. These tid - ings shep - herds heard Whilst watch-ing o'er their fold,
 3. Then was there with the An - gel An host in - con - ti - nent

Section 2:

Most wor - thy of a scep - tre, A scep - tre and a crown.
 'Twas by an An - gel un - to them That night re - vealed and told.
 Of heav - en - ly bright sol - diers, All from the high - est sent.

Section 3:

Glad tid - ings to all men, Glad tid - ings sing we may,

Section 4:

Be - cause the King of kings Was born on Christmas Day.

Section 5:

4. They praised the Lord our God And our ce - le - stial King:
 5. All glo - ry be to God, That sit - teth still on high,

Section 6:

All glo - ry be in Pa - ra - dise, This heav'n-ly host do sing.
 With prais - es and with tri - umph great, And joy - ful mel - o dy.

ES IST EIN ROS ENTSPRUNGEN

15th Century German

Arranged by Michael Praetorius (1571–1621)

1. Es ist ein Ros entsprungen, aus ein-er Wur - zel zart, wie uns die Alt-en
 2. Das Röslein, das ich mein - e, da - von Je - sai - a sagt, ist Ma-ri - a die
 3. Das Blüm-e - lein, so klein - e, das duft-tet uns so süß, mit seinem hellen

Wur - zel zart,
-sai - a sagt,

sung - en, von Jes - se kam die Art Und hat ein Blümlein
 rei - ne die uns das Blüm - lein bracht. Aus Got - tes ew' - gem
 Schein - e ver - treibt's die Fin - ster - nis. Wahr Mensch und wahr - er

war die Art
Blüm - lein bracht.

bracht mit - ten im kalt-en Win - ter, wohl zu der halb - en Nacht.
 Rat hat sie ein Kindge - bor - en und blieb ein rei - ne Magd.
 Gott, hilft uns aus al - lem Leid - e, ret - tet von Sünd und Tod.

der halb - en Nacht.
 rei - ne Nacht. Magd.

FLOS DE RADICE JESSE

Arranged by Michael Praetorius (1571–1621)

1. Flos de ra-dí-ce Jes-se, est na-tus hó - di - e. Quem no - bis jam ad-és - se, læ - tá-mur
 2. Hunc I - sa - í - as florem, præ-sá - giis cé - ci-nit. Ad e - jus nos a-mórem, Nascéntis
 3. Est campi flos pu-dí - ci, est flos con-vál - li-um. Pulchrúmque pot-est di - ci, in spi-nis
 4. Hic su - o flos o-dó-re, fi - dé - les át - trahit. Di - ví - no mox a-mó-re, at-tráctos

hó - di - e.
cé - ci - nit.

ú - ni - ce. Flos il - le Je-sus est.
ál - li - cit. Flos virgam sú-per-at
lí - li-um. O - dó-ris óp-ti - mi;
ím - bu-it. O flos o grá-ti - a:

ú - ni - ce.
ál - li - cit.

Ma-rí - a Vir - go ra-dix de qua - flos ortus est.
cæ - li ter - ræ - que ci - ves, Flos il - le ré - cre - at.
vel so - li quodvis ce - dit a - ró - ma nó - mi - ni.
ad Te, ad Te su - spí - ro, de Te me sa - ti - a.

or - tus est.
ré - cre - at.

Lo, How a ROSE E'ER BLOOMING

15th Century German

Arranged by Michael Praetorius (1571–1621)

Translated by Theodore Baker (1851–1934)

1. Lo, how a Rose e'er bloom-ing From ten - der stem has sprung! Of
2. I - sa - iah 'twas fore - told it, The Rose I had in mind; With
3. The shep - herds heard the sto - ry Proclaimed by an - gels bright, How
4. O Flow'r, whose fragrance ten - der With sweet-ness fills the air, Dis -

stem has sprung!

Jes - se's lin-eage com-ing As men of old have sung. It came, a flow'r-et
Ma - ry we be - hold it, The Vir-gin Moth - er kind. To show God's love a -
Christ, the Lord of Glo - ry Was born on earth this night. To Beth - le - hem they
pel with glorious splendor The darkness ev - 'ry-where; True man, yet ve - ry

old have sung.

-spent was the night.

bright, A - mid the cold of win - ter When half - spent was the night.
right She bore to men a Sav - ior, When half-spent was the night.
sped And in the man - ger found Him, As an - gel her - alds said.
God, From Sin and death now save us, And share our ev - 'ry load.

was the night.

THE ANGEL GABRIEL

Translated and Adapted by Sabine Baring-Gould (1834-1924)

Basque Carol

1. The an - gel Ga - bri - el from heav - en came,
 2. "For know a bles - sed Mo - ther thou shalt be,
 3. Then gen - tle Ma - ry meek - ly bowed her head,
 4. Of her, Em-man - u - el, the Christ, was born

His wings as drif - ted snow, his eyes a - flame;
 All ge - ne - ra - tions laud and hon - or thee,
 "To me be as it plea - seth God," she said,
 In Beth - le-hem, all on a Christ mas morn,

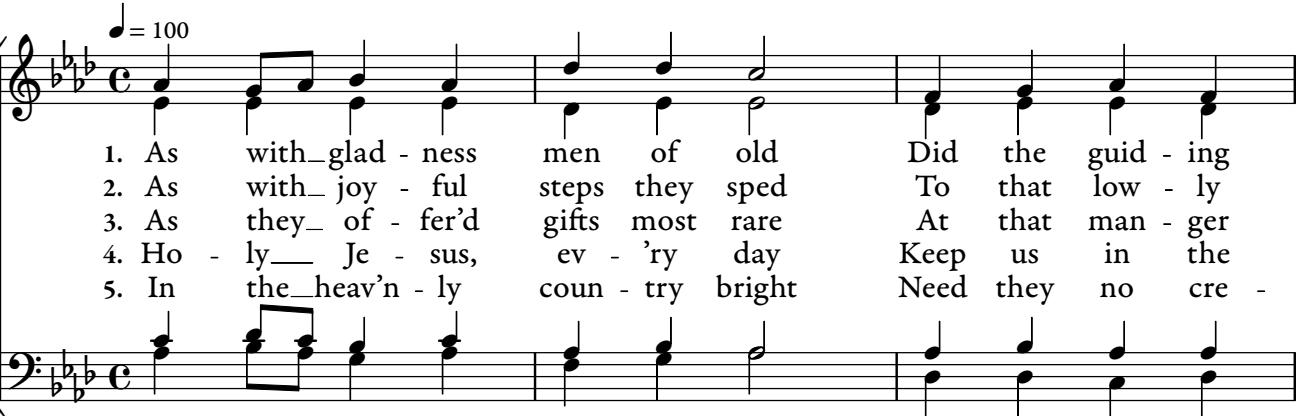
"All hail," said he, "thou low - ly maid - en Ma - ry,
 Thy Son shall be Em - man - u - el, by seers fore - told,
 "My soul shall laud and mag - ni - fy His ho - ly Name."
 And Chris - tian folk throughout the world will ev - er say,

Most high - ly fa - vored la - dy," Gló - ri - a!
 Most high - ly fa - vored la - dy," Gló - ri - a!
 Most high - ly fa - vored la - dy," Gló - ri - a!
 "Most high - ly fa - vored la - dy," Gló - ri - a!

AS WITH GLADNESS MEN OF OLD

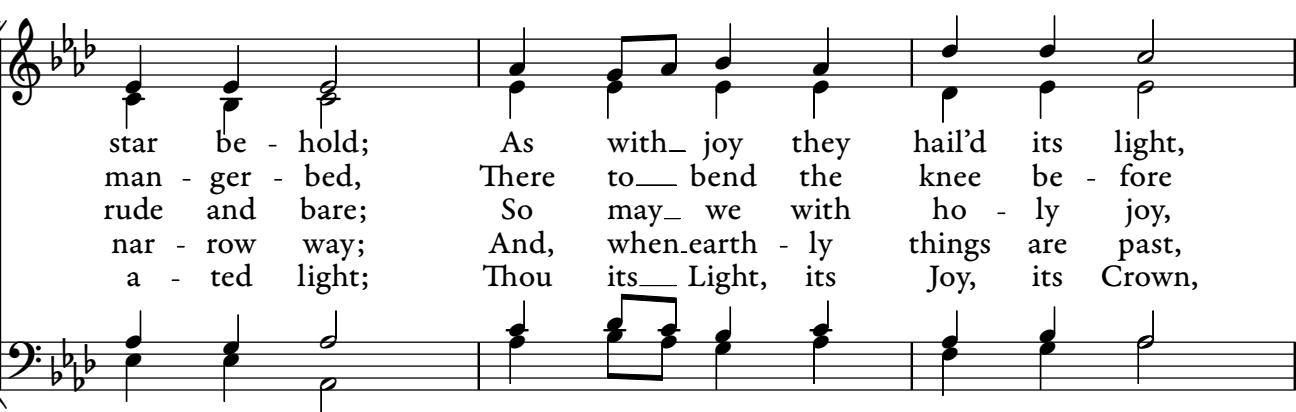
William C. Dix (1837–1898)

Konrad Kocher (1786–1872)

A musical score for two voices in common time. The key signature is B-flat major (two flats). The vocal parts are in soprano and alto ranges. The tempo is marked as 100 BPM. The lyrics describe a scene from the Nativity, comparing the angels' joy to the joy of old men.

1. As with glad - ness men of old
 2. As with joy - ful steps they sped
 3. As they of - fer'd gifts most rare
 4. Ho - ly Je - sus, ev - 'ry day
 5. In the heav'n - ly coun - try bright

Did the guid - ing
 To that low - ly
 At that man - ger
 Keep us in the
 Need they no cre -

A continuation of the musical score. The lyrics describe the angels' joyful preparation for the birth of Christ.

star be - hold; As with joy they hail'd its light,
 man - ger - bed, There to bend the knee be - fore
 rude and bare; So may we with ho - ly joy,
 nar - row way; And, when earth - ly things are past,
 a - ted light; Thou its Light, its Joy, its Crown,

A continuation of the musical score. The lyrics describe the angels' joyful preparation for the birth of Christ.

Lead - ing on - ward, beam - ing bright; So, most gra - cious
 Him whom heav'n and earth a - dore; So may we with
 Pure and free from sin's al - loy, All our cost - liest
 Bring our ran - somed souls at last Where they need no
 Thou its Sun which goes not down; There for - ev - er

A continuation of the musical score. The lyrics describe the angels' joyful preparation for the birth of Christ.

God, may we Ev - er - more be led to Thee.
 will - ing feet Ev - er seek Thy mer - cy seat.
 trea - sures bring, Christ, to Thee, our heav'n - ly King.
 star to guide, Where no clouds Thy glo - ry King.
 may we sing Al - le - lu - ias to our King.

20

WE THREE KINGS OF ORIENT ARE

John H. Hopkins (1820–1891)

John H. Hopkins (1820–1891)

The musical score consists of six staves of music in common time (indicated by '3') and G major (indicated by a sharp symbol). The vocal parts are arranged in three voices: Bass (B), Tenor (T), and Alto (A). The lyrics are integrated into the music, with some lines appearing above the staff and others below. The score includes dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo), and performance instructions like *a tempo*.

All
Melchior
Casper
Balthazar
All

1. We three kings of O - ri - ent
2. Born a King on Beth - le-hem's
3. Frank - in - cense to of - fer have
4. Myrrh is mine, its bit - ter per -
5. Glo - rious now be - hold Him a -

are; Bear - ing gifts we tra - verse a - far, Field and
plain, Gold I bring, to crown Him a - gain, King for -
I, In - cense owns a De - i - ty nigh, Pray'r and
fume, Breathes a life of gath - er - ing gloom; Sor - rowing,
rise, King and God and Sac - ri - fice, Al - le -

foun - tain, moor and moun - tain, Fol - low - ing yon - der star.
ev - er, ceas - ing nev - er, O - ver us all to reign.
prais - ing, all men rais - ing Wor - ship Him, God most High.
sigh - ing, bleed - ing, dy - ing, Seal'd in the stone - cold tomb.
lu - ia, Al - le - lu - ia, Earth to heav'n re - plies.

a tempo

O *ff* Star of won - der, star of night, Star with roy - al beau - ty

bright, West - ward lead - ing, still pro - ceed - ing, Guide us to Thy per - fect light.

O COME, LITTLE CHILDREN

Ihr Kinderlein kommet, by Christoph von Schmid (1768–1854)

Johann A. P. Schulz (1747–1800)

1. O come, lit - tle chil - dren, O come one and all,
2. He's born in a sta - ble for you and for me,
3. See Ma - ry and Jo - seph with love beam-ing eyes
4. Kneel down and a - dore Him with shep - herds to - day,

To Beth - le - hem haste, to the man - ger so small,
Draw near by the bright gleam - ing Star light to see,
Are gaz - ing up - on the rude bed where He lies,
Lift up lit - tle hands now and praise Him as they;

God's Son for a gift has been sent you this night
In swad - dling clothes ly - ing so meek and so mild,
The shep - herds are kneel - ing, with hearts full of love,
Re - joice that a Sav - ior from sin you can boast,

To be your Re - deem - er, your joy and de - light.
And pur - er than an - gels the heav - en - ly Child.
While an - gels sing loud al - le - lu - ias a - bove.
And join in the song of the heav - en - ly host.

SILENT NIGHT

Translated by John Freeman Young (1820–1885)

Franz Gruber (1787–1863)

Tranquillo (♩ = 90)

p 1. Si - lent night! Ho - ly night! All _____ is calm,
 2. Si - lent night! Ho - ly night! Shep - herds quake
 3. Si - lent night! Ho - ly night! Son _____ of God,

all _____ is bright. Round yon Vir - gin Moth - er and Child,
 at _____ the sight; Glo - ries stream from heav - en a - far,
 love's____ pure light! Ra - diant beams from Thy ho-ly face,

Ho - ly In - fant, so ten - der and mild, Sleep in heav - en - ly
 Heav'n - ly hosts____ sing Al - le - lu - ia; *mf* Christ, the Sav - ior is
 With the dawn of re - deem - ing grace, Je - sus, Lord, at Thy

peace,____ Sleep in heav - en - ly peace.____
 born!____ Christ, the Sav - ior is born!____
 birth!____ Je - sus, Lord, at Thy birth!____

STILLE NACHT

Joseph Möhr (1792–1848)

Franz Gruber (1787–1863)

Tranquillo ($\text{♩} = 90$)

1. Stil - le Nacht! hei - li - ge Nacht! Al - les schläft;
p 2. Stil - le Nacht! hei - li - ge Nacht! Hir - ten erst
 3. Stil - le Nacht! hei - li - ge Nacht! Got - tes Sohn,

ein - sam wacht. Nur das trau - te hoch - hei - li - ge Paar.
 kund - ge-macht, Durch der En - gel Hal - le - lu - ja!
 o wie lacht Lieb' aus dein - em göt - tlischen Mund,

Hol - der Kna - be im lock - i-gen Haar, Schlaf in himm - lischer
 Tönt es laut von fern und nah: **mf** Christ, der Ret - ter ist
 Da uns schlägt die ret - ten-de Stund'. Christ, in dein - er Ge -

Ruh!_____
 da!_____
 burt!_____

pp

Schlaf in himm - li-scher
 Christ, der Ret - ter ist
 Christ, in dein - er Ge -

Ruh!_____
 da!_____
 burt!_____

GOOD KING WENCESLAS

John Mason Neale (1818–1866)

Tempus adest floridum, from *Piae Cantiones*, 1582

Arranged by Sir John Stainer (1840–1901)

Moderato

f

1. Good King Wen - ces - las look'd out
2. "Hith - er, page, and stand by me,
3. "Bring me flesh, and bring me wine,
4. "Sire, the night is dark - er now,
5. In his mas - ter's steps he trod,

On the Feast of Ste - phen,
If thou know'st it, tell - ing;
Bring me pine - logs hith - er;
And the wind blows strong - er;
Where the snow lay dint - ed;

When the snow lay round a - bout,
Yon - der peas - ant, who is he?
Thou and I will see him dine
Fails my heart, I know not how,
Heat was in the ve - ry sod

Deep and crisp and e - ven;
Where, and what his dwell - ing?"
When we bear them thith - er.
I can go no long - er."
Which the saint had print - ed;

Bright - ly shone the moon that night,
"Sire, he lives a good league hence,
Page and mon - arch forth they went,
"Mark my foot - steps, my good page,
There - fore, Chris - tian men, be sure,

Tho' the frost was cru - el,
Un - der-neath the moun - tain;
Forth they went to - geth - er;
Tread thou in them bold - ly:
Wealth or rank pos - sess - ing,

poco più lento

When a poor man came in sight,
Right a - gainst the for - est fence,
Thro' the rude wind's wild la - ment
Thou shalt find the win - ter's rage
Ye who now will bless the poor,

Gath'ring win - ter
By Saint Ag - nes'
And the bit - ter
Freeze thy blood less
Shall yourselves find

fu - - - el.
foun - - - tain.
weath - - - er.
cold - - - ly."
bless - - - ing.

I SAW THREE SHIPS

Traditional

Traditional English (Derbyshire)

Briskly.

1. I saw three ships come sail - ing in, On Christ-mas day,
2. And what was in those ships all three, On Christ-mas day,
3. The Vir - gin Ma - ry and Christ were there, On Christ-mas day,
4. Pray, whith - er sailed those ships all three, On Christ-mas day,

on Christ-mas day,
on Christ-mas day,
on Christ-mas day,
on Christ-mas day,



- I saw three ships come sail - ing in, On Christ-mas day in the morn - ing.
 And what was in those ships all three, On Christ-mas day in the morn - ing.
 The Vir - gin Ma - ry and Christ were there, On Christ-mas day in the morn - ing.
 Pray, whith - er sailed those ships all three, On Christ-mas day in the morn - ing.



5. O they sailed in - to Beth - le - hem, On Christ-mas day, on Christ-mas day,
6. And all the bells on earth shall ring, On Christ-mas day, on Christ-mas day,
7. And all the Angels in Heav'n shall sing, On Christ-mas day, on Christ-mas day,
8. And all the souls on earth shall sing, On Christ-mas day, on Christ-mas day,
9. Then let us all re - joice a - main, On Christ-mas day, on Christ-mas day,



- O they sailed in - to Beth - le - hem, On Christ-mas day in the morn - ing.
 And all the bells on earth shall ring, On Christ-mas day in the morn - ing.
 And all the Angels in Heav'n shall sing, On Christ-mas day in the morn - ing.
 And all the souls on earth shall sing, On Christ-mas day in the morn - ing.
 Then let us all re - joice a - main, On Christ-mas day in the morn - ing.



CHRIST WAS BORN ON CHRISTMAS DAY

(Resonet in laudibus)

14th Century Latin carol, as found in *Piae Cantiones*, 1582

English words by John Mason Neale (1818–1866)

14th Century German melody, *Resonet in laudibus*

Arranged chiefly by G. R. Woodward (1848–1934)

1. Christ was born on Christ - mas Day, Wreathe the hol - ly, twine the bay;
 2. He is born to set us free, He is born our Lord to be,
 1. Ré - so - net in láu - di - bus cum ju-cún - dis pláu - si - bus
 2. Chri - stus na - tus hó - di - e ex Ma - rí - a vír - gi - ne

Chri-stus na - tus ho - di - e: The Babe, the Son, the Ho - ly One of Ma - ry.
Ex Ma - ri - a Vir - gi - ne: The God, the Lord, by all ador'd for ev - er.
 Si - on cum fi - dé - li - bus, Ap - pá - ru - it quem gé - nu - it Ma - rí - a.
 si-ne vi - rí - li sé - mine Ap - pá - ru - it quem gé - nu - it Ma - rí - a.

3. Let the bright red ber - ries glow Ev - 'ry-where in good - ly show;
 4. Chris - tian men, re - joice and sing; 'Tis the birth - day of a King,
 3. Pú - e - ri con - cí - ni - te, na - to re - gi psál - li - te,
 4. Si - on lau - da Dó - mi-num Sal - va - tó - rem hó - mi-num,

Chri-stus na - tus ho - di - e: The Babe, the Son, the Ho - ly One of Ma - ry.
Ex Ma - ri - a Vir - gi - ne: The God, the Lord, by all ador'd for ev - er.
 vo - ce pi - a dí - ci - te Ap - pá - ru - it quem gé - nu - it Ma - rí - a.
 pur - ga - tó - rem crí - minum Ap - pá - ru - it quem gé - nu - it Ma - rí - a.

5. Night of sadness: Morn of gladness ev - ermore: Ev - er, ev - er: Af - ter ma - ny troubles sore,

5. Sunt im - plé - ta quæ præ-dí - xit Gá - bri - el. E - ia, E - ia, vir - go De - um gé - nu - it,

Morn of glad - ness ev - ermore and ev - ermore. 6. Mid-night scarce - ly pass'd and o - ver,

quem di - ví - na vó - lu - it cle-mén - ti - a. 6. Hó - di - e ap - pá - ru-it, ap -

Drawing to this ho - ly morn, Ve - ry ear - ly, ve - ry ear - ly Christ was born. 7. Sing out with bliss, His

pá - ru - it in Is - ra - él, Ex Ma - rí - a vír - gi - ne est na - tus Rex. 7. Magnum no - men

Name is this: Emman - u - el: As was foretold in days of old By Ga - briel. 8. Midnight scarcely

Dó - mi - ni Em - má - nu - el, quod an - nun - ti - á - tum est per Gá - briel. 8. Hó - di - e ap -

pass'd and o - ver, Drawing to this ho - ly morn, Ve - ry ear - ly, ve - ry ear - ly Christ was born.

pá - ru - it, ap - pá - ru - it in Is - ra - él, Ex Ma - rí - a vír - gi - ne est na - tus Rex.

AS LATELY WE WATCHED

Anonymous

19th Century Austrian

mf

1. As late - ly we watch'd o'er our fields thro' the night,
 2. A King of such beau - ty was ne'er be - fore seen,
 3. His throne is a man - ger, His court is a loft,
 4. Then shep - herds, be joy - ful, sa - lute your liege King,

A star there was seen of such glo - ri - ous light;
 And Ma - ry His moth - er so like to a queen.
 But troops of bright an - gels, in - lays sweet and soft,
 Let hills and dales ring to the song that ye sing,

All thro' the night, an - gels did sing,
 Blest be the hour, wel - come the morn,
 Him they pro - claim, our Christ by name,
 Blest be the hour, wel - come the morn,

In ca - rols, so sweet, of the birth of a King.
 For Christ our dear Sav - ior on earth now is born.
 And earth, sky and dear Sav - ior straight are fill'd with His fame.
 For Christ our dear Sav - ior on earth now is born.

BRING A TORCH, JEANETTE, ISABELLA!

Un flambeau, Jeannette, Isabelle, by Émile Blémont (1839–1927)

English by Edward Cuthbert Nunn (1868–1914)

16th Century French Carol

Arranged by Edward Cuthbert Nunn (1868–1914)

Brightly

1. Bring a torch, Jean - nette, Is - a - bel - la! Bring a torch, to the
 2. Who goes there a - knock-ing so loud - ly? Who goes there a -
 3. It is wrong when the Child is sleep - ing, It is wrong to
 4. Soft - ly to the lit - tle sta - ble, Soft - ly for a

cra - dle, run! It is Je - sus, good folk of the vil - lage;
 knocking like that? Ope your doors, I have here on a plate Some
 talk so loud; Si - lence, all, as you gath - er a - round,
 mo - ment come; Look and see how charming is Je - sus,

Christ is born and Ma - ry's call - ing: Ah! ah! beau -ti - ful
 ve - ry good cakes which I am bring - ing: Toc! toc! quickly your
 Lest_ your noise should wak - en Je - sus: Hush! hush! see_ how Christ is born and Ma - ry's call - ing: Ah! ah! beau -ti - ful
 ve - ry good cakes which I am bring - ing: Toc! toc! quickly your
 Lest_ your noise should wak - en Je - sus: Hush! hush! see_ how the

is the Moth - er; Ah! ah! beau -ti - ful is her Son!
 doors now o - pen; Toc! toc! Come let us make good cheer!
 fast He slum - bers! Hush! hush! see_ how fast He sleeps!
 Child is sleep - ing; Hush! hush! see how He smiles in dreams.

CHRISTMAS CRADLE HYMN

(Lulajże, Jezuniu)

Traditional Polish Carol

Traditional Polish Carol

Adapted to English by Mary Strawn Vernon

1. Hush Thee, my lit - tle One, Moth - er is nigh; At Thy low man - ger bed
 2. Look lit - tle wakeful One Out at the sky, Where stars like sil - ver lamps
 3. Dost know how, on the night When Thou wert born, An - gels sang songs of joy

Watch-ing close by. O - ver the mead - ows dim Night winds are
 Swing far on high. Dost know, Child, how three kings Rid - ing from
 From dark till dawn. But, now, my Ba - by, rest, While I am

blow - ing, Here in the qui - et byre, Meek cat - tle low - ing.
 far nigh, Brought to Thy crib rich gifts, Led by Thy star.
 nigh, Sleep, drow-sy lit - tle Boy, Hush, hush - a - by.

INFANT HOLY, INFANT LOWLY

(W Żłobie Leży)

Traditional Polish Carol

Traditional Polish Carol

Translated by Edith M. G. Reed (1885-1933)

Arranged by Edith M. G. Reed (1885-1933)

1. In - fant ho - ly, in - fant low - ly For His bed a cat - tle stall; Ox - en
 2. Flocks were sleep - ing, shepherds keep - ing Vi - gil till the morning new Saw the

low - ing, lit - tle know - ing, Christ the Babe, is Lord of all.
 glo - ry, heard the sto - ry, Tid - ings of a gos - pel true.

Swift are wing - ing, an - gels sing - ing, No - ëls ring - ing,
 Thus re - joic - ing, free from sor - row, Prais - es voic - ing

tid - ings bring - ing: Christ the Babe is Lord of all.
 greet the mor - row: Christ the Babe was born for all.

STAINLESS THE MAIDEN

(Serdeczna Matko)

Traditional Polish Hymn

1. Stain-less the Maid-en Whom He chose for moth - er; Nine months she wait - ed,
 2. Lan - tern in dark-ness, When the sick are sigh - ing, Thresh - old of brightness,

Bear-ing Christ, our broth - er; Think of her glad - ness When at last she
 Comfort of the dy - ing, High she is hold - ing For a world a -

saw Him: God in a man - ger, Beth - le - hem a heav - en!
 dor - ing, Hope of the na - tions, Je - sus Christ, our broth - er.

THE TWELVE DAYS OF CHRISTMAS

Traditional

The musical score consists of two staves of music in common time, key signature of one sharp (F#). The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The lyrics are integrated into the music, appearing below the notes.

1. On the first day of Christmas my true love sent to me A par - tridge in a pear tree.

2. On the sec-ond day of Christ-mas my true love sent to me

Two tur - tle-doves and a par - tridge in a pear tree.

3. On the third day of Christ-mas my true love sent to me

4. On the fourth day of Christ-mas my true love sent to me

skip to next measure

Four calling birds,

Three French hens, two tur-tledoves, and a par - tridge in a pear tree.

skip to appropriate measure

33

5. On the fifth day of Christ - mas my true love sent to me
6-12. On the etc.

Twelve drummers drumming, Elev'n pip - ers pip - ing, Ten lords a - leap - ing,

Nine la-dies dancing, Eight maids a-milking, Sev'n swans a-swimming, Six geese a - lay-ing,

5. *Slower* Five gold rings, Four call-ing birds, Three French hens,

two tur - tledoves, and a par - tridge in a pear tree.

(last time rall.)

A VIRGIN UNSPOTTED

17th Century English

English

Arranged by Sir John Stainer (1840-1901)

1. A Vir - gin un - spot - ted, the prophet fore - told, Should bring forth a
 2. At Beth - le - hem ci - ty in Jew - ry it was That Jo - seph and
 3. But when they had en - tered the ci - ty so fair, A num - ber of
 4. Then were they con - strain'd in a sta - ble to lie, Where hors - es and

Sav - ior, which now we be - hold, To be our Re - deemer from
 Ma - ry to - geth - er did pass, All for to be tax - ed with
 peo - ple so - mighty was there, That Jo - seph and Ma - ry, whose
 ass - es they used for to tie: Their lodg - ing so sim - ple they

death, hell and sin, Which Ad - am's trans - gres - sion had wrap - ped us in.
 ma - ny one moe. Great Cae - sar com - mand - ed the same should be so.
 sub - stance was small, Could find in the inn there no lodg - ing at all.
 took it no scorn, But a - gainst the next morn - ing our Sav - ior was born.

ff Aye and there - fore be mer - ry, set sor - row a - side,

Christ Je - sus, our Sav - ior, was born on this tide.

5. The King of all kings to this world be - ing brought, Small store of fine
 6. Then God sent an an - gel from heav - en so high, To cer-tain poor
 7. Then pres-ent - ly af - ter the shepherds did spy Vast numbers of
 8. To teach us hu - mil - i - ty all this was done, And learn we from

lin - en to wrap Him was sought, But when she had swaddled her
 shep - herds in fields where they lie, And bade them no long - er in
 an - gels to stand in the sky; They joy - ful - ly talk - ed and
 thence haugh-ty pride for to shun; A man - ger His cra - dle Who

young Son so sweet, With - in an ox man - ger she laid Him to sleep.
 sor - row to stay, Be - cause that our Sav - ior was born on this day.
 sweet-ly did sing: "To God be all glo - ry, our heav - en - ly King."
 came from a - bove, The great God of mer - cy, of peace, and of love.

ff Aye and there - fore be mer - ry, set sor - row a - side,

Christ Je - sus, our Sav - ior, was born on this tide.

WHEN CHRIST WAS BORN OF MARY FREE!

15th Century Middle English Harleian Manuscript

16th Century English Tune

Arranged by Sir John Stainer (1840-1901)

Musical score for the first system of the hymn. It consists of two staves: a treble staff above and a bass staff below. The key signature is one sharp (F# major). The time signature is common time (C). The music features eighth-note patterns and some sixteenth-note figures.

1. When Christ was born of Ma - ry free, In Beth-le-hem, that fair ci - ty,
2. Herds-men be - held these An - gels bright, To them ap-pear-ing with great light,
3. The King is come to save man-kind, As in scrip-ture truths we find,
4. Then dear Lord, for Thy great grace, Grant us in bliss to see Thy face,

Musical score for the second system of the hymn. It consists of two staves: a treble staff above and a bass staff below. The key signature is one sharp (F# major). The music continues with eighth-note patterns and sixteenth-note figures.

An - gels sang there with mirth and glee, "In ex - cé - sis Gló - ri - a."
 Who said God's Son is born to - night, "In ex - cé - sis Gló - ri - a."
 Therefore this song we have in mind, "In ex - cé - sis Gló - ri - a."
 That we may sing to Thy sol - ace, "In ex - cé - sis Gló - ri - a."

Musical score for the third system of the hymn. It consists of two staves: a treble staff above and a bass staff below. The key signature is one sharp (F# major). The music features eighth-note patterns and sixteenth-note figures. The vocal line includes the lyrics "In ex - cé - sis Gló - ri - a," repeated three times.

Musical score for the fourth system of the hymn. It consists of two staves: a treble staff above and a bass staff below. The key signature is one sharp (F# major). The music features eighth-note patterns and sixteenth-note figures. The vocal line includes the lyrics "In ex - cé - sis Gló - ri - a," repeated three times.

Musical score for the fifth system of the hymn. It consists of two staves: a treble staff above and a bass staff below. The key signature is one sharp (F# major). The music features eighth-note patterns and sixteenth-note figures. The vocal line includes the lyrics "In ex - cé - sis Gló - ri - a," repeated three times.

THE COVENTRY CAROL

Robert Croo, 1534

16th Century English Carol

Arranged by Martin Fallas Shaw (1875–1958)

Lul - ly, lul - lay, Thou little ti - ny Child, By, by, lul - ly, lul - lay;

1. O sis - ters too, how may we do, For to pre -
 2. Her - od, the king, in his rag - ing, Charg - ed he
 3. Then woe is me, poor Child, for Thee! And ev - er

serve this day; This poor Young - ling for whom we own
 hath this day; His men of might, in his say
 mourn and say; For Thy part - ing nor say
 mourn and say; For Thy part - ing nor say

sing By, by, lul - ly, lul - lay?
 sight, All chil - dren young to lul - slay.
 sing, By, by, lul - ly, lul - lay.




QUEM PASTORES

Anonymous, 14th Century

14th Century German

Arranged by Ralph Vaughan Williams (1872–1958)

1. Quem pas - tó - res lau - da - vé - re, Qui - bus án - ge - li di - xé - re,
 2. Ad quem ma - gi am - bu - lá - bant, Au - rum, thus, myrrham por - tá - bant,
 3. Ex - ul - té - mus cum Ma - rí - a In cæ - lés - ti hie - rár - chi - a
 4. Chris - to re - gi, De - o na - to, Per Ma - rí - am no - bis da - to,

"Ab - sit vo - bis jam ti - mé - re, Na - tus est rex gló - ri - æ."
 Im - mo - lá - bant hæc sin - cé - re Le - ó - ni vic - tó - ri - æ.
 Na - tum pro - mat vo - ce pi - a Laus, ho - nor et gló - ri - a.
 Mé - ri - to ré - so - net ve - re Dul - ci cum me - ló - di - a.

SHEPHERDS LEFT THEIR FLOCKS ASTRAYING

English by Imogen Holst (1907–1984)

14th Century German

Arranged by Ralph Vaughan Williams (1872–1958)

1. Shepherds left their flocks a - stray - ing, God's com - mand with joy o - bey - ing,
 2. Wise Men came from far, and saw him: Knelt in hom - age to a - dore him;
 3. Let us now in eve - ry na - tion Sing his praise with ex - ul - ta - tion.

When they heard the an - gel say - ing: "Christ is born in Beth - le - hem."
 Pre - cious gifts they laid be - fore him: Gold and frank-in - cense and myrrh.
 All the world shall find sal - va - tion In the birth of Ma - ry's Son.

WE WISH YOU A MERRY CHRISTMAS

Traditional

English Folk Song

1, 4. We wish you a Mer-ry Christ-mas, We wish you a Mer-ry Christ-mas, We
mf 2. Oh, bring us a fig-gy pud-ding, Oh, bring us a fig-gy pud-ding, Oh,
 3. We won't go un-til we get some, We won't go un-til we get some, We

Fine

wish you a Mer-ry Christ-mas, And a hap - py New Year!
 bring us a fig-gy pud - ding, and a cup of good cheer.
 won't go un - til we get some, so bring it right here.

Fine

mp Good tidings to you wher-ev-er you are; Good tidings for Christmas and a happy New Year!

