

*F. 204. f.*

*F. 204. f.*

**Q**LD **E**NGLISH **C**AROLS,

AND TWO HYMNS,

SUITED TO THE MERRY TIME OF

CHRISTMAS.

SET FOR FOUR VOICES

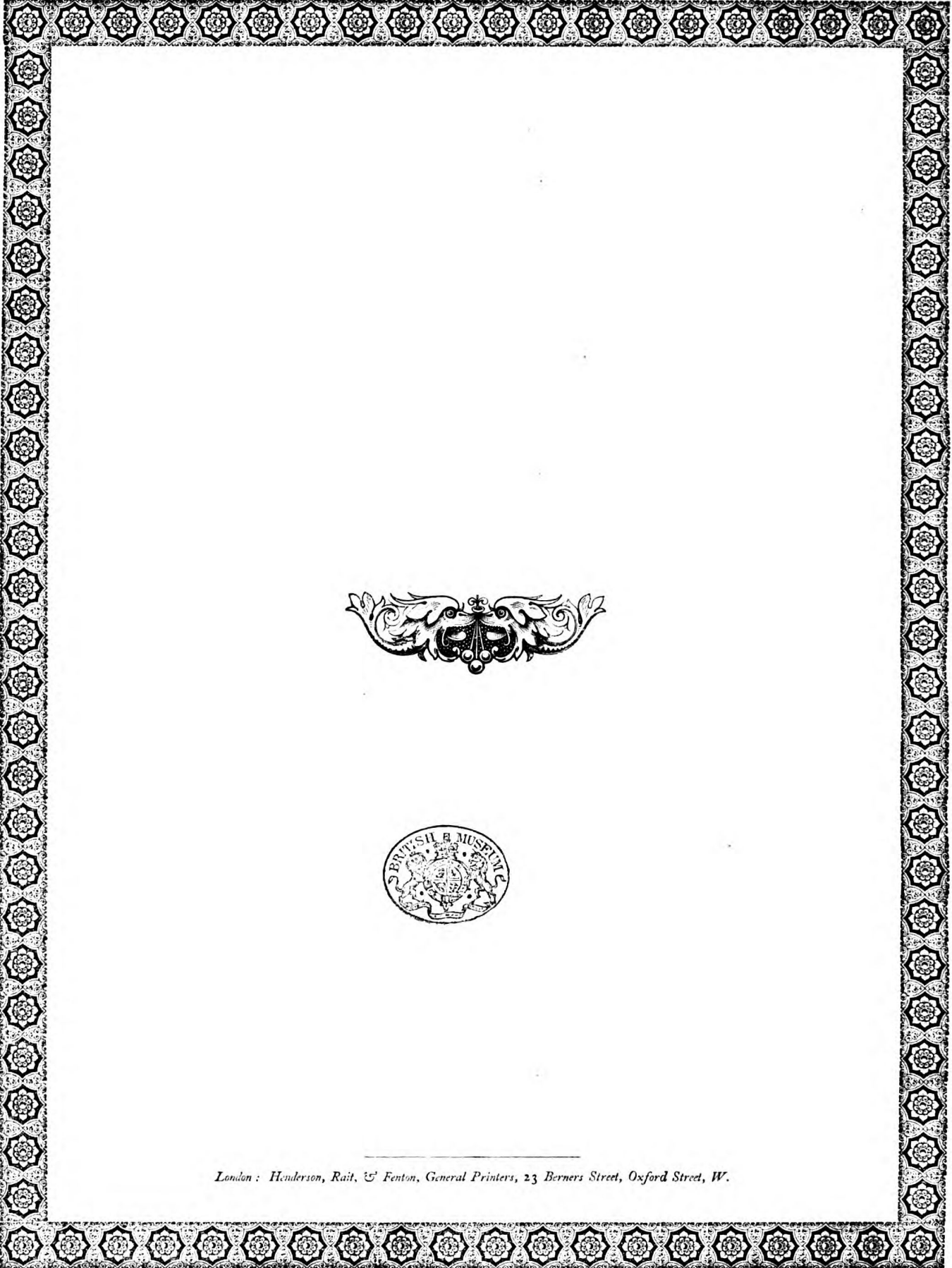
AND EDITED BY

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## Introduction.



**C**AROLS are songs sung by the people at Christmas in memory of the Song of the Angels, which the shepherds heard at our LORD'S birth. The word Carol is from the Italian *Carola*, a song of devotion; or from *Cantare*, to sing, and *rola*, an interjection of joy. The hymn, "Glory be to GOD in the highest, on earth peace, good-will to men," was introduced at an early period into the Service of the Church, being sung either at Morning Prayer, or in the Communion Office, or before the Lessons on Christmas Day. In process of time other hymns of the same kind appear to have been introduced after its example; and it is stated by the celebrated ritualist, Durandus, that, anciently, Bishops were accustomed, on the above festival, to "sing Carols among their clergy" in the cathedrals.

In a Latin poem, written about the middle of the fifteenth century, and soon after translated into English, the following allusion to the practice of carolling in church at Christmas occurs:—

"A wooden child is on the altar set,  
About the which both boys and girls do dance and trimly jet;  
*And Carols sing in praise of CHRIST*, and for to help them here  
The organs answer every verse with sweet and solemn cheer."

The "Christmas Carol," however, was not confined to the Church offices in mediæval times. "It has been the custom," says a modern writer, "for the common people of England *for many centuries* to go about in bands, at an early hour on Christmas morn, serenading their neighbours with what are called Carols." Such also was the usage in other parts of Christendom. "During the season of Advent," remarks Mr. Digby, "the waits, while other men took their rest, wandered singing hymns in the streets; and on the blessed night, every one kept watch like the shepherds, while minstrels chanted Christmas Carols." These religious songs even gladdened the festivals of royalty. Henry VII., in the third year of his reign, kept Christmas at Greenwich; on the twelfth night, after high mass, the king went to the hall, and kept his estate at the table; in the middle sat the dean and those of the king's chapel, who, immediately after

his majesty's first course, "sung a Caroll." The earliest collection of Christmas Carols supposed to have been printed is only known from the last leaf of a volume printed by Wynkyn de Worde in 1521. The majority of the mediæval Christmas Carols were "religious." Some of these, in a more or less interpolated and modernised state, have been handed down to us, and though, perhaps, wanting in interest to a refined mind, are sometimes admirable for their simplicity and tenderness. A few of the best of them will be found in the following pages.

The contents of our little brochure are these :—

**GOD REST YOU, MERRY GENTLEMEN.**—This is perhaps the greatest favourite of all the Carols now sung at Christmas. The tune is plaintive and extremely beautiful. An antiquary, many years ago, thus spoke of it:—"The melody of '*God rest you, merry gentlemen*' delighted my childhood, and I still listen with pleasure (as who does not) to the shivering carolists' evening chant towards the clear kitchen window deck'd with holly, the flaring fire showing the whitened hearth and reflecting gleams of light from the surfaces of the dresser utensils." The versions of this melody differ considerably; we believe ours to be a tolerably pure one.

**THE CHERRY TREE CAROL.**—The subject of this curious and highly popular Carol is Mary's desire for the fruit on the cherry tree, and Joseph's refusal to gather it for her on the return of his jealousy—a singular legend of the dark ages. A writer on Carols has remarked, "The admiration of my earliest days for some lines in the '*Cherry Carol*' still remains, nor can I help thinking that the reader will see somewhat of cause for it." The versions differ considerably, and the Carol is sometimes sung to a different tune.

**THE ANGEL GABRIEL.**—"The birth of our SAVIOUR," says the editor of a recent collection of Carols, "was a mystery upon which the old divines and carolists were ever fond of dwelling. The familiar expressions used towards the Virgin, the Angel Gabriel, and the other distinguished personages of the event, served to enlist the sympathies of rustics, and rendered the outlines of the narrative easier to their understanding." The tune of this ancient Carol is very beautiful.

**A VIRGIN MOST PURE.**—A Carol exhibiting evident signs of antiquity, although nothing is known of its history. It is a great favourite in the west of England.

**THE BABE OF BETHLEHEM.**—One of the least known of the old Carols, notwithstanding its quaint old melody, which we were the first to note down.

**I SAW THREE SHIPS.**—A favourite production with the illiterate, and from its quaintness well worthy of a place in our little collection. There is another version of this Carol common amongst the people, which begins :—

"As I sat on a sunny bank,  
A sunny bank, a sunny bank,  
As I sat on a sunny bank,  
On Christmas Day in the morning."

The tune is very pleasing, and a general favourite with the people.

THE LORD AT FIRST HAD ADAM MADE.—A fine old Carol, preserved, with its melody, in Mr. Davies Gilbert's collection.

IN EXCELSIS GLORIA.—One of the most ancient of the Religious Carols. The refrain of this curious piece, *In Excelsis Gloria*—Glory in the highest—is retained in its original form, doubtless, from its analogy to the "Gloria," which the priests were accustomed to intone at the altar. It is adapted to a fine old German Carol-tune of the sixteenth century.

THE FIRST NOEL.—This is a popular English version of the *Golden Carol*. Legendary lore has provided for us three notable personages—Gaspar, Melchior, and Balthazar, commonly known as the Magi, who, guided by the star, were present at or shortly after the Nativity, and who survive in history as "The Three Kings of Cologne." The legend forms the burden of several Carols. The present tune is a perfect little gem.

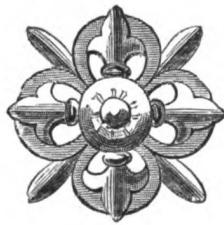
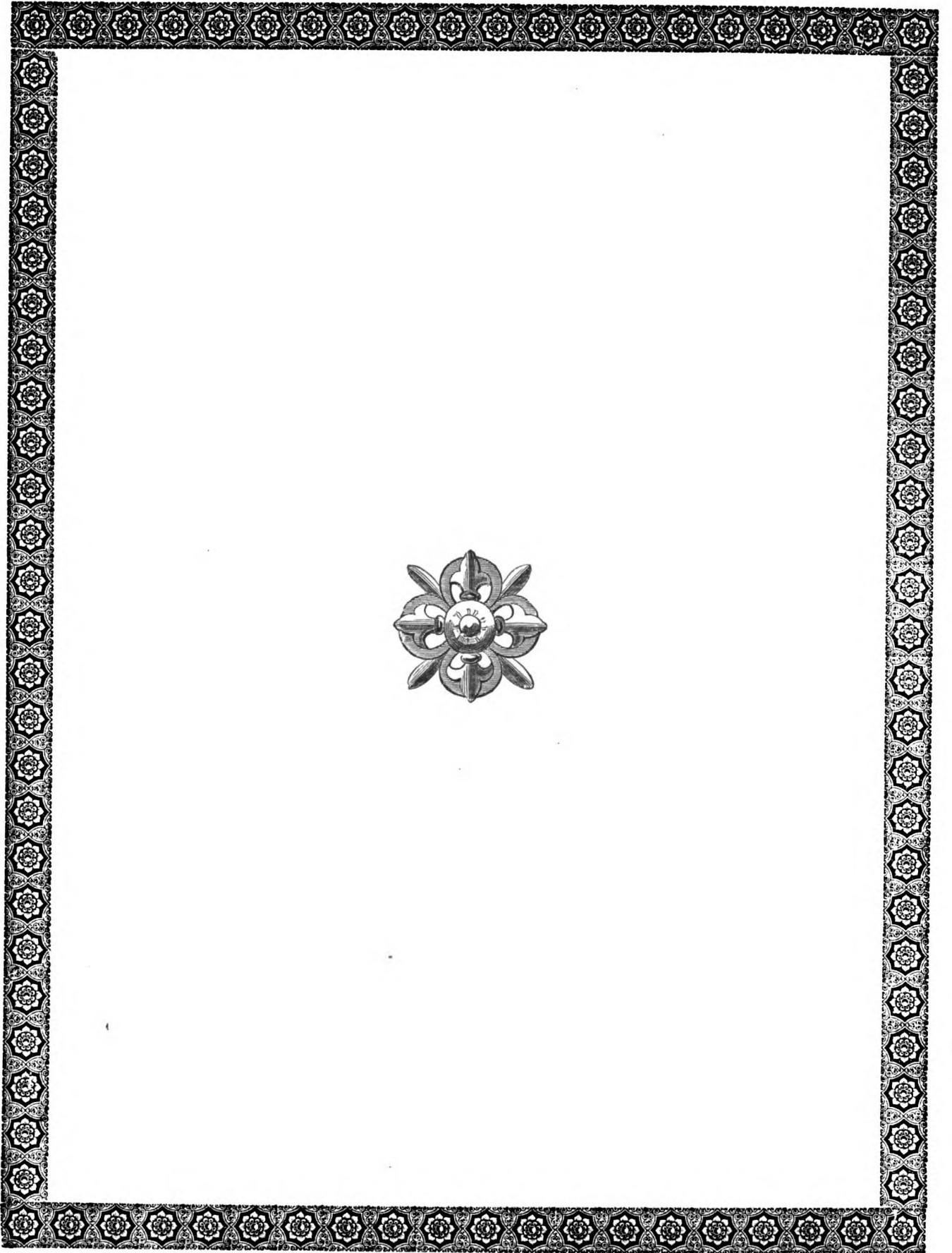
THE BOAR'S HEAD CAROL.—This is taken from the old Carol leaf (before mentioned) printed by Wynkyn de Worde in 1521. It is sung annually on Christmas Day in the Hall of Queen's College, Oxford, when the Boar's Head is brought in. The late Dean Wade, in his *Walks in Oxford*, has made too pleasant a memorandum respecting the origin of the Oxford Boar's Head ceremonies to bear omission:—"Tradition," says he, "presents this usage as a commemoration of an act of valour performed by a student of the college, who, walking in the neighbouring forest of Shotover, and reading *Aristotle*, was suddenly attacked by a wild boar. The furious beast came, open-mouthed, upon the youth, who however very courageously, and with a happy presence of mind, is said to have rammed in the volume, and cried *Graecum est* (it is Greek); fairly," adds the Dean, "choking the savage with the sage." The tune of this Carol is like a fine old Cathedral Chant.

SONG OF THE ANGELS.—This hymn, "Whilst shepherds watch'd their flocks by night," is still popular in the rural districts. It is probably not very old. The tune is a version, in the major key, of "God rest you, merry gentlemen."

HARK! THE HERALD ANGELS SING.—One of the oldest and most popular religious hymns for Christmasyde. It is adapted to a fine melody by Mendelssohn, from which it will probably never be separated.

Christmas is recognised as peculiarly the home and household festival of England—longed for as the season when our shining hearths, our sea-coal fires, our domestic comforts, and social felicity become the brightest underneath the Christian sun! Christmas is our chosen season of peace and good-will, of family re-unions, of friendly greetings, indeed of happiness and universal joy. The antiquity of Christmas is understood at once from its curious customs and observances, none of which is more deserving of perpetuity than its quaint and interesting old Carols.



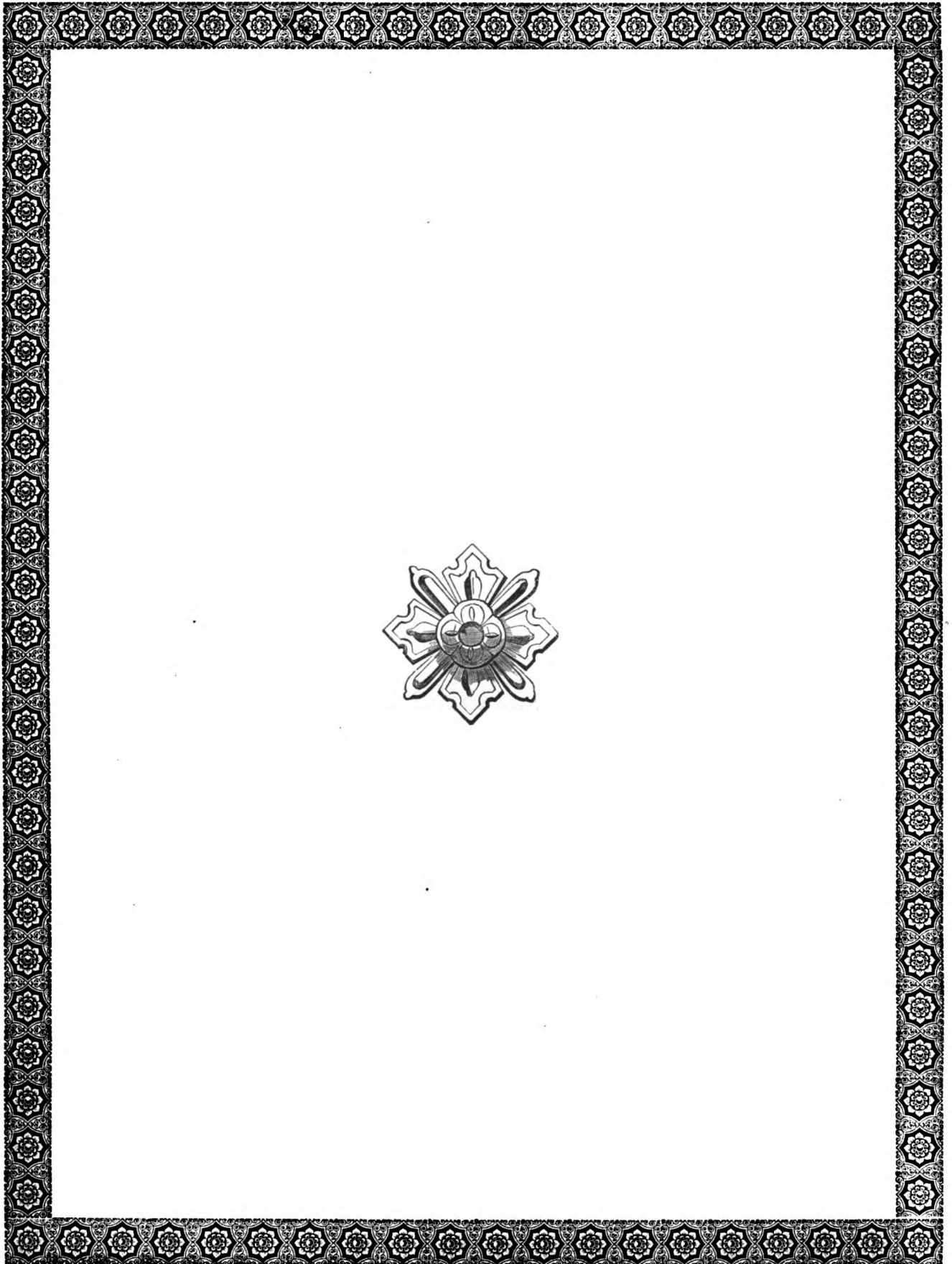




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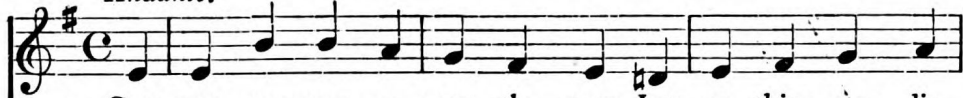




# GOD rest you, Merry Gentlemen.

*Andante.*

TREBLE.



1. GOD rest you, mer - ry gen - tle - men, Let no - thing you dis -

ALTO.



TENOR.  
(an 8ve lower.)

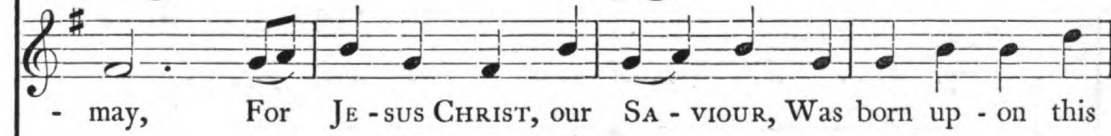


1. GOD rest you, mer - ry gen - tle - men, Let no - thing you dis -

BASS.



PIANO.



day; To save us all from Sa-tan's pow'r, When we were gone a -

day; To save us all from Sa-tan's pow'r, When we were gone a -

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "day; To save us all from Sa-tan's pow'r, When we were gone a -" on the first line and "day; To save us all from Sa-tan's pow'r, When we were gone a -" on the second line.

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

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

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "- stray. O.. ti - dings of com - fort and joy, com - fort and" on the first line and "- stray. O.. ti - dings of com - fort and joy, com - fort and" on the second line.

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

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

2.

In Bethlehem, in Jewry,  
 This blessed **BABE** was born,  
 And laid within a manger,  
 Upon this blessed morn;  
 The which his mother Mary  
 Nothing did take in scorn.  
 O tidings, &c.

4.

The shepherds at those tidings  
 Rejoiced much in mind,  
 And left their flocks a-feeding,  
 In tempest, storm, and wind;  
 And went to Bethlehem straightway,  
 This blessed **BABE** to find.  
 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.

5.

And when they came to Bethlehem,  
 Where as this **INFANT** 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.


6.


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 others doth deface.  
 O tidings, &c.




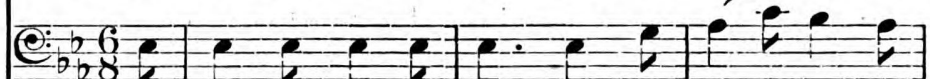
# The Cherry-Tree Carol.


*Allegretto.*

TREBLE.   
1. Now Jo - seph was an old man, An old man was


ALTO.   
1. Now Jo - seph was an old man, An old man was

TENOR.  
(an 8ve. lower.)   
1. Now Jo - seph was an old man, An old man was


BASS. 


PIANO. 

  
he, . . . When he wed-ded Ma - ry, In the land of Ga - li - lee. *rall.*

  
he, . . . When he wed-ded Ma - ry, In the land of Ga - li - lee. *rall.*

  
he, . . . When he wed-ded Ma - ry, In the land of Ga - li - lee. *rall.*

  
he, . . . When he wed-ded Ma - ry, In the land of Ga - li - lee. *rall.*



2. As Jo - seph and Ma - ry Walk'd thro' a gar - den green, Where

2. As Jo - seph and Ma - ry Walk'd thro' a gar - den green, Where

*rall.*  
cher - ries and ber - ries Were as thick as might be seen;

*rall.*  
cher - ries and ber - ries Were as thick as might be seen;

*rall.*

3.

O then bespoke up Mary,  
With words both meek and kind,  
“Pluck me some cherries, Joseph,  
They run so in my mind.”

4.

Then bowed down the highest tree  
Unto God's mother's hand;  
O then she cried, “See, Joseph,  
I have cherries at my command.”

5.

“O eat your cherries, Mary,  
O eat your cherries now;  
O eat your cherries, Mary,  
That grow upon the bough.”

6.

As Joseph was a-walking,  
He heard an Angel sing,  
“This night shall be the birth time,  
Of CHRIST our Heav'nly KING.

7.

“He neither shall be born  
In housen nor in hall,  
Nor in the place of Paradise,  
But in an ox's stall.

8.

“He neither shall be clothed  
In purple nor in pall,  
But all in fair linen  
That usen babies all.

9.

“He neither shall be rocked  
In silver nor in gold,  
But in a wooden manger  
That resteth on the mould.”

10.

As Joseph was a-walking,  
Then did an Angel sing;  
And Mary's CHILD at midnight  
Was born to be our KING.

11.

Then be ye glad, good people,  
This night of all the year,  
And light ye up your candles,  
For His star it shineth clear.



# The Angel Gabriel.

*Andante.*

TREBLE.

1. The An-gel Ga-bri-el from God, Was sent to Ga-li-lee, Un-

ALTO.

TENOR.  
(an 8ve. lower.)

1. The An-gel Ga-bri-el from God, Was sent to Ga-li-lee, Un-

BASS.

PIANO.

The first system of the musical score includes staves for Treble, Alto, Tenor (an octave lower), Bass, and Piano. The Treble, Alto, and Tenor parts have lyrics: "1. The An-gel Ga-bri-el from God, Was sent to Ga-li-lee, Un-". The Piano part provides accompaniment with chords and moving lines in both hands.

- to a Vir-gin fair and free, Whose name was call'd Ma-ry. And when the Angel

- to a Vir-gin fair and free, Whose name was call'd Ma-ry. And when the Angel

The second system continues the vocal parts and piano accompaniment. The lyrics are: "- to a Vir-gin fair and free, Whose name was call'd Ma-ry. And when the Angel". The Treble, Alto, and Tenor parts have lyrics: "- to a Vir-gin fair and free, Whose name was call'd Ma-ry. And when the Angel". The Piano part continues with accompaniment.

thi-ther came, He fell down on his knee, And look-ing in the Virgin's face,

thi-ther came, He fell down on his knee, And look-ing in the Virgin's face,

Detailed description: This system contains two vocal parts and piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "thi-ther came, He fell down on his knee, And look-ing in the Virgin's face," repeated for both parts.

CHORUS.

Said, "Hail! all hail! Ma-ry." Then sing we all both great and small, No-

Said, "Hail! all hail! Ma-ry." Then sing we all both great and small, No-

Detailed description: This system contains two vocal parts and piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Said, 'Hail! all hail! Ma-ry.' Then sing we all both great and small, No-".

CHORUS.

Detailed description: This system contains piano accompaniment for the second chorus. It is in bass clef with a key signature of one sharp (F#). The music consists of chords and melodic lines.

- el, No-el, No - el! We may re-joyce to hear the voice of An-gel Ga-bri-el.

- - el, No-el, No - el! We may re-joyce to hear the voice of An - gel Ga-bri-el.

2.  
 "Mary," he said, "be not afraid,  
 But do believe in me;  
 The power of the HOLY GHOST  
 Shall overshadow thee;  
 Thou shalt conceive e'en without grief,  
 For so the LORD told me; [come,  
 God's own dear SON from Heav'n shall  
 And shall be born of thee."

Then sing we all, &c.

3.  
 Then came to pass as GOD's will was,  
 E'en as the Angel told;  
 About midnight an Angel bright  
 Came to the shepherds' fold;  
 And told to them both where and when  
 Born was the CHILD our LORD,  
 And all along this was their song  
 "All glory be giv'n to GOD."

Then sing we all, &c.

4.  
 Good people all, both great and small,  
 The which do hear our voice;  
 With one accord let's praise the LORD,  
 And in our hearts rejoice;  
 Let us be bound in kindred love,  
 Whilst we our lives do spend,  
 Whilst we have space let's pray for grace,  
 And so let our Carol end.

Then sing we all, &c.



# A Virgin most pure.

*p* *Moderato.*

TREBLE.

1. A Vir-gin most pure, as the Prophets do tell, Hath

ALTO.

TENOR.  
(an 8ve. lower.)

1. A Vir-gin most pure, as the Prophets do tell, Hath

BASS.

PIANO.

brought forth a BABE, as it hath be - fell, To be our RE-

brought forth a BABE, as it hath be - fell, To be our RE-

*cres.* *p*

- - DEEM-ER from death, hell, and sin, Which A-dam's trans-gres-sion had

*cres.* *p*

- - DEEM - ER from death, hell, and sin, Which A-dam's trans - gres-sion had

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom three staves are piano accompaniment, including a bass line and a grand staff (treble and bass clefs). Dynamics include *cres.* and *p*.

*f* CHORUS.

wrapt us all in. Re-joice and be mer-ry, set sor-row a-

*f*

wrapt us all in. Re-joice and be mer-ry, set sor-row a-

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom three staves are piano accompaniment. Dynamics include *f* and *CHORUS.*

CHORUS.

The third system of the musical score consists of two staves for piano accompaniment, including a grand staff. Dynamics include *f* and *CHORUS.*

- side, CHRIST JE-SUS our SAVIOUR was born on this Tide.

- side, CHRIST JE-SUS our SAVIOUR was born on this Tide.

2.

The KING of all Glory to the world being brought,  
 Small store of fine linen to wrap HIM was bought;  
 When Mary had swaddled her young SON so sweet,  
 Within an ox-manger she laid HIM to sleep.

Rejoice, &c.

3.

Then GOD sent an Angel from Heaven so high,  
 To certain poor shepherds in fields where they lie,  
 And bid them no longer in sorrow to stay,  
 Because that our SAVIOUR was born on this day.

Rejoice, &c.

4.

Then presently after the shepherds did spy  
 A number of Angels appear in the sky,  
 Who joyfully talked, and sweetly did sing,  
 To GOD be all glory, our Heavenly KING.

Rejoice, &c.

5.

There certain wise princes they thought it most meet,  
 To lay their rich off'rings at our SAVIOUR'S feet;  
 Then the shepherds consented, and to Beth'lem did go,  
 And when they came thither, they found it was so.

Rejoice, &c.



# The Babe of Bethlehem.

TREBLE.

1. The BABE in Bethl'em's man-ger laid, In humble form so low, By

ALTO.

TENOR.  
(an 8ve lower.)

1. The BABE in Bethl'em's man-ger laid, In humble form so low, By

BASS.

PIANO.

wond'ring An - gels is sur-vey'd Through all His scenes of woe.

wond'ring An - gels is sur-vey'd Through all His scenes of woe.

*f* CHORUS.

No - el, No - el. . . . Loud sing a SAVIOUR's birth, All

*f*  
No - el, No - el. . . . Loud sing a SAVIOUR's birth, . . . All

CHORUS.

*f*

hail His com - ing down to earth Who rais - es us to Heav'n.

hail His com - ing down to earth Who rais - es us to Heav'n.

2.

A SAVIOUR ! sinners here around,  
Sing, shout the wond'rous word ;  
Let ev'ry 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 to earth for sin t' 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 preach'd, HE suffer'd, bled and died,  
Uplift 'twixt earth and skies ;  
In sinners' stead was crucified,  
For sin to 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 Heav'n.  
Noel, Noel, &c.

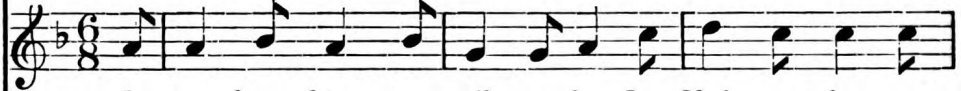



# I saw three Ships.


*Andante Moderato.*


TREBLE.  1. I saw three ships come sail - ing in, On Christmas day, on


ALTO. 


TENOR.  
(an 8ve lower.)  1. I saw three ships come sail - ing in, On Christ - mas day, on


BASS. 


PIANO. 

 Christmas day; I saw three ships come sailing in, On Christmas day in the morn - ing.



 Christmas day; I saw three ships come sailing in, On Christmas day in the morn - ing.





2. And what was in these ships all three, On Christmas day, on Christmas day? And

2. And what was in these ships all three, On Christmas day, on Christmas day? And

what was in these ships all three, On Christ-mas day in the morn - ing?

what was in these ships all three, On Christ-mas day in the morn - ing?

3.

Our SAVIOUR CHRIST and His ladie,\*  
On Christmas day, on Christmas day ;  
Our SAVIOUR CHRIST and His ladie,  
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.


\* *i.e.* The Virgin Mary.





# The Lord at first had Adam made.


*Moderato.*


TREBLE.   
I. The LORD at first had Adam made Out of the dust and clay, And


ALTO.   
I. The LORD at first had Adam made Out of the dust and clay, And


TENOR.  
(an 8ve. lower.)   
I. The LORD at first had Adam made Out of the dust and clay, And

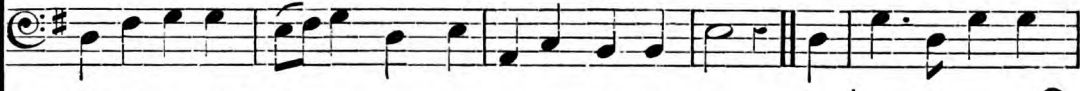
BASS. 


PIANO. 

  
in his nos-trils breathed life, E'en as the Scriptures say; And then in E-den's

  
in his nostrils breathed life, E'en as the Scriptures say; And then in E-den's

  
in his nostrils breathed life, E'en as the Scriptures say; And then in E-den's





Pa - ra - dise He pla - ced him to dwell, That he with - in it should remain, To

Pa - ra - dise He pla - ced him to dwell, That he within it should remain, To

CHORUS.

dress and keep it well. Now let good Christians all be - gin An ho - ly life to

dress and keep it well. Now let good Christians all be - gin An ho - ly life to

CHORUS.

*f*

live, And so re-joyce and mer-ry be, For this is Christmas eve.

live, And so re-joyce and mer - ry be, For this is Christ-mas eve.

The musical score consists of six staves. The first two staves are vocal lines in G major, with lyrics underneath. The third staff is a vocal line in G major with lyrics. The fourth staff is a bass line in G major. The fifth and sixth staves are a piano accompaniment in G major, with the right hand playing chords and the left hand playing a bass line.

2.

And there within the garden he  
 Commanded was to stay ;  
 And unto him, in commandment,  
 These words the LORD did say :  
 "The fruit that 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 that day thou dost it touch,  
 Or dost it then come nigh,  
 And if that thou dost eat thereof,  
 Then thou shalt surely die."  
 But Adam he did take no heed  
 To that same holy thing,  
 But did transgress GOD's holy laws,  
 And sore was wrapp'd 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 then, for to redeem our souls  
 From death, and hell, and thrall,  
 HE said HIS own dear SON should come,  
 The SAVIOUR of us all.  
 Now let good Christians, &c.

5.

And now the Tide is nigh at hand,  
 In which our SAVIOUR came ;  
 Let us rejoyce and merry be,  
 In keeping of the same.  
 Let's feed the poor and hungry sort,  
 And such as do it crave ;  
 And when we die, in Heav'n, be sure,  
 Our reward we shall have.  
 Now let good Christians, &c.



# In Excelsis Gloria.

*Andante. p* *dim.*

TREBLE.

1. When CHRIST was born of Ma - ry free, In Beth - le -

ALTO.

*p* *dim.*

TENOR.  
(an 8ve. lower.)

1. When CHRIST was born of Ma - ry free, In Beth - le -

BASS.

PIANO.

*p* *dim.*

- hem, that fair ci - ty, An - gels sung with mirth and glee,

- hem, that fair ci - ty, An - gels sung with mirth and glee,

*cres.*  
In Ex - cel - - sis Glo - ri - - a! An - gels sang with

*cres.*  
In Ex - cel - - sis Glo - ri - - a! An - gels sang with

*cres.*  
In Ex - cel - - sis Glo - ri - - a! An - gels sang with

*cres.*  
In Ex - cel - - sis Glo - ri - - a! An - gels sang with

*cres.*  
In Ex - cel - - sis Glo - ri - - a! An - gels sang with

mirth and glee, In Ex - cel - - sis Glo - ri - - a!

mirth and glee, In Ex - cel - - sis Glo - ri - - a!

mirth and glee, In Ex - cel - - sis Glo - ri - - a!

mirth and glee, In Ex - cel - - sis Glo - ri - - a!

mirth and glee, In Ex - cel - - sis Glo - ri - - a!

*f* In Ex - cel - sis Glo - ri - a! *p* Glo - - - - ri - a!

*f* In Ex - cel - sis Glo - ri - a! *p* Glo - - - - ri - a!

2.

The shepherds saw these Angels bright,  
 To them appearing with great light,  
 "O GOD's dear SON is born to-night,"  
*In Excelsis Gloria!*

3.

This KING is come to save mankind,  
 In Scripture truths as we do find,  
 Therefore this song have we in mind,  
*In Excelsis Gloria!*

4.

Dear LORD then for all THY great grace,  
 Grant us the bliss to see THY face,  
 That we may sing to THY solace,  
*In Excelsis Gloria!*



# The First Noel.\*

*Andante.*

TREBLE.

ALTO.

TENOR.  
(an 8ve lower.)

BASS.

PIANO.

1. The first . . No - el the An - gel did say, Was to

1. The first No - el the An - gel did say, Was to

Detailed description: This block contains the first system of the musical score. It features five staves: Treble, Alto, Tenor (marked 'an 8ve lower.'), Bass, and Piano. The music is in 4/4 time with a key signature of one sharp (F#). The lyrics for the first system are '1. The first . . No - el the An - gel did say, Was to' for the vocal parts.

cer - tain poor shepherds in fields as they lay; In fields where

cer - tain poor shepherds in fields as they lay; In fields where

Detailed description: This block contains the second system of the musical score. It continues the vocal parts and piano accompaniment from the first system. The lyrics for the second system are 'cer - tain poor shepherds in fields as they lay; In fields where'.

\* *Noel*, the French word for Christmas.



they lay keep-ing their sheep, In a cold win-ter's night that

they lay keep - ing their sheep, In a cold win-ter's night that

CHORUS. *f*

was so deep. No - el, No - el, No - el, No -

was so deep. No - el, No - el, . . No - el, No -

CHORUS.

el, Born is the KING of Is - - ra - - el.

el, . . . Born is the KING of Is - - ra - - el.

The musical score consists of six staves. The first two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The fifth and sixth staves are a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C).

2.

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

3.

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

5.

Then enter'd in those Wise Men three,  
Most reverently upon their knee,  
And offer'd there, in His presence,  
Both gold, and myrrh, and frankincense.  
Noel, &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.  
Noel, &c.



## The Boar's Head Carol.

[This ancient Carol is sung annually, on Christmas Day, in the Hall of Queen's College, Oxford, when the Boar's Head is brought in.]

*Moderato.*

BASS SOLO.\*

PIANO.

The Boar's head in hand bear I, Be-deck'd with

bays and rose-ma-ry, And I pray you, my mas-ters,

be mer-ry, Quot es-tis in con-vi-vi-o.

\* The Solo may be sung by a Treble or Tenor voice.

CHORUS. *mf*

TREBLE. *Ca - put A - pri de - fe - ro, Red-deus lau - des Do - mi - no.*

ALTO. *Ca - put A - pri de - fe - ro, Red-deus lau - des Do - mi - no.*

TENOR. (an 8ve lower.) *Ca - put A - pri de - fe - ro, Red-deus lau - des Do - mi - no.*

BASS. *Ca - put A - pri de - fe - ro, Red-deus lau - des Do - mi - no.*

PIANO. *mf*

CHORUS.

2ND VERSE. SOLO.

The Boar's head, as I un - der - stand, Is the bra - vest

dish in all the land, When thus be-deck'd with a

*Repeat Chorus.*

gay gar - land, Let us ser - vi - re can - ti - co.

3RD VERSE. SOLO.

Our stew - ard hath pro - vi - ded this, In ho - nour

of the KING of Bliss, Which on this day to be

*Repeat Chorus.*

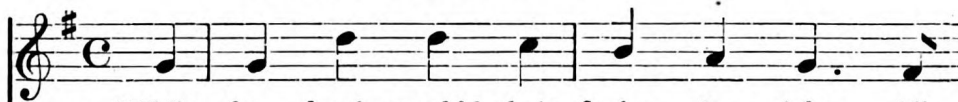
ser - ved is, In Re - gi - nen - si A - tri - o.



# The Song of the Angels.

## CHRISTMAS HYMN.

TREBLE.

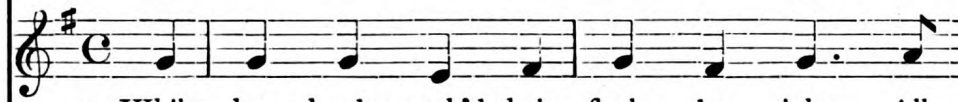


1. Whilst shep - herds watch'd their flocks by night, All

ALTO.



TENOR.  
(an 8ve lower.)

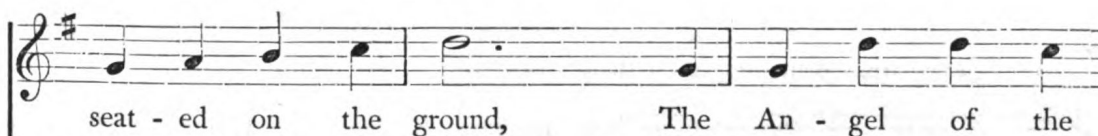


1. Whilst shep - herds watch'd their flocks by night, All

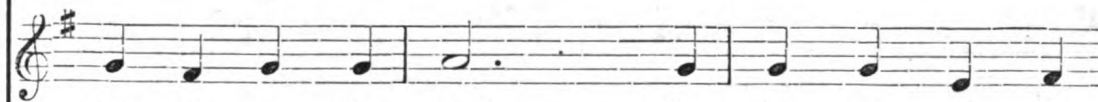
BASS.



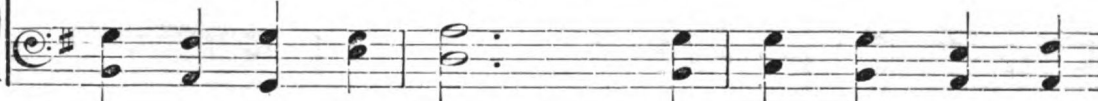
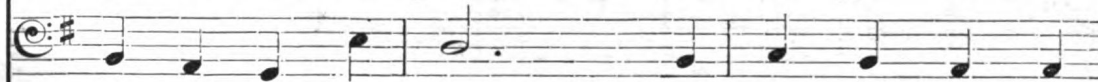
PIANO.



seat - ed on the ground, The An - gel of the



seat - ed on the ground, The An - gel of the



LORD came down, And glo - ry shone a - round; "Fear

LORD came down, And glo - ry shone a - round; "Fear

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom three staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The lyrics are: "LORD came down, And glo - ry shone a - round; "Fear".

not," said he, for migh - ty dread Had seiz'd their troubled mind, "Glad

not," said he, for migh - ty dread Had seiz'd their troubled mind, "Glad

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom three staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The lyrics are: "not," said he, for migh - ty dread Had seiz'd their troubled mind, "Glad".

ti - dings of great joy I bring to you and all man - kind.

ti - dings of great joy I bring to you and all man - kind.

2.

“To you, in David’s town this day,  
 Is born, of David’s line,  
 A SAVIOUR, which is CHRIST the LORD;  
 And this shall be the sign,—  
 The Heavenly BABE you there shall find,  
 To human view display’d,  
 All meanly wrapt in swaddling bands,  
 And in a manger laid.”

3.

Thus spake the Seraph, and forthwith  
 Appeared a Heavenly throng  
 Of Angels praising GOD, and thus  
 Addressed their joyful song:—  
 “All glory be to GOD on high,  
 And to the earth be peace,  
 Good-will henceforth from Heav’n to men,  
 Begin and never cease.”



# Hark! the Herald Angels sing.

## CHRISTMAS HYMN.

*f* *Moderato.*

TREBLE. Hark! the he - rald An - gels sing, "Glo - ry to the new-born

ALTO. Hark! the he - rald An - gels sing, "Glo - ry to the new-born

TENOR. (an 8ve. lower.) Hark! the he - rald An - gels sing, "Glo - ry to the new-born

BASS. Hark! the he - rald An - gels sing, "Glo - ry to the new-born

PIANO. *f*

*p*

KING, Peace on earth, and mer - cy mild, God and sin - ners re - con -

*p*

KING, Peace on earth, and mer - cy mild, God and sin - ners re - con -

The musical score is presented in a five-staff format. The top four staves are for vocal parts: Treble, Alto, Tenor (marked 'an 8ve. lower.'), and Bass. The fifth staff is for the Piano accompaniment. The music is in the key of D major (one sharp) and common time (C). The tempo is marked 'Moderato' and the initial dynamic is 'f' (forte). The lyrics are: 'Hark! the he - rald An - gels sing, "Glo - ry to the new-born KING, Peace on earth, and mer - cy mild, God and sin - ners re - con -'. The piano part features a steady accompaniment with chords and moving lines. A second system of music begins with a 'p' (piano) dynamic marking and continues the lyrics.

*f*  
-cil'd." Joy - ful all ye na - tions rise, Join the tri - umph of the

*f*  
-cil'd." Joy - ful all ye na - tions rise, Join the tri - umph of the

*f*

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "-cil'd." Joy - ful all ye na - tions rise, Join the tri - umph of the. The first vocal staff has a dynamic marking of *f* above the first measure. The piano accompaniment also has a dynamic marking of *f* above the first measure.

skies, With th'an - gel - ic host pro - claim, "CHRIST is born in Beth - le -

skies, With th'an - gel - ic host pro - claim, "CHRIST is born in Beth - le -

The second system of the musical score continues the vocal and piano parts. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "skies, With th'an - gel - ic host pro - claim, "CHRIST is born in Beth - le -". The piano accompaniment has a dynamic marking of *f* above the first measure.

- hem." Hark! the he - rald An - gels sing Glo - ry to the new-born KING.

- hem." Hark! the he - rald An - gels sing Glo - ry to the new-born KING.

2.

CHRIST, by highest heav'n adored,  
 CHRIST, the EVERLASTING LORD,  
 Late in time behold HIM come  
 Offspring of a Virgin's womb.  
 Veil'd in flesh the GODHEAD see,  
 Hail, the INCARNATE DEITY!  
 Pleas'd as MAN with man to dwell,  
 JESUS our EMMANUEL.

Hark! the herald, &c.

3.

Hail the heav'n born PRINCE OF PEACE,  
 Hail the SON OF RIGHTEOUSNESS!  
 Light and Life to all HE brings,  
 Ris'n with healing on HIS wings.  
 Mild HE lays HIS glory by,  
 Born that man no more may die,  
 Born to raise the sons of earth,  
 Born to give them second birth.

Hark! the herald, &c.



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