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2 ✓ Blessed be that Maid Marie

¶ An Old English Carol (Sloane MS., 2593) modernized. Melody, from William Ballet's Lute Book, harmonized by Dr. Chas. Wood.

Bles - sed be that Maid Ma - rie; Born He was of


her bo - dy; Ve - ry God ere time be - gan.


Born in time the Son of Man. Eya! Ihe-sus


ho - di - e Na - tus est de Vir - gi - ne.


1 In a manger of an ass
 Jesu lay and lulled was;
 Born to die upon the Tree
Pro peccante homine.
Eya! etc.

4 Fare three Kings from far-off land,
 Incense, gold and myrrh in hand;
 In Bethlem the Babe they see,
Stelle ducti lumine.
Eya! etc.

2 Sweet and blissful was the song
 Chanted of the Angel throng,
 "Peace on earth," Alléluia.
In excelsis gloria.
Eya! etc.

5 Make we merry on this fest,
In quo Christus natus est;
 On this Child I pray you call
 To assoil and save us all.
Eya! etc.

Weihnachtstoratorium

12. Brich an, o schönes Morgenlicht

J. S. Bach

Sopran

Brich an, o schönes Mor - gen - licht, und laß den Him - mel ta - gen!
Du Hir - ten - volk, er - schre - cke nicht, weil dir die En - gel sa - gen:

Alt

Brich an, o schönes Mor - gen - licht, und laß den Him - mel ta - gen!
Du Hir - ten - volk, er - schre - cke nicht, weil dir die En - gel sa - gen:

Tenor

Brich an, o schönes Mor - gen - licht, und laß den Him - mel ta - gen!
Du Hir - ten - volk, er - schre - cke nicht, weil dir die En - gel sa - gen:

Bass

Brich an, o schö - nes Mor - gen - licht, und laß den Him - mel ta - gen!
Du Hir - ten - volk, er - schre - cke nicht, weil dir die En - gel sa - gen:

daß die - ses schwa - che Knä - be - lein soll un - ser Trost und Freu - de sein, da -

daß die - ses schwa - che Knä - be - lein soll un - ser Trost und Freu - de sein, da -

daß die - ses schwa - che Knä - be - lein soll un - ser Trost und Freu - de sein, da -

daß die - ses schwa - che Knä - be - lein soll un - ser Trost und Freu - de sein, da -

9

zu den Sa - tan zwin - gen und letzt - lich Frie - den brin - gen.

zu den Sa - tan zwin - gen und letzt - lich Frie - den brin - gen.

zu den Sa - tan zwin - gen und letzt - lich Frie - den brin - gen.

zu den Sa - tan zwin - gen und letzt - lich Frie - den brin - gen.

55
coventry carol

FINE

Lul-ly lul-la, thou little ti-ny child, By by, lul-ly, lul - lay.

O sis-ters too, How may we do For to preserve this

O sis-ters too, How may we do For to preserve this

day. This poor young-ling, For whom we do sing By by, lul-

day. This poor young-ling, For whom we do sing By by, lul-

-ly lul - lay!

-ly lul - lay!

2. Herod, the King, in his raging
Charged he hath this day
His men of might, in his own sight,
All young children to slay.

3. That woe is me poor child for thee
And ever morn and day,
For thy parting neither say nor sing
By by, lully lullay!

Dadme albricias hijos de Eva

Venecia 1556

The musical score consists of five staves of music, likely for a choir with basso continuo. The lyrics are in Spanish and are repeated across the staves. The music is in common time, mostly with a key signature of one flat. The vocal parts include soprano, alto, tenor, bass, and a basso continuo part. The score concludes with a section labeled "D.C. al fin".

Lyrics (repeated throughout the score):

- Dad - meal - bri - cias hi - jos deE - va
y su na - cer nos re - le - va
- dí, del de pe - qué ca - dár - te - las han
fán
- dí, del de pe - qué ca - dár - te - las han
fán
- dí, del de pe - qué ca - dár - te - las han
fán
- Qu'es nas - ci - doel nue - voA - dam
- Oh hi de Dios y
- Oh hi de Dios, y qué
nue - - va, y qué
Oh hi de Dios, y qué
nue - - va,
- que nue - va,
nue - va, oh hi de Dios, y qué
nue - - va, Oh hi de Dios y que
que nue - - va,
que nue - - va,
- que nue - - va,
que nue - - va, Oh hi de Dios y que
que nue - - va,
- Dad - me las yha - ved pla - - zer,
el me xi - as pro - me - - tido
- pues es ta no chees nas ci - do
Dios y hom - bre de mu jer.
- pues es ta no chees nas ci - do
Dios y hom - bre de mu jer.
- Dad - me las yha - ved pla - - zer,
el me xi - as pro - me - - tido
- pues es ta no chees nas ci - do
Dios y hom - bre de mu jer.

ES IST EIN ROS ENTSPRUNGEN

Köln (1599), nach Jesaja 11,1a

Melchior Vulpius (um 1570 – 1615)

Musical score for "Es ist ein Ros entsprungen" featuring four staves of music with lyrics and Roman numerals I, II, III, and IV marking specific sections.

Staff 1: Treble clef, 2/4 time, key signature of B-flat major. The lyrics are: Es ist ein Ros_____ entsprun - gen aus ei - ner Wur - - - zel. Roman numeral **I** is above the first measure, and **II** is above the second measure.

Staff 2: Treble clef, 2/4 time, key signature of B-flat major. The lyrics are: zart, wie uns die Al - ten sun - - - gen, von Jes - se kam_____ die Art. Roman numeral **III** is above the first measure, and **IV** is above the second measure.

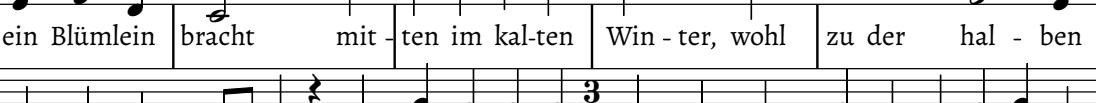
Michael Praetorius (1571 – 1621)

1 Es wie ist ein Ros uns die Al - ten ent - sun - gen, sprun - gen, aus von ei - ner Jes - se Wur kam - zel die zart, Art. und

1 Es wie ist ein Ros uns die Al - ten ent - sun - gen, sprun - gen, aus von ei - ner Jes - se Wur kam - zel die zart, Art. und

1 Es wie ist ein Ros uns die Al - ten ent - sun - gen, sprun - gen, aus von ei - ner Jes - se Wur kam - zel die zart, Art. und

1 Es wie ist ein Ros uns die Al - ten ent - sun - gen, sprun - gen, aus von ei - ner Jes - se Wur kam - zel die zart, Art. und

5


2 Das Röslein, das ich meine, / davon Jesaja sagt,
hat uns gebracht alleine / Marie, die reine Magd.
Aus Gottes ewgem Rat / hat sie ein Kind geboren,
welches uns selig macht.

3 Das Blümlein so kleine, / das duftet uns so süß;
mit seinem hellen Scheine / vertreibt's die Finsternis:
Wahr' Mensch und wahrer Gott / hilft uns aus allem Leide,
rettet von Sünd und Tod.

The Angel Gabriel from Heaven Came

(Gabriel's Message)

S. Baring-Gould (1834-1924)

Old Basque Carol
arr. Edgar Pettman

Smoothly and not too fast .. = c 72

1. *mp* The an - gel Ga - bri - el from hea - ven came, His
2. *mf* 'For know a bless - ed Mo - ther thou shalt be, All
3. *mp* Then gen - tle Ma - ry meek - ly bowed her head, 'To
4. *mf* Of her, Em - man - u - el the Christ was born, In

3

poco rit.

wing as drift - ed snow, his eyes as flame:
gen - er - a - tions laud and hon - our thee,
me be as it pleas - eth God,' she said,
Beth - le - hem, all on a Christ - mas morn,

5 A tempo

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

8

rit.

high - ly fa - vour'd la - dy' Glo - ri - a!

For Ursula Nettleship

A CEREMONY OF CAROLS

1. Procession

BENJAMIN BRITTEN
Op. 28

SOPRANOS (unis)

HARP* (or Piano) ad lib.

Senza misura $\text{d} = 138$ sempre

Key A

N.B. The time signs in the Tonic Sol-fé of this number merely represent the relative duration of the notes, their accentuation being governed by the words.

*Accompaniment to be played only when an actual procession is impossible

|| m : s : s : l : s : fe :- : m | m : s : fe : s : l : s : :- : f : m : s : :- : ||
 || m : s : s : l : s : fe :- : m | m : s : fe : s : l : s : :- : f : m : s : :- : ||

D

ho - di - e ex - sul - - - tant jus - ti.....

pisso

con moto

|| d : m : r : m | r : m : d : t, : l, : t, : d | r : m : r : d | t, : l, : s, : l, : d : t, : l, : - : l, : - : l ||

di - cen - tes: glo - ri - a in ex - cel - sis .. De - o. Al - le - lu - ia!

soon moto

Spìù lento

|| d : d : d : d : l, : s, : d : r : d : - : - : | d : r : d : m : r : m : d : r : d : - : d : - : - : ||

D.S.

Al - le - lu - - - ia! Al - le - lu - - - ia!

* The last two bars to be repeated when the duration of procession necessitates.

In Dulci Jubilo

Traditional
Gesius/J.S.Bach

Soprano

Alto

Tenor

Bass

In O dul - ci ju - bi - lo, Now sing thee with hearts a -
Je - su par - vu - le, For O na - ti long al -
Pa - tris ca - ri - tas! -
In O dul - ci ju - bi - lo, Now sing thee with hearts a -
Je - su par - vu - le, For O na - ti long al -
Pa - tris ca - ri - tas! -
In O dul - ci ju - bi - lo, Now sing thee with hearts a -
Je - su par - vu - le, For O na - ti long al -
Pa - tris ca - ri - tas! -
In O dul - ci ju - bi - lo, Now sing thee with hearts a -
Je - su par - vu - le, For O na - ti long al -
Pa - tris ca - ri - tas!

S

A

T

B

5
glow! way; tas!
Our de-light and Com-fort my heart's Deep-ly we were
plea - sure Lies in prae - se - pi - o - Like
blind - ness, O pu - er op - ti - me, With
stain - ed Per nos - tra cri - mi na; But
glow! way; tas!
Our de-light and Com-fort my heart's Deep-ly we were
plea - sure Lies in prae - se - pi - o - Like
blind - ness, O pu - er op - ti - me, With
stain - ed Per nos - tra cri - mi na; But
glow! way; tas!
Our de-light and Com-fort my heart's Deep-ly we were
plea - sure Lies in prae - se - pi - o - Like
blind - ness, O pu - er op - ti - me, With
stain - ed Per nos - tra cri - mi na; But
glow! way; tas!
Our de-light and Com-fort my heart's Deep-ly we were
plea - sure Lies in prae - se - pi - o - Like
blind - ness, O pu - er op - ti - me, With
stain - ed Per nos - tra cri - mi na; But

S

A

T

B

S

A

T

B

Maestoso

Soprano (S) Alto (A) Tenor (T) Bass (B)

18

U - bi sunt gau - di - a In an - y place but there? _____

U bi sunt gau - di - a In an - y place but there? _____

U - bi sunt gau - di - a In an - y place but there? _____

U - bi sunt gau - di - a In an - y place but there? _____

U - bi sunt gau - di - a In an - y place but there? _____

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Soprano (S) Alto (A) Tenor (T) Bass (B)

There are an - gels sing - - ing No - - va can - - ti - ca And

There are an - gels sing - - ing No - - va can - - ti - ca And

There are an - gels sing - - ing No - - va can - - ti - ca And

There are an - gels sing - - ing No - - va can - - ti - ca And

There are an - gels sing - - ing No - - va can - - ti - ca And

Soprano (S) part:

A 27

there the bells are ring - ing In Re - gis cu - ri - a

Alto (A) part:

there the bells are ring - ing In Re - gis cu - ri - a

Tenor (T) part:

there the bells are ring - ing In Re - gis cu - ri - a

Bass (B) part:

there the bells are ring - ing In Re - gis cu - ri - a

Soprano (S) part:

O that we were there! O that we were there!

Alto (A) part:

O that we were there! O that we were there!

Tenor (T) part:

O that we were there! O that we were there!

Bass (B) part:

O that we were there! O that we were there!

Lullay my Liking

Words from "A Mediaeval Anthology"

CAROL for Chorus and Soli

Gustav Holst

Allegretto

SOLO 1st. Verse

I saw a fair maid-en sit - ten and sing: She
lul - led a lit - tle child, A swee - té Lord - ing.

REFRAIN

Lul-lay my lik-ing, my dear Son, my Sweet-ing; Lul-lay my dear Heart, mine own dear Darl-ing.

SOLO 2nd. Verse

That E - ter - nal Lord is He That made al - lé thing; Of
al - lé Lord - és He is Lord, Of ev - ery King He's King.

REFRAIN

Lul-lay my lik-ing, my dear Son, my sweet-ing; Lul-lay my dear Heart, mine own dear Darl-ing.

SOLO 3rd. Verse

There was mic - kle mel - o - dy At the child - és birth; Though the
song - sters were hea - ven - ly They mad - é mic - kle mirth.

2

REFRAIN

Lul-lay my lik-ing, my dear Son, my Sweet-ing;
Lul-lay my dear Heart, mine own dear Darl-ing.

CHORUS 4th. Verse

An-gels bright they sang that night And said-en to that Child "Bless-ed be"

Thou and so be she That is so meek and mild."

REFRAIN

Lul-lay my lik-ing, my dear Son, my Sweet-ing;
Lul-lay my dear Heart, mine own dear Darl-ing.

Solo 5th. Verse

Pray we now to that Child, As to His Mother dear, God
grant them all His bless-ing That now mak-en cheer.

REFRAIN

Lul-lay my lik-ing, my dear Son, my Sweet-ing;
Lul-lay my dear Heart, mine own dear Darl-ing.

Personent hodie

Words from
Piae Cantiones
(1582)

arranged by GUSTAV HOLST
(1874 - 1934)

UNISON VOICES

ACCOMPMT.

7

14

Riu chiu chiu

Cancionero de Uppsala, 41

A



Ri - u ri - u chi - u la guar - da ri - be - ra Dios guar - do el lo -



bo de nue - stra cor-de - ra. Dios guar-do el lo - bo de nue - stra cor - de - ra.

B

Musical score for section B, featuring four voices (Soprano, Alto, Tenor, Bass) in common time. The vocal parts are written in soprano, alto, tenor, and bass clefs respectively. The lyrics are repeated for each voice.

Ri - u ri - u chi - u la guar - da ri - be - ra
 Ri - u ri - u chi - u la guar - da ri - be - ra
 Ri - u ri - u chi - u la guar - da ri - be - ra
 Ri - u ri - u chi - u la guar - da ri - be - ra
 Dios guar -
 Ri - u ri - u chi - u la guar - da ri - be - ra
 Dios guar -

Continuation of the musical score for section B, featuring four voices (Soprano, Alto, Tenor, Bass) in common time. The vocal parts are written in soprano, alto, tenor, and bass clefs respectively. The lyrics are repeated for each voice.

Dios guar - do el lo - bo de nue - stra cor - de - ra.
 Dios guar - do el lo - bo el lo - bo de nue - stra cor - de - ra.
 do el lo - - - bo el lo - bo de nue - stra cor - de - ra.
 do el lo - - - bo el lo - bo de nue - stra cor - de - ra.

Fine

Final section of the musical score for section B, featuring four voices (Soprano, Alto, Tenor, Bass) in common time. The vocal parts are written in soprano, alto, tenor, and bass clefs respectively. The lyrics are repeated for each voice.

Dios guar - do el lo - bo de nue - stra cor - de - ra.
 Dios guar - do el lo - bo el lo - bo de nue - stra cor - de - ra.
 Dios guar - do el lo - bo el lo - bo de nue - stra cor - de - ra.
 Dios guar - do el lo - bo el lo - bo de nue - stra cor - de - ra.

Dios guar - do el lo - bo el lo - bo de nue - stra cor - de - ra.

Las Coblas



1. El lo - bo Ra - bio - so La qui - so mor - der, mas dios po - de -
 2. Es - te qu'es na - ei - do es el gran mo - nar - cha Chri - sto pa - tri -
 3. Mu - chas pro - fe - cia - as lo han pro - fe - ti - za - do Y aun en nue - stros
 4. Yo vi mil gar - ço - nes que an - da - van can - tan - do por a - qui bo -
 5. Es - te vie - ne a dar a los mu - er - tos vi - da Y vie - ne a re - pa -
 6. Mi - ra bien que os cua - dre que an - si - na lo o - ye - ra Que dios no pu -
 7. Pues que ya te - ne - mos Lo que des - se - a - mos To - dos jun - tos



ro - so la su - po de - fen - der, qui - so - la ha - zer que no
 ar - ca de car - ne ve - sti - do a nos red - i - mi - do Con
 di - as Lo he - mos al - can - ça - do a dios hu - ma - na - do Ve -
 lan - do ha - zien - do mil so - nes di - zien - do a gas - co - nes glo -
 rar de to - dos la ca - i - da es la luz del di - a a -
 die - ra ha - zer la mas ma - dre El qu'e - ra su pa - dre Oy
 va - mos Pre - sen - tes lle - ve - mos To - dos le da - re - mos Nu -

D.C. al Fine



pu - dies - se pe - car ni aun o - ri - gi - nal es - ta vir - gen no tu - vie - ra.
 se ha - zer chi - qui - to a unqu'e - ra in - fi - ni - to fi - ni - to ses hi - zie - ra.
 mos en el su - e - lo Y al hom - bre nel cie - lo por - qu'el le qui - sie - ra.
 ria sea en el cie - lo Y paz en el sue - lo pu - es Je - sùs na - scie - ra.
 ques - te mo - çu - e - lo es - te es el cor - de - ro que S. Ju - an di - xe - ra.
 del - la na - sci - o Y el que la cri - o Su hi - jo se di - xe - ra.
 e - stra vo - lun - tad Pues a se i - gua - lar Con el hom - bre vi - nie - ra.

Ablauf: A B Copla A B

He da, paß auf, Wächter am Ufer !
 Gott schützte unser Lamm vor dem Wolf.

1. Der tolwütige Wolf wollte es beißen,
 aber Gott, der Mächtige, konnte es verteidigen;
 er wollte es so machen, daß es nicht sündigen konnte:
 sogar mit Erbsünde war diese Jungfrau nicht behaftet.

He da, paß auf...

2: Der da geboren ist, ist der mächtige Monarch,
 Christus, der Fleisch gewordene Patriarch
 Er machte sich selbst klein und wurde
 zu unserer Erlösung:
 Er, der unendlich war, ward endlich.

3. Viele Prophezeiungen sprachen von seiner Ankunft
 und nun sehen wir sie heute erfüllt.
 Gott wurde Mensch, auf Erden könne wir ihn schauen,
 und Menschen im Himmel sehen, weil es sein Wille ist.

4. Ich sah tausend junge Burschen, die singend und
 tausenderlei Klänge von sich gebend, über uns herflogen
 und gascognischen Hirten den Weg zeigten:
 "Ehre sei Gott in der Höhe", sangen sie, "und Frieden
 auf Erden, denn Jesus ist geboren."

He da, paß auf...

5. Er kommt, um den Toten das Leben zu geben,
 er kommt, um den Sündenfall aller in Gnade umzuwandeln.
 Er ist das Licht des Tages, dieser Knabe:
 Er ist das Lamm, von dem der heilige Johannes sprach.
 He da, paß auf...

6. Passt auf, damit Ihr wohl versteht,
 was ihr also vernommen habt:
 Gott konnte sie nicht mehr zur Mutter machen, (sic! Anm. d. Übers. ChrB)
 Er, der ihr Vater war, ist heut aus ihr geboren,
 Der sie geschaffen hat, nannte sich nun ihr Sohn.
 He da, paß auf...

7. Da wir jetzt besitzen, was wir uns wünschen :
 läßt uns alle zusammen hingehen und Geschenke mitnehmen;
 wir alle werden ihm unsere Liebe schenken, denn er kam,
 um sich selbst dem Menschen gleich zu machen.
 He da, paß auf...

(Übersetzung: Gerrit Tetenburg/Christine Bierbach/SMC)

Riu riu chiu

Mateo Flecha

Cantus ♩ = 132

Altus

Tenor

Bassus

8 Ri-u ri-u chi - u, la guar-da ri - be - ra; Di os guar - do el lo-

7
- bo de nues - tra cor-de - ra, Di os guar-do el lo - bo de nues-tra cor-

13
Ri - u ri - u chi - u, la guar - da ri - be - ra;
Ri - u ri - u chi - u, la guar - da ri - be - ra;
- de - ra. Ri - u ri - u chi - u, la guar - da ri - be - ra;
Ri - u ri - u chi - u, la guar - da ri - be - ra;

18

Di os guar - do el lo - bo de nues - tra cor-

Di os guar - do el lo - bo, el lo - bo de nues - tra cor-

⁸ Di os guar - do el lo - bo, el lo - bo de nues - tra cor-

Di os guar - do el lo - bo de nues - tra cor - de - ra, Di os

22

- de - ra, Di os guar-do el lo - bo de nues-tra cor-

- de - ra, Di os guar - do el lo-bo, el lo - bo de nues-tras cor-

⁸ - de - ra, Di os guar-do el lo - bo, el lo - bo de nues-tras cor-

guar - do el lo - bo de nues - tra cor - de - ra.

27

Fine

- de - ra.

- de - ra.

⁸ - de - ra. El lo - bo ra - bio - so la qui - so mor - der,
Es - te qu'es na - çi - do es el gran mo - nar - ca,
Yo vi mil gar - ço - nes que an - da - ban can - tan do,

32

Musical score page 32. The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The lyrics begin at measure 8:

Mas Di os po - der - o - so la su - po de - fen - der; Qui-so - la ha - zer que no
 Chris - to pa - tri - ar - ca de car - ne ves - ti - do; Ha-nos re - de - mi - do con
 por a - quí vo - lan - do, ha - ci-en-do mil so - nes, di-ci en - do a gas - co - nes: 'Glo-

38

Musical score page 38. The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The lyrics begin at measure 8:

pu-die - se pe - car, Ni aún o - ri - gi - nal es - ta Vir-gen no tu vie - ra.
 se ha - zer chi - qui - to, Aun-qu'e-ra in-fi - ni - to, fi - ni - to se hi - zie - ra.
 - ria se a en el çie - lo y paz en el sue - lo, Pues Je - sus na-sci - e - ra.

There is No Rose of Swych Vertu

Anon (c. 1420)

Ther is no rose of swych ver-tu As is the rose that bare Jhe-su.
 Ther is no rose of swych ver-tu As is the rose that bare Jhe-su.
 Ther is no rose of swych ver-tu As is the rose that bare Jhe-su.

1. Ther is no rose of swych ver-tu
 2. For in this rose con-tey nyd
 3. Be that rose we may weel
 4. The aun-gelys sung yn the shep-erdes
 5. Leive we al this world ly

tu As is the rose that bare Jhe-su;
 was He-ven and erthe in lyt-tyle space;
 see That he is God in per-sonys thre,
 to: Glo-ri-a in ex-cel-sis De-o:
 merthe, And fol-we we this joy-ful berthe;

Al-le-lu ia.
 Res-mi-ran da.
 Pa-ri-for ma.
 Gau-de-a mus.
 Trans-e-a ia.
 da.
 ma.
 mus.
 mus.