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# Christmas Carols

*NEW & OLD*

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## CHRISTMAS CAROLS.

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LEARNED writer of the last century, the Rev. Arthur Bedford, in his edition of the well-known Christmas Carol, "A Virgin unspotted," gives his readers to understand that the name Carol is derived from Carolus, the Latin for Charles. "A Christmas Carol," he says, "because such were in use in King Charles I. reign."\* But though it is easy to show from writers who died before Charles I. was born, by whom the word Carol is used in a sense similar to that which it bears at present, that this is not the true derivation, it is by no means so easy to give an account of the real origin of the term. Authorities are not agreed upon the point.

The word exists, not only in English, from at least the fourteenth century, but in old French and German, in Italian, in Welsh, and in the Celtic dialects of Brittany and the Scottish Highlands. It seems most probable (according to the opinion of the present Professor of Anglo-Saxon in Oxford), that "the other tribes and nations of Europe, have, like ourselves, taken the word from the French, as was natural: seeing the French were the first leaders off of European dance and song." †

But how or from what quarter the word came into French seems to be involved in obscurity.

The earliest apparent instance of its occurrence in any form is in S. Ouen's Life of S. Eligius, written in Latin in or about the year 672. ‡ S. Eligius, who was Bishop of Noyon, seems to have found his flock much infected with Paganism. So, amongst other things, he forbade any Christian from indulging in folkices (whatever they might be), balls, dances, carols, or diabolical

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\* Huk's "Songs of the Nativity," p. 30.

† MS. letter of Rev. John Earle, December 4, 1877.

‡ Quoted by Mr. Baring Gould (? from Du Cange) in his Preface to Mr. Chope's "Carols for Use in Church."

songs (or perhaps incantations) on the Feast of S. John the Baptist, or any other festivals of saints.\*

There are two points which it may be useful here to note. First, the evident tendency which existed to transfer heathen rites to Christian festivals; and, secondly, the close connexion in early days between dancing and singing. For the first, there is clearly a connexion between the rites of the Solstice (Midsummer Day) and the celebration of the Nativity of S. John Baptist. For the second, the word "vallationes," here translated "balls," is from the same source not only as that word and the French "ballet," but is also the original of our English "ballad," in old Scotch "ballate." And such was the primitive double meaning of Carol.

Before citing authorities for this statement, there is one other interesting but rather perplexing passage to be mentioned, in which the word Carol in an early form seems to occur. It is in an Anglo-Saxon MS. of about the year 980, in the Bodleian Library.† The author is said to have been a certain Bridfrithus Ramefisensis, or Bridferth of Ramfey. In speaking of the divisions of the day, when he comes to the third hour he says that at that time archbishops with the consecrated ministers worship, and the worthy monks observe the sacred hour "mid kyrriole und engla lof-gefange," *i.e.*, apparently, with carol and angels' lauds, exactly the context in which we should expect to find our modern Carol.

In Chaucer the word bears the same meaning as it does in old French and German, of dancing and singing, sometimes the one idea appearing to predominate, and sometimes the other.

Thus, in the "Knight's Tale," we have—

"Caroles and dances  
Peinted on the wall;"

and in the "Romaunt of the Rose" we have the line—

"Amydde the carole for to daunce,"

and soon after—

"Come, and if it lyke you  
To dauncen, daunfeth with us now;"

and then—

"I withoute taryeing  
Went into the karolyng;"

"I wolde have karolled right fayne  
As man that was to daunce ryght blythe;"

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\* "Nullus (Christianus) in festiuitate Sancti Joannis vel quibuslibet Sanctorum solennitatibus Solfitia aut vallationes vel saltationes aut caraulas (for. cor) aut cantica diabolica exerceat." Vita S. Eligii, Ep. Noviomenfis ii. 15. Ap D'Acherii Spicileg. Tom. v. p. 215 (Paris, 1661).

† Ashmolean MSS., No. 328, p. 126.

where dancing is clearly the principal idea. On the other hand, in the *Dream of Chaucer*—

“ I saw her daunce so comely,  
Carol and fing so sweetly,”

the word seems to be used more nearly in its present sense, and distinctly so in the *Complaint of Creseyde*, where she says—

“ My clere voice and my courtly carollyng  
Is rauke as roke, ful hidous, heer, and hace,”

*i.e.*, hideous, hoarse, and harsh; where there is no allusion to dancing, but only to finging.

In Italian the word appears still to imply a kind of dance accompanied by vocal music. And so it was in old Scotch. Thus, there is a quotation in *Dr. Jamieson's Dictionary*—

“ Fair ladys in ringis,  
Knychts in caralyngis,  
Baith danfis and fingis.”

*Houlate*, iii. 12.

The original source of the word is probably to be sought in the Greek *χορος*, our chorus, and also choir; at first a dance in a ring, then a band of dancers who likewise sang; now a company of singers, or their united strains. The modern word seems to come from the mediæval Latin *coraula*, which would be formed from a verb *coraulare*, that in its turn being derived from a substantive *choraules* or *choraula*, the same as the Greek *χοραυλης*, one who accompanies the dance with the music of the flute.\* So at first it signified a dance in a round with finging, and then a festive song. In its modern acceptation it may perhaps be defined as a sacred ballad.

Carols have not always been confined to Christmas. There are, or were very lately, Welsh Summer Carols, and there are Easter Carols; † but Christmas Carols have always been most prominent, and are the only kind which has retained any vigorous life up to this present time. As long ago as 1822 Christmas Carols were

\* Other derivations, more or less probable, which have been suggested and adopted by various authorities, are *corolla*, from dancing in a round; *chorus*, *cborea*, or in the older writers *cboreola*, a form which does not seem to exist; and for the Saxon *kyrriole*, *kyrie eleison*, or, more plausibly, some root like the Dutch *kriolen*, Plat. *krijjelen*, our *cry*. But the derivation given above seems to be most satisfactory, most in accordance with the evidence, and to be supported by the latest and best authorities, including Professor Max Müller.

† Sandys' "Christmas Carols," p. 132.

looked upon as a thing of the past. In that year Hone, the antiquary, heard a new ballad of the good old times, when

"Christmas had its Christmas Carols,  
And ladies' sides were hoop'd like barrels;"\*

but they now seem likely to survive into another century, and it may be far beyond that.

Considering the interest which is taken in them, it may perhaps not be unacceptable to endeavour next to trace the origin and history of the *thing*, as the attempt has been already made to trace, so far as possible, the derivation of the *word*.

A Christmas Carol originally must have been very much what Sir Walter Scott speaks of in "Marmion," when he says—

"A Christmas gambol oft would cheer  
A poor man's heart through half the year."

It is probably now most exactly represented, though in a very humble shape, by the dancing and singing with which the mummers conclude their performance. "The word mummer," it may be observed in passing, "is said to be derived from the Danish," and to mean "to disguise with a mask."†

In this Christmas custom, which prevails in widely distant parts of the country, we seem to have the relics of various ancient observances. The mystery-play, the masque, and the sword-dance all seem to have left lingering recollections among the mummers.

But to come to Christmas Carols in the ordinary sense.

Mr. Baring-Gould, in his interesting preface to Mr. Chope's collection of "Christmas Carols for Use in Church," attributes their origin to those representations of the Holy Manger which were first introduced by S. Francis of Assisi, A.D. 1223, and which are still usual in Roman Catholic and in some Lutheran churches. He says, "The *præsepio*, *crèche*, or *krippe*," which are the Italian, French, and German names respectively of what the old English Golden Letanye spoke of as Our Lord's cold *crib*, "called forth the first Carols." But it would probably be more accurate to assign to them an earlier, a wider, and at the same time a less definite beginning. The theory just mentioned does not appear to account for all the facts. The earliest known Christmas Carols are more festive than religious. There is one in the British Museum, in the Anglo-Norman dialect, believed to have been written in the thirteenth century, of which different translations have been published,‡ which makes no allusion to the Mystery of the Nativity,

\* Hone's "Ancient Mysteries Described." London, 1823. Note, p. 97.

† Sandys' "Christmas Carols." 1833. Note, p. 15.

‡ See "A Garland of Christmas Carols, Ancient and Modern," p. 161. By Joshua Sylvester. J. C. Hotten, Piccadilly, 1861.

but enlarges chiefly on Christmas hospitality and good cheer, ending with the Wassail and Drinkhail, which were the established form of Saxon toasts; and it is mentioned in a poem of the end of that century, the same in which S. Francis began his exhibition, that Christmas Carols were then commonly cried in the streets of Paris;\* facts which are scarcely to be reconciled with the idea that they owe their rise to S. Francis and his Holy Manger. Their true historical origin must be sought in a whole system of solemnities and festivities connected with Christmas, of which the greater part has passed away; and the remainder has changed and is changing with the alteration of manners circumstances and habits in civilised society.

Among the nations of Northern Europe especially, the Feast of the Nativity of Our Lord has always been marked by an amount of public and secular observance which has not been accorded to the more ancient and august solemnities of Easter, Ascension, or Pentecost.

This is no doubt due to the fact that both the Roman Saturnalia, the winter festival of the Druids, and, above all, the great Scandinavian Feast of Yule, which has become synonymous with Christmas, and which was observed by our Teutonic forefathers before their conversion, fell at this season of the year. It is to these Pagan precursors of Christmas that we must attribute the superior hold which that festival has upon the public mind, no less than certain very general customs, such as the decking of houses and churches with evergreens, the Yule-clog, and the mistletoe.† It is natural, therefore, that we should find, as we do, a great deal of mere feasting and revelry mixed up with the special celebration of the Incarnation, and hence the mixed and diverse character of Christmas Carols. Hence also if we wish to find it, we must seek for an excuse for those who have attempted or desired to abolish the Christmas festival altogether.

But not to go more deeply into the religious reasons for this commemoration, so long as liberty does not degenerate into licence, a time of relaxation and hospitality is most appropriate at this season, which is necessarily one of comparative leisure to working folks in the country, if not to others; and the news which the Angel brought from heaven were "glad tidings of great joy."

The song of the heavenly host which followed this announcement is happily styled by Bishop Jeremy Taylor the Christmas Carol of those blessed choristers; "and thus," he says,‡ "they taught the Church a hymn to put into her offices for ever in the anniversary

\* Sandys, p. 135.

† Chambers' "Book of Days," p. 745.

‡ "Life of Christ," p. 26.

of this festivity." "Christmas Carols," says Sylvester,\* "doubtless had their origin in that celestial music." But although this sacred precedent has undoubtedly had great weight in preserving and reviving the practice of singing Carols at Christmas, yet as a matter of fact we cannot derive the custom from so high an original, but must rather trace it to those mixed songs of piety and mirth which formed part of the accustomed festivities of the season, when our sovereigns and nobles, the prelates, inns of court, colleges, gentry, and householders of every rank, recognised the traditional duty of keeping Christmas with hospitality, choice fare, and general merriment.

Reserving what is to be said about the influence of the Church Services upon Christmas Carols, the next point will be to sketch the course of Christmas social customs in this respect.

The account is largely indebted to Mr. William Sandys' Introduction to his "Christmas Carols Ancient and Modern," published in 1833.

He says: "In the grand Christmases kept up at Court and other places, the singing of Carols always constituted part of the necessary ceremonies." It was the duty of the gentlemen and children of the Chapel Royal to sing them at Court, and they also acted in the masques or plays which were customary at the same season. There are particular directions given for this among the instructions for the regulation of the household of King Henry the Seventh. In the third year of his reign, *i.e.* A.D. 1487, that Sovereign kept his Christmas at Greenwich, and on Twelfth Night, immediately after the King's first course, those of the King's chapel, says Leland, "sang a caroll."†

The Reformation in England does not appear seriously to have affected these traditions. Queen Elizabeth kept Christmas with much the same solemnities as her grandfather; and one of the most elaborate descriptions we possess of Christmas in the olden time was printed in the next reign, in 1607, when Prince Henry, James the First's eldest son, was entertained at S. John's College, in Oxford.

Ten years later his brother, Prince (afterwards King) Charles, gained great applause by his performance in Ben Jonson's mask, "The Vision of Delight; or, the Prince's Mask," on Twelfth Night, 1618, when the Muscovy ambassadors were feasted at Court, and £750 was issued for the necessary preparations.

In the reign of Charles I. an order still existed directing the

\* Sylvester's "Garland of Christmas Carols," Introduction, p. 12.

† Hone's "Mysteries." Note, pp. 100—101.



nobility and gentry who had mansion houses in the country to repair to them for Christmas, to keep hospitality meet to their degrees.

As Puritanism gained the upper hand, the observance of Christmas was suppressed by authority in England, as it had been in Scotland nearly a hundred years before, namely in 1555. On the third of June, 1647, it was ordained by the Lords and Commons in Parliament that the Feast of the Nativity of Christ, with other holidays, should be no longer observed; and again, by an order dated December 24, 1652, the Parliament directed "that no observation shall be had of the five-and-twentieth day of December, commonly called Christmas Day, nor any solemnity used or exercised in churches upon that day in respect thereof."

"Still," as Sandys says, "the Christmas customs and festivities could not be altogether abolished by the harsh measures of the Republicans, though banished from high places." It appears that even in Scotland such measures had not been wholly successful. For in 1582 we find an Act of the Scottish Parliament against "singing of 'Caralles' within and without kirks, at certain seasons of the year, and observing of such others superstitious and papistical rites." In England, during the Commonwealth, the best and freest welcome which Christmas received (as is said in a contemporary publication) was with some kind of country farmers in Devonshire; and from that time the Christmas solemnities have lost much of their stateliness and universality, and have been reduced by degrees to what they were half a century ago.

Thus, although Mr. Bedford was decidedly wrong in his etymology of Carol, he had a just sense (as became the author of an elaborate work on chronology) of the bearings of history.

The Christmas Carol has never recovered the position which it held up to and in the reign of Charles I.

At the Restoration (as Mr. Sandys says) an effort was made to revive the Christmas amusements at Court at Whitehall, but they do not appear ever to have recovered their former splendour. The habits of Charles II. were of too sensual a nature to allow him to interest himself in such pursuits; besides which the manners of the country had changed during the sway of the Puritan party.

The contrast between the new and the old fashion of keeping Christmas is frequently drawn in the popular ballads of the Restoration period. Thus one in 1661 says—

"Gone are those golden days of yore,  
When Christmas was a high day,  
Whose sports we now shall see no more—  
'Tis turn'd into Good Friday"

It seems rather remarkable that Bishop Morley, of Winchester, a High Churchman, preaching before the King on Christmas Day, 1662, is said by Pepys to have reprehended in his sermon the common jollity of the Court, for the true joy that shall and ought to be on those days. Probably it was the manner and not the fact of their rejoicing which he reproved. "He did much to preface us," his hearer says, "to joy in those public days of joy and to hospitality."

From those days till within some thirty or forty years ago, Christmas festivities have no doubt been declining. Writing in 1833, Sandys says: "In many parts of the kingdom, especially in the northern and western parts, this festival is still kept up with spirit among the middling and lower classes, though its influence is on the wane even with them. The genius of the present age requires work and not play, and since the commencement of the present century a great change may be traced. The modern instructors of mankind do not think it necessary to provide for popular amusements, considering mental improvement the one thing needful."\*

Before noticing the reaction which has taken place since then, it will be well to speak of the influence of the Church and the Church Services on the formation of Christmas Carols.

Although the Feast of the Nativity, with the other commemorations which depend on it or are related to it, does not seem to be of Apostolic origin, like those anniversaries of which Easter is the centre, yet it was fully established (at least throughout Western Christendom) centuries before the conversion of the Saxons. It had, moreover, its own peculiar solemnities.

Sir Walter Scott correctly describes the special honour done to Christmas Eve.

" On Christmas Eve the bells were rung,  
On Christmas Eve the Mass was sung;  
That only night of all the year  
Saw the stole'd Priest the Chalice rear."

*Marmion.*

Of all the days in the year Christmas Day alone had three Masses, each with its own Collect, Epistle, and Gospel; the first to be said at cock-crowing, the second at daybreak, the third at the usual time of High Mass, which seems for ages to have been about the third hour, nine o'clock in the forenoon. The variable parts of these and the other services were, of course, suited to the Festival. There are Christmas hymns by S. Ambrose and Ephraim Syrus in the fourth century; by Prudentius at the very beginning of the

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\* Sandys, p. 1.

next; and a very popular one, still used in the Roman Church, by Sedulius, a little later in the fifth century (c. A.D. 450).

In that hymn, "A folis ortus cardine," we have a stanza which seems to contain the germ of many Carols.

It is thus translated by Dr. Neale\* :—

" The manger and the straw He bore,  
The cradle did He not abhor;  
By milk in infant portions fed,  
Who gives e'en fowls their daily bread."†

At the singing of this hymn, which is appointed for lauds on Christmas Day, there was a custom in Germany described by a writer of the fourteenth century‡ (which is apparently kept up to this day) of making as though they were rocking the cradle of the Holy Child. This was accompanied by the singing of Carols. One in Latin and one in German are mentioned by the monk of Salzburg, who is our earliest authority. This custom was probably independent of S. Francis of Assisi's institution. In mentioning the continuance of a similar usage in some of the Catholic churches of Germany, Dr. Daniel relates on the authority of a friend that similar rites were observed in Protestant services. At a village he mentions,§ one of the boys, dressed and crowned like an angel, used to be let down from the roof of the church, singing Luther's Carol, "From highest heaven I come to tell," until one year the rope broke, and what became of the poor chorister we are not told.|| Another Christmas hymn which contains the same idea, and is given in the York, though not in the Sarum Hymnal, is by Venantius Fortunatus, who died in the year 609. The verse referred to is thus rendered by Dr. Neale in the "Hymnal Noted" :—

" He by whose hands the light was made,  
Deigns in a manger to be laid;  
He with His Father made the skies,  
And by His Mother swaddled lies."¶

\* "Hymnal Noted," Hymn 14, p. 68.

† "Fæno jacere pertulit  
Præsepe non abhorruit,  
Et lacte modico pastus est  
Per quem nec ales esurit."

‡ "Monachus Salisburgensis" ap. Daniel. *Thes. Hymn*, i. p. 144.

§ Crimmitzchaviæ, oppidulo ad Pieiffam sito.

¶ Daniel, "*Thes. Hymn.*" i. p. 145.

¶ Hymn 70 (or 38), p. 222.

" Præsepe poni pertulit  
Qui lucis auctor extitit,  
Cum Patre cælos condidit,  
Sub Matre pannos induit."

There are other Latin hymns more distinctly of the nature of Carols, which are certainly earlier than the thirteenth century. There are three given by Daniel\* in his "Thesaurus Hymnologicus," from a MS. at Paris of the eleventh century, which deserve especial notice. They are thoroughly in the Carol style, and two of them have a recurring refrain or chorus; a sure mark of a popular composition. Dr. Neale also in his "Mediæval Hymns"† gives a translation of a Christmas Carol which he attributes to the twelfth century; and there are compositions, more or less similar in character, by Notker, Hildebert, S. Bernard, and Adam de S. Victor, besides others of which the authors are unknown, which are all anterior to the time of S. Francis.

The transition from these popular Latin Hymns to religious Carols in the vernacular was easy; and cannot probably be exactly traced. It is clear that compositions in the language of the country were sung in churches by a special custom on Christmas Day.

An example of a vernacular sequence still used on Christmas Day in one of the cathedral churches of Sardinia is given by Dr. Neale;‡ and this is only a surviving instance of what was formerly a common practice. Several Councils in the sixteenth and seventeenth centuries permitted it to be retained. At the same time they forbade the use in churches of those hybrid compositions of Latin mixed with German, French, or whatever the language of the country might be, which were so popular as Carols. It has been stated, though upon what authority does not appear, that in the Middle Ages Carols were substituted for Hymns in the Church Offices during the Christmas season. This may not be strictly true, but very probably this was the case, as Sandys says,§ in country churches in England after the Reformation. It is well known that in Wales Carols composed for the occasion are still sung in churches on Christmas Day at an early service, which is called by a name apparently derived from the Latin for cock-crowing, the hour prescribed for the first Mass.

Hone says: "In Wales, after the turn of midnight at Christmas Eve, service is performed in the churches followed by the singing of Carols to the harp. Whilst the Christmas holidays continue, they are sung in like manner in the houses, and there are Carols especially adapted to be sung at the doors of the houses by visitors before they enter."||

It is chiefly in their religious character that Christmas Carols have revived so remarkably of late years.

\* Tom. iv. pp. 145—148.

† Daniel's "Thes. Hymn." v. p. 32.

|| "Mysteries," p. 103.

† P. 158.

§ P. 119.

Hone, the antiquary, seems first to have started the notion of collecting them, fearing that they would soon be altogether lost. He gives a list of eighty-nine annually printed in his time on broad-sheets, or in some other perishable form, for the use of the poor.\*

Mr. Davies Gilbert seems to have been the first person in recent times who had Carols with the music printed in a collected and permanent shape. Other collections followed. But probably the persons to whom the practical revival of Carol-singing is in greatest measure due are the late Dr. Neale and Mr. Helmore, whose Christmas Carols were for a long time the best known and most accessible in the country; some of which, especially "Good King Wenceslas," seem to promise to be perennial favourites.

That, by the way, is a legendary Carol; a class which has always been numerous and popular.

There are well-known ancient specimens, such as the Carol for S. Stephen's Day, given by Husk from a MS. of the time of Henry VI., in which a capon served up by S. Stephen to Herod upon a dish, rises up and crows to prove that Christ is born. The Cherry-Tree Carol, the Holy Well, and the very curious Warwickshire Carol, called "The Carnal and the Crane,"† are more modern examples. These Carols are interesting historically; and in them are to be found passages of much simple beauty; in some cases the legends which they contain are taken from the Apocryphal Gospels: but they are not intended, nor ought they, to be introduced into churches, or where Carols are sung, as they certainly may be with advantage, for devotion and edification. There seems, however, to be no reason why the graver and better sort of Christmas Carols should not be sung as formerly by choirs, in churches, either in the place of hymns, or at special meetings for that purpose. There is a directness and a simple touching force about them which may have its effect when more correct and elaborate compositions fail.

No history of Christmas Carols however would be complete without some notice of the class of festive songs to which, as has been already remarked, the earliest known Christmas Carol belongs; and of which a considerable number, some extracted from ancient MSS. and printed books, others still in actual use in different parts of the country, may be found in various collections.

Most of them enlarge on eating and drinking, baking and brewing, minced pies, white bread, and brown ale; but the most famous dish, and one which has several Carols all to itself, is "The

\* Hone's "Mysteries," p. 97—99.

† Carnal, a crow: French, *corneille*.

Boar's Head with Mustard." One of these is on a single leaf, the only one that has been preserved, of a collection printed by the famous Wynkyn de Worde in the year 1521. It is simply another form of the Carol which is still sung every Christmas Day at Queen's College in Oxford, as the Boar's Head is brought to the High Table.

This is said to commemorate an adventure which befell a student of Queen's as he went to say Mass on Christmas Day, at Horspath, a little village near Oxford. As he went through the forest of Shotover, which lay between Oxford and Horspath, he was attacked by a wild boar. He had nothing to defend himself with but a volume of Aristotle, which he thrust down the beast's throat, saying *Græcum est* (it's Greek), which choked the boar. Then when he had said his Mass, he cut off the beast's head and brought it back in triumph to his College; where, as the story goes, a boar's head has been served up at the High Table ever since, on Christmas Day, in memory of his exploit. This tradition is further corroborated by a window in Horspath Church showing a man with a boar's head on a hunting spear in one hand, and a book in the other; and by a similar picture in the gallery of Queen's College Hall. This is probably not the real origin of the custom, though the tradition may have some foundation; but it has no doubt been chiefly instrumental in keeping up the Boar's Head at Queen's, when it seems to have died out everywhere else. It is quite clear that formerly it was a much-esteemed dish, not only at Christmas, but at other feasts. This might be partly owing to the dangers which had to be encountered in obtaining it; which form the subject of a Carol preserved in a MS. of the fifteenth century, and given by Mr. Husk in his "Songs of the Nativity."

It is recorded by Holinshed that King Henry II. at the coronation of his son as heir apparent, on June 15, 1170, himself brought up the boar's head, with trumpets before it.

The Waffail Song\* is a specimen from a different class of society, of the Christmas festive song. Here, instead of waiting at the tables of great personages, the singers are dependent upon their richer neighbours for the means of enjoyment. Such has always been the attitude of the lower to the higher orders in society on such occasions: though in former days they were entertained within the house, and not left "wandering in the mire." But "no song no supper" was a very general rule, and to this custom of singing before or at the hospitable board we may attribute many of this class of Carols.

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\* No. xxxvii. in this collection.

The Waffail bough or Waffail bowls were different forms of the Christmas ensigns which the privileged revellers carried about with them. The *bough* seems to be connected with the Christmas Tree, which has become so popular since it was introduced into this country from Germany in the time of the late Prince Consort : and it seems to have accompanied the "Milly boxes" or My Lady's boxes, still common in the West Riding of Yorkshire, which are really a degenerate representation of the Nativity ; the dolls being intended, though it seems often to have been forgotten, for "Mary and Joseph and the Babe lying in a manger."

The Waffail *bowl*, of lamb's wool, was carried about and offered at every house for people to drink, and in return the bearers expected something more substantial for their civility. According to one Carol they were properly girls :

" Good dame, here at your door,  
Our Waffail we begin :  
We are all maidens poor,  
We now pray let us in,  
With our Waffail." \*

In another, lately sung in Gloucestershire, they are young men, as appears from the following verse :

" Be here any maids ? I suppose there be some.  
Sure they'll not let young men stand on the cold stone ;  
Sing heighho, maids, come troll back the pin,  
And the fairest maid in the house let us all in." †

The word "Waffail" carries us back to very early days. It is formed of two Saxon words, *wæs*, the imperative of *wesen*, to be, which appears in our *was*, *were* ; and *hæl*, an adjective, from which comes our health, the same as hale, in "hale and hearty," "a hale old man," and such phrases, and means literally "be well!" This was the Saxon form of drinking a health, and so "to waffail" means to go about drinking healths. The meaning of the word has no doubt long been lost, and so we cannot expect any great propriety of usage in a composition like the Waffail Song, which must be partly modern in form : though the two verses beginning—

" God blefs the master of this house," &c.,

are printed with little variation, by Ritson, as a separate Carol of the time of James I. or Charles I.

It may be worth while in conclusion to give some account of the puzzling word "Noel," which occurs so frequently in old English Carols. It is, as is well known, the French for Christmas, and also

\* Sandys, p. 50. Husk, p. 148. † Sylvester, p. 108. Husk, p. 151.

for a Christmas Carol. The word was also used at an early period as a cry of joy, without any reference to Christmas; and so some writers have attempted to trace it to a source unconnected with the Nativity. *Novellæ*, in the sense of news, and Yule, or some similar word, have been suggested. But the latest French philologers seem to have decided upon satisfactory grounds (one of which is the clearly parallel case of the proper name *Natalia*, which has become *Noële*) that Noel comes from *Natalis* (*dies* being understood), and so means the birthday, that is, of our Lord Jesus Christ.\* The word probably came into England at the Norman Conquest, and is ordinarily used in Carols very much as we now use Christmas.

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\* Noel, du Latin *natalis* (sc. *dies*). Ce qui confirme cette transformation de *natalis* en *noel* c'est qu'une forme dérivée *Sancta Natalia* a également donnée *Sainte Noële*.—Brachet's "Dict. Etymol." sub verbo.







*Christmas Carols*



# 1 God rest you merry, Gentlemen.

*mf*  
1. God rest you mer-ry, gen-tle-men, Let nothing you dis -

*mf*

Detailed description: This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (one sharp) and 3/4 time. The music begins with a mezzo-forte (*mf*) dynamic. The lyrics '1. God rest you mer-ry, gen-tle-men, Let nothing you dis -' are written below the top staff.

may, Re-member Christ our Sa-vi-our Was born on Christmas

Detailed description: This system contains the next two staves of music. The lyrics 'may, Re-member Christ our Sa-vi-our Was born on Christmas' are written below the top staff.

Day, To save us all from Satan's pow'r When we were gone a -

Detailed description: This system contains the next two staves of music. The lyrics 'Day, To save us all from Satan's pow'r When we were gone a -' are written below the top staff.

**CHORUS.**  
- stray; O.. ti - dings of com - fort and joy, comfort and

Detailed description: This system contains the next two staves of music, starting with the chorus. The word 'CHORUS.' is written above the top staff. The lyrics '- stray; O.. ti - dings of com - fort and joy, comfort and' are written below the top staff.

joy, O.. ti - dings of com - fort and joy.

Detailed description: This system contains the final two staves of music on the page. The lyrics 'joy, O.. ti - dings of com - fort and joy.' are written below the top staff.

- 2 In Bethlehem, in Jewry,  
 This blessed Babe was born,  
 And laid within a manger,  
 Upon this blessed morn;  
 The which His Mother Mary,  
 Did nothing take in scorn.  
 O tidings, &c.
- 3 From God our Heavenly Father,  
 A blessed Angel came;  
 And unto certain Shepherds  
 Brought tidings of the same:  
 How that in Bethlehem was born  
 The Son of God by Name.  
 O tidings, &c.
- 4 "Fear not then," said the Angel,  
 "Let nothing you affright,  
 This day is born a Saviour  
 Of a pure Virgin bright,  
 To free all those who trust in Him  
 From Satan's power and might."  
 O tidings, &c.
- 5 The shepherds at those tidings  
 Rejoicèd much in mind,  
 And left their flocks a-feeding,  
 In tempest, storm, and wind:  
 And went to Bethlehem straightway  
 The Son of God to find.  
 O tidings, &c.
- 6 And when they came to Bethleh:  
 Where our dear Saviour lay,  
 They found Him in a manger,  
 Where oxen feed on hay;  
 His Mother Mary kneeling down,  
 Unto the Lord did pray.  
 O tidings, &c.
- 7 Now to the Lord sing praises,  
 All you within this place,  
 And with true love and brotherhood  
 Each other now embrace;  
 This holy tide of Christmas  
 All other doth deface.  
 O tidings, &c.

## The Manger Throne.

FOR VERSES 1, 4, 5.

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo/mood is marked 'mf' (mezzo-forte). The lyrics are printed below the vocal line.

1. Like sil - ver lamps in a dis - tant shrine, The  
stars are spark - ling bright; The bells of the ci - ty of  
God ring out, For the Son of Ma - ry was born to - night; The  
gloom is past, and the morn at last Is coming with o - rient light.

- 4 The stars of heaven still shine as at first  
They gleamed on this wonderful night;  
The bells of the city of God peal out,  
And the Angels' song still rings in the height;  
And love still turns where the Godhead burns,  
Hid in Flesh from fleshly sight.
- 5 Faith sees no longer the stable-floor,  
The pavement of sapphire is there,  
The clear light of Heaven streams out to the world:  
And Angels of God are crowding the air;  
And Heaven and earth, through the spotless Birth,  
Are at peace on this night so fair.

FOR VERSES 2, 3.

2. Ne-ver fell me-lo-dies half so sweet As those which are filling the

skies; And nev-er a pa-lace shone half so fair As the

man-ger bed where our Sa-viour lies; No night in the year is

half so dear As this which has end-ed our sighs.

- 3 Now a new Power has come on the earth,  
A match for the armies of Hell:  
A Child is born who shall conquer the foe,  
And all the spirits of wickedness quell;  
For Mary's Son is the Mighty One  
Whom the prophets of God foretell.

## A Virgin unspotted.

1. A *p* Vir-gin un - spot - ted, the Pro - phet fore - told, Should

The first system of the musical score is in 3/4 time with a key signature of one flat (B-flat). It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a dynamic marking of *p*. The piano accompaniment starts with a bass clef and a dynamic marking of *p*. The lyrics are: "1. A Vir-gin un - spot - ted, the Pro - phet fore - told, Should".

bring forth a Sav - iour, which now we be - hold,

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "bring forth a Sav - iour, which now we be - hold,".

To be our Re - deem - er from death, hell, and sin, Which

The third system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "To be our Re - deem - er from death, hell, and sin, Which".

A - dam's trans - gres - sion had wrap - ped us in.

The fourth system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "A - dam's trans - gres - sion had wrap - ped us in.".

CHORUS.  
Aye and there - fore be mer - ry, set sor - row a -

The fifth system is the beginning of the chorus. It is marked with a forte dynamic (*ff*) and the word "CHORUS." above the staff. The lyrics are: "Aye and there - fore be mer - ry, set sor - row a -".



- 2 At Bethlehem city in Jewry it was  
That Joseph and Mary together did pass,  
All for to be taxed with many one moe,  
Great Cæsar commanded the same should be so.  
Aye and therefore, &c.
- 3 But when they had entered the city so fair,  
A number of people so mighty was there,  
That Joseph and Mary, whose substance was small,  
Could find in the inn there no lodging at all.  
Aye and therefore, &c.
- 4 Then were they constrained in a stable to lie,  
Where horses and asses they used for to tie;  
Their lodging so simple they took it no scorn,  
But against the next morning our Saviour was born.  
Aye and therefore, &c.
- 5 The King of all kings to this world being brought,  
Small store of fine linen to wrap Him was sought;  
But when she had swaddled her young Son so sweet,  
Within an ox manger she laid Him to sleep.  
Aye and therefore, &c.
- 6 Then God sent an angel from Heaven so high,  
To certain poor shepherds in fields where they lie,  
And bade them no longer in sorrow to stay,  
Because that our Saviour was born on this day.  
Aye and therefore, &c.
- 7 Then presently after the shepherds did spy  
Vast numbers of angels to stand in the sky;  
They joyfully talkèd and sweetly did sing,  
To God be all glory, our heavenly King.  
Aye and therefore, &c.
- 8 To teach us humility all this was done,  
And learn we from thence haughty pride for to shun:  
A manger His cradle who came from above,  
The great God of mercy, of peace, and of love.  
Aye and therefore, &c.

4

## Come, ye lofty.

*Cheerful.*  
*mf*

1. Come, ye lof - ty, come, ye low - ly, Let your songs of  
*mf*

glad - ness ring; In a sta - ble lies the Ho - ly,

In a man - ger rests the King: See in Ma - ry's

arms re - pos - ing, Christ by high - est Heaven a - dored:

Come, your cir - cle round Him clos - ing, Pi - ous hearts that love the Lord.



## 2.

Come, ye poor, no pomp of station  
 Robes the Child your hearts adore:  
 He, the Lord of all salvation,  
 Shares your want, is weak and poor:  
 Oxen, round about behold them;  
 Rafters naked, cold, and bare,  
 See the shepherds, God has told them  
 That the Prince of Life lies there.

## 3.

Come, ye children, blithe and merry,  
 This one Child your model make;  
 Christmas holly, leaf, and berry,  
 All be prized for His dear sake;  
 Come, ye gentle hearts, and tender,  
 Come, ye spirits, keen and bold;  
 All in all your homage render,  
 Weak and mighty, young and old.

## 4.

High above a star is shining,  
 And the Wisemen haste from far:  
 Come, glad hearts, and spirits pining:  
 For you all has risen the star.  
 Let us bring our poor oblations,  
 Thanks and love and faith and praise:  
 Come, ye people, come, ye nations,  
 All in all draw nigh to gaze.

## 5.

Hark! the Heaven of heavens is ringing  
 "Christ the Lord to man is born!"  
 Are not all our hearts too singing,  
 "Welcome, welcome, Christmas morn?"  
 Still the Child, all power possessing,  
 Smiles as through the ages past;  
 And the song of Christmas blessing,  
 Sweetly sinks to rest at last.

## Come, tune your heart.

*mf*

1. Come, tune your heart, To bear its part, And ce - le -

*mf*

- brate Mes - si - ah's feast with prais - es, with prais - es;

*ff*

Let love in - spire The joy - ful choir, While to the

God of Love glad hymns it rais - es, it rais - es.

2.

Exalt His Name;  
With joy proclaim,  
God loved the world, and through His Son forgave us;  
Oh! what are we,  
That, Lord, we see  
Thy wondrous love, in Christ who died to save us! \*

3.

Your refuge place  
In His free grace,  
Trust in His Name, and day by day repent you;  
Ye mock God's Word,  
Who call Him Lord,  
And follow not the pattern He hath lent you.

4.

O Christ, to prove  
For Thee my love,  
In brethren Thee my hands shall clothe and cherish;  
To each sad heart  
Sweet Hope impart,  
When worn with care, with sorrow nigh to perish.

5.

Come, praise the Lord;  
In Heaven are stored  
Rich gifts for those who here His Name esteemèd;  
Alleluia,  
Alleluia;  
Rejoice in Christ, and praise Him, ye redeemèd.

## The First Nowell.

*mf*  
1. The first Now - ell the An - gel did

say, Was to cer - tain poor shep - herds in fields as they

lay; In fields where they lay keep - ing their

sheep, On a cold win - ter's night that was so deep.

CHORUS.  
*f*  
Now - ell, Now - ell, Now - ell, Now - ell, .

Born is the King of Is - - ra - el.

2.

They lookèd up and saw a Star,  
 Shining in the East, beyond them far,  
 And to the earth it gave great light,  
 And so it continued both day and night.  
 Nowell, &c.

3.

And by the light of that same Star,  
 Three Wisemen came from country far;  
 To seek for a King was their intent,  
 And to follow the Star wherever it went.  
 Nowell, &c.

4.

This Star drew nigh to the north-west,  
 O'er Bethlehem it took its rest,  
 And there it did both stop and stay,  
 Right over the place where Jesus lay.  
 Nowell, &c.

5.

Then entered in those Wisemen three,  
 Full reverently upon their knee,  
 And offered there, in His Presence,  
 Their gold, and myrrh, and frankincense.  
 Nowell, &c.

6.

Then let us all with one accord,  
 Sing praises to our Heavenly Lord,  
 That hath made Heaven and earth of nought,  
 And with His Blood mankind hath bought.  
 Nowell, &c.

# Jesu, hail! ☉ God most holy.

## SEMI-CHORUS.

*f* Je - su, hail! O God most ho - ly, Gen - tle Lamb, an

In - fant low - ly; Born, great God, a hu - man stran - ger,

*p* Laid with - in the nar - row man - ger: Might tran - scend - ing

CHORUS.

*cres.* Weak - ness blend - ing, Greatness bend - ing from the sky;

Love un - end - ing, man be - friend - ing,

*ff* God most High, *Luz.* God most High.

2.

To enrich my desolation,  
 To redeem me from damnation,  
 Wrapt in swathing-bands Thou liest,  
 Thou in want and weakness sighest:  
 Might transcending, &c.

3.

Low abased, where brutes are sleeping,  
 God's belovèd Son is weeping;  
 Judge supreme, true Godhead sharing,  
 Sinner's likeness for us wearing!  
 Might transcending, &c.

4.


Jesu, Thine my heart is solely,  
 Draw it, take it to Thee wholly:  
 With Thy sacred Fire illumine me,  
 Let it inwardly consume me.  
 Might transcending, &c.

5.

Hence let idle fancies vanish,  
 Hence all evil passions banish;  
 Make me like Thyself in meekness,  
 Bind to Thee my human weakness.  
 Might transcending, &c.


## Good Christian men, rejoice.

*mf*




i. Good Christian men, re - joi - ce . . With heart, and soul, and

*mf*




voice; (Give ye heed to what we say: News! News!

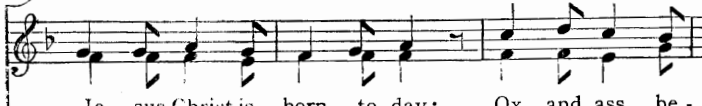
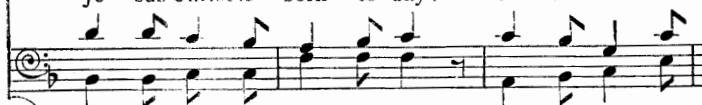
*fz fz*



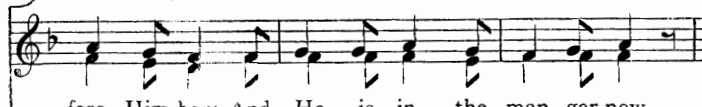
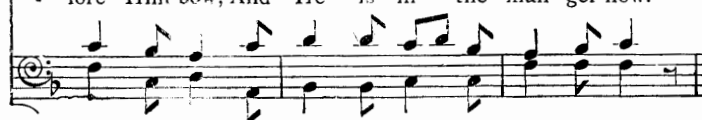
*fz fz*



Je - sus Christ is born to - day: Ox and ass be -

- fore Him bow, And He is in the man - ger now.



Christ is born to - day! . . . Christ is born to - day!

The image shows a musical score for two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The music consists of a vocal line and a piano accompaniment. The lyrics 'Christ is born to - day! . . . Christ is born to - day!' are written below the vocal line. The piano part features chords and moving lines in both hands.

2.

Good Christian men, rejoice  
 With heart, and soul, and voice;  
 Now ye hear of endless bliss:  
 Joy! Joy!  
 Jesus Christ was born for this!  
 He hath oped the heav'nly door.  
 And man is blessed evermore.  
 Christ was born for this!

3.

Good Christian men, rejoice  
 With heart, and soul, and voice;  
 Now ye need not fear the grave:  
 Peace! Peace!  
 Jesus Christ was born to save!  
 Calls you one and calls you all,  
 To gain His everlasting hall:  
 Christ was born to save!

## Sleep, Holy Babe!

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. The music is in 4/2 time and features a melody in the treble and a bass line in the bass clef.

Second system of musical notation. The treble clef staff includes dynamic markings for *pp* and *cres.*. Below the staff, the lyrics "1. Sleep, Ho - ly Babe! up -" are written. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff includes a *mf* dynamic marking. The lyrics "on Thy mo-ther's breast; Great Lord of earth, and" are written below the staff. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The lyrics "sea, and sky, Howsweet it is to see Thee lie" are written below the staff. The treble and bass clef staves continue the musical accompaniment.

*dim.* *pp*

In such a place of rest. In such a place of

rest. . . ACCOMP.

2.

Sleep, holy Babe! Thine Angels watch around,  
 All bending low with folded wings,  
 Before the Incarnate King of kings,  
 In reverent awe profound.

3.

Sleep, Holy Babe! while I with Mary gaze  
 In joy upon that Face awhile,  
 Upon the loving infant smile  
 Which there divinely plays.

4.

Sleep, holy Babe! ah! take Thy brief repose;  
 Too quickly will Thy slumbers break,  
 And Thou to lengthened pains awake,  
 That Death alone shall close.

## Good King Wenceslas.

*f*  
Chorus.  
1. Good King Wences-las look'd out On the Feast of Ste - phen,

When the snow lay round a-bout, Deep, and crisp, and e - ven :

Bright - ly shone the moon that night, Though the frost was cru - el,

When a poor man came in sight, Ga-th'ring winter fu - - el.

## 2.

- Tenor Solo.* "Hither, page, and stand by me.  
If thou know'st it, telling,  
Yonder peasant, who is he?  
Where and what his dwelling?"
- Treble Solo.* "Sire, he lives a good league hence  
Underneath the mountain;  
Right against the forest fence.  
By Saint Agnes' fountain."

## 3.

- Tenor Solo.* "Bring me flesh, and bring me wine,  
Bring me pine-logs hither;  
Thou and I will see him dine,  
When we bear them thither."
- Chorus.* Page and monarch forth they went,  
Forth they went together;  
Through the rude wind's wild lament,  
And the bitter weather.

## 4.

- Treble Solo.* "Sire, the night is darker now,  
And the wind blows stronger;  
Fails my heart, I know not how,  
I can go no longer."
- Tenor Solo.* "Mark my footsteps, my good page  
Tread thou in them boldly:  
Thou shalt find the winter's rage  
Freeze thy blood less coldly."

## 5.

- Chorus.* In his master's steps he trod,  
Where the snow lay dinted;  
Heat was in the very sod  
Which the saint had printed.  
Therefore, Christian men, be sure,  
Wealth or rank possessing,  
Ye who now will bless the poor,  
Shall yourselves find blessing.

# 11 When I view the Mother holding.

pp  $\text{♩} = 46.$  *sf* *sf*

The piano introduction consists of two staves in G major, 12/8 time. The right hand features a series of chords and eighth notes, while the left hand provides a steady accompaniment. Dynamics range from *pp* to *sf*.

*mf*  
1. When I view the Mother holding In her arms the heaven - ly

*p*

The first system shows the vocal line starting with a *mf* dynamic and the piano accompaniment starting with a *p* dynamic. The music is in G major, 12/8 time.

Boy, . . . Thousand bliss-ful thoughts unfolding, Melt my heart with

*sf* *sf*

The second system continues the vocal and piano accompaniment. The piano part features *sf* dynamics in the right hand.

*cres. poco rit.*  
sweet-est joy, with sweet - est joy. . . . .

*cres. poco rit.*

The final system concludes the piece with a *cres. poco rit.* marking. The piano accompaniment features a *cres. poco rit.* marking in the right hand.

*a tempo.* *cres.*

With her Babe the hours be-guil - ing, Ma-ry's soul in transport lives :

God her Son up-on her smiling, Thousand thousand kis - ses fond-ly

*rit.* *a tempo.*

gives, fond - ly gives. As the sun his radiance flinging,

shines upon the bright . . . ex - panse, . . . So the child to

Ma - ry cling, Doth her gen - tle heart, her gentle heart en -

- trance.



VERSE 2.

See the Virgin Mother beaming! Je-sus by her arms em-

*p*

This system contains the first line of music for Verse 2. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The piano part begins with a *p* (piano) dynamic marking.

- braced, Dew on soft-est ro-ses gleaming, Vi-o-let with

*sf*

This system contains the second line of music for Verse 2. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The piano part includes *sf* (sforzando) dynamic markings.

li - ly chaste, with li - - ly chaste. . . .

*poco rit.*

This system contains the third line of music for Verse 2. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The piano part includes *poco rit.* (poco ritardando) dynamic markings.

*Tempo mo.* *cres.*

Each round o-ther fond-ly twin-ing, Pours the shafts of mu-tual love,

*Tempo mo.*

*f*

Thick as flow'rs in meadows shining, Countless as the stars a - bove,

*p*

*rit.* *a tempo.*

as the stars a - bove. Oh, may one such ar - row glowing,

*rit.* *sf* *a tempo.*

Sweet-est Child, which Thou . . dost dart, . Through Thy Mother's

bo-som go-ing, Blessed Je-su, pierce my heart, pierce my

heart, Bless - ed Je - - su. . .

## The Seven Joys of Mary.

*mf*

1. The first good joy that Ma - ry had, It was the joy of

*mf*

one; To see the bless - ed Je - sus Christ, When

CHORUS.

He was first her Son. When He was first her

Son, Good Lord; And hap - py may we be; . . . Praise

Fa - ther, Son, and Ho - ly Ghost To all e - ter - ni - ty.

## 2.

The next good joy that Mary had,  
 It was the joy of two;  
 To see her own Son Jesus Christ  
 Making the lame to go.  
 Making the lame to go, Good Lord;  
 And happy, &c.

## 3.

The next good joy that Mary had,  
 It was the joy of three;  
 To see her own Son Jesus Christ  
 Making the blind to see.  
 Making the blind to see, Good Lord;  
 And happy, &c.

## 4.

The next good joy that Mary had,  
 It was the joy of four;  
 To see her own Son Jesus Christ  
 Reading the Bible o'er.  
 Reading the Bible o'er, Good Lord;  
 And happy, &c.

## 5.

The next good joy that Mary had,  
 It was the joy of five;  
 To see her own Son Jesus Christ  
 Raising the dead to life.  
 Raising the dead to life, Good Lord;  
 And happy, &c.

## 6.

The next good joy that Mary had,  
 It was the joy of six;  
 To see her own Son Jesus Christ  
 Upon the Crucifix.  
 Upon the Crucifix, Good Lord;  
 And happy, &c.

## 7.

The next good joy that Mary had  
 It was the joy of seven;  
 To see her own Son Jesus Christ  
 Ascending into Heaven.  
 Ascending into Heaven, Good Lord;  
 And happy, &c.

# 13 On the Birthday of the Lord.

*Allegretto.* *f* *p*

i. On the Birth-day of the Lord, An-gels joy in

*f* *p*

glad ac-cord, And they sing in sweet-est tone,

*ff* *ff*

Glo-ry be to God a-lone, Glo-ry be to

*dim.*

God a-lone. God is born of mai-den fair, Ma-

Ma - ry *cres.* *dim.*

- - - ry doth the Sa - viour bear; Ma - ry

Ma - ry

ev - er pure, . . . Ma - ry ev - er pure.

2.

These good news an Angel told  
 To the shepherds by their fold,  
 Told them of the Saviour's Birth,  
 Told them of the joy for earth.  
 God is born, &c.

3.

Born is now Emmanuel,  
 He, announced by Gabriel,  
 He, Whom Prophets old attest,  
 Cometh from His Father's Breast.  
 God is born, &c.

4.

Born to-day is Christ the Child,  
 Born of Mary undefiled,  
 Born the King and Lord we own;  
 Glory be to God alone.  
 God is born, &c.

## What Child is this?

*mf*

i. What Child is this, who, laid to rest, On

*mf*

Detailed description: This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (one sharp) and 6/8 time. The music is marked *mf*. The lyrics 'i. What Child is this, who, laid to rest, On' are written below the top staff.

Ma - ry's lap is sleep - ing? Whom an - gels greet with

Detailed description: This system contains the next two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature and time signature remain the same. The lyrics 'Ma - ry's lap is sleep - ing? Whom an - gels greet with' are written below the top staff.

an - thems sweet, While shep - herds watch are keep - ing?

Detailed description: This system contains the next two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature and time signature remain the same. The lyrics 'an - thems sweet, While shep - herds watch are keep - ing?' are written below the top staff.

CHORUS.

*ff*

This, this is Christ the King; Whom

*ff*

Detailed description: This system contains the final two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature and time signature remain the same. The music is marked *ff*. The lyrics 'This, this is Christ the King; Whom' are written below the top staff.



shep-herds guard and an - gels sing: Haste, haste to

bring Him laud, The Babe, the Son of Ma - ry!

2.

Why lies He in such mean estate,  
 Where ox and ass are feeding?  
 Good Christian, fear: for sinners here  
 The silent Word is pleading:  
 Nails, spear, shall pierce Him through,  
 The Cross be borne, for me, for you:  
 Hail, hail, the Word made flesh,  
 The Babe, the Son of Mary!

3.

So bring Him incense, gold, and myrrh,  
 Come peasant, King to own Him;  
 The King of kings, salvation brings;  
 Let loving hearts enthrone Him.  
 Raise, raise, the song on high,  
 The Virgin sings her lullaby:  
 Joy, joy, for Christ is born,  
 The Babe, the Son of Mary!

# 15 Glorious, beauteous, golden-bright.

VERSES 1, 2.

Glo - rious, beau-teous, gol - den - bright, Shed - ding

soft - est, pur - est light, Shone the stars that Christ-mas

night; When the Jew - ish shep - herds

kept Watch be - side their flocks that slept.

2.

But the stars' sweet golden gleam  
Faded quickly as a dream,  
'Mid the wondrous glory-stream,  
That illumined all the earth,  
When Christ's angels sang His birth.

VERSES 3, 4, 5.

*p* Soft and pure and ho - ly glory, Kings and seers and prophets

hoa - ry, Shed throughout the sac - red sto - ry: While the

priests, like shepherds true, Watch'd beside God's cho - sen few.

4.

But that light no more availed,  
 All its splendour straightway paled  
 In His light whom angels hailed:  
 Even as the stars of old,  
 'Mid the brightness lost their gold.

5.

Now no more on Christmas night,  
 Is the sky with angels bright,  
 But for ever shines the Light;  
 Even He whose birth they told  
 To the shepherds by the fold.

*mf* VERSE 6.

Since that Light then dark - ens nev - er, Let us

*mf*

all, with glad en - dea - vour, Sing the

*rall.* *ff* *a tempo.*

song that e - choes ev - er: Glo - ry in the high - est

*ff*

*pp* *rall.*

Heav - en! Peace on earth to us for - giv - en.

*pp*

1. Wa-ken! Christ-ian child-ren, Up and let us sing,

With glad voice, the prais-es Of our new-born King.

- |  |  |
|--|--|
| <p>2 Up! 'tis meet to welcome,<br/>With a joyous lay,<br/>Christ, the King of Glory,<br/>Born for us to-day.</p>         | <p>6 Fear not then to enter,<br/>Though we cannot bring<br/>Gold, or myrrh, or incense<br/>Fitting for a King.</p>         |
| <p>3 Come, nor fear to seek Him,<br/>Children though we be;<br/>Once He said of children,<br/>"Let them come to Me."</p> | <p>7 Gifts He asketh richer,<br/>Offerings costlier still,<br/>Yet may Christian children<br/>Bring them if they will.</p> |
| <p>4 In a manger lowly,<br/>Sleeps the Heavenly Child;<br/>O'er Him fondly bendeth<br/>Mary, Mother mild.</p>            | <p>8 Brighter than all jewels<br/>Shines the modest eye;<br/>Best of gifts He loveth<br/>Infant purity.</p>                |
| <p>5 Far above that stable,<br/>Up in Heaven so high,<br/>One bright star out-shineth,<br/>Watching silently.</p>        | <p>9 Haste we then to welcome,<br/>With a joyous lay,<br/>Christ, the King of Glory,<br/>Born for us to-day.</p>           |

## A Child this day is born.

*mf*

1. A Child this day is born, A

*mf*

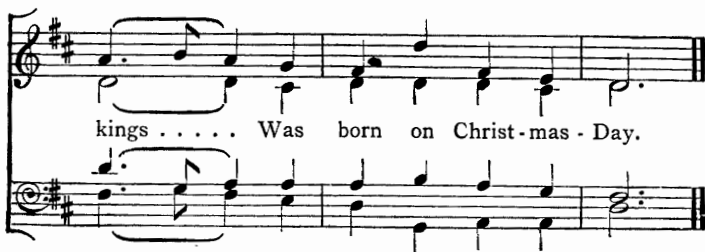
Child of high re-nown; Most wor-thy of a

scep-tre, A scep-tre and a crown.

CHORUS.

Glad tid-ings to all men, Glad

tid-ings sing we may, Be-cause the King of



2.

These tidings shepherds heard  
Whilst watching o'er their fold;  
'Twas by an Angel unto them  
That night revealed and told.  
Glad tidings, &c.

3.

Then was there with the Angel  
An host incontinent\*  
Of heavenly bright soldiers,  
All from the highest sent.  
Glad tidings, &c.

4.

They praised the Lord our God,  
And our celestial King:  
All glory be in Paradise,  
This heavenly host do sing.  
Glad tidings, &c.

5.

All glory be to God,  
That sitteth still on high,  
With praises and with triumph great,  
And joyful melody.  
Glad tidings, &c.

---

\* Immediately.

*mf*

1. Lis - ten, lord - ings, un - to me, a tale I will you tell;

*mf*

Which, as on this night of glee, in David's town be - fel.

Jo - seph came from Na - za - reth, with Ma - ry, that sweet maid :

CHORUS. *ff*

Wea - ry were they, nigh to death; and for a lodg - ing pray'd. Sing *ff*

high, sing high, sing low, sing low, sing high, sing low, sing



to and fro, Go tell it out with speed, Cry out and shout all

round a - bout, That Christ is born in - deed.

2.

In the inn they found no room; a scanty bed they made:  
 Soon a Babe from Mary's womb was in the manger laid.  
 Forth He came as light through glass; He came to save us all.  
 In the stable ox and ass before their Maker fall.

Sing high, sing low, &c.

3.

Shepherds lay afield that night, to keep the silly sheep,  
 Hosts of Angels in their sight came down from heaven's high steep.  
 Tidings! tidings! unto you: to you a Child is born,  
 Purer than the drops of dew, and brighter than the morn.

Sing high, sing low, &c.

4.

Onward then the Angels sped, the shepherds onward went,  
 God was in His manger bed, in worship low they bent.  
 In the morning, see ye mind, my masters one and all,  
 At the Altar Him to find who lay within the stall.

Sing high, sing low, &c.

# 19 When Christ was born of Mary free.

*mf*

*f*

1. When Christ was born of Ma - ry free, In

*f*

Beth - le - hem that fair ci - tie, An - gels sang there with

mirth and glee, " In ex - cel - sis Glo - ri - a,

*p*

CHORUS.

*ff*

In ex - cel - sis Glo - ri - a, In ex - cel - sis Glo - ri - a,

In ex - cel - sis Glo - ri - a, In ex - cel - sis

*D.S.*  
Glo - ri - a."

*Verse 2.* Herdsmen be-held, &c. Then, dear Lord, &c.

*Verse 4.*

2.

Herdsmen beheld these Angels bright,  
To them appearing with great light,  
Who said God's Son is born to-night.  
"In excelsis Gloria."

3.

The King is come to save mankind,  
As in Scripture truths we find,  
Therefore this song we have in mind,  
"In excelsis Gloria."

4.

Then, dear Lord, for Thy great grace,  
Grant us in bliss to see Thy face,  
That we may sing to Thy solace:  
"In excelsis Gloria."

## A CHRISTMAS MORNING HYMN.

*mf*

I. 'Twas in the win-ter cold, when earth Was de - so - late and

*mf*

*f* *dim.* *p*

wild, . . That an - gels welcomed at His birth The

*f* *p*

*cres*

ev - er - last - ing Child. From realms of ev - er -

*cen* *do* *poco*

- bright'ning day, And from His throne a - bove He

came, with hu-man kind to stay, All low - li-ness and love.

- 2 Then in the manger the poor beast  
 Was present with his Lord;  
 Then swains and pilgrims from the East  
 Saw, wondered, and adored.  
 And I this morn would come with them  
 This blessed sight to see,  
 And to the Babe of Bethlehem  
 Bend low the reverent knee.
- 3 But I have not, it makes me sigh,  
 One offering in my power;  
 'Tis winter all with me, and I  
 Have neither fruit nor flower.  
 O God, O Brother, let me give  
 My worthless self to Thee;  
 And that the years which I may live  
 May pure and spotless be:
- 4 Grant me Thyself, O Saviour kind,  
 The Spirit undefiled,  
 That I may be in heart and mind  
 As gentle as a child;  
 That I may tread life's arduous ways  
 As Thou Thyself hast trod,  
 And in the might of prayer and praise  
 Keep ever close to God.
- 5 Light of the everlasting morn,  
 Deep through my spirit shine;  
 There let Thy presence newly born  
 Make all my being Thine:  
 There try me as the silver, try,  
 And cleanse my soul with care,  
 Till Thou art able to descry  
 Thy faultless image there.

## A Carol for Christmas Eve.

SEMI-CHORUS.

*mf* I. The Lord at first had Ad - am made Out

of the dust and clay, And in his nos - trils

breath - ed life, E'en as the Scrip-tures say.

*p* And then in E-den's Pa-ra-dise He pla-ced him to dwell, That

he with-in it should re-main, To dress and keep it well.

CHORUS.

*ff* Now let good Christians all be-gin A ho-lier life to  
live, And to re-joice and mer-ry be, For this is Christmas Eve.

2. And thus within the garden he  
Was set, therein to stay;  
And in commandment unto him  
These words the Lord did say:  
"The fruit which in the garden grows  
To thee shall be for meat,  
Except the tree in midst thereof,  
Of which thou shalt not eat."  
Now let good Christians, &c.
3. "For in the day thou shalt it touch  
Or dost to it come nigh,  
If so thou do but eat thereof,  
Then thou shalt surely die."  
But Adam he did take no heed  
Unto that only thing,  
But did transgress God's holy Law,  
And so was wrapt in sin.  
Now let good Christians, &c.
4. Now mark the goodness of the Lord,  
Which He to mankind bore;  
His mercy soon He did extend,  
Lost man for to restore:  
And therefore to redeem our souls  
From death and hell and thrall,  
He said His own dear Son should be  
The Saviour of us all.  
Now let good Christians, &c.
5. Which promise now is brought to pass:  
Christians, believe it well:  
And by the death of God's dear Son,  
We are redeemed from Hell.  
So if we truly do believe,  
And do the thing that's right,  
Then by His merits we at last  
Shall live in Heaven bright.  
Then let good Christians, &c.
6. And now the tide is nigh at hand,  
In which our Saviour came;  
Let us rejoice and merry be  
In keeping of the same;  
Let's feed the poor and hungry souls,  
And such as do it crave;  
And when we die, in heaven we  
Our sure reward shall have.  
Then let good Christians, &c.

*Con spirito.* SEMI-CHORUS.  
*mf*

Why, Most High-est, art Thou ly - ing In a

*mf*

man-ger poor and low? Thou, the fires of heav'n sup -

- ply - ing, Come a .. sta - ble's cold to know?

TREBLE. CHORUS.

*p* O what works of love stu - pen - dous,

ALTO. *p* O what works of love stu - pen - dous,

TENOR. *p* O what works of love stu - pen - dous,

IST BASS. *f* O what works of love stu - pen - dous, Je - su,

2ND BASS. *f* O what works of love stu - pen - dous,

ACCOMP. *f*



Were sal - va - tion's price! Burn - ing wert Thou to be -

Were sal - va - tion's price! Burn - ing wert Thou to be -

Were sal - va - tion's price! Burn - ing wert Thou to be -

Were sal - va - tion's price! Burn - ing wert Thou to be -

(1 & 2.)

- friend us, Ex - iles far from Pa - ra - dise.

- friend us, Ex - iles far from Pa - ra - dise.

- friend us, Ex - iles far from Pa - ra - dise.

- friend us, Ex - iles far from Pa - ra - dise.

2. On a Mother's breast Thou sleepest, Weak the Strong, of strength the  
 Mother, yet a Virgin still: [est, Giver:  
 Sad, with eyes bedimmed Thou weep- Small, Whose arms creation span;  
 Eyes, which Heaven with gladness Bound, Who only can deliver;  
 fill. Born is He Who ne'er began.  
 O what works, &c. O what works, &c.

## The Holly and the Ivy.

## SEMI-CHORUS.

*mf* 1. The hol - ly and the i - vy Now both are full well

grown, *f* Of all the trees that are in the wood, The

hol - ly bears the crown. *p* O the ri - sing

of the sun, The run - ning of the deer, . . . The

play - ing of the mer - ry or - gan, Sweet sing - ing in the

## CHORUS.



2.

The holly bears a blossom,  
As white as lily-flower;  
And Mary bore sweet Jesus Christ,  
To be our sweet Saviour.  
O the rising of the sun, &c.

3.

The holly bears a berry,  
As red as any blood;  
And Mary bore sweet Jesus Christ,  
To do poor sinners good.  
O the rising of the sun, &c.

4.

The holly bears a prickle,  
As sharp as any thorn;  
And Mary bore sweet Jesus Christ,  
On Christmas Day in the morn.  
O the rising of the sun, &c.

5.

The holly bears a bark,  
As bitter as any gall;  
And Mary bore sweet Jesus Christ,  
For to redeem us all.  
O the rising of the sun, &c.

6.

The holly and the ivy  
Now both are full well grown,  
Of all the trees that are in the wood.  
The holly bears the crown.  
O the rising of the sun, &c.

*Moderato.*

*mf* 1. The moon shines bright and the stars give a light A  
 little be - fore the day, Our might - ty Lord He  
 looked on us, And bade us a - wake and pray.

- |    |  |   |  |
|----|--|---|--|
| 2  | Awake, awake, good people all,<br>Awake, and you shall hear,<br>The Lord our God died on the Cross,<br>For us He loved so dear.                  | 6 | The life of man is but a span,<br>And cut down in its flower,<br>We're here to-day, to-morrow gone,<br>The creatures of an hour.                 |
| 3  | O fair, O fair Jerusalem,<br>When shall I come to thee?<br>When shall my sorrows have an end,<br>The joy that I may see?                         | 7 | Instruct and teach your children well,<br>The while that you are here;<br>It will be better for your soul,<br>When your corpse lies on the bier. |
| 4  | The fields were green as green could be,<br>When from His glorious seat [be,<br>Our blessed Father watered us<br>With His heavenly dew so sweet. | 8 | To-day you may be alive and well,<br>Worth many a thousand pound;<br>To-morrow dead and cold as clay,<br>Your corpse laid underground.           |
| 5  | And for the saving of our souls<br>Christ died upon the cross,<br>We ne'er shall do for Jesus Christ,<br>As He hath done for us.                 | 9 | With one turf at thine head, O man,<br>And another at Thy feet;<br>Thy good deeds and thy bad, O man,<br>Will all together meet.                 |
| 10 | My song is done, I must be gone,<br>I can stay no longer here;<br>God bless you all, both great and small,<br>And send you a joyful new year!    |   |  |

*mf*

1. On yester night I saw a sight, A star as bright as

*mf*

day; . . . And all along, I heard a song, lul -

*dim.* *p*

*p*

lul - lay, lul - lay, lul - lay, lul - lay,

lay, by by, lul - lay, . . . lul-lay, lul - lay.

lul - lay, lul - lay,

lul - lay, . . .

\* *Note.*—The words of the Alto part are those immediately below it. The words of the Tenor are those immediately above it. Words occasionally written above the Treble staff are to be sung by the Trebles. Words occasionally written below the Bass staff are to be sung by the Basses.

VERSE 2 TO THE END.

*f* A love - ly la - dy sat and sang, And to her Child she

it makes my heart to  
 spake: My Son, my Bro - ther, Fa - ther dear, it makes my

it makes my heart to  
 ache, A King up-on this  
 heart to ache, To see Thee there so cold and bare, A King up -

ache, A King up-on this  
 hay; *dim.*  
 on this hay; But hush Thy wail, I will not fail To

hay;  
 sing by by, lul - lay, lul - lay, to sing by by, lul -  
 sing by by, lul - lay, by by, lul -

lul - lay, lul -

*cres.* lul - lay, lul -  
 - lay, lul - lay; To sing by by, lul - lay, lul - lay, lul -  
 - lay, To sing by by, lul - lay, lul -  
 - lay, lul - lay, lul - lay, by by, *rall. e dim.*  
 - lay, lul - lay,  
 - lay, by by, lul - lay, by by, lul - lay, lul - lay, lul - lay.  
 - lay lul - lay.

3.

The Child then spake, whilst she did sing,  
 And to the maiden said,  
 "Right sure I am a mighty King,  
 Though in a crib my bed:  
 For angels bright,  
 Down to Me light;  
 Thou canst not say me nay:  
 Then why so sad?  
 Thou mayest be glad  
 To sing by by, lullay."

4.

"Now, sweetest Lord, since Thou art  
 Why liest Thou in a stall? [King,  
 Why didst Thou not Thy cradle bring  
 To some great royal hall?  
 Methinks 'tis right,  
 That king or knight  
 Should lie in good array;  
 And them among,  
 It were no wrong  
 To sing by by, lullay."

5.

"My Mother Mary, Thine I be,  
 Though I be laid in stall,  
 Both lords and dukes shall worship Me,  
 And so shall monarchs all;  
 Ye shall well see  
 That princes three  
 Shall come on the twelfth day:  
 Then let Me rest  
 Upon thy breast,  
 And sing by by, lullay."

6.

"Now tell me, sweetest Lord, I pray,  
 Thou art my love and dear,  
 How shall I nurse Thee to Thy mind,  
 And make Thee glad of cheer?  
 For all Thy will  
 I would fulfil,  
 I need no more to say;  
 And for all this  
 I will Thee kiss,  
 And sing by by, lullay."

7.

"My Mother dear, when time it be  
 Then take Me up aloft,  
 And set Me up upon thy knee,  
 And handle me full soft;  
 And in Thy arm,  
 Thou wilt Me warm,  
 And keep Me night and day:  
 And if I weep,  
 And may not sleep,  
 Then sing by by, lullay."

8.

"Now, sweetest Lord, since it is so,  
 That Thou art most of might,  
 I pray Thee grant a boon to me,  
 If it be meet and right;  
 That child or man  
 That will or can,  
 Be merry on this day;  
 To bliss them bring,  
 And I shall sing,  
 Lullay, by by, lullay."

## The Incarnation.

*Vivace.*

*mf* I. The great God of Heaven is come down to earth, His

Mo-ther a.. Vir-gin, and sin-less His Birth; The

Fa-ther e-ter-nal His Fa-ther a-lone: He

sleeps in the man-ger; He reigns on the Throne.



*f* CHORUS.

Then let us a - dore Him, and praise His great love, To  
save us poor sin - ners He came from a - bove.

- 2 A Babe on the breast of a maiden he lies,  
Yet sits with the Father on high in the skies;  
Before Him their faces the Seraphim hide,  
While Joseph stands waiting, unscared, by His side.  
Then let us adore Him, &c.
- 3 Lo! here is Immanuel, here is the Child,  
The Son that was promised to Mary so mild;  
Whose power and dominion shall ever increase,  
The Prince that shall rule o'er a kingdom of peace.  
Then let us adore Him, &c.
- 4 The Wonderful Counsellor, boundless in might,  
The Father's own Image, the Beam of His Light;  
Behold Him now wearing the likeness of man,  
Weak, helpless, and speechless, in measure a span.  
Then let us adore Him, &c.
- 5 O wonder of wonders, which none can unfold;  
The Ancient of days is an hour or two old;  
The Maker of all things is made of the earth,  
Man is worshipped by angels, and God comes to birth.  
Then let us adore Him, &c.
- 6 The Word in the bliss of the Godhead remains,  
Yet in Flesh comes to suffer the keenest of pains;  
He is that He was, and for ever shall be,  
But becomes that He was not, for you and for me.  
Then let us adore Him, &c.

## Christmas Day.

SEMI-CHORUS. *mf Allegro vivace.* *ff* CHORUS.

Wake all music's magic powers, On this blissful morn - ing.

SEMI-CHORUS. *mf* *ff* CHORUS.

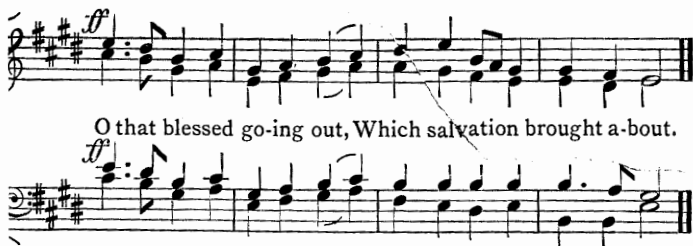
Born to-day, the Child is ours, Theme of Prophet's warn - ing;

SEMI-CHORUS. *mf* *ff* CHORUS.

Gi - ant in the race He towers, Toil and danger scorn - ing.

*p* CHORUS.

O that bless - ed go - ing out, Which sal - va - tion brought a - bout,  
O that blessed go - ing out, sal - va - tion



2.

Let this glorious holiday  
 Find such holy spending  
 That the simple-hearted may  
 Joy without offending,  
 And sweet charity may stay,  
 With our concourse blending.  
 O that blessed going out,  
 Which salvation brought about.

3.

Give we glory to this Feast,  
 For man's restoration:  
 Now the guilty is released,  
 Freed from condemnation:  
 By the widow's son deceased,  
 See Elisha's station!  
 O that blessed, &c.

4.

O how bright is this day made,  
 Day with radiance glowing,  
 Which the Light of Light displayed,  
 Light in darkness shewing;  
 Chasing thus death's gloomy shade,  
 Brightness o'er us throwing!  
 O that blessed, &c.

5.

Risen to-day in splendour bright,  
 Shining to all ages,  
 Beams the Sun, whose distant light  
 Touched the Prophet's pages;  
 Now, to end the reign of night,  
 Christ His power engages.  
 O that blessed, &c.

*mf* \*

I. Jo seph was an old man, An

old man was he: He mar - ried sweet

Ma - ry, The Queen of Ga - li - lee.

2.

As they went a walking  
In the garden so gay,  
Maid Mary spied cherries  
Hanging over yon tree.

3.

Mary said to Joseph,  
With her sweet lips so mild,  
"Pluck those cherries, Joseph,  
For to give to my Child."

4.

"O then," replied Joseph,  
With words so unkind,  
"I will pluck no cherries  
For to give to thy Child."

5.

Mary said to cherry tree,  
"Bow down to my knee,  
That I may pluck cherries  
By one, two, and three."

\* This chord will be required for verses 4, 6, 7, 8, 9, 12.

6.

The uppermost sprig then  
Bowed down to her knee:  
"Thus you may see, Joseph,  
These cherries are for me."

10.

"He shall not be clothèd  
In purple nor pall;  
But all in fair linen,  
As wear babies all.

7.

"O eat your cherries, Mary,  
O eat your cherries now,  
O eat your cherries, Mary,  
That grow upon the bough."

11.

"He shall not be rockèd,  
In silver nor gold,  
But in a wooden cradle  
That rocks on the mould."

8.

As Joseph was a-walking  
He heard Angels sing,  
"This night there shall be born  
Our heavenly King.

12.

"He neither shall be christened  
In milk nor in wine,  
But in pure spring-well water  
Fresh sprung from Bethine."

9.

"He neither shall be born  
In house nor in hall,  
Nor in the place of Paradise,  
But in an ox-stall.

13.

Mary took her Baby,  
She dressed Him so sweet,  
She laid Him in a manger  
All there for to sleep.

14.

As she stood over Him  
She heard Angels sing,  
"Oh! bless our dear Saviour,  
Our heavenly King."

*mf* 1. God's dear Son, with - out be - gin - ning, Whom the wick - ed

*p* †  
Jews did scorn; The on - ly wise, with - out all sin - ning,

*ff*  
On this bless - ed day was born: To save us all from

*mf*  
sin and thrall, When we in Sa - tan's chains were bound; And

*mf*  
shed His blood to do us good With many a pur - ple bleeding wound.

\* This chord will be required for verses 3 and 4.

† This chord must be omitted in verses 2, 3, 5 and 6.

## 2.

Bethlehem, King David's city,  
 Birth-place of that Babe we find,  
 God and Man, endued with pity,  
 And the Saviour of mankind:  
 Yet Jewry land, with cruel hand,  
 Both first and last His power denied;  
 When He was born they did Him scorn,  
 And shewed Him malice when He died.

## 3.

No princely palace for our Saviour  
 In Judea could be found,  
 But sweet Mary's meek behaviour  
 Patiently upon the ground  
 Her Babe did place, in vile disgrace,  
 Where oxen in their stalls did feed;  
 No midwife mild had this sweet Child,  
 Nor woman's help at mother's need.

## 4.

No kingly robes nor golden treasure  
 Decked the birth-day of God's Son;  
 No pompous train at all took pleasure  
 To the King of kings to run;  
 No mantle brave could Jesus have  
 Upon His cradle cold to lie;  
 No music's charms in nurse's arms  
 To sing that Babe a lullaby.

## 5.

Yet, as Mary sat in solace  
 By our Saviour's cradle side,  
 Hosts of Angels from God's Palace,  
 Singing sweet through Heaven so wide;  
 Yea, Heaven and earth, at Jesu's Birth,  
 With sweet melodious tunes abound;  
 And every thing to Jewry's King,  
 Through all the world gives cheerful sound.

## 6.

Now to Him that hath redeemed us  
 By His Death on holy Rood,  
 And as sinners so esteemed us,  
 As to buy us with His Blood,  
 Yield lasting fame, that still the Name  
 Of Jesus may be honoured here;  
 And let us say that Christmas Day  
 Is still the best day in the year.

## Hymn for Christmas Day.

*Moderato.*  
SOLO.



1. See a - mid the win - ter's snow,

*Moderato.*



Born for us on earth be-low, See the ten - der



Lamb ap-pears, Pro - mised from e - ter - nal years.

\* Treble or Tenor, or alternately.



***ff*** CHORUS.

Hail! Thou ev-er blessed morn! Hail, Redemption's happy dawn!

Sing thro' all Je - ru - sa - lem, Christ is born in Beth-le - hem.

- 2 Lo, within a manger lies  
He who built the starry skies;  
He, who throned in height sublime,  
Sits amid the Cherubim!  
Hail, thou ever-blessed, &c.
- 3 Say, ye holy Shepherds, say,  
What your joyful news to-day;  
Wherefore have ye left your sheep  
On the lonely mountain steep?  
Hail, thou ever-blessed, &c.
- 4 "As we watched at dead of night,  
Lo, we saw a wondrous light;  
Angels singing peace on earth,  
Told us of a Saviour's Birth."  
Hail, thou ever-blessed, &c.
- 5 Sacred Infant, all Divine,  
What a tender love was Thine;  
Thus to come from highest bliss  
Down to such a world as this!  
Hail, thou ever-blessed, &c.
- 6 Teach, O teach us, Holy Child,  
By Thy face so meek and mild,  
Teach us to resemble Thee,  
In Thy sweet humility!  
Hail, thou ever-blessed, &c.

SEMI-CHORUS.

*p*

1. The Babe in Beth - lem's man - ger laid,

In hum - ble form so low; By wond'-ring an - gels

is surveyed Through all His scenes of woe.

*f* CHORUS.

No - el, No - el, . . . . Now

birth

sing a Saviour's birth, All hail, all hail, His com - ing

birth

down to earth, Who rais - es us to Heaven.

The image shows a musical score for a hymn. It consists of two systems of music, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is two sharps (F# and C#), and the time signature is 4/4. The first system contains the first two verses of the hymn. The second system contains the third and fourth verses. The lyrics are printed below the vocal line.

- 2 A Saviour! sinners all around  
Sing, shout the wondrous word;  
Let every bosom hail the sound,  
A Saviour! Christ the Lord  
Noel, Noel, &c.
- 3 For not to sit on David's throne  
With worldly pomp and joy,  
He came for sinners to atone,  
And Satan to destroy.  
Noel, Noel, &c.
- 4 To preach the Word of Life Divine,  
And feed with living Bread,  
To heal the sick with hand benign,  
And raise to life the dead.  
Noel, Noel, &c.
- 5 He preached, He suffered, bled and died,  
Uplift 'twixt earth and skies;  
In sinners' stead was crucified,  
For sin a sacrifice.  
Noel, Noel, &c.
- 6 Well may we sing a Saviour's birth,  
Who need the grace so given,  
And hail His coming down to earth,  
Who raises us to Heaven.  
Noel, Noel, &c.

# 32 In Bethlehem, that noble place.

SEMI-CHORUS.

*mf*

i. In Beth - le - hem, that no - ble place, As

*cres.*

*f*

by the Pro - phet said it was, Of the Vir - gin

Ma - ry, filled with Grace, "Sal - va - tor mun - di

*ff* CHORUS.

na - tus est." Be we mer - ry in this



2.

On Christmas night an Angel told  
 The shepherds watching by their fold,  
 In Bethlehem, full nigh the wold,  
 "Salvator mundi natus est."  
 Be we merry, &c.

3.

The shepherds were encompassed right,  
 About them shone a glorious light,  
 "Dread ye naught," said the Angel bright,  
 "Salvator mundi natus est."  
 Be we merry, &c.

4.

"No cause have ye to be afraid,  
 For why? this day is Jesus laid  
 On Mary's lap, that gentle maid:"  
 "Salvator mundi natus est."  
 Be we merry, &c.

5.

"And thus in faith find Him ye shall  
 Laid poorly in an ox's stall."  
 The shepherds then lauded God all  
 Quia Salvator natus est.  
 Be we merry, &c.

# 33 A Cradle-song of the Blessed Virgin.

*Allegretto non troppo.*

*mf*

1. The Vir - gin stills the cry - ing Of Je - sus sleep-less

*mf*

ly - ing; And sing - ing for His plea - sure Thus

calls up - on her Trea - - sure, . My

*più lento.* *p*

*p*

Dar - ling, do not weep, My Je - su, sleep! . . .

2.

O Lamb, my love inviting,  
O Star, my soul delighting,  
O Flower of mine own bearing,  
O Jewel past comparing!  
My Darling, &c.

3.

My Child, of Might indwelling,  
My Sweet, all sweets excelling,  
Of Bliss the Fountain flowing,  
The Dayspring ever glowing.  
My Darling, &c.

4.

My Joy, my Exultation,  
My spirit's Consolation;  
My Son, my Spouse, my Brother,  
O listen to Thy Mother.  
My Darling, &c.

5.

Say, wouldst Thou heavenly sweetness  
Or love of answering meetness?  
Or is fit music wanting?  
Ho! Angels raise your chanting!  
My Darling, &c.

*mf* = 144. *Smoothly.*

1. Once a-gain, O bless-ed time, Thank-ful hearts em -

- brace thee; If we lost thy fes - tal chime, What could

e'er re - place . . . thee? What could e'er . . . re -

- place thee? Change will dark - en ma - ny a day,

Many a bond dis - sev - er; Many a joy shall



pass a - way, But the "Great Joy" nev - er! . . .

But the "Great Joy" nev - er,

But the . . . "Great Joy" nev - er!

- 2 Once again the Holy Night  
Breathes its blessing tender;  
Once again the Manger Light  
Sheds its gentle splendour;  
O could tongues by Angels taught  
Speak our exultation  
In the Virgin's Child that brought  
All mankind Salvation?
- 3 Welcome Thou to souls athirst,  
Fount of endless pleasure;  
Gates of Hell may do their worst,  
While we clasp our Treasure:  
Welcome, though an age like this  
Puts Thy Name on trial,  
And the Truth that makes our bliss  
Pleads against denial!

- 4 Yea, if others stand apart,  
We will press the nearer:  
Yea, O best fraternal Heart,  
We will hold Thee dearer;  
Faithful lips shall answer thus  
To all faithless scorning,  
"JESUS CHRIST is GOD with us,  
Born on Christmas morning."
- 5 So we yield Thee all we can,  
Worship, thanks, and blessing;  
Thee true GOD, and Thee true Man,  
On our knees confessing;  
While Thy Birthday morn we greet  
With our best devotion,  
Bathe us, O most true and sweet!  
In Thy mercy's ocean.

- 6 Thou that once, 'mid stable cold,  
Wast in babe-clothes lying,  
Thou whose Altar-veils enfold,  
Power and Life undying;  
Thou whose Love bestows a worth  
On each poor endeavour.  
Have Thou joy of this Thy Birth  
In our praise for ever.

## Jacob's Ladder.

SEMI-CHORUS.

*mf* r. As Ja - cob with tra - vel was wea - ry one

day, At night on a stone for a pil - low he

lay, He saw in a vi - sion a lad - der so high, That its

foot was on earth, and its top in the sky.

CHORUS.

Hal - le - lu - jah to Je - sus, who died on the

tree, And hath rais'd up a lad - der of mer - cy for

me, And hath rais'd up a lad - der of mer - cy for me.

- 2 This ladder is long, it is strong and well-made,  
Has stood hundreds of years and is not yet decayed;  
Many millions have climbed it and reached Sion's hill,  
And thousands by faith are climbing it still.  
Hallelujah to Jesus, &c.
- 3 Come let us ascend: all may climb it who will;  
For the Angels of Jacob are guarding it still:  
And remember each step, that by faith we pass o'er,  
Some Prophet or Martyr hath trod it before.  
Hallelujah to Jesus, &c.
- 4 And when we arrive at the haven of rest  
We shall hear the glad words, "Come up hither, ye blest,  
Here are regions of light, here are mansions of bliss:"  
O, who would not climb such a ladder as this?  
Hallelujah to Jesus, &c.

1. It was the ve - ry noon of night: the stars a - above the fold, More

sure than clock or chim - ing bell, the hour of midnight told: When

from the heavens there came a voice, and forms were seen to shine, Still

bright'ning as the mu - sic rose with light and love di - vine. With

love di - vine, the song began; there shone a light se - rene: O,

who hath heard what I have heard, or seen what I have seen? O,

who hath heard what I have heard, or seen what I have seen?

2.

O ne'er could nightingale at dawn salute the rising day  
 With sweetness like that bird of song in his immortal lay:  
 O ne'er were wood-notes heard at eve by banks with poplar shade  
 So thrilling as the concert sweet by heavenly harpings made;  
 For love divine was in each chord, and filled each pause between:  
 O, who hath heard what I have heard, or seen what I have seen?

3.

I roused me at the piercing strain, but shrunk as from the ray  
 Of summer lightning: all around so bright the splendour lay.  
 For oh, it mastered sight and sense, to see that glory shine,  
 To hear that minstrel in the clouds, who sang of Love Divine,  
 To see that form with birdlike wings, of more than mortal mien:  
 O, who hath heard what I have heard, or seen what I have seen!

4.

When once the rapturous trance was past, that so my sense could bind,  
 I left my sheep to Him whose care breathed in the western wind;  
 I left them, for instead of snow, I trod on blade and flower,  
 And ice dissolved in starry rays at morning's gracious hour,  
 Revealing where on earth the steps of Love Divine had been;  
 O, who hath heard what I have heard, or seen what I have seen?

5.

I hasted to a low-roofed shed, for so the Angel bade;  
 And bowed before the lowly rack where Love Divine was laid:  
 A new-born Babe, like tender Lamb, with Lion's strength there smiled,  
 For Lion's strength, immortal might, was in that new-born Child;  
 That Love Divine in childlike form had God for ever been:  
 O, who hath heard what I have heard, or seen what I have seen?

## The Wassail Song.

*mf* SEMI-CHORUS.

i. Here we come a - was-sailing A-mong the leaves so

*mf*

green, Here we come a-wandering, So fair . . to be seen.

*f* CHORUS.

Love and joy come to you, And to you your was-sail

*f*

too, And God bless you, and send you A hap - py new

year, And God send you a hap-py new year.

\* This note is required for verses 2, 3, 4, 5, 6 and 8.

2.

Our wassail-cup is made  
Of the rosemary tree,  
And so is your beer  
Of the best barley.  
Love and joy, &c.

3.

We are not daily beggars  
That beg from door to door,  
But we are neighbours' children  
Whom you have seen before.  
Love and joy, &c.

4.

Good Master and good Mistress,  
As you sit by the fire,  
Pray think of us poor children  
Who are wandering in the mire.  
Love and joy, &c.

5.

We have a little purse  
Made of ratching\* leather skin;  
We want some of your small change  
To line it well within.  
Love and joy, &c.

6.

Call up the butler of this house,  
Put on his golden ring;  
Let him bring us a glass of beer,  
And the better we shall sing.  
Love and joy, &c.

7.

Bring us out a table,  
And spread it with a cloth;  
Bring us out a mouldy cheese,  
And some of your Christmas loaf.  
Love and joy, &c.

8.

God bless the master of this house,  
Likewise the mistress too;  
And all the little children  
That round the table go.  
Love and joy, &c.

---

\* Leather that will stretch.

## In terrâ Pax.

*mf* *cres.* *p*

i. In-fant of days, yet Lord of Life, Sweet Prince of Peace, All

*cres.*

hail! . . . Oh! we are wear - y of the strife,

*dim.* *f*

The din with which earth's fields are rife, And we would list the

tale . . . That chimes its Christ-mas news for us:—

"In ter - rã . . . Pax, . . . in

\* "In ter - rã Pax, . . .

\* S. Luke ii. 14.



*Pax*

ter - râ Pax, Pax, Pax, Pax, in ter - râ

Pax, Pax,

in ter - râ Pax ho - mi - ni -

ho - mi - ni - bus, Pax, Pax ho - mi - ni - bus, ho - mi - ni -

ho - mi - ni -

bus . . Pax. . .

Pax, bus in ter - râ Pax, Pax.

bus, in ter - râ Pax.

2.

3.

"Peace I leave with you," was again  
Thy dying Gift to earth;  
Sweet echo of the lingering strain  
Of Christmas morn, the glad refrain  
Of Anthems at Thy Birth;  
When Angel choirs hymned forth to us,  
"In terrâ Pax hominibus!"

○ Olive Branch! O Dove of Peace!  
Brooding o'er stormy waters!  
When shall the flood of woe decrease?  
When shall the dreary conflict cease,  
And earth's sad sons and daughters  
With glad hearts hail Thy word to us,  
"In terrâ Pax hominibus!"

VERSE 4.

*mf*  
O hear Thy Church, with one ac - cord Her long lost Peace im -

- plo - ring: Be it ac - cord - ing to Thy Word:

*dim.* Thy reign of Peace bring in, dear Lord: Heav'n's Peace to earth re -

*pp* - stor - ing. And Peace e - ter - nal, Je - su, grant, we pray.

*a tempo.* "In Cæ - lo . . . Pax, . . . Et . . ."  
\* "In Cæ - lo Pax," . . .

*cres.*

Et . . in Ex - cel - sis Glo - ri -  
 Et . . in Ex - cel - sis Glo - ri -

Et . . in Ex - cel - sis, et in Ex - cel - sis Glo - ri -

a, et in Ex - cel - sis Glo - ri - a,  
 a, Glo - ri - a, in Cæ - lo

a, in Ex - cel - sis,

Pax, et in Ex - cel - sis Glo - ri - a.  
 et in Ex - cel - sis, . . in Cæ - lo

et in Ex - cel - sis Glo - ri - a, et in Ex -  
 et in Ex - cel - sis, in Ex - cel - sis Glo - ri - a,  
 Pax, et in Ex - cel - sis.  
 et in Ex - cel - sis,

cel - sis sis Glo - ri - a."  
 et in Ex - cel - sis sis Glo - ri - a."  
 Glo - ri - a."

*Moderato.*

*mf*

r. As it fell out up - on a day, Rich

*mf*

Di - ves made a feast, And he in - vi - ted

all his friends, And gen - try of the best.

*The following harmonies may also be used.*

2.

Then Lazarus laid him down and  
And down at Dives' door; [down  
Some meat, some drink, brother Dives,  
Bestow upon the poor.

9.

Then Dives sent out his hungry dogs,  
To bite him as he lay;  
They had no power to bite at all,  
But licked his sores away.

3.

Thou'rt none of my brother, Lazarus,  
That lies begging at my door,  
Nor meat nor drink will I give to thee,  
Nor bestow upon the poor.

10.

As it fell out upon a day,  
Poor Lazarus sickened and died;  
Then came two Angels out of Heaven,  
His soul therein to guide.

4.

[Then Lazarus laid him down and  
down .  
And down at Dives' wall;  
Some meat, some drink, brother Dives,  
Or with hunger starve I shall.]

11.

[Rise up, rise up, brother Lazarus,  
And come along with me;  
There's a place in Heaven prepared  
for thee,  
To sit upon an Angel's knee.]

5.

[Thou'rt none of my brother, Lazarus,  
That lies begging at my wall;  
Nor meat nor drink will I give to thee,  
But with hunger starve you shall.]

12.

As it fell out upon a day,  
Rich Dives sickened and died;  
There came two serpents out of Hell,  
His soul therein to guide.

6.

[Then Lazarus laid him down and  
down,  
And down at Dives' gate;  
Some meat, some drink, brother Dives,  
For Jesus Christ His sake.]

13.

[Rise up, rise up, brother Dives,  
And come along with me;  
There's a place in Hell prepared for  
thee,  
To sit upon a serpent's knee.]

7.

[Thou'rt none of my brother, Lazarus,  
That lies begging at my gate;  
Nor meat nor drink will I give to thee,  
For Jesus Christ His sake.]

14.

Then Dives looked with burning eyes,  
And saw poor Lazarus blest:  
One drop of water, Lazarus,  
To quench my flaming thirst!

8.

[Then Dives sent out his merry men,  
To whip poor Lazarus away;  
They had no power to strike a stroke,  
But flung their whips away.]

15.

Oh! had I as many years to abide  
As there are blades of grass,  
Then there would be an end: but now  
Hell's pains will never pass.

16.

[Oh! were I but alive again,  
For the space of one half hour,  
I would make my peace and so secure  
That the Devil should have no power!]

## From far away.

*mf*  
1. From far a - way we come to you. *pp*  
*mf* *pp*

*ten.* *mf*  
snow in the street, and the wind on the door, To tell of great tid-ings,  
*mf*

*p*  
strange and true. *p* Minstrels and maids stand forth on the floor,

*f* *mf*  
Stand forth on the floor. From far a - way we  
*f* *mf*

come to you, To tell of great tidings strange and true, From

far a-way we come to you, To tell of great ti - dings

strange and true.

2.

6.

For as we wandered far and wide,  
*The snow in the street and the wind  
 on the door, [us betide?*  
 What hap do you deem there should  
*Minstrels and maids, stand forth on  
 the floor.*

“There was an old man there be-  
 side;  
*The snow in the street, &c.*  
 His hair was white, and his hood was  
 wide.  
*Minstrels and maids, &c.*

3.

7.

Under a bent when the night was deep,  
*The snow in the street, &c.*  
 There lay three shepherds tending  
 their sheep.  
*Minstrels and maids, &c.*

“And as we gazed this thing upon,  
*The snow in the street, &c.*  
 Those twain knelt down to the little  
 One.  
*Minstrels and maids, &c.*

4.

8.

“O ye shepherds what have ye  
 seen,  
*The snow in the street, &c.*  
 To stay your sorrow and heal your  
 teen?”  
*Minstrels and maids, &c.*

“And a marvellous song we straight  
 did hear,  
*The snow in the street, &c.*  
 That slew our sorrow and healed our  
 care.”  
*Minstrels and maids, &c.*

5.

9.

“In an ox stall this night we saw,  
*The snow in the street, &c.*  
 A Babe and a Maid without a flaw.  
*Minstrels and maids, &c.*

News of a fair and a marvellous thing,  
*The snow in the street, &c.*  
 Nowell, Nowell, Nowell, we sing.  
*Minstrels and maids, &c.*

N.B.—In the 3rd, 4th, 5th, and 9th verses, the melody in the first bar will need the following slight modification, in order to fit it to the accent of the words;

And a corresponding change must be made in the subsequent parts of the melody where the same words recur.

*Moderato.*

*mf*

r. All this night bright an - gels sing, Nev - er was such

*mf*

*cres.*

ca - rol - ling: Hark! a voice which loud - ly cries, "Mortals, mor - tals,

*f*

wake and rise. Lo! to glad - ness Turns your sad - ness;

*f*

*p*

*cres.*

From the earth is ris'n a Sun, Shines all night, though day . . . be done."

day be

*f*

- 2 Wake, O earth, wake everything,  
 Wake and hear the joy I bring:  
 Wake and joy; for all this night,  
 Heaven and every twinkling light,  
 All amazing,  
 Still stand gazing;  
 Angels, Powers, and all that be,  
 Wake, and joy this Sun to see!



VERSE 3.

Hail! O Sun, O bless-ed Light, Sent in - to this world by night;

*p*

Let Thy rays and heav'n - ly pow'rs Shine in these dark

*mf* *dim.*

souls of ours. For, most du - ly, Thou art tru - ly

*pp* *cres.*

God and man, we do con-fess; Hail, O Sun of Right-eous - ness!

*f* *rall.*

# 42 The Child Jesus in the Garden.

Voices, and Accomp. to verses 3, 5, 7, and 9.

*mf*

1. Cold was the day . . . when in a gar-den bare, . . .

*mf*

*Accomp. to verses 1, 2, 4, 6, 8, and 10.*

Walked the Child Jesus wrapt in ho - ly thought ;

*p* *cres.*

His brow seemed cloud-ed with a weight of care,

*p*

*f* . *dim.* *p*

Calm - ness and rest from worldly things He sought.

- 2 *f* Soon was His presence missed within His home,  
His Mother gentle marked His every way;  
Forth then she came to seek where He did roam,  
Full of sweet words His trouble to allay.
- ♩ 3 *f* Through chilling snow she toiled to reach His side,  
Forcing her way 'mid branches black and sere;  
Hastening, that she His sorrows might divide,  
Share all His woe, or calm His gloomy fear.
- Solo.* 4 "Speak, gentle Lord;" she cried with reverent love,  
"Tell me, I pray, what griefs around Thee press,  
Though I of earth, and Thou from Heaven above,  
I am Thy Mother: what doth Thee distress?"
- Chorus.* *pp* 5 Sweet was her face as o'er His head she bent;  
Longing to melt His look of saddest grief,  
With lifted eyes His ear to her He lent;  
Her kindly solace brought His soul relief.
- f* 6 Then did He smile, a smile of love so deep,  
Winter himself grew warm beneath its glow,  
From drooping branches scented blossoms peep,  
Up springs the grass, the sealèd fountains flow.
- 7 Summer and spring did each with other vie,  
Offering to Him the fragrance of their store;  
Chanting sweet notes the birds around Him fly,  
Wondering why earth had chequered so her floor.
- Solo.* 8 Then round His Mother lilies white entwined,  
Fresh as her love, and chaste as she was pure;  
About His head the Passion-flowers did bind,  
Type of the sufferings He must soon endure.
- Chorus.* *pp* 9 Hid in the wreath was many a cruel thorn;  
Yet on His brow He placed it, full of joy;  
Full well He knew why He on earth was born,  
How by His blood He should our woes destroy,
- f* 10 Know then, dear brother, in these Christmas hours,  
Sorrow, like snow, will melt, if He but smile;  
And if He clothe thy wintry path with flowers,  
Amidst thy mirth, think on His thorns awhile.

\* When the melody is sung as a Tenor Solo the bar between the asterisks may be thus sung:

† v. 8. A | bout His | head,

† v. 10. A | midst Thy | mirth

## What soul-inspiring music.

*mf*

1. What soul-in - spi-ring mu-sic Thrills thro' the midnight

*mf*

air? What sounds of heav'nly sweetness Dis - pel all doubt and

care? Ev'-ry star and con-stel-la - tion Sheds a

*f*

ra - diance dou - bly bright; See the Plei - ads and O -

*p*

*crs.*

- ri - on Glit-ter keen - ly in the height ! Spark-ling

fires, like twinkling blos-soms, Stud Night's robe with light.

2.

Strange forms float hovering o'er us,  
 New sounds fall on our ear;  
 God's Angel bids us welcome,  
 His voice says, "Never fear!  
 Born to you in David's city  
 Lies the Saviour, all Divine,  
 David's Root and David's Off-  
 spring,  
 Promised Seed of David's line;  
 He is swathed and in a manger:  
 Take this for a sign."

3.

Straight, crowds of heavenly war-  
 riors,  
 Outshining every star,  
 Stand forth round that one Herald  
 Proclaiming peace afar;  
 Choirs of Angels and Archangels,  
 Seraphim and Cherubim,  
 Thrones and Princedoms, Domi-  
 nations, [dim;  
 Powers and Might which wax not  
 Spirit-hosts in ranks celestial,  
 Raise one joyous hymn.

4.

"Lord God, to Thee be glory,  
 In heights all height above;  
 Peace dwell on earth beneath us,  
 Towards men goodwill and love!  
 Heaven and earth are now united,  
 Man may see his Father's face:  
 Mary's Son, God's Word incar-  
 nate,  
 Is an endless Fount of Grace:  
 Therefore Righteousness may  
 Mercy  
 And Truth Peace embrace."

5.

Speed, Shepherds, leave your  
 sheepfolds,  
 To Bethle'm haste away:  
 Fall on your knees before Him,  
 Salute Him while ye may:  
 Bring your offerings, bring your  
 treasure,  
 Open wide each simple store:  
 Pipe and dance in rustic measure.  
 In His Manger Him adore:  
 Every deed to give Him pleasure  
 Be yours evermore.

# 44 In the Country nigh to Bethlehem.

*mf*

Symphony.

*mf*

*mf*

1. In the country nigh to Bethlehem, On a star-ry night of old,

*mf*

*f*

There were in the fields a-bid-ing, Shepherds with their flocks in fold.

*f*

*p*

Round the flocks the faithful shepherds Kept their watch from eve till morn,

*p*

Lest their sheep, so weak and helpless, Should by e - vil beasts be torn.

- 2 Haply, through their long night-watches,  
 They made hill and valley ring  
 With the songs of holy gladness  
 Which King David used to sing.  
 Songs of praise to God their Shepherd,  
 Who defended them from ill,  
 And their weary, wandering footsteps  
 Guided to the waters still.
- 3 As they watched, a burst of glory  
 Shone around them from above,  
 And a mighty glorious Angel  
 Calmed their fears with words of love:  
 "Fear not, for behold I bring you  
 Tidings full of greatest joy,  
 Joy eternal, full of gladness,  
 Joy which nothing can destroy.
- 4 "Unto you in David's city,  
 As was told by Prophet's word,  
 Christ is born, your God and Saviour,  
 Christ is born, your King and Lord."  
 Suddenly a host of Angels  
 Raised their voices high and sang,  
 Till the vaulted arch of Heaven  
 With the echoing chorus rang:
- 5 "Glory, glory, in the highest,  
 Unto God, and peace on earth;  
 To all nations joyful bring we  
 Tidings glad of Jesus' birth."  
 Lift we now our hearts and voices,  
 Join we all the cheerful cry,  
 Learned by shepherds from the Angels:  
 "Glory be to God on high!"

*mf* *mf*

I. We three kings of O-rient

*mf* *mf*

are; Bear-ing gifts we tra-verse a - far Field and

foun-tain, moor and mountain, Fol-low -ing yon - der star.

CHORUS. *ad lib. a tempo.*

*cres.* *ff*

O 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.

The image shows a musical score for two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The lyrics are written below the top staff, aligned with the notes. The music consists of a series of eighth and sixteenth notes, with some rests and a final cadence.

2.

*Melchior.*

Born a King on Bethlehem's plain,  
 Gold I bring, to crown Him again,  
 King for ever, ceasing never,  
 Over us all to reign.  
 O Star of wonder, &c.

3.

*Caspar.*

Frankincense to offer have I,  
 Incense owns a Deity nigh.  
 Prayer and praising, all men raising,  
 Worship Him, God most High.  
 O Star of wonder, &c.

4.

*Balthazar.*

Myrrh is mine, its bitter perfume  
 Breathes a life of gathering gloom;  
 Sorrowing, sighing, bleeding, dying,  
 Sealed in the stone-cold tomb.  
 O Star of wonder, &c.

5.

Glorious now behold Him arise,  
 King and God and sacrifice,  
 Alleluia, Alleluia;  
 Earth to the heavens replies.  
 O Star of wonder, &c.

*With spirit.*

I. Joy fills our in - most heart to - day, The

Roy - al Child is born; The An - gel-hosts in

glad ar - ray His ad - vent keep this morn.

*In Unison.*

The Ho - ly One is Ma - ry's Son, God

*In Harmony.*  
*cres.*

comes on earth to dwell, With joy pro-claim His

glo-rious Name, Em - ma - nu - el, Em - ma - nu - el.

2.

Low at the cradle-throne we bend,  
We wonder and adore;  
And think no bliss can ours transcend,  
No rapture sweet before.  
The Holy One, &c.

3.

For us the world must lose its charms  
Before the manger-shrine,  
Where folded in Thy Mother's arms,  
Thou sleepest, Babe Divine!  
The Holy One, &c.

4.

Angels are thronging round Thy bed,  
Thine infant grace to see;  
The stars are paling o'er Thy head,  
The Day-spring dawns with Thee.  
The Holy One, &c.

5.

Thou art the very Light of Light,  
Enlighten us, sweet Child,  
That we may keep Thy Birthday bright,  
With service undefiled.  
The Holy One, &c.

*mf* = 100.

i. Be - hold a sim - ple, ten - der Babe, In

frez - ing win - ter night, In home - ly man - ger

trem - bling lies, A - las! a pi - teous sight. The

inns are full; no man will yield This

*cres.*

lit - tle Pil - grim bed; But forc'd is He with

*ff*

sense-less beasts In crib to shroud His head.

2.

Despise Him not for lying here,  
 First what He is enquire:  
 An orient pearl is often found  
 In depth of dirty mire.  
 Weigh not His crib, His wooden dish,  
 Nor beasts that by Him feed;  
 Weigh not His Mother's poor attire,  
 Nor Joseph's simple weed.

*mf* VERSE 3.

This sta - ble is a Prin - ce's Court, The

*cres.*

crib His chair of state; The beasts at-tend-ants

*cres.*

*p*

on His pomp, The wood-en dish His plate. The

*p*

per-sons in that poor at-tire His

*cres.*

roy-al liv'-ries wear; The Prince Him-self is

*f*

come from Heav'n, This pomp is priz - ed there.

VERSE 4.

*f* = 72.

With joy ap-proach, O Chris-tian soul, Do

*f*

hom-age to thy King; And high-ly praise His

*f*

hum-ble pomp, Which He from Heav'n doth bring.

## A Babe is born.

*mf*

*mf*

r. A Babe is born, all of a Maid, To

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The bottom staff is a bass clef with the same time signature and key signature. The music is marked *mf* (mezzo-forte). The lyrics 'r. A Babe is born, all of a Maid, To' are written below the top staff.

bring sal - vation un - to us; No more are we to

Detailed description: This system contains the next two staves of music. The top staff is a treble clef and the bottom staff is a bass clef, both in 4/4 time with two flats. The lyrics 'bring sal - vation un - to us; No more are we to' are written below the top staff.

sing a - fraid, Ve - ni, Cre - a - tor Spi - ri - tus.

Detailed description: This system contains the final two staves of music. The top staff is a treble clef and the bottom staff is a bass clef, both in 4/4 time with two flats. The lyrics 'sing a - fraid, Ve - ni, Cre - a - tor Spi - ri - tus.' are written below the top staff. The system ends with a double bar line.

- 2 At Bethlehem, that blessed place,  
The Child of bliss then born He was;  
Him aye to serve God give us grace,  
*O Lux beata Trinitas.*
- 3 There came three kings out of the East,  
To worship there that King so free;  
With gold and myrrh and frankincense,  
*A solis ortus cardine.*
- 4 The shepherds heard an Angel cry,  
A merry song that night sang he,  
Why are ye all so sore aghast,  
*Jam lucis orto sidere?*
- 5 The Angel came down with a cry,  
A fair and joyful song sang he,  
All in the worship of that Child,  
*Gloria Tibi Domine.*



# 49 Come let us all sweet Carols sing.

$\text{♩} = 168.$

*mf*

The first system of the piano introduction features a treble and bass clef. The treble clef has a melody of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes. The tempo is marked as quarter note = 168.

The second system continues the piano introduction with similar melodic and accompaniment patterns in the treble and bass staves.

TREBLES AND ALTOS.

*mf*

1. Come let us all sweet Ca - rols sing,

This system contains the vocal line for Trebles and Altos and the piano accompaniment. The vocal line is in a soprano clef and includes the lyrics "1. Come let us all sweet Ca - rols sing,". The piano accompaniment continues from the previous systems.

Of

TENORS AND BASSES.

Om - ni re - lic - to tæ - di - o,

(No change of time.)

This system contains the vocal line for Tenors and Basses and the piano accompaniment. The vocal line is in a bass clef and includes the lyrics "Of" and "Om - ni re - lic - to tæ - di - o,". The piano accompaniment continues. A note "(No change of time.)" is written below the piano part.

Ma - ry, Mo - ther of . . our King,

Christ - o - que fe - su Fi - li - o.

When she had borne that Ho - ly Thing,

Re -

- po - nit in præ - se - pi - o,

*Voices and Organ.*

Re - po - nit in . . . præ - se - pi - o.

2.

Now Gabriel sweeping through the sky,  
*Missus a Deo nuntius,*  
 These tidings beareth from on high,  
*Lætissimis pastoribus,*  
 Behold your God on earth doth lie.  
*Invenietis protinus.*

3.

On Mary's bosom He is stayed,  
*Et albo lacte pascitur,*  
 By her to sleep is gently laid,  
*Somno corpus reficitur,*  
 Sprung from a pure and spotless Maid,  
*Hic Puer vobis nascitur.*

VERSE 4.

Quick - ly a - way the shep - herds flew,

Re -

*Clara Gabri - e - lis vo - ce,*

joic - ing as if filled a - new,

*Bo - no Bac - chi - co li - quo - re;*

Leap - ing and danc - ing nigh . . they drew,

Si - mul in Beth - le - hem Ju - dæ.

*Voices and Organ.* *ff* *rall.*  
Si - mul in . . Beth - le - hem Ju - dæ.

5.

Lantern or torch they needed not,  
*Stella clara tunc lucebat,*  
 They found an ass within the cot,  
*Rauca voce qui clamabat,*  
 Oxen were lowing; all the grot  
*Magno lumine fulgebat.*

6.

They entered then the hallowed cave,  
*Jesum hic adoraverunt,*  
 The best of all they had they gave,  
*Puerumque oraverunt,*  
 Pardon for that was lacking crave;  
*Subitoque abierunt.*

# 50 Let Music break on this blest morn.

*mf*

i. Let mu - sic break on this blest morn, And

*mf*

sweet-ly e - cho back to heav'n, For lo! the pro-mis'd

Son is born, The long ex - spect - ed One is giv'n. Of

*rall.*

old the Pro-phets wrote of Him, Pre - dict - ing this most

*a tempo.*  
*f*  
 glad e-vent, And we, in one u-ni-ted hymn, Now  
*a tempo.*  
*f*

sent. . . . .  
*p*  
 cel-e-brate the Sa-viour sent, the Sa-viour sent.  
*p*

*p*  
 \* In heav'n the An-gels sing of Him, And  
*p*

won-der at His migh-ty love; On earth we glad-ly

\* These two lines are to be sung by the Trebles only, if the Carol be accompanied.

*rall.* *a tempo.*

chant the theme, Thus join-ing in the song a - bove. Thus

*cres.*

An - gels, pro-phets, sin - ners sing, With all the num - bers

*mf*

sav'd in heav'n, And hail Thy Ad - vent, Sa-viour, King, One

*f*

glo-rious strain to all is giv'n. Nor can we praise a



*rall.* *a tempo.*

wor-thier Name, Or sing of love so great as Thine; No!

end - less hon - our Thou dost claim, Thy Name and Love are

*dim. sempre.* Thy Name and Love

both Di - vine, Thy Name and Love are

are both Di - vine.

*rit.*

both Di - vine, are both Di - vine.

Di - vine

## Carol for New Year's Day.

*Allegro moderato.*

*Allegro moderato. ♩ = 116.*

*f*

1. The old year now a -  
2. And now with new - year's  
3. And now let all the

*p*

- way is fled, The new year it is en - ter-ed; Then  
gifts each friend Un - to each o - ther they do send; God  
com - pa - ny In friend-ly man - ner all a - gree; For

let us now our sins down tread, And joy-ful-ly all ap -  
 grant we may our lives a - mend, And that the truth may ap -  
 here we're welcome, all may see Un - to this jol-ly good

- pear. Let's  
 - pear. Now,  
 cheer. Good

mer - ry be this ho - li - day, And let us run with  
 like the snake, cast off your skin Of e - vil thoughts and  
 for - tune to my mas - ter send, And to my dame which

sport and play, Leave sor-row, let's cast  
wick-ed sin, And to a-mend, this  
is our friend, God bless us all, and

care a-way, God send you a hap-py new year!  
year be-gin, God send us a mer-ry new year!  
so I end, God send us a hap-py new year!

CHORUS.

Let's mer-ry be this ho-li-day, And  
Now, like the snake, cast off your skin, Of  
Good for-tune to my mas-ter send, And

*f*

8ves.....

let us run with sport and play, Leave sor-row, let's cast  
 e - vil thoughts and wick-ed sin, And to a - mend, this  
 to my dame which is our friend, God bless us all, and

*8ves*.....

care a - way, God send you a hap-py new year!  
 year be - gin, God send us a mer-ry new year!  
 so I end, God send us a hap-py new year!

*8ves*.....

## The Angel Gabriel.

1. The An - gel Ga - bri - el from God Was sent to

*mf*

This system shows the first line of music in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The lyrics are '1. The An - gel Ga - bri - el from God Was sent to'.

Ga - li-lee, Un - to a Vir-gin fair and free, Whose name was

This system continues the melody and accompaniment. The lyrics are 'Ga - li-lee, Un - to a Vir-gin fair and free, Whose name was'.

call'd Ma-ry. And when the An - gel thi - ther came, He

This system continues the melody and accompaniment. The lyrics are 'call'd Ma-ry. And when the An - gel thi - ther came, He'.

fell down on his knee, And look - ing in the

This system continues the melody and accompaniment. The lyrics are 'fell down on his knee, And look - ing in the'.

Vir - gin's face, Said "Hail, all hail, Ma - ry!"

This system concludes the piece. The lyrics are 'Vir - gin's face, Said "Hail, all hail, Ma - ry!"'. The piano accompaniment ends with a double bar line.

CHORUS.

Then sing we all, both great and small, No -  
 el, No - el, No - el; We may re - joice to  
 hear the voice Of An - gel Ga - bri - el.

2.

Mary anon looked him upon,  
 And said, "Sir, what are ye?  
 I marvel much at tidings such  
 As thou hast brought to me:  
 Married I am to an old man,  
 So fell the lot to me;  
 Therefore, I pray, depart away;  
 I stand in doubt of thee."  
 Then sing we, &c.

3.

"Mary," he said, "be not afraid,  
 But now believe in me:  
 The power of God the Holy Ghost  
 Shall overshadow thee.  
 Thou shalt conceive, but not to grieve  
 As the Lord told unto me;  
 God's own dear Son from heaven  
 shall come,  
 And shall be born of thee."  
 Then sing we, &c.

4.

This came to pass as God's will was,  
 Even as the Angel told.  
 About midnight an Angel bright  
 Came to the shepherds' fold,  
 And told them then both where and  
 when  
 Born was the Child, our Lord;  
 And all along this was their song:  
 "All glory be to God."  
 Then sing we, &c.

5.

Good people all, both great and small,  
 The which do hear my voice,  
 With one accord let's praise the Lord,  
 And in our hearts rejoice;  
 In love abound to all around,  
 While we our life-time spend;  
 While we have space let's pray for  
 So let my carol end. [grace:  
 Then sing we, &c.

## The Shepherds amazed.

*Moderato.*

1. The Shepherds a - ma - zed the An - gels be - hold De -

*Moderato.*

- clare the glad tides of the morn; The time is ful-fill'd that the

Pro - phets fore-told, And Christ your Re - deem - er is born.



CHORUS.

All glo - ry and ho - nour to God our Cre - a - tor, Who

came from His glo-ry on high; In hum - ble sub - mis - sion took

on Him our na - ture, That we might par - take of His joy.

2.	Behold, in a manger the Lord He is laid, [bring; Who came our salvation to Go seek Him, ye shepherds, and be not afraid, He is your Redeemer and King. All glory and honour, &c.	3.	In Bethlehem city the Prophets agree [Son; A Virgin should bring forth a Go haste to the stable, ye shep- herds, and see, For as it was said it is done. All glory and honour, &c.
----	--	----	--

4.

The shepherds obeyed, and the Babe did espy,  
The Angels most sweetly did sing;  
Let's join in their songs to the great God on high,  
For sending our Saviour and King.  
All glory and honour, &c.

*mf*

i. 'Tis the day, the bles - sed day, On which our Lord was

*mf*

Detailed description: This system contains the first two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music consists of chords and eighth notes. The lyrics are positioned between the two staves.

born, . . . And sweet - ly do the sun - beams, gild The

Detailed description: This system contains the second two staves of music. The notation continues from the first system. The lyrics are positioned between the two staves.

dew - be - spang - led thorn. The birds sing through the

Detailed description: This system contains the third two staves of music. The notation continues from the second system. The lyrics are positioned between the two staves.

hea - vens clear, The breez - es gent - ly play, . . . And

Detailed description: This system contains the final two staves of music on the page. The notation continues from the third system. The lyrics are positioned between the two staves.

song and sun-shine love - ly Be - gin this Ho - ly Day. . .

*f* CHORUS.

No - el, No-el, No - el, No - el, No - el, No-el, No - el, . . Now

hear the sa - lu - ta - tion Of An - gel Ga - bri - el. . .

2.  
 In an humble feeding-trough,  
 Within a lowly shed,  
 With cattle at His infant feet,  
 And shepherds at His head,  
 The Saviour of this sinful world  
 In innocence first lay,  
 And Wise-men made their offering  
 Upon an Holy day.—Noel, &c.

3.  
 He will save the perishing,  
 Will waft the sighs to heaven  
 Of guilty men, who truly seek  
 And weep to be forgiven.  
 An Intercessor still He shames,  
 And men to Him should pray,  
 Before His Altar meekly,  
 Upon this Holy Day.—Noel, &c.

4.  
 Flowers, we see, bloom fair again,  
 Though all their life seems shed,  
 Thus we shall rise to life once more,  
 Though numbered with the dead.  
 Then may our station be near Him,  
 To whom we worship pay,  
 And offer hearty praises,  
 Upon this Holy day.—Noel, &c.

# 55 I sing the Birth was born to-night.

*Cheerfully, but not too fast.*

1. I sing the Birth was  
2. The Son of God, th'e-

*Cheerfully, but not too fast.*

born to-night, The Au - thor both of life and light, The  
- ter - nal King, That did us all sal - va - tion bring, And

An - gels so did sound it, the An - gels so did  
freed the soul from dan - ger and freed the soul from

sound it, so did sound . . . it.  
dan - ger, freed from dan . . . ger.

*f*

. . . . .  
The like the ra - vish'd  
He whom the whole world

*p* *w*

*p* *w*

shep-herds said, Who saw the light and were a-fraid, Yet  
could not take, The Word which heav'n and earth did make, Was

searched, and true they found it, yet searched, and true they  
 now laid in a man - ger, was now laid in a

*cres.*

*rall. e p* *D.C. for 2nd verse.*

found it, true they found it, . . and true they found it.  
 man-ger, in a man - ger, . . laid in a man - ger.

*rall. e p* *D.C. for 2nd verse.*

*rall. e p*

3. What com - fort do we

*f*

*mf* *cres.* *f*

by Him win, Who made Him - self the price of sin, To

*cres.*  
make us heirs of glo - ry, to make us heirs of

glo - ry, heirs of glo - - - ry? . . . . .

*p* *w*  
To see this Babe, all

*p* *w*  
*p*

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with lyrics. The second line is a vocal line in bass clef. The bottom two lines are piano accompaniment in treble and bass clefs. Dynamics include piano (*p*) and accents (*v*). A fermata is present over the first two notes of the piano accompaniment.

in - no - cence, A Mar - tyr born in our de - fence, Can

Detailed description: This system contains the second two lines of music. The top line is a vocal line in treble clef with lyrics. The second line is a vocal line in bass clef. The bottom two lines are piano accompaniment in treble and bass clefs. The key signature changes to one flat (B-flat) in the second line.

man for - get the sto - ry, can man for - get, can

Detailed description: This system contains the final two lines of music. The top line is a vocal line in treble clef with lyrics. The second line is a vocal line in bass clef. The bottom two lines are piano accompaniment in treble and bass clefs. The key signature changes to two flats (B-flat and E-flat) in the second line.



*rall. e p*

man for - get the sto - ry, . . for - get the

*Same time, solemnly.*

sto - ry? Can man . .

*p*

*Same time.  $\text{♩} = 72.$*

*p*

*rall.* *pp*

for - get . . the sto - ry?

*rall.* *pp*

*Moderato.* ♩ = 72.

*f* *Symphony.*

*mf*

1. On Christ-mas night true Christians sing, To hear what news the

*mf*

An - gels bring; News of great joy, cause of great mirth, Good

tid - ings of the Saviour's birth, Good tid - ings of the

Sa - vour's birth. *f*

*mf*  
The King of kings to us is given, The Lord of earth and

*mf*  
King of heaven; An-gels and men with joy may sing, To

see and bless this newborn King, To see and bless this newborn King.

*f*

2.

3.

Angels with joy sing in the air,  
No music may with theirs compare;  
While prisoners in their chains re-  
joice  
To hear the echo of that voice.  
So now on earth can men be sad,  
When Jesus comes to make us glad;  
From sin and hell to set us free,  
And buy for us our liberty?

Let sin depart, while we His grace,  
And glory see in Jesus' face;  
For so shall we sure comforts find  
When thus this day we bear in mind.  
And from the darkness we have light,  
Which makes the Angels sing this  
night:  
"Glory to God, His peace to men,  
Both now and evermore." Amen.

*f*

1. "Now to God on high be glo - ry, And to

men on earth be peace." 'Tis the Eu - char - ist - ic

an - them, Mu - sic that shall nev - er cease, To a

ran - som'd world pro - claim - ing Je - su's ad - vent, men's re - lease.

## 2.

Christendom at all her Altars  
 Once again the tale doth tell  
 Of His Birth, Who came to vanquish  
 Sin and Satan, Death and Hell,  
 Virgin-born, and Manger-cradled,  
 Jesus our Emmanuel.

## 3.

See the shepherds, heaven-greeted,  
 Worship, while the Angels sing;  
 See the Magi, star-directed,  
 Their most costly treasures bring;  
 See earth's simple ones and wise ones  
 Bending o'er their Baby-King.

## 4.

Happy Mother, ever Virgin,  
 Mary clasps Him to her breast,  
 All succeeding generations  
 Speaking of her call her blest,  
 And Saint Joseph joins with wonder  
 In the homage of the rest.

## 5.

Now, dear Lord, Thy Birth-day keeping,  
 As we bend before the shrine,  
 Find Thee life and health bestowing  
 Veiled beneath the Bread and Wine.  
 Make us like Thee, child-like, God-like,  
 Keep, O keep us ever Thine.

58 Arise, and hail the Sacred Day.

*Moderato.* ♩ = 120.  
*mf*

1. A · rise, and hail the Sa - cred Day, Cast

all low cares of life a - way, And thoughts of mean - er

things; This day to cure our dead - ly woes, The

Sun of Right - eous - ness a - rose With heal - ing in His wings.

2.

If Angels, on that happy morn  
The Saviour of the world was born,  
    Poured forth seraphic songs;  
Much more should we of human race  
Adore the wonders of His grace,  
    To whom that grace belongs.

3.

How wonderful, how vast His love,  
Who left the shining realms above,  
    Those happy seats of rest;  
How much for lost mankind He bore,  
Their peace and pardon to restore,  
    Can never be exprest.

4.

While we adore His boundless grace,  
And pious joy and mirth take place  
    Of sorrow, grief, and pain,  
Give glory to our God on high,  
And not among the general joy  
    Forget good-will to men.

5.

O then let Heaven and earth rejoice,  
Creation's whole united voice,  
    And hymn the Sacred Day,  
When sin and Satan vanquished fell,  
And all the powers of death and hell,  
    Before His sovereign sway.

## The Holy Well.

*mf*

i. As it fell out one May morning, On one bright ho-li-day, Sweet

*mf*

Je-sus ask'd of His dear mother, If He might go to play. "To

play, to play, sweet Jesus shall go, And to play now get you gone, And

let me hear of no com-plaint At night when you come home."

2.  
 Sweet Jesus went down to yonder town,  
 As far as the Holy Well,  
 And there did see as fine children  
 As any tongue can tell.  
 He said "God bless you every one.  
 May Christ your portion be;  
 Little children, shall I play with you?  
 And you shall play with me."



3.

But they made answer to Him, "No,"  
They were lords' and ladies' sons;  
And He, the meanest of them all,  
Was born in an ox's stall.  
Sweet Jesus turnèd Him around,  
And He neither laughed nor smil'd,  
But tears came trickling from His eyes,  
Like water from the skies.

4.

Sweet Jesus turnèd Him about,  
To His mother's dear home went He,  
And said "I've been in yonder town,  
As after you may see.  
Yea, I have been in yonder town,  
As far as the Holy Well;  
There did I meet as fine children  
As any tongue can tell.

5.

"I bid God bless them ev'ry one,  
And Christ their portion be;  
Little children, shall I play with you?  
And you shall play with me.  
But they made answer to me, 'No,'  
They were lords' and ladies' sons;  
And I, the meanest of them all,  
Was born in an ox's stall."

6.

"Though Thou art but a maiden's Child,  
Born in an ox's stall,  
Thou art the Christ, the King of Heav'n,  
The Saviour of them all.  
Sweet Jesus, go down to yonder town,  
As far as the Holy Well,  
And take away those sinful souls,  
And dip them deep in hell."

7.

"Nay, nay," sweet Jesus mildly said,  
"Nay, nay, that must not be,  
There are too many sinful souls  
Crying out for the help of Me."  
Then spake the Angel Gabriel,  
"Upon a good set steven,\*  
Although Thou'rt but a maiden's Child,  
Thou art the King of Heav'n."

---

\* Appointed time.

60 The Angel and the Shepherds.

*Allegretto.*

♩ = 112.

*p* *cres*

Detailed description: This block contains the piano introduction. It features a treble clef staff with a 3/4 time signature and a bass clef staff. The tempo is marked 'Allegretto' and the quarter note is equal to 112 beats per minute. The music begins with a piano (*p*) dynamic and includes a crescendo (*cres*) towards the end of the introduction.

THE ANGEL. (TREBLE.)

*f*

I. Now rise up, ye

*cen do.* *p*

Detailed description: This block shows the vocal entry of the Angel. The vocal line is in the treble clef, starting with a forte (*f*) dynamic. The lyrics are 'I. Now rise up, ye'. The piano accompaniment is in the bass clef, with dynamics of piano (*p*) and a crescendo (*cres*) indicated by the word 'cen do.'.

shepherds; this night is He born Who blessings will lav-ish on

Detailed description: This block continues the vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are 'shepherds; this night is He born Who blessings will lav-ish on'.

mortals for - lorn : The bondsmen of Sat-an from pri-son are

Detailed description: This block continues the vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are 'mortals for - lorn : The bondsmen of Sat-an from pri-son are'.

torn, And God is the Hel-per of all them that mourn.

*cres.*

To Beth'lem a

*dolce.*

*p*

-way, then, lo! there ye shall find The Child which is wor-thy to

ran - som man - kind; The fet - ters of cap - tives the

*cres* - - - - *cen*

*cres* - - - - *cen*

*do.*  
*f*  
 same shall un - bind, And bring to the light them in

*dim.*  
 dark-ness that pined.

*dim.* *dim.*

*dim* *p rit.* *pp*

THE SHEPHERDS. (BASSES ONLY.)

*f*  
 2. Then let us to - ge-ther to Beth-le-hem

*a tempo.*

*f* *f*

speed, The place is full near us, and take we good heed To.

go there in pureness, from wicked-ness freed, And worship this

In-fant in heart and in deed.

*dolce.*  
That Child to approach now right glad may we

be, Whom El-ders and Pro-phets de - sir - ed to see: Of

*cres - - cen - - do.*  
God the Al - migh - ty the true Son is He, If

*cres - - cen - - do.* *f*

*rit.* *p*  
Him we may pleas-ure too hap-py are we.

*rit.* *p*

*dim.* *p*

QUARTET OR SEMI-CHORUS.

TREBLE.

ALTO.

TENOR.

BASS.

All hail to the In-fant, so gen-tle and sweet, Our

All hail, . . . all hail, . . .

*senza accomp.*

Sovereign, our Saviour, who death shall de - feat : But once to be -

- hold Him is com-fort com - plete, And rapture for ev - er to

fall at His feet.

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The vocal line begins with the lyrics "fall at His feet." The piano accompaniment features a series of chords and moving lines in both hands.

*dolce.*

Hail! Daystar in darkness, and so-lace in pain, Our

*dim. p*

The second system continues the vocal and piano parts. The vocal line is marked *dolce.* and includes the lyrics "Hail! Daystar in darkness, and so-lace in pain, Our". The piano accompaniment is marked *dim. p* and features sustained chords and a melodic line in the bass.

*sf* *cres*

Hope and our Treasure, our Bliss and our Gain, The Son of a

All hail, . . .

*sf* *cres*

The third system continues the vocal and piano parts. The vocal line is marked *sf* and *cres* and includes the lyrics "Hope and our Treasure, our Bliss and our Gain, The Son of a". The piano accompaniment is marked *sf* and *cres* and features a melodic line in the bass.



*cen* - - - *do.*

Vir-gin unmarked by a stain; Oh! may we poor sinners Thy  
all hail,

- *cen* - - - *do.* *f*

*dim.*

fa-vour ob-tain!

*mf* *cres.*

**Maestoso.**  
**CHORUS.**

With gladness re- turn- ing to sing are we bound, To

*ff* *ff*

**Maestoso.** ♩ = 104.

tell forth in praises what grace we have found. Sal - va - tion, sal -  
 - va - tion, let all things re - sound! Sal - va -  
 tion sal - va - tion, sal - va -  
 things re - sound,

*p* *ff* *ff*

Let all . . . .  
 to all . . . .

Musical score for a hymn, featuring vocal lines and piano accompaniment. The score is divided into systems, each with a vocal line and piano accompaniment. The lyrics are: "tell forth in praises what grace we have found. Sal - va - tion, sal - va - tion, let all things re - sound! Sal - va - tion sal - va - tion, sal - va - things re - sound,". The score includes dynamic markings such as *p* (piano) and *ff* (fortissimo). The piano accompaniment consists of chords and moving lines in both hands. The vocal line is written in a single staff with lyrics underneath. The score is arranged in a traditional hymn format with systems of vocal and piano parts.

men a - round, to all . . .

- tion, sal - va - - tion, sal - va - -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) grouped by a brace. The music is in a major key and 4/4 time. The vocal line begins with a dotted quarter note, followed by eighth notes, and ends with a quarter note. The piano accompaniment provides harmonic support with chords and moving lines.

men a - round, sal - va - -

- tion, sal - va - - tion, sal - va - -

*Allargando al Fine.*

tion, sal - va - tion to all . . . men a - round.

The second system continues the musical score. It includes the instruction *Allargando al Fine.* above the piano part. The vocal line and piano accompaniment continue with the same melodic and harmonic patterns as the first system. The piano part features a crescendo leading to the end of the system.

- tion, sal - va - tion to all . . . men a - round.

The third system concludes the musical score. It features the final vocal line and piano accompaniment. The piano part ends with a final chord and a fermata. The overall structure is a simple, homophonic setting of a hymn.

## The Coventry Carol.

*Symphony (to verse 1).*

1. Lul - lay, Thou lit - tle ti - ny Child,

*cres.* By, by, lul - ly, lul - lay: . . . *mf* Lul - lay, Thou lit - tle

*dim.* ti - ny Child, *pp rall.* By, by, lul - ly, lul - lay. . .

2.  
O sisters too, how may we do,  
For to preserve this day, [sing,  
This poor Youngling for whom we  
By, by, lully, lullay?

3.  
Herod the king in his raging,  
Charged he hath this day  
His men of might, in his own fight.  
All children young to slay.

4.  
Then woe is me, poor Child, for Thee,  
And ever mourn and say,  
For Thy parting nor say nor sing,  
By, by, lully, lullay.

## The Morning Star.

*Allegro Moderato.* ♩ = 104.

*p*

i. See! the morn - ing star is dwell - ing On the

*p*

Bursts

East-ern mountains' height; See! the Day all days ex - cel-ling

*cres.*

. . . up-on our ach-ing sight! Sing we

*cres.*

Bursts up-on our ach-ing sight! Sing we then . . .

*cres.*

Bursts up-on our ach-ing sight! Sing we then our

Bursts up-on our ach-ing sight!

then our car - - ol free,  
 . . . our car - - ol free, . . .  
 car - ol free, our car - ol free, . . .  
*cres.*  
 Sing we then our car - ol free, . . .

CHORUS (to be sung at the end of each verse).

*mf* Chris - tus na - - tus, *f* Chris - tus  
*mf* Chris - - tus na - - tus ho - - di -  
*mf* Chris - tus na - - tus,  
*f* Christ - tus na - - tus ho - - di -

na - tus ho - di - e, ho - di -  
 - - e, Chris - tus na - tus ho - di -  
 Chris - tus na - tus ho - di - e,  
 - - e, Chris - tus na - tus ho - di -

- - e, Chris - tus na - tus ho - di - e. *rall.*  
 - - e, Chris - tus na - tus ho - di - e. *rall.*  
 Chris - tus na - tus ho - di - e. *rall.*  
 - - e, na - tus ho - di - e.

2. Long our watch has been and drear - y; Long we've

wander'd from a - far, So the Wisemen, worn and weary,

low'd still the lead-ing star: Till the

Fol-low'd still the lead-ing star: Till the Day

fol - low'd still the lead-ing star: Till the Day - spring's

Fol - low'd still the lead-ing star:



*Return to  $\text{♩}$  verse 1.*

Day - spring's self they see.

spring's self . . . they see. . .

self, the Day-spring's self they see. . . .

*cres.*

Till the Day spring's self they see. . . .

*Return to  $\text{♩}$  verse 1.*

*mf*

3. Hence! a - way, all care and sad - ness, Hence, and

*mf*

"Peace

ne'er re - turn a - gain. An - gels sing with notes of gladness,

. . . on earth, good-will to men." Join we  
*cres.*  
 "Peace on earth, good-will to men." Join we then . . .  
*cres.*  
 "Peace on earth, good-will to men." Join we then. . in  
 "Peace on earth, good-will to men."

then in car - - - ol free . . .  
 . . . in car - - ol . . free . .  
 car - ol free, in car - ol free . .  
*cres.*  
 Join we then in car - ol free . .  
 Return to 8, verse 1.

# 63 The Shepherds went their hasty way.

*Allegro Pastorale.*

*p* *legato.*

Detailed description: This block contains the piano introduction. It features a treble and bass clef with a key signature of one sharp (F#) and a 9/8 time signature. The music is marked 'Allegro Pastorale'. The right hand has a melodic line with a long slur over the first four measures, and the left hand provides a steady accompaniment. Dynamics include a piano (*p*) marking and a 'legato' instruction.

1ST AND 2ND SOPRANOS.

*p*

i. The

Detailed description: This block shows the vocal entry for the first and second sopranos. The vocal line is on a single staff with a treble clef and a key signature of one sharp. It begins with a rest followed by a melodic phrase starting on a half note. The piano accompaniment continues from the previous section. Dynamics include a piano (*p*) marking and a 'dim.' (diminuendo) marking.

shep - herds went their has - ty way, . . . And found the

Detailed description: This block contains the first line of the vocal melody and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp. The lyrics are 'shep - herds went their has - ty way, . . . And found the'. The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one sharp. Dynamics include a 'dim.' marking.

low - ly sta - ble shed, Where the Vir - gin Mo - ther

*dim.*

*dim.*

Detailed description: This block contains the second line of the vocal melody and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp. The lyrics are 'low - ly sta - ble shed, Where the Vir - gin Mo - ther'. The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one sharp. Dynamics include 'dim.' markings.

*cres.*

lay; And now they checked their eag-er tread, For to the

*cres.*

Babe, that at her bo - som clung, A moth - er's

song .. the Vir - gin-Mo - ther sung.

TENORS AND BASSES.

*mf*

2. They told her how a glo - rious light, Stream - ing

*mf*

from a heavenly throng, A-round them shone, sus-pending

night, While sweeter than a mother's song, Blest an-gels

he-rald-ed the Sa-viour's birth: "Glo-ry to God on

*cres.* *ff.*

High! and peace on . . earth."

1ST AND 2ND SOPRANOS.

*p*

3. She lis - ten'd to the tale di - vine, And clos - er

still . . the Babe she prest ; . . And while she

*cres.*

cried, the Babe is mine, A mo - ther's love o'erflowed her

breast : Joy rose with-in her like a sum-mer's morn : Peace,

Peace on earth, the Prince of Peace is born.

TENORS AND BASSES.

4. Thou Mo-ther of the Prince of Peace, Poor, sim-ple,

and of low es-tate! That strife should van-ish, bat-tle

cease, O why should this thy soul e-late? Sweet music's

*cres.* *ff*

loud-est note, the po-et's sto - ry— Didst thou ne'er love to

*cres.* *ff*

hear of fame and glo - ry?

*p*

5. And is not War a youth-ful king, . . . A state-ly

*p*

*dim.*

he - ro clad in mail? Beneath his footsteps lau - rels

*dim.*



*cres.*

spring; Him earth's ma-jes - tic monarchs hail, Their friend, their

play-mate, and His bold bright eye . . . Com-pels the

*cres.*

maid . en's love . . con-fess - ing sigh.

1ST AND 2ND SOPRANOS.

6. "Tell this in some more court-ly scene, To maids and

*cres.*

youths in robes of state, . . . I am a

wo - man poor and mean, And therefore is . . . my soul e -

*p*

*cres.*

late. War is a ruf - fian, all with guilt de - filed,

*cres.*

That from the a - ged fa - ther tears his child.

*f*

SOPRANO.  
ALTO.  
TENOR. *f*  
BASS.

7. Then wise - ly is my soul e - late, That strife should

van - - ish, bat - tle cease; I'm poor, and

of a low es - tate, The Mo-ther of .. the Prince of

Peace; Joy ris - es in me, like a sum-mer's morn; Peace,

*ff* Peace on earth! the *rall.* Prince of Peace is born."  
*ff*

## I saw three Ships.

*Briskly.*  
*mf*

i. I saw three ships come sail - ing in, On

*mf*

Detailed description: This system contains the first two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is marked 'Briskly.' and 'mf'. The lyrics 'i. I saw three ships come sail - ing in, On' are written below the top staff.

Christ-mas day, on Christ-mas day; I saw three ships come

Detailed description: This system contains the next two staves of music. The top staff continues the melody from the first system. The lyrics 'Christ-mas day, on Christ-mas day; I saw three ships come' are written below the top staff.

sail - ing in, On Christ-mas day in the morn - ing,

Detailed description: This system contains the final two staves of the first section. The top staff continues the melody. The lyrics 'sail - ing in, On Christ-mas day in the morn - ing,' are written below the top staff.

*Or this (in 3 parts).*  
*mf*

I saw three ships come sail - ing in, On

*mf*

Detailed description: This system contains the first two staves of the second section. The top staff is in treble clef with a key signature of one flat (F) and a 6/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is marked 'mf'. The lyrics 'I saw three ships come sail - ing in, On' are written below the top staff.

Christ-mas day, on Christ-mas day; I saw three ships come

Detailed description: This system contains the final two staves of the second section. The top staff continues the melody. The lyrics 'Christ-mas day, on Christ-mas day; I saw three ships come' are written below the top staff.

sail - ing in, On Christ-mas day in the morn - ing.

- 2 And what was in those ships all three,  
On Christmas day, on Christmas day?  
And what was in those ships all three,  
On Christmas day in the morning?
- 3 The Virgin Mary and Christ were there,  
On Christmas day, on Christmas day;  
The Virgin Mary and Christ were there,  
On Christmas day in the morning.
- 4 Pray, whither sailed those ships all three,  
On Christmas day, on Christmas day;  
Pray, whither sailed those ships all three,  
On Christmas day in the morning?
- 5 O they sailed into Bethlehem,  
On Christmas day, on Christmas day;  
O they sailed into Bethlehem,  
On Christmas day in the morning.
- 6 And all the bells on earth shall ring,  
On Christmas day, on Christmas day;  
And all the bells on earth shall ring,  
On Christmas day in the morning.
- 7 And all the Angels in Heaven shall sing,  
On Christmas day, on Christmas day;  
And all the Angels in Heaven shall sing,  
On Christmas day in the morning.
- 8 And all the souls on earth shall sing,  
On Christmas day, on Christmas day;  
And all the souls on earth shall sing,  
On Christmas day in the morning.
- 9 Then let us all rejoice amain,  
On Christmas day, on Christmas day;  
Then let us all rejoice amain,  
On Christmas day in the morning.

# 65 Mountains, bow your heads majestic.

*Maestoso.*

*Maestoso.*

*f*

TENOR SOLO.

*f*

1. Mount-ains, bow your heads ma-jes-tic,

*f*

*p*

Low-ly vales a-rise and sing; See ap-proach the

*p*

Prince ce - les - tial! Earth re - ceive thy Heav-en-ly King.

*mf* CHORUS.

Crown'd with grace and un - der - stand-ing, Branch Di-vine of

*mf*

Jes - se's stem; God of know-ledge, wis - dom, pow - er,

*f*

Heaven's most glo - rious di - a - dem.

2.

*Soprano Solo.* Sweetly smiles the Rose of Sharon,  
 Lofty cedars kiss the ground,  
 Deserts bloom with great rejoicing,  
 Isles with glorious mirth resound.

*Chorus.* Christ has brought us our redemption,  
 Righteous Saviour, faithful Lord;  
 Christ has come to save the sinner  
 From the edge of Judgment's sword.

3.

*Tenor Solo.* Heavenly throngs His Birth attending,  
 Angels chant Emmanuel's praise,  
 Joy pervades the shining myriads,  
 That above their anthems raise:

*Chorus.* Earth, with holy joy abounding,  
 Haste to welcome Zion's King;  
 And as tokens of affection,  
 Richest treasures hither bring.



## 4.

- Soprano Solo.* Hark, ye deaf, to words of comfort;  
 See, ye blind, the source of light;  
 Speak, ye dumb, the Saviour's praises;  
 Rise, ye dead, from realms of night!
- Chorus.* Flee, ye fiends, before His Presence;  
 Peace, be still, thou sounding sea;  
 Winds be hushed, in silence slumber;  
 Rest, ye billows, tranquil be.

## 5.

- Tenor Solo.* Christ is come, the weak to succour;  
 Not to break the bruised reed;  
 Christ is come to bear the burden  
 Of the poor that pine in need.
- Chorus.* Balm to every wound He offers,  
 Comfort to the restless mind;  
 Captives from their chains He severs,  
 He is come lost sheep to find.

## 6.

- Sop. & Ten., unis.* Earth, before Thy Lord triumphant,  
 Bow the head and bend the knee,  
 Christ, that over death and Satan  
 Hath obtained the victory;
- Chorus.* Sing His praises, tell His story,  
 Bid thy heart with rapture swell;  
 Let thine own remotest corners  
 Praise His conquest over hell.

## Luther's Carol.

1. *f* "From high - est Heaven I come to tell The

glad - dest news that e'er be - fell : These tid - ings true to

you I bring, And of them I will say and sing.

- 2 "To you this day is born a Child,  
Of Mary, chosen Virgin mild:  
That blessed Child, so sweet and kind  
Shall give you joy and peace of mind.
- 3 "'Tis Christ our Lord and God indeed,  
Your help and stay in every need:  
Himself your Saviour He will be,  
From sin and death to set you free.
- 4 "All blessedness to you He bears,  
Which God the Father's love prepares:  
The Heavenly Kingdom ye shall gain,  
And now and ever with us reign.
- 5 "Now hear the sign, and mark with care  
The swaddling clothes and crib so bare,  
There shall ye find this Infant laid  
Who all the world upholds and made."

- 6 Then let us all our gladness shew,  
And with the joyful shepherds go,  
To see what God for us has done,  
And given with His glorious Son.
- 7 Awake, my soul, my heart behold  
Who lieth in that manger cold,  
Who is that lovely Baby-Boy?  
'Tis Jesus Christ, our only joy.
- 8 Now, welcome, ever-blessed Guest,  
To sinful souls with guilt opprest;  
In mercy come to our distress!  
How can we thank Thy gentleness?
- 9 Ah! Lord, who all things didst create,  
How cam'st Thou to this poor estate,  
To make the hay and straw Thy bed,  
Whereon the ass and ox are fed?
- 10 Nay, were the world ten times so wide,  
With gold and gems on every side,  
Yet were it all too small to be  
A narrow cradle, Lord, for Thee.
- 11 Thy samite and Thy silk array  
Are swathing-bands and coarest hay,  
Whereon Thou shinest, King most bright,  
As though Thou sat'st in heavenly light.
- 12 And all this woe hath come to Thee,  
That Thou might'st shew the truth to me;  
For all the goods and gifts of earth  
To Thee are vile and nothing worth.
- 13 Ah! Jesu, my heart's treasure blest,  
Make Thee a clean, soft cradle-nest;  
And rest and dwell within my heart,  
That I from Thee may never part.
- 14 So shall I evermore rejoice,  
And bounding sing, with heart and voice,  
A lullaby which Thou wilt own,  
The spirit's song of sweetest tone.
- 15 To God on high all glory be,  
Who gave His only Son for me;  
For which the Angels carol clear,  
And sing us such a glad New Year.

*Andante.*

1. Last night as I was laid and slept, When all my prayers were

said; While still my guard-ian An - gel kept His

watch a - bove my head; I heard his sweet voice

car - ol - ling, Full soft - ly in my ear, A

\* In verse 4, two crotchets must be substituted for this minim.

song for Christian boys to sing, For Christian men to hear.

2.

“Thy body be at rest, dear boy,  
 Thy soul be free from sin;  
 I'll shield thee from the world's annoy,  
 And breathe pure words within.  
 The holy Christmas-tide is nigh,  
 The season of Christ's Birth:  
 All glory be to God on high,  
 And peace to men on earth.

3.

“Myself and all the heavenly host  
 Were keeping watch of old,  
 And saw the shepherds at their post,  
 And all the sheep in fold.  
 Then told we with a joyful cry,  
 The tidings of Christ's Birth:  
 Gave glory unto God on high,  
 And peace to men on earth.

4.

“He bowed to all His Father's will,  
 And meek was He and lowly;  
 And year by year His thoughts were still  
 Most innocent and holy.  
 He did not come to strive or cry,  
 But ever from His Birth  
 Gave glory unto God on high,  
 And peace to men on earth.”

5.

“Like Him be true, like Him be pure,  
 Like Him be full of love;  
 Seek not thine own, and so secure  
 Thine own which is above:  
 And still when Christmas-tide draws nigh,  
 Sing thou of Jesus' Birth;  
 All glory be to God on high,  
 And peace to men on earth.”

♩. Allegro.  $\text{♩} = 120.$

*p*

1. Come forth, ye wond'ring child-ren all, Come forth from wood and

*p*

*f*

wild, . . . And let us sing the days of Christ When

*f*

*Smoothly.*

*p*

He was but a Child, . . . When He was but a

*p*

*f*

lit - tle Child, As ten - der as might be, . . . That

*f*

bless-ed night pale Ma-ry came From dis-tant Gal-i-lee.

- 2 That night when 'mid the cattle herd,  
 Pure as the snow that falls,  
 The Voice that breathed our Father's love  
 Was hushed among the stalls,  
 It was the dreary winter-tide,  
 And dark the hour He came;  
 But such a brightness round Him burned,  
 The East was all aflame.
- 3 He made a wonder where He lay:  
 Quickened with love and fear,  
 The barren straw did swell with grain,  
 Ripe in the fruitful ear.  
 All round the shed the frozen bees  
 Went singing, singing sweet;  
 The lowly herd, bowed down with fear,  
 Fell kneeling at His feet.
- 4 And Mary on her sleeping Son  
 In solemn gladness smiled:  
 Remember! 'twas the sacred time  
 When Christ was but a Child.  
 And yet upon His heaving breast,  
 By troubled visions tossed,  
 Still folded in a mystic sign  
 His tender arms He crossed.
- 5 Though Mary Mother loosed the clasp,  
 Her care it was but loss;  
 For still the silent Sleeper's arms  
 Would form that mystic cross.  
 The daylight dawned, and Jesus woke  
 And on His mother smiled;  
 Remember! 'twas the hallowed time,  
 When Christ was but a Child.

## The Black Decree.

*mf*

1. Let Chris-tians all with one ac-cord re-joice, And

*mf*

prais-es sing, with heart as well as voice, To

God on high, for glo-rious things He's done, In

send-ing to us His be-lov-ed Son.

2.

That blessed Babe and holy Child of love  
 Came down from heaven that we may reign above:  
 The happy news was brought on angels' wings,  
 Of our redemption by the King of kings.



3.

An earthly wonder not to be denied  
Born of a Virgin mother and a bride;  
Not like a prince, in worldly pomp and state,  
But poor and low, to make us heavenly great.

4.

The night before that happy day of grace  
The Virgin mother had no resting place:  
She and her pious Joseph were so low  
They knew not whither or which way to go.

5.

For they were forced to wander up and down,  
And could not find a lodging in the town;  
But in an ox's stall where beasts are fed  
The mother of our Lord was brought to bed.

6.

No costly silks, no robes of rich attire,  
Nor gaudy show, which rich ones do admire;  
But in a manger the great Lord of life  
Was nourished by a mother, maid, and wife.

7.

Three wise-men by a star were thither brought,  
And found the blessed Babe they long had sought;  
The best of spices and rich costly things  
They humbly offered to the King of kings.

8.

And rather than the Lord of life betray  
They worshipped Him and went another way:  
Which so enraged the wicked Herod then,  
(A Jewish king, but very worst of men),

9.

He caused young harmless infants to be killed;  
All under two years old, their blood was spilled;  
Sad cries and groans were heard in every street,  
With mangled bodies, bleeding hands and feet.

## 10.

Young tender babes with limbs in pieces torn,  
 On soldiers' spears with spite and horror borne:  
 Dear parents' tears could not their rage prevent,  
 Nor pity move the tyrant to repent.

## 11.

The Black Decree went all the country round,  
 To kill and murder children sick and sound:  
 They tore young children from their mothers' breast.  
 Thinking to murder Christ among the rest.

## 12.

But God above, Who knew what would be done,  
 Had sent to Egypt His beloved Son;  
 Where with His earthly parents He was fed,  
 Until the bloody tyrant he was dead.

## 13.

\* [What pains and labours did not Christ endure,  
 To save our souls, and happiness secure!  
 Was always doing good, to let us see  
 By His example, what we ought to be.

## 14.

He made the blind to see, the lame to go,  
 He raised the dead, which none but He could do;  
 He cured the lepers of injected evils,  
 And by His mighty power cast out devils.

## 15.

He honoured marriage with a heavenly sign,  
 By turning water to the best of wine;  
 Five thousand hungry souls by Him were fed,  
 With two small fishes and five loaves of bread.

## 16.

Sufficient plenty and a welcome treat  
 The wondering guests with thanks and praises eat,  
 Who gathering up the fragments of the feast,  
 Their wonder, like the loaves, was much increased.

---

\* The remaining verses may be omitted.

17.

Twelve baskets full, not half so much before,  
Instead of wasting, still increasing more!  
But yet for all the wonders that He wrought,  
Ungrateful Jews still His destruction sought:

18.

And, that their wicked purpose might not miss,  
Bribed Judas, who betrayed Him with a kiss;  
Which being done, away they took Him then,  
And used Him as the very worst of men.

19.

Spit in His face, and with reproachful scorn,  
They put upon His head a crown of thorn:  
Cried with one voice, and would not be denied,  
To Pilate that He should be crucified.

20.

This wicked judge, with base injustice now,  
To please the crowd, did their request allow,  
Against his conscience, he, to end the strife,  
Condemned to death the blessed Lord of life.

21.

Then to a cross the Saviour of mankind  
Was led, a harmless Lamb, as was designed:  
To save our souls, condemned by Adam's fall,  
Without His death we had been ruined all.

22.

His blessed hands and feet, with bitter pain,  
Were nailed to the cross, with sad disdain;  
With hateful spear they pierced His tender skin,  
And let out blood to wash away our sin.

23.

Thus blessed Jesus freely did resign  
His precious soul to save both thine and mine:  
Then let us all His mercies highly prize,  
Who for our sins was made a sacrifice.]

## For Christmas Day.

*mf*

1. Im - mor - tal Babe, who this dear day Didst

*mf*

change Thine Hea-ven for our clay, And didst with flesh Thy

God - head veil, E - ter - nal Son of God, all hail!

2.

Shine, happy Star: ye Angels sing  
 Glory on high to Heaven's King:  
 Run, Shepherds, leave your nightly watch,  
 See Heaven come down to Bethlehem's cratch.

3.

Worship, ye Sages of the East,  
 The King of ~~god~~ in meanness dressed:  
 O blessed Maid, with smiles adore  
 The God thine arms, thy bosom bore.

4.

Star, Angels, Shepherds, Sages wise,  
 Thou Virgin glory of all eyes,  
 Restored frame of Heaven and Earth,  
 Rejoice in your Redeemer's Birth!

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