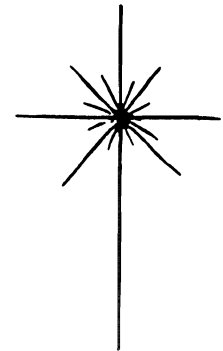




WALTER EHRET
GEORGE K. EVANS

THE INTERNATIONAL BOOK OF
CHRISTMAS CAROLS



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CHRISTMAS CAROLS

musical arrangements by **walter ehret** * translations and notes by **GEORGE K. EVANS**

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The International Book of Christmas Carols
by
Walter Ehret and George K. Evans

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FOREWORD

I am not usually given to superlatives but, in this instance, I can't avoid them. In my opinion, *The International Book of Christmas Carols* is a great book.

Much care has gone into the preparation of this book. Lovely and unusually poetic lyric settings are the rule. The inclusion of the texts in their original languages points up how well the new texts have captured the mood and message of the old. Musically, the settings are simple and, though easy to play, are completely satisfying. The arranger has shown unusual restraint and good taste in his ability to make the arrangements colorful without becoming arbitrarily "fancy."

This is a most complete collection of international carols. All the best-known carols, many in their traditional settings, are included. In addition, there are a great many which have not previously appeared in any collection. The Slavic, Scandinavian, and Spanish carols are particularly noteworthy in this respect.

This book is a real contribution, not only to the literature of Christmas music, but to folk music as well.

Norman Luboff

PREFACE



CHRISTMAS is a festival of the heart. Transcending national boundaries and racial distinctions, it speaks from the heart of one individual to another. Nevertheless, it must rely on language for communication, and we have tended to restrict ourselves to celebrating it in our own tongue.

In our shrinking world, language barriers are falling all around us. Our schools, even down to the beginning primary grades, are giving children conversational experience in several languages. Foreign language study is increasing tremendously throughout our educational institutions. We are beginning to realize that the peoples of the world must understand one another if they are to live together, and that a major key to such understanding is being able to converse in each others' native tongues.

What better embodies the hopes of the world than the Christmas prophecy of peace on earth and good will toward men? And what better ground for shared happiness among nations can we find than that offered by the message of the Christmas season? Then why not "tell it on the mountain" in as many lands and tongues as possible?

Questions such as these, and the quickened interest in languages around the world prompted the writing of this book. We felt that it was time to present a liberal cross-section of Christmas songs from many countries *in their original languages*, along with translations that adhere closely to the meaning of the original texts in order to preserve their true flavor.

We have worked to make the book both flexible and useful. The piano accompaniments have been kept simple, but much effort has gone into making them musically interesting and satisfying. Chord indications are given for every carol so that the ac-

companiments may be played on chord organs, accordions, guitars, ukuleles, and other fretted instruments. A detailed chart demonstrating how to finger chords for fretted instruments is given in the back of the book.

We have been careful to keep the voice ranges of the songs comfortable and the texts singable. Since harmony parts always add much pleasure to singing, we have retained traditional four-part arrangements of the most familiar carols and hymns. For the others, we have provided a second part to go along with the melody (printed in smaller notes) that may be sung, or played on the recorder, flute, violin, or on other non-transposing instruments.

Although we have included many charming and original folk carols, we have not slighted deeply sacred and worshipful hymns. We have striven to choose selections that reflect the gamut of moods and meanings of Christmas.

To give perspective, we begin the book with a résumé of the development of Christmas customs and music. Historical notes on the individual songs and indexes of English and original language titles close it.

Two other people have contributed greatly to this volume: George Chien, who designed the book so beautifully, and Don Martinetti, who provided extraordinarily fine illustrations. We extend our heartfelt gratitude to both.

Welcome to *The International Book of Christmas Carols*! We hope it will make your Christmas more holy, happy, and enriched with new appreciation of our world neighbors.

Walter Ehret
George K. Evans

TABLE OF CONTENTS

CHRISTMAS AND ITS SONGS	1
ENGLISH CAROLS	9
WE WISH YOU A MERRY CHRISTMAS	10
GOOD CHRISTIAN MEN, REJOICE	12
THE SEVEN JOYS OF MARY	14
THIS ENDRI'S NIGHT	16
GOOD KING WENCESLAS	17
GOD REST YOU MERRY, GENTLEMEN	18
COVENTRY CAROL	19
WHEN CHRIST WAS BORN OF MARY FREE	20
THE HOLLY AND THE IVY	22
THE FRIENDLY BEASTS	24
THE FIRST NOWELL	26
JOY TO THE WORLD	28
WHAT CHILD IS THIS?	30
WHILE SHEPHERDS WATCHED THEIR FLOCKS	31
GLOUCESTERSHIRE WASSAIL	32
THE BOAR'S HEAD CAROL	34
WASSAIL SONG	35
THE TWELVE DAYS OF CHRISTMAS	36
ON CHRISTMAS NIGHT (SUSSEX CAROL)	40
BLESSED BE THAT MAID MARIE	41
A VIRGIN UNSPOTTED	42
ONCE IN ROYAL DAVID'S CITY	44
SLEEP, HOLY BABE	45
HARK! THE HERALD ANGELS SING	46
AS WITH GLADNESS MEN OF OLD	48
ANGELS FROM THE REALMS OF GLORY	49
MASTERS IN THIS HALL	50
I SAW THREE SHIPS	52
DECK THE HALL WITH BOUGHS OF HOLLY	53
THE SNOW LAY ON THE GROUND	54
BALOO, LAMMY	56

I HEARD THE BELLS ON CHRISTMAS DAY	58
ALL MY HEART THIS NIGHT REJOICES	59
AWAY IN A MANGER	60
THERE'S A SONG IN THE AIR	61
IT CAME UPON THE MIDNIGHT CLEAR	62
O LITTLE TOWN OF BETHLEHEM	63
EVERYWHERE, EVERYWHERE, CHRISTMAS	
TONIGHT	64
WE THREE KINGS OF ORIENT ARE	66
GATHER AROUND THE CHRISTMAS TREE	68
JINGLE BELLS	70
UP ON THE HOUSETOP	72
JOLLY OLD SAINT NICHOLAS	74
'T WAS IN THE MOON OF WINTERTIME	76
BEHOLD THAT STAR	78
RISE UP, SHEPHERD, AND FOLLOW	80
CHILDREN, GO WHERE I SEND THEE	82
MARY HAD A BABY	83
GO TELL IT ON THE MOUNTAIN	84
O PO' LITTLE JESUS	86
HUSH, MY BABE, LIE STILL AND SLUMBER	87
BRIGHTEST AND BEST (STAR OF THE EAST)	88

FRENCH CAROLS 91

<i>CÉLÉBRONS LA NAISSANCE</i>	92	WE SING IN CELEBRATION
<i>IL EST NÉ, LE DIVIN ENFANT</i>	94	HE IS BORN, THE HOLY CHILD
<i>LES ANGES DANS NOS CAMPAGNES</i>	96	ANGELS O'ER THE FIELDS WERE SINGING
<i>QUITTEZ, PASTEURS</i>	98	O COME AWAY, YE SHEPHERDS
<i>LE SOMMEIL DE L'ENFANT JÉSUS</i>	100	THE SLEEP OF THE INFANT JESUS
<i>QUELLE EST CETTE ODEUR AGRÉABLE?</i>	102	WHAT IS THIS PERFUME SO APPEALING?
<i>QUOI, MA VOISINE, ES-TU FÂCHÉE?</i>	104	NEIGHBOR, WHAT HAS YOU SO EXCITED?
<i>CANTIQUE DE NOËL</i>	107	O HOLY NIGHT
<i>PAT-A-PAN</i>	112	PAT-A-PAN
<i>BALLADE DE JÉSUS-CHRIST</i>	114	BALLAD OF JESUS CHRIST
<i>QUOIQUE SOYEZ PETIT ENCORE</i>	116	ALTHOUGH YOU STILL ARE WEAK AND HELPLESS
<i>NOËL NOUVELET</i>	118	CHRISTMAS COMES ANEW
<i>DORS MA COLOMBE (NOËL ALSACIEN)</i>	120	SLEEP, LITTLE DOVE
<i>BERGER, SECOUE TON SOMMEIL PROFOND</i>	122	SHEPHERD, SHAKE OFF YOUR DROWSY SLEEP
<i>NOËL DES AUSELS</i>	124	WHENCE COMES THIS RUSH OF WINGS AFAR?
<i>LA MARCHE DES ROIS</i>	126	MARCH OF THE KINGS
<i>UN FLAMBEAU, JEANNETTE, ISABELLE</i>	128	BRING A TORCH, JEANNETTE, ISABELLA
<i>TOURO-LOURO-LOURO</i>	130	TOURO-LOURO-LOURO
<i>D'OÙ VIENS-TU, BERGÈRE?</i>	133	WHENCE ART THOU, MY MAIDEN?

GERMAN CAROLS 135

<i>O DU FRÖHLICHE</i>	136	O HOW JOYFULLY
<i>O TANNENBAUM</i>	138	O CHRISTMAS TREE
<i>KLING, GLÖCKCHEN</i>	140	RING, LITTLE BELLS
<i>IHR KINDERLEIN, KOMMET</i>	142	O COME, LITTLE CHILDREN
<i>ZU BETHLEHEM GEBOREN</i>	144	IN BETHLEHEM SO LOWLY
<i>ALS ICH BEI MEINEN SCHAFEN WACHT</i>	146	WHILE BY MY SHEEP (ECHO CAROL)
<i>JOSEF, LIEBER JOSEF MEIN</i>	148	JOSEPH, DEAREST JOSEPH MINE
<i>AM WEIHNACHTSBAUM DIE LICHTER BRENNEN</i>	150	THE CHRISTMAS TREE WITH ITS CANDLES GLEAMING
<i>SUSANI</i>	152	SUSANI
<i>O LAUFET, IHR HIRTEN</i>	154	COME RUNNING, YOU SHEPHERDS
<i>WIEGENLIED DER HIRTEN</i>	156	SHEPHERDS' CRADLE SONG
<i>LIEB NACHTIGALL, WACH AUF</i>	158	DEAR NIGHTINGALE, AWAKE
<i>MARIA DURCH EIN' DORNWALD GING</i>	160	MARIA WANDERS THROUGH THE THORN
<i>VOM HIMMEL HOCH, DA KOMM' ICH HER</i>	161	FROM HEAVEN ABOVE TO EARTH I COME
<i>BRICH AN, DU SCHÖNES MORGENLICHT</i>	162	BREAK FORTH, O BEAUTEOUS HEAVENLY LIGHT
<i>ICH STEH' AN DEINER KRIPPE HIER</i>	163	BESIDE THY CRADLE HERE I STAND
<i>WIE SCHÖN LEUCHTET DER MORGENSTERN</i>	164	HOW BRIGHTLY SHINES THE MORNING STAR
<i>ES IST EIN' ROS' ENTSPRUNGEN</i>	166	LO, HOW A ROSE E'ER BLOOMING
<i>LIPPAI</i>	168	LIPPAI
<i>DIE HIRTEN AUF DEM FELDE</i>	170	AS LATELY WE WATCHED
<i>ES WIRD SCHO GLEI DUMPA</i>	172	THE TWILIGHT IS FALLING
<i>DA DROBEN VOM BERGE</i>	174	ABOVE, ON THE MOUNTAIN
<i>STILLE NACHT, HEILIGE NACHT</i>	176	SILENT NIGHT, HOLY NIGHT
<i>EIN KINDLEIN' IN DER WIEGEN</i>	178	A BABY IN THE CRADLE
<i>STILL, STILL, STILL</i>	180	STILL, STILL, STILL
<i>GLORIA</i>	181	GLORIA
<i>DE NEDERIGE GEBOORTE</i>	182	THE SIMPLE BIRTH
<i>ONS IS GEBOREN EEN KINDEKIN</i>	184	TODAY WE WELCOME A TINY CHILD

SCANDINAVIAN CAROLS 185

<i>DET KIMER NU TIL JULEFEST</i>	186	THE HAPPY CHRISTMAS COMES ONCE MORE
<i>DEILIG ER DEN HIMMEL BLAA</i>	188	LOVELY IS THE DARK BLUE SKY
<i>BARN JESUS</i>	190	CHILD JESUS
<i>ET BARN ER FØDT I BETHLEHEM</i>	192	A CHILD IS BORN IN BETHLEHEM
<i>NU ÅR DET JUL IGEN</i>	193	YULETIDE IS HERE AGAIN
<i>NAR JULDAGSMORGON GLIMMAR</i>	194	WHEN CHRISTMAS MORN IS DAWNING
<i>HER KOMMER DINE ARME SMAA</i>	196	THY LITTLE ONES, DEAR LORD, ARE WE
<i>DU GRØNNE, GLITRENDE TRE, GOD-DAG</i>	198	YOU GREEN AND GLITTERING TREE, GOOD DAY
<i>O JUL MED DIN GLEDE</i>	200	O CHRISTMAS, YOU SEASON OF CHILDLIKE DELIGHT
<i>JEG ER SAA GLAD HVER JULEKVELD</i>	202	I AM SO GLAD ON CHRISTMAS EVE

SLAVIC CAROLS 203

<i>W ZLOBIE LEZY</i>	204	JESUS HOLY, BORN SO LOWLY
<i>DZIASIAJ W BETLEJEM</i>	206	O COME REJOICING
<i>O GWIAZDO BETLEJEMSKA</i>	208	O STAR O'ER BETHLEHEM SHINING
<i>GDY SIE CHRYSZTUS RODZI</i>	210	CHRIST IS BORN THIS EVENING
<i>PRZYBIEZELI DO BETLEJEM</i>	212	SHEPHERDS CAME TO BETHLEHEM
<i>MIZERNA CICHA</i>	214	ONLY A MANGER BED
<i>SLICZNA PANIENKA</i>	216	CAROL OF THE HAY
<i>W'SROD NOCNEJ CISZY</i>	218	IN MIDNIGHT'S SILENCE
<i>LULAJZE JEZUNIU</i>	220	POLISH LULLABY
<i>POCHVALEN BUD', JEZIS KRISTUS</i>	222	PRAISE TO JESUS, OUR SALVATION
<i>PUJDEM SPOLU DO BETLEMA</i>	224	WE ARE GOING TO THE STABLE
<i>HĄJEJ, NYNEJ, JEŽIŠKU</i>	226	ROCKING CAROL
<i>SLYSELI JSME V BETLEMĚ</i>	228	WE HAVE HEARD IN BETHLEHEM
<i>ZEZULKA Z LESA VYLÍTLA</i>	230	FROM OUT THE FOREST A CUCKOO FLEW
<i>SEL BYCH RÁD K BETLÉMU</i>	232	I GO TO BETHLEHEM
<i>CHTIC, ABY SPAL, TAK ZPÍVALA</i>	234	SWEET MARY SINGS HER BABE TO SLEEP
<i>NESEM VAM NOVINY (KOMMET, IHR HIRTEN)</i>	236	COME, HEAR THE WONDERFUL TIDINGS
<i>SUS IN POARTA RAIULUI</i>	238	AT THE GATES OF HEAVEN ABOVE
<i>MENYBÖL AR ANGYAL</i>	240	ANGELS FROM HEAVEN

ITALIAN CAROLS 241

<i>CANZONE D'I ZAMPOGNARI</i>	242	CAROL OF THE BAGPIPERS
<i>TU SCENDI DALLE STELLE</i>	244	FROM STARRY SKIES THOU COMEST
<i>GESÙ BAMBIN L'E NATO</i>	246	JESUS, THE NEW-BORN BABY
<i>DORMI, DORMI, O BEL BAMBIN</i>	248	SLEEP, O SLEEP, MY LOVELY CHILD

SPANISH CAROLS 251

<i>A LA NANITA NANA</i>	252	A LA NANITA NANA
<i>YA VIENE LA VIEJA</i>	254	COME, MY DEAR OLD LADY
<i>LAS POSADAS</i>	256	THOU ART WELL CONTENT
<i>FUM, FUM, FUM</i>	258	FOOM, FOOM, FOOM
<i>EL NOI DE LA MARE</i>	260	THE SON OF MARY
<i>SANT JOSEP I LA MARE DE DÉU</i>	262	HOLY JOSEPH AND MARY THE MAID
<i>EL REI HERODES</i>	264	KING HEROD
<i>EL DESEMBRE CONGELAT</i>	266	THE ICY DECEMBER
<i>EL CANT DELS OCELLS</i>	268	CAROL OF THE BIRDS
<i>FALADE BEN BAIXO</i>	271	WE'LL SPEAK VERY SOFTLY
<i>OI BETLEHEM</i>	274	O BETHLEHEM

<i>EN BELÉN TOCAN A FUEGO</i>	276	A FIRE IS STARTED IN BETHLEHEM
<i>CAMPANA SOBRE CAMPANA</i>	278	BELLS OVER BETHLEHEM
<i>CHIQUEIRRIQUITIN</i>	280	O MY LOVELIEST ONE
<i>EN EL PORTAL DE BELÉN</i>	282	IN BETHLEHEM'S CRADLE
<i>EL SANTO NIÑO</i>	284	THE HOLY CHILD
<i>A LA MEDIA NOCHE</i>	286	AT THE HOUR OF MIDNIGHT
<i>DE TIERRA LEJANA VENIMOS</i>	288	SONG OF THE WISE MEN
<i>PASTORES A BELÉN</i>	290	SHEPHERDS IN BETHLEHEM
<i>ALEGRÍA</i>	293	HAPPILY SINGING
<i>CANTEMOS</i>	296	WE ARE SINGING
<i>COMO BUSCA EL TIERNO INFANTE</i>	298	AS THE FRIGHTENED BABY JESUS
<i>LA JORNADA</i>	300	THE JOURNEY
<i>VAMOS A BELÉN</i>	303	GOING TO BETHLEHEM
<i>EN NOMBRE DEL CIELO</i>	306	PRAY GIVE US LODGING
<i>EL RORRO</i>	308	THE BABE
<i>VAMOS, PASTORCITOS</i>	310	HASTEN NOW, O SHEPHERDS

LATIN CAROLS 311

<i>VENI, EMMANUEL</i>	312	O COME, O COME, EMMANUEL
<i>CORDE NATUS EX PARENTIS</i>	314	OF THE FATHER'S LOVE BEGOTTEN
<i>PUER NATUS IN BETHLEHEM</i>	316	A BOY IS BORN IN BETHLEHEM
<i>QUEM PASTORES LAUDAVERE</i>	317	WHOM OF OLD THE SHEPHERDS PRAISED
<i>ADESTE FIDELES</i>	318	O COME, ALL YE FAITHFUL

NOTES 320

GUITAR CHORDS 330

INDEX OF TITLES 333

INDEX OF FIRST LINES 336

CHRISTMAS AND ITS SONGS



THE EARLIEST SOURCE of Christmas customs is probably the Sumerian civilization which flourished over 4000 years ago.

Marduk, the chief god of Sumer, won that position by engaging in a titanic battle with Tiamat, the goddess monster who ruled the underworld kingdom of Chaos. Marduk killed her and fashioned the world from her corpse.

This world of Marduk's making had to be rejuvenated periodically. When vegetation withered and died, and leaves fell from the trees, the world was running down. Chaos was closing in to take revenge for Tiamat's death.

An elaborate festival, *Zagmuk*, was established to persuade Marduk to return to the underworld and battle Chaos for another cycle of seasons. *Zagmuk* lasted for twelve days and began with the people purifying themselves from the sins of the past year by transferring all sins to the Sumerian king, who was to die for their atonement. After his death, the king was to accompany Marduk and fight by his side for the new year. The king, however, did some transferring of his own. He selected a criminal and dressed him in regalia. Then, to make sure that Marduk would be convinced that the substitute was an authentic king, the populace worshiped him ostentatiously for several days. After his short reign, the substitute king was stripped of his regal clothes and slain.

A time of great anxiety and constant prayer followed the substitute king's death, because Marduk was locked in a mortal struggle with the demons of Chaos. Gradually, he gained the advantage. With the turn in the battle, the Sumerians abandoned themselves to celebration: Mock battles dramatized the underworld fight; bonfires blazed and wooden effigies of Tiamat were tossed into them; processions of masqueraders danced and rioted through the streets; good wishes for the new-gained year passed from friend to friend; gifts were exchanged; and everywhere, shouts of thanksgiving and praise rose to Marduk, the deliverer.

Persians and Babylonians followed the traditions of *Zagmuk* set up by the Sumerians, adding a few new touches. In one of their innovations, masters and slaves traded places during the festival, introducing much clowning and horseplay.

As the Mesopotamian civilization grew older, Marduk's character changed. He increasingly controlled the fate of men and ordained their destiny. Magic incantations for health and prosperity joined *Zagmuk*, and the people built their plans for the coming year around fortune predictions. Our New Year's resolutions likely stem from this precedent.

The chief influence of Mesopotamian religion upon Greece and Egypt was through a sun-worshipping cult developed by the Persian prophet, Mithras. Rome also reserved a prominent place for sun worship. According to the Roman Calendar, December 25 was the day the sun reached its weakest point and began to regain its strength. It was also the birthday of Mithras. Romans observed a special ritual on December 25, the *Sol Invictus*, for the sun's replenishment. Candles, representing the sun's returning power, were the symbol of the day. Thousands of them lighted houses, blinked in processions, made temples and entire cities glow.

Greece and Egypt paid scant attention to new year ceremonies. It was Rome that

appropriated the traditions of *Zagmuk* in the West, and enlarged upon them.

The Roman god, Saturn, was an agricultural deity. During his festival, *Saturnalia* (December 17 to 24), slaves lorded it over their masters, masquerading and street processions abounded, and good luck charms were favorite gifts. Obviously, these customs had crossed the Mediterranean from Mesopotamia to find a new home.

Unlike the Mesopotamians, the Romans made no attempt to fight the threatening monsters of the underworld. They were content to keep them at bay with magic charms used during *Saturnalia*. Since they refused to die in the winter, evergreen trees were a mighty symbol of life and strong protection against anything that would destroy it. *Saturnalia* saw all Roman houses decorated with evergreen boughs. *Strenae*, small cookies or fruit that warded off evil, were universally given and received as part of the celebration.

Saturnalia was much less grim and serious than *Zagmuk*. Since Saturn was god of the harvest, his holiday concentrated upon feasting, giving thanks for earth's fruitfulness, and offering prayers for her continued abundance. After the prescribed religious ceremonies (which became ever shorter and less important), the populace hurried to banquet tables to eat and carouse. Each year the observance grew more boisterous and licentious until its religious significance almost completely disappeared.

Meanwhile, far to the north of Rome, Celtic and Teutonic tribes had developed gods and rituals of their own to assure protection and assistance in the new year. Woden (Odin in Scandinavian countries), a giant fellow who wore a floppy, wide-brimmed hat and rode an incredibly swift, eight-legged horse, was their chief god. Warlike, but very wise, Woden fought against the giants in the earth that were constantly seeking to destroy his people. Later, as we shall see, Woden assumes a specific role in our celebration of Christmas.

Life was hard in the severe northern climate. Plans had to be laid carefully at the onset of the long winter to make certain that there would be enough food to last until spring. If herds were large, they had to be thinned, because they would eat too much precious stored food. Stock-slaughtering and meat-curing time offered an opportunity to invite neighbors in for a feast, to thank the gods for the past year, and to pray for another revolution of the wheel of the seasons.

The menace of the cruelly cold, long nights as well as that of the giants who might rush from the bowels of the earth at any moment and overwhelm the people demanded strong protective measures. In addition to the aid of the gods, the northmen relied heavily on magic symbols and charms. Even more than the Romans, they depended upon evergreens to shield them against their enemies. Holly, pine, bay, spruce, laurel, ivy, fir—the aid of every conceivable bush and tree of lasting green was invoked. Celtic priests, the Druids, attributed miraculous healing powers to mistletoe and included it in their sacred rituals. The light and heat of fire was also considered helpful magic. Bonfires of large logs burned during the new year observance were the forebears of the Yule log of today.



In this pagan setting, Christ made his appearance. His birthdate was hardly noted for some time, even by Christians. To them, the Resurrection was the important thing, and they expected him to return any day.

Telesphorus, the second bishop of Rome (129–138) ordained that “in the holy night of the Nativity of our Lord and Savior, they do celebrate public church services, and in them solemnly sing the Angels’ Hymn, because also the same night he was declared unto the shepherds by an angel, as the truth itself doth witness.” Theophilus, who was Bishop of Caesarea during this same period, urged that “the observance or celebration of the birthday of our Lord [be held] on what day soever the 25 of December shall happen.”

There was opposition: Origen, one of the great leaders of the early church, proclaimed in 245 that it was a sin to observe Christ’s birthday as if he were an Egyptian Pharaoh. December 25 was not officially designated as Christmas and a church festival until sometime between 325 and 350.

During the sixth century, Dionysius Exiguus, a Roman monk, conducted investigations to determine the year Christ was born. It was Dionysius’ idea to divide history into two eras, B.C. and A.D., with Christ’s birth date as the separation point. He calculated that the Nativity occurred in the year 754 of the Roman calendar, and our calendar is based on his conclusion. The New Testament offers contradictory evidence in several places, and archaeological findings corroborate its statements. The year 7 B.C. (the Roman year 747) appears to be the actual year of Christ’s birth.

As the Christian faith spread, it ran headlong into the various pagan cults. Converted Romans were extremely hard to wean away from their pagan observances. Loath to give up the frivolity and feasting of *Saturnalia*, they were also afraid to ignore the prayers of *Sol Invictus*: What if the sun should become angry and refuse to return? The old gods of Greece were equally difficult to displace. Many converts played it safe and observed the rituals of both the pagan gods and Christianity.

Hateful as pagan bacchanals were to the early church leaders, no matter how hard they battled, they could not eradicate them. The best they could do was to Christianize them. Sun worship was replaced by worship of the Son of Righteousness; magic and sooth-saying gave way to reading of the Scriptures. But down through the centuries, the ribaldry, the buffoonery, and the debauchery of the old pagan rites have lingered. Nowadays, they have been relegated largely to Hallowe’en, New Year’s, and Mardi Gras, but they are still with us!

At the same time, the ascetic severity of the first Christians became tempered with human alloys. The faith developed a heart, and flesh and blood. It turned its gaze on both earth and heaven. In the forefront of this humanization was the figure of Christ himself. The stern arbiter of the last judgment was joined by the defender of the woman taken in adultery, and the man who forgave his enemies during his agony on the cross.

As interest in Christ’s earthly experiences grew, the circumstances of his birth became a major center of attention. This inevitably led to a particular interest in his mother. Mary had been considered a saint of the church for centuries, but only now did she begin to receive homage as the blessed virgin who was chosen to be the mother of God. Commenting on the virgin birth in his excellent little book, *4000 Years of Christmas*, Earl W. Count says:

It is a thought which for centuries the minds of ignorant and educated alike have striven to comprehend. How they have striven, and how in their utmost they have

yet realized that they have never quite comprehended, is written in the record of the jewel-covered Bambino in the manger which stands in the Italian churches at Christmas time; in the hymns of the Greek and the Latin churches; in the *Ave Maris Stella*, the *Stabat Mater*, the *Ave Maria*; in the quaint fancies of the carols from Bohemia, Flanders, the Tyrol; the dramatic re-enacting, at Christmastime, both in church and market-place, of the Gospel stories of the Nativity; and the many, many pictures and statues of the Madonna and Child which have come down the years to tell us how mightily a great thought had seized upon the faith of our forebears.

Christ's baptism by John the Baptist, set as occurring on January 6, was equally as significant for the early church as the Nativity. This twelfth day after Christmas had another distinction: It was the day the Wise Men arrived at Bethlehem and presented their gifts. The date, known as Epiphany, is still an important festival of the church. In many countries it climaxes the Christmas season and is the time that gifts are exchanged.

While the festival of Christmas was being developed by the church at Rome, a priest named Nicholas was serving churches in Asia Minor. As a young man, he was consecrated Archbishop of Myra, an important seacoast town. Not much is known of his life, but he was greatly venerated throughout the land and exerted a strong influence on the entire Byzantine branch of Christendom. Soon after his death on December 6, 326, he became known as Saint Nicholas. Officially, he was made patron saint of the Russian Orthodox Church, and unofficially, of all seamen, travelers, and children.

Many legends grew up about Nicholas' generosity and unselfishness. He was particularly the benefactor of poor and humble people. His many gifts were always given secretly, in the dead of night, so that the recipients would never know who gave them.

When the tribes of the north were converted to Christianity, legends of Nicholas mingled with those of Woden, the Teutonic god. The resulting figure became the Saint Nicholas who rides a white horse through central and northern Europe on December 6 and quizzes children to see if they have behaved properly during the past year. Eventually the same personality crossed the Atlantic to become the American Santa Claus.



We have briefly reviewed some of the paths by which Christmas found its place in history. But what of the music of Christmas? Where did it come from?

As with most early Christian hymns, the first Christmas hymns were probably sung to the melodies of Jewish temple hymns and psalms.

In addition to the angels' song, *Gloria in Excelsis Deo*, other great hymns of the early church concerned themselves with Christmas, among them *Veni Redemptor* (Come, Redeemer) attributed to Saint Ambrose, and *Corde Natus Ex Parentis* (Of the Father's Love Begotten) by Prudentius. These highly spiritual expressions were used as an integral part of the worship service.

Carols were a very different breed from the hymns. They derived from secular, pagan sources. Greeks had used them in their plays; Romans, in *Saturnalia*. They were a popular part of village festivals, weddings, and birthdays. The word *carol* originally referred to a circle dance which, for a long time, was danced without being sung.

When words were added, at first they were likely used merely as an accompaniment to the dance movements.

As the church struggled against the influences of pagan customs, she sternly barred carols from sacred services. But outside the church, Nativity carols appeared in increasing quantities and flourished. Nearly all were simple folk songs that sprang from the hearts of humble country people.

Saint Francis of Assisi is credited with bringing carols into the formal worship of the church. In 1223, Francis was conducting Christmas services at Greccio, in the province of Umbria. For some time, he had been seeking a way to present the concept of the Incarnation of God to his parish. On Christmas Eve, he borrowed some farm animals, collected the trappings of a stable, and placed a statue of the infant Christ in a manger filled with hay. In a cave near the ancient castle of Greccio, he arranged them to re-create the setting of the first Christmas night. By special permission of the Pope, Francis was allowed to conduct a midnight Mass before his handiwork. Friars composed and sang new, joyful songs much more akin to carols than hymns to accompany the tableau. Thus, the way was opened for the church and carols to become reconciled. Manger scenes (known as a *crèche* in France, a *presepe* in Italy, and a *nacimiento* in Spain) universally present in the Christmas observances of all Mediterranean countries and Latin America stem from Saint Francis' presentation.

Carols enjoyed further development and popularity through their connection with the mystery plays of the Middle Ages. A complex of pageantry, revelry, piety, and song, the mysteries were dramatizations of biblical stories, usually presented in conjunction with major church festivals.

Among the mysteries, two of the most favored and long-lived were the Donkey's Festival (*Fête de l'Âne*), performed for Christmas, and the Feast of Fools (*Fête de Foux*), performed for New Year's.

The Donkey's Festival, a re-enactment of the Holy Family's flight to Egypt, was performed most colorfully at Beauvais and Sens in France. The donkey carrying Mary was arrayed in all the colors of the rainbow. The huge procession which surrounded and followed the family group as it wound its way through the narrow streets sang a hymn of praise to the donkey set to an old Latin hymn, *Orientis Partibus*. The text ran thus:

From Eastern lands comes the Donkey,
Beautiful and strong Donkey,
Most patient carrier of burdens.
Hee-haw, Sir Donkey, hee-haw!

The Feast of Fools was a much rowdier, more vulgar procession. Presiding over it was a "Lord of Misrule" or "Abbott of Unreason" (often the village idiot), a direct descendent of the mock king of the early Mesopotamians and leaders of the street processions of *Saturnalia*. His Lordship, mounted on a donkey and dressed as a clown or jester, was attended by a gibbering, capering retinue clad in the most ludicrous attire they could find. Unless forbidden, the procession would move to the cathedral, and proceed down the nave to the altar. There, they would present a parody Mass, including squawking motets by the "choir" and an apish devil's dance.

Carols used with the processional mysteries followed a special pattern. They began with a "burden", or refrain, sung by the spectators as members of the procession danced. A verse sung by a solo voice followed, during which the dancers rested and caught their breath. The burden was repeated, followed by another solo verse, and so on. As might be expected, the carols had many verses, each sandwiched in between the danced burdens. Nearly all were in 3/4 meter, since it lends itself to dancing. Many Spanish carols still retain the burden-verse form.

Not all mystery plays were processions. Some were performed inside the church, and many were presented on a cart divided horizontally into two decks. The lower deck was screened and served as the actors' dressing room. The upper deck formed the stage. A trapdoor was often installed between the decks, which the devil, a great favorite with audiences, used for his entrances and exits. The famous mysteries of Chester and Coventry in England were presented on carts.

A number of the medieval carols have been preserved in manuscript. Their texts are quite intellectual as well as spiritual, indicating they were probably written by clerics. Many others, however, were not written down, but were passed along from generation to generation in the true folk tradition. The topics they treat are seemingly endless. Mystical and fantastic subjects abound, for this was an era when imagination was given full sway. The age which produced the gargoyles and other fanciful creatures surrounded the manger of Bethlehem with talking animals, flocks of worshipping birds, and flowers that bloomed miraculously in the winter night.

French *Noëls*, among the oldest and most durable of carols, may have derived their name from the Latin word for birthday, *Natalis*. The first *Noëls* were supposedly an amalgamation of the songs sung around Saint Francis' manger scene and the songs of troubadours. They form an unbroken line of words and melody that has continued virtually unchanged to the present.

Noëls almost always tell a story, and this same characteristic furnished the name for the early English Ballad Carol, largely developed by wandering minstrels. Dialogues, legends, and lengthy narratives abound in both the *Noëls* and Ballad Carols.

Our strolling carolers of Christmas are part of a long tradition which extends back through the beggars of the Middle Ages to the exchanged roles of master and slave in pagan festivals. Medieval beggars roamed the streets at Christmastime singing carols to cadge alms or free portions of food and drink. In England, Yule serenaders came to be known as Waits, and they were often rewarded with an invitation to enter the warm house and have a cup of Wassail (hot spiced ale or wine). Only recently has caroling come to be a way of extending charity than of asking it.

The Protestant Reformation resulted in a sharp reduction in secular, boisterous observances of Christmas. The German chorales of Luther and Bach brought the ceremonies back into the church and tied music closely to religious texts. Protestantism asked that Christmas songs avoid secular subjects and remain reverent, which was somewhat of a return to the spirit of the early Christian hymns. Joyful hymns were welcomed, but they should not stray from a scriptural and sacred context. The universal emphasis on congregational singing led to more widespread familiarity with Christmas hymns, and the combining of folk melodies with sacred words that occurred in many of them increased their popularity.

The rise of Puritanism brought the greatest opposition to carols, and to the entire

tradition of Christmas. The Puritan attitude was set forth by the clergyman Edmund Calamy in a sermon preached in the House of Lords on Christmas Day, 1644:

This day is commonly called Christmas-day, a day that has heretofore been much abused in superstition and profaneness. It is not easy to say whether the superstition has been the greater, or the profaneness. . . . There is no way to reform it, but by dealing with it as Hezekiah did with the brazen serpent. This year God, by His providence, has buried it in a feast, and I hope it will never rise again.

In 1645, observance of all festival days, including Christmas, was abolished by Cromwell's Parliament. During the twelve years the ban held, the spirit of the carol of the middle ages sickened and died in England. Some hardy specimens survived, such as *The First Nowell* and *The Boar's Head*, but not many.

The United States, closely allied in its early years with Puritanism, spurned most carols, and restricted itself to singing and writing hymns.

In countries not associated with the Reformation or Puritanism, carols continued to be sung, but even there interest in them was waning, and few new ones appeared.

Fortunately, recent years have seen an upsurge of interest in carols. Collections such as the *Oxford Book of Carols* have brought many of them back into favor. English-speaking people are becoming more aware of the rich and varied musical heritage of Christmas from other countries: the dance carols of Scandinavia, the shepherd carols of the Slavic countries, the German lullaby carols, the *posadas* and *villancicos* of Spanish lands, and other gems that form a constantly expanding treasure-trove. They return to add to the joy and brightness of Christmas, making it glow again with the imagination and fantasy that welled from the hearts of simple folk offering their adoration and love to the Babe of Bethlehem.

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ENGLISH CAROLS



We Wish You a Merry Christmas

Traditional English

Traditional English [WE]

Allegro con brio

Chord designations: G, C, A⁷, D

f

We wish you a Mer-ry Christ-mas, We wish you a Mer-ry Christ-mas, We

f

A NOTE ON THE CHORD DESIGNATIONS USED IN THIS BOOK: Wherever possible, literal indications of chords used in the accompaniments are given. However, in the interest of ease of execution on fretted instruments and chord organs, chord indications for selections with involved harmonic progressions and for those played at rapid tempos have been simplified.

B E min G C A min D⁷ G

wish you a Mer-ry Christ-mas, And a Hap-py New Year!

Fine

REFRAIN

mf G D A⁹ D

Good ti - dings to you wher - ev - er you are; Good

mf

G G C⁶ D⁷ G

ti - dings for Christ - mas and a Hap - py New Year! We

f *D.S.*

f *D.S.*



Good Christian Men, Rejoice

John Mason Neale, 1818-1866

14th Century German Carol
Arrangement: John Stainer

Allegro

mf F F F

1~3. Good Chris - tian men, — re - jice — With

mf

F F C F C

heart, and soul, — and voice; — { Give ye heed to
Now ye hear of
Now ye need not

F F F Dmin Bb6 C7

what we say: News! News! Je - sus Christ is
end - less bliss: Joy! Joy! Je - sus Christ was
fear the grave: Peace! Peace! Je - sus Christ was

f

F F F C F Dmin

born to - day! Ox and ass be - fore Him bow, And
 born for this! He hath oped the heav'n - ly door, And
 born to save! Calls you one and calls you all, To

B $\flat$ 6 C7 F F Dmin A7

He is in the man - ger now; Christ is born to -
 man is bless - ed ev - er - more; Christ was born for
 gain His ev - er - last - ing hall; Christ was born to

D min C F B $\flat$ 6 C7 F

day! Christ is born to - day!
 this! Christ was born for this!
 save! Christ was born to save!





The Seven Joys of Mary

15th Century English

Traditional English
Arrangement: John Stainer, 1871

Allegretto

G Emin D G D⁷ E Amin D G

mf

1~5. The first good joy that Ma - ry had, It was the joy of { one; —
two; —
three; —
four; —
five; — } To
(next)

mf

G Emin D G D⁷ Emin Amin D G

see the bless - ed Je - sus Christ, { When He was first — her son. —
Mak - ing the lame — to go. —
Mak - ing the blind — to see. —
Read - ing the Bi - ble o'er. —
Rais - ing the dead — to life. —
(her own Son)

REFRAIN

When He was first her Son,
 Mak - ing the lame to go,
 Mak - ing the blind to see,
 Read - ing the Bi - ble o'er,
 Rais - ing the dead to life,

Good Lord;—And hap - py may we be;— Praise

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

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 may we be;
 Praise Father, Son, and Holy Ghost
 To all eternity.

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 may we be;
 Praise Father, Son, and Holy Ghost
 To all eternity.



THIS ENDRIS NIGHT

15th Century English

18th Century English Carol [WE]

Andante con moto

mf E^b A^b B^b E^b A^b E^b B^b

1. This en - dris night I saw a sight, A
 2. This love - ly la - dy sat and sung, And
 3. The Child then spake in His talk - ing, And
 4. "For an - gels bright down to me light: Thou

C^{min} A^b F^{min} C^{min} A^b $F^{min}6$ E^b

star as bright as day; And e'er a - mong a
 to her Child did say: "My son, my broth - er,
 to His moth - er said: "Yea, I am known as
 know - est 'tis no nay: And for that sight thou

A^b G C^{min} E^b C^{min} $F^{min}7$ B^b7 E^b

mai - den sung, "Lul - lay, bye bye, lul - lay."
 fa - ther, dear, Why liest thou thus in hay?"
 hea - ven king, In crib though I be laid."
 may'st de - light To sing, 'bye bye lul - lay."

GOOD KING WENCESLAS

John M. Neale, 1853

Piae Cantiones, 1582

Moderato

A F#min E A D E D A D E7 A

f

1. Good King Wen - ces - las look'd out On the Feast of Ste - phen,
 2. "Hith - er, page, and stand by me, If thou know'st it; tell - ing,
 3. "Bring me flesh, and bring me wine, Bring me pine - logs hith - er;
 4. "Sire, the night is dark - er now, And the wind blows strong - er;
 5. In his mas - ter's steps he trod, Where the snow lay dint - ed;

f

A F#min E A D E D A D E7 A

When the snow lay round a - bout, Deep and crisp, and e - ven:
 Yon - der peas - ant, who is he? Where and what his dwell - ing?"
 Thou and I will see him dine, When we bear them thith - er."
 Fails my heart, I know not how, I can go no long - er."
 Heat was in the ver - y sod Which the saint had print - ed.

A D A E A E F#min D A D E7 A

Bright - ly shone the moon that night, Though the frost was cru - el,
 "Sire, he lives a good league hence, Un - der - neath the moun - tain;
 Page and mon - arch forth they went, Forth they went to - geth - er;
 "Mark my foot - steps, my good page, Tread thou in them bold - ly:
 There - fore, Chris - tian men, be sure, Wealth or rank pos - sess - ing,

E D G#dim F#min E A D A E F#min D A

When a poor man came in sight, Gath - 'ring win - ter fu - el.
 Right a - gainst the for - est fence, By Saint Ag - nes' foun - tain."
 Through the rude wind's wild la - ment, And the bit - ter weath - er.
 Thou shalt find the win - ter's rage, Freeze thy blood less cold - ly."
 Ye who now will bless the poor, Shall your - selves find bless - ing.

God Rest You Merry, Gentlemen

Traditional 18th Century Carol

Traditional 18th Century London Melody
Harmonization: John Stainer, 1867

Allegretto

mf Emin B Emin C Amin7 B *z*

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

mf

Emin B Emin C Amin7 B *z*

mem-ber Christ our Sav-ior Was born on Christ-mas Day; To
laid with-in a man-ger Up-on this bless-ed morn; The
un-to cer-tain shep-herds Brought ti-dings of the same; How

Amin D G B7 Emin A D **CHORUS** G *ff*

save us all from Sa-tans pow'r When we were gone a-stray,
which His Mother Ma-ry, Did nothing take in scorn. } O— ti-dings of
that in Beth-le-hem was born The Son of God by Name.

ff

G B Emin A7 D D7 G C Emin Bmin Emin

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

Coventry Carol

Robert Croo, 1543

English Melody, 1591

Andante sostenuto

G min G min C min⁶ D G min

p

1. Lul - lay, Thou lit - tle ti - ny Child, By, by, lul -
2. O sis - ters, too, how may we do, For to pre -
3. Her - od the King, in his rag - ing, Charg - ed he
4. Then woe is me, poor Child, for Thee, And ev - er

p

C min D G min F F

mp *mf*

ly, lul - lay; Lul - lay, Thou lit - tle
serve this day; This poor Young - ling for
hath this day; His men of might, in
mourn and say; For Thy part - ing nor

mp *mf*

C min⁶

D

G min

F

C min

D

C



WHEN CHRIST WAS BORN OF MARY FREE

Harleian Manuscript, 1456

16th Century English [WE]

Allegretto moderato

Chord progression: G D Bmin Emin Amin Amin D G D G Bmin Emin A7 D

mf

1. When Chist was born of Ma - ry free, In Beth - le - hem that fair ci - ty,
 2. The King is come to save man-kind, As in the scrip-ture truths we find,
 3. Then, dear - est Lord, for Thy great grace, Grant us in bliss to see Thy face,

mf

D Dmin Amin C Cmin G G C G D⁷ G

mp

Au - gels sang there with mirth and glee:
 There-fore this song we have in mind, } "In ex - cel - sis — glo - ri - a."
 That we may sing to Thy so - lace, }

mp

REFRAIN

G C G D Amin⁷ G D G

f

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

f

G Emin C G Amin D G G Emin G D⁷ G

ff

In ex - cel - sis — glo - ri - a, In ex - cel - sis glo - ri - a.

ff



THE HOLLY AND THE IVY

Traditional English, ca 1700

Traditional English
Collected and Arranged by
Cecil J. Sharp * [WE]

Allegro

mf G C G G C D

1. The hol-ly and the i - vy, When they are both full grown, Of —
 2. The hol-ly bears a blos - som, As white as li - ly flow'r, And —
 3. The hol-ly bears a ber - ry, As red as a - ny blood, And —
 4. The hol-ly bears a prick - le, As sharp as a - ny thorn, And —
 5. The hol-ly bears a bark, — As bit - ter as the gall, And —
 6. The hol-ly and the i - vy, When they are both full grown, Of —

G C G Emin G D⁷ G

all the trees that are in the wood, The — hol-ly bears the — crown:
 Ma-ry bore sweet — Je - sus Christ, To — be our dear Sav - ior:
 Ma-ry bore sweet — Je - sus Christ, To — do poor sin - ners — good:
 Ma-ry bore sweet — Je - sus Christ, On — Christ-mas day in the morn:
 Ma-ry bore sweet — Je - sus Christ, For — to re - deem us — all:
 all the trees that are in the wood, The — hol-ly bears the — crown:

* By permission of Novello and Co., Ltd.

REFRAIN

G C G G A min D

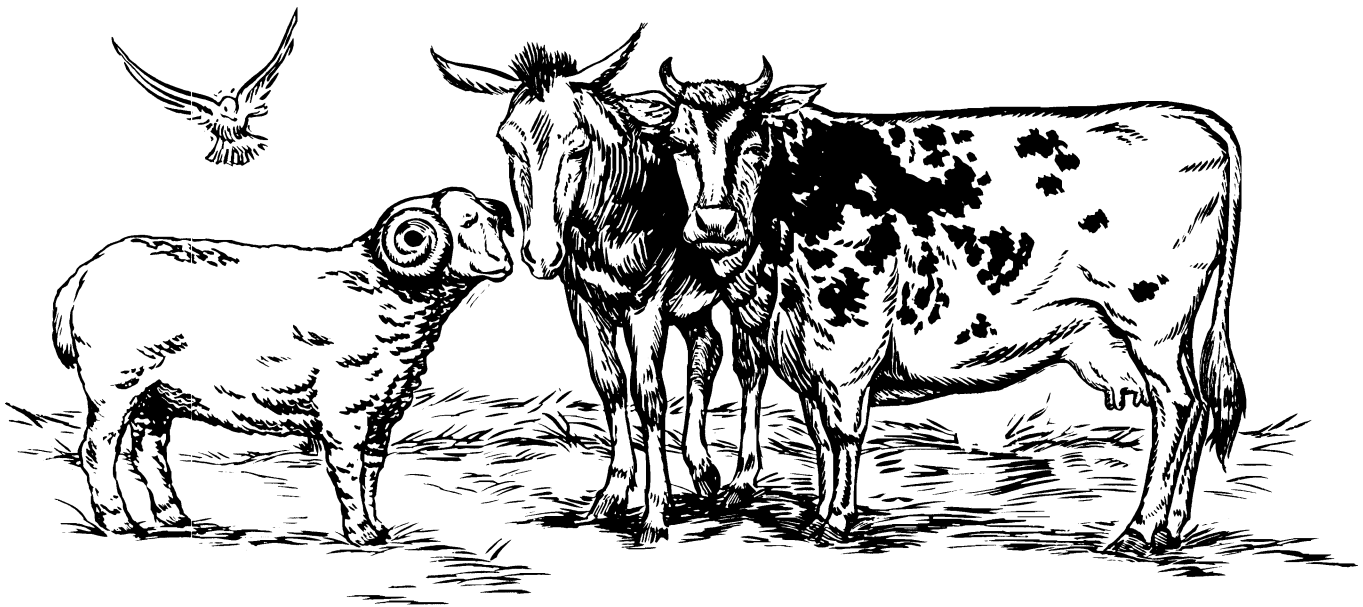
The ri-sing of the sun — and the run-ning of the deer, The —

f

G C G E min G D⁷ G

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





The Friendly Beasts

Robert Davis*

Medieval French Carol [WE]

Andante

E♭ *B♭7* *E♭* *B♭7* *E♭* *A♭*

p

1. Je - sus our Broth - er, — kind and good, Was hum - bly born in a
 2. "I," said the cow, all — white and red, "I gave him my man - ger —
 3. "I," said the dove from the raf - ters high, "I cooed Him to sleep so He

p

B♭ *E♭* *E♭* *B♭7* *B♭7* *E♭*

sta - ble rude, And the friend - ly beasts a - round — Him stood.
 for His bed: I — gave Him my hay to pil - low His head."
 would not cry, We — cooed Him to sleep, my mate — and I."

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E^b C^{min} F^{min} B^{b7} E^b E^b E^b

p

Je - sus, our Broth - er, — kind and good. "I," said the don - key, —
 "I," said the cow, all — white and red. "I," said the sheep with the
 "I," said the dove, from the raf - ters high. Thus ev - 'ry beast by —

B^b E^b E^b A^b B^b E^b

shag - gy and brown, "I — car - ried His moth - er — up hill and down; I —
 curl - y horn, "I — gave Him my wool for a blan - ket warm; He —
 some — good spell, In the sta - ble dark was — glad — to tell Of the

E^b B^{b7} B^{b7} E^b E^b C^{min} F^{min} B^{b7} E^b

pp

car - ried her safe - ly to Beth - le - hem town." "I," said the don - key, shag - gy and brown.
 wore — my coat — on Christ - mas morn." "I," said the sheep with curl - y horn.
 gift — he gave — Em - man - u - el, The gift he gave Em - man - u - el.

pp



The First Nowell

Traditional English

Traditional English

Moderato

Chords: D, B min, A, A⁹, D, G, D, G

mf

1. The first Now - ell, the an - gel did say, Was to
 2. They look - ed up and saw a Star Shin - ing
 3. This star drew nigh to the North - West, O'er
 4. Then en - ter'd in those Wise - men three, Full

Chords: D, E min⁶, D, G, A⁷, D, A⁷, D, A⁷, D, B min

cer - tain poor shep - herds in fields as they lay; In fields where
 in the East, be - yond them far; And to the
 Beth - le - hem it took its rest, And there it
 rev - 'rent - ly on bend - ed knee, And of - fer'd

Chords: A, A⁹, D, G, D, G, D, E min⁶, D, G, A⁷

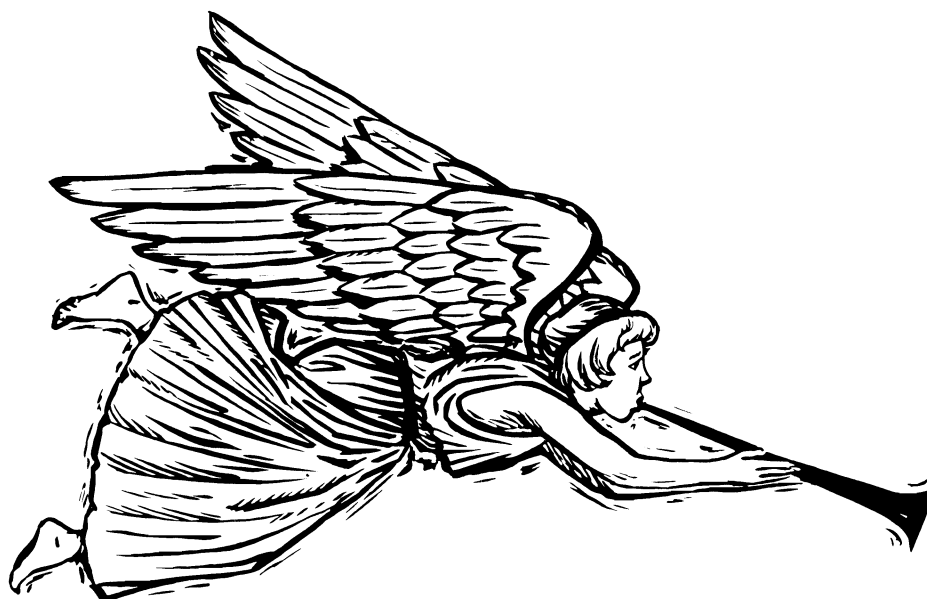
they lay keep - ing their sheep On a cold win - ter's night that
 earth it gave great light, And so it con - tin - ued both
 did both stop and stay Right o - ver the place where
 there in His pres - ence, Their gold and myrrh and

REFRAIN

D A⁷ D *ff* A⁷ D B^{min} F^{#min} D G
 was — so deep.
 day — and night. Now - ell, — Now - ell, Now - ell, — Now -
 Je - sus lay.
 frank - in - cense.

D A B^{min} D^{maj7} G D A⁷ D A⁷ D
 ell, — Born is the King — of Is - ra - el.





JOY TO THE WORLD

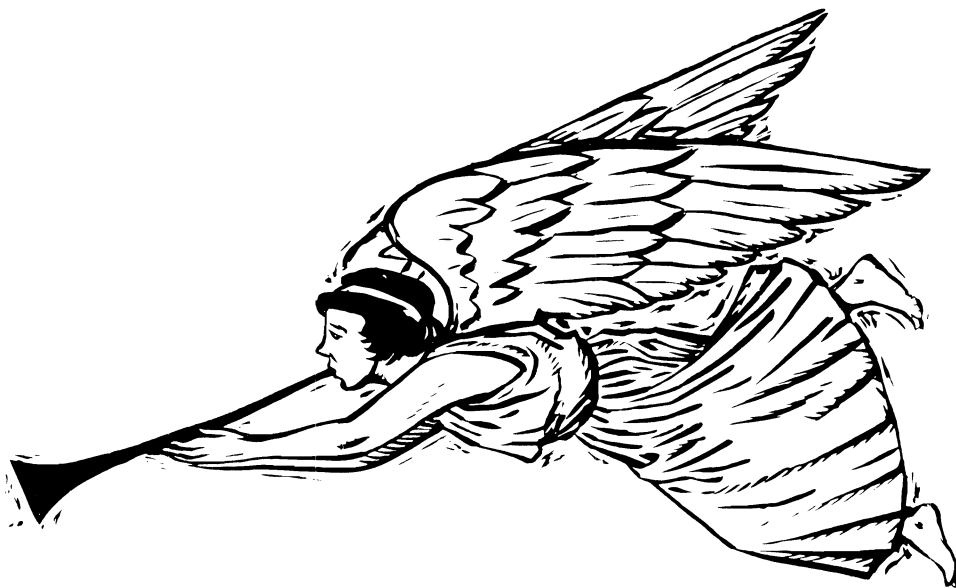
Isaac Watts, 1719

Adapted from George F. Handel, 1742

Allegretto

1. Joy to the world! the Lord is come; Let earth re - ceive her
 2. Joy to the world! the Sav - ior reigns; Let men their songs em -
 3. He rules the world with truth and grace And makes the na - tions

King; Let ev - 'ry heart pre - pare — Him room, — And
 ploy; While field — and floods, — rocks, hills, — and plains — Re -
 prove The glo - ries — of His right - eous - ness, — And



D D A A⁷
 heav'n and na - ture _ sing, And heav'n and na - ture _ sing, And _
 peat the sound-ing _ joy, Re - peat the sound-ing _ joy, Re -
 won-ders of His _ love, And won-ders of His _ love, And _
 And heav'n and na - ture sing, _____
 Re - peat the sounding joy, _____
 And won - ders of His love, _____
 And heav'n and na - ture _
 Re - peat the sound-ing _
 And won - ders of His _

D G D E min D A⁷ D
 heav'n, _ and heav'n _ and na - ture sing.
 peat, _ re - peat _ the sound - ing joy.
 won - - ders, won - - ders of His love.
 sing, _ And heav'n _ and na - ture sing.
 joy, _ Re - peat _ the sound - ing joy.
 love, And won - - dors of His love.

What Child Is This?

William Dix, ca 1865

17th Century English Air
Arrangement: John Stainer

Allegretto

mf Emin G D Emin Amin B

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

mf

Emin G D Emin B Emin

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

REFRAIN

Bmin G D Emin Amin B

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

ff

Bmin G D Emin B Emin

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



WHILE SHEPHERDS WATCHED THEIR FLOCKS

Nahum Tate, 1652-1715

Arranged from George F. Handel, 1685-1759

Allegro moderato

D A G D D D D

1. While ___ shep-herds watched their flocks by ___ night, All ___ seat-ed on ___ the ___
 2. "Fear ___ not!" said he ___ for might-y ___ dread Had ___ seized their trou-ble ___
 3. "To ___ you, in Da-vid's town this day, Is ___ born of Da-vid's ___
 4. "The ___ heaven-ly Babe ___ you there shall find To ___ hu-man view dis-

D A A D7 E A7 D4 - 3 D

ground, ___ The ___ an-gel ___ of the Lord came ___ down, And ___
 mind, ___ "Glad tid-ings ___ of great joy I ___ bring, To ___
 line, ___ The ___ Sav-ior ___ who is Christ the ___ Lord; And ___
 played, ___ All ___ mean-ly wrapped in swath-ing ___ bands, And ___

G D G D G D Emin D D A7 D

glo-ry ___ shone a-round, ___ And ___ glo-ry ___ shone a-round.
 you and ___ all man-kind, ___ To ___ you and ___ all man-kind.
 this shall ___ be the sign, ___ And ___ this shall ___ be the sign:
 in a ___ man-ger laid, ___ And ___ in a ___ man-ger laid."

Gloucestershire Wassail

Traditional English [alt. GKE]

18th Century Gloucestershire Carol [WE]

Moderato

Chord progressions: A^b A^b D^b A^b

f

1. Was - sail, — was - sail — all o - ver the town! — Our —
 2. Come, but - ler, and fill us a bowl of your best, — And —
 3. Come here, — sweet maid, in the frill - y white smock, — Come —

Chord progressions: B^bmin E^b7 F min B^b9 E^b

bread it is white and our ale — it — is brown, Our —
 we hope your soul — in Heav - en — may rest; But —
 trip to the door — and trip — back — the lock! Come —



A^b E^b A^b E^b

bowl — it — is — made — of the good ma - ple tree; From the
 if — you — do — bring us a — bowl of the small, Then —
 trip — to — the — door — and — pull back the pin, And —

A^b D^b B^b min E⁷ A^b

was - sail - ing bowl — we'll — drink un - to thee.
 down shall go — but - ler and — bowl — and all.
 let — us — jol - ly was - sail - ers in.





The Boar's Head Carol

17th Century English

18th Century English Carol [WE]

Allegro

mf C F C F G C

1. The boar's head in hand bear I, Be - decked with bays and rose-ma - ry; And I
 2. The boar's head as I un - der-stand is the fin - est dish in all the land, When
 3. Our stew-ard hath pro - vid - ed this In hon - or of the King of Bliss, Which

C F C F G C

pray you, my mas-ters, be mer - ry, *Quot* es - tis in con - vi - vi - o, ¹
 thus be - decked with a gay gar - land, Let us ser - vi - re can - ti - co. ²
 on this day to be serv-ed is, In *Re - gi - nen - si* a - tri - o. ³

REFRAIN

C G C G F G C

f Ga - put a - pri de - fe - ro, Red - dens lau - des Do - mi - no. ⁴

¹You who are at this feast ²Serve by singing ³In the royal hall

⁴The boar's head I bear, Giving praises to the Lord.

Wassail Song

Traditional Yorkshire Carol

19th Century Yorkshire

Arrangement: John Stainer

Allegretto moderato

E^b B^b7 E^b B^b7 E^b B^b

1. — Here we come a - was-sail - ing A - mong the leaves so green, —
 2. We are not dai - ly beg - gars That go from door to door, — But
 3. — We have got a lit - tle purse Of stretch - ing lea - ther skin; — We
 4. God bless the mas - ter of this house, Like - wise the mis - tress too; — And
 5. Good mas - ter and good mis - tress, While you're sit - ting by the fire, — Pray

A^b E^b B^b B^b7 B^b7 B^b7

Here we come a - wan - d'ring, So fair — to be seen:
 we are neigh-bors' child - ren Whom you have seen be - fore:
 want a lit - tle mon - ey, To line it well with - in:
 all the lit - tle chil - dren, That 'round the ta - ble go:
 think of us poor chil - dren Who wan - der in the mire:

REFRAIN

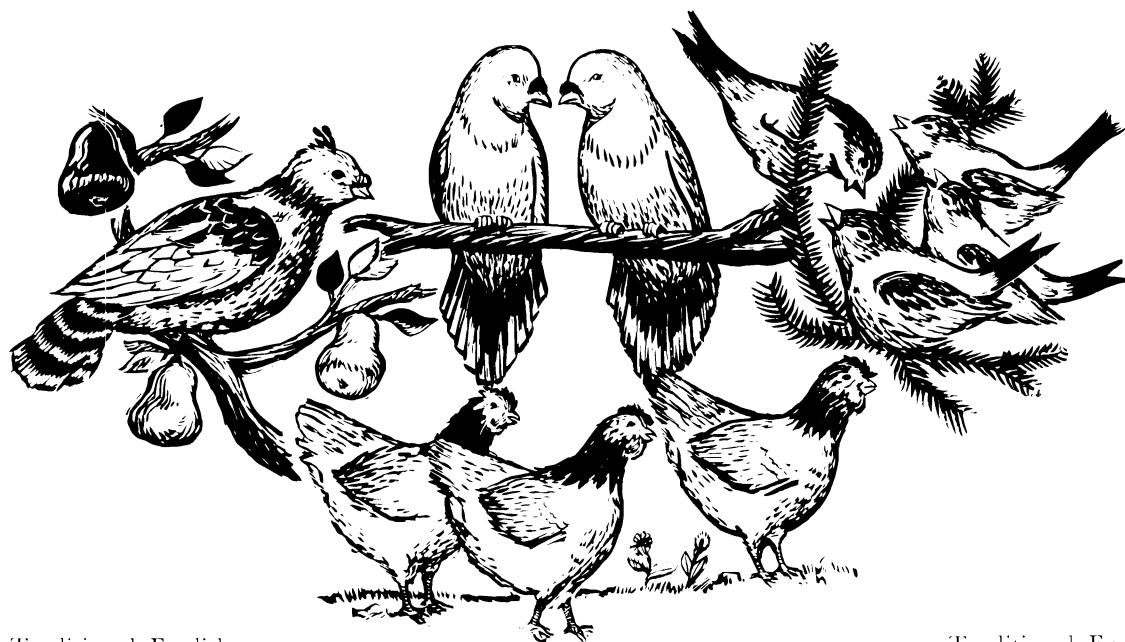
E^b E^b A^b E^b E^b F⁷ B^b E^b7 C⁷

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

F^{min}7 B^b7 E^b C^{min} F^{min} E^b B^b C⁷ F^{min} B^b7 E^b

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

THE TWELVE DAYS OF CHRISTMAS



Traditional English

Traditional English [WE]

Moderato

F C⁷ F F B^b F C⁷ F

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

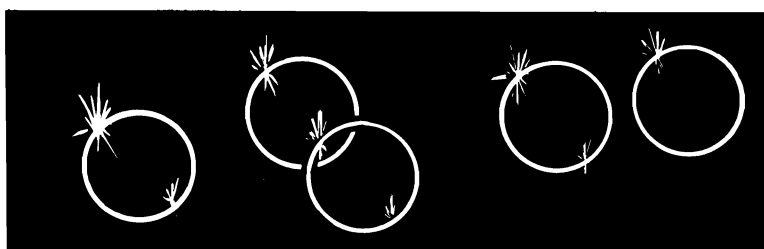
F C⁷ F

2. On the sec - ond
3. On the third
4. On the fourth } day of Christ - mas my true love sent to me.

C F B $\flat$ F C *D.S. for verses 1-4*

Two tur-tle doves
Three French hens } And a par - tridge — in a pear tree.
Four call-ing birds }

(repeat as needed) *D.S. for verses 1-4*



F C ^{7} F G ^{7}

5. On the fifth day of Christ-mas my true love sent to me Five gold —

C ^{7} F Gmin

rings. Four — call - ing birds, Three French hens,

C⁷ F F B^b F C⁷ F

Two—tur-tle doves, And a par-tridge— in a pear tree. *Fine*

Fine

F C

6. On the sixth—
 7. On the sev-enth
 8. On the eighth—
 9. On the ninth— day of Christ-mas, my true love sent to me:
 10. On the tenth—
 11. On the 'le-venth
 12. On the twelfth—





C F G7 C7 to Φ
for verses 6-12

Six geese a-lay-ing,
 Sev-en swans a-swim-ming,
 Eight maids a-milk-ing,
 Nine la-dies danc-ing,
 Ten lords a-leap-ing,
 'Le-ven pi-pers pip-ing,
 Twelve drum-mers drum-ming,

Five gold rings!

to Φ
for verses 6-12

(repeat as needed)



On Christmas Night (Sussex Carol)

Traditional English, alt. [GKE]

Traditional English [WE]

Allegro moderato

G Amin D G A⁷ D D⁷ G D C G D⁷ G

1. On Christ-mas night, true Christ-ians sing, To hear the news—the an - gels bring,
 2. The King of Kings to us— is giv'n, The Lord of earth—and King of Heav'n;
 3. So how on earth can men— be sad, When Je - sus comes—to make us glad?
 4. From out the dark - ness have—we light, Which makes the an - gels sing this night:

REFRAIN

D Amin D⁷ D⁷ D D⁷

News of great joy—and of great mirth,
 An - gels and men—with joy— may sing
 From all our sins—to set— us free,
 "Glo - ry to God,— His peace—to men,

G C G Amin⁷ C⁶⁻⁵ D⁷ G

Ti - dings of our dear Sav - ior's birth._____
 Of blest Je - sus, their new - born King._____
 Buy - ing for us our lib - er - ty._____
 And good will, ev - er - more!— A - men."_____

Blessed Be That Maid Marie

Traditional English

William Ballet's Lute Book [WE]

Andante con moto

Emin Bmin Emin G D7 Emin Amin6 Bmin Emin

mf

1. Bless-ed be that Maid Ma-rie; — Born—He—was of— her— bod - y;
 2. Sweet and bliss-ful was the song — Chan-ted— by the— an - gel— throng,
 3. Make we mer-ry on this fest, — *In— quo— Christ—us— na - tus— est;*

mf

Emin Amin6 Bmin Emin Emin Amin6 Bmin Emin

Ver - y — God ere — time — be - gan, Born — in — time the — Son — of — Man.
 "Peace on earth," Al - le - lu - ya. *In — ex - cel - sis — Glo - ri - a.*
 On this Child I — pray you call, To — as - soil and — save — us — all.

G D C Emin G D7 Emin Amin6 Bmin E

f

E - ya! Je - sus ho - di - e — Na - tus — est de — Vir - gi - ne.

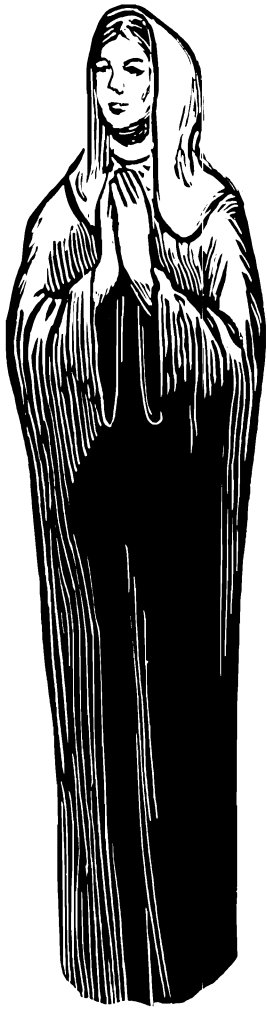
f

A Virgin Unspotted

Traditional English

18th Century English Carol [WE]

Allegretto



mf

D D A D A7 D

1. A — vir - gin un - spot - ted, the — proph - et fore - told, Should —
 2. Then — God sent an — an - gel from — Hea - ven so high, To —
 3. Then — pres - ent - ly — aft - er, the — shep - herds did spy Vast —
 4. To — teach us hu - mil - i - ty — all — this was done, And —

mf

D D A D A7 D

bring forth a — Sav - ior, which — we now be - hold; To — *p*
 cer - tain poor — shep - herds in — fields where they lie, And —
 num - bers of — an - gels to — stand in the sky; They —
 learn we from — thence haugh - ty — pride — for to shun; A — *p*

D A7 D A7 A9 D B min E A

cresc. *f*

be our Re - deem - er from death, hell, and sin, Which —
 bade them no long - er in sor - row to stay, Be -
 joy - ful - ly talk - ed and sweet - ly — did sing: "To —
 man - ger His cra - dle who came from a - bove, The — *f*

cresc. *f*

D D A D A⁷ D

dim.

Ad - am's trans - gres - sion had — wrap - ped us in.
 cause that our — Sav - ior was — bor. — on this day.
 God be all — glo - ry, our — heav - en - ly King."
 great God of — mer - cy, of — peace — and of love.

dim.

REFRAIN

D A⁷ D Emin⁷ A A⁹ D Bmin E⁷ A D

f

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

f

D D A⁷ D A⁷ D

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

Once in Royal David's City

Cecil F. Alexander, 1848

Henry J. Gauntlett, 1858

Allegretto moderato

mf F C⁷ F C⁷ F D min

1. Once in roy - al Da - vid's cit - y Stood a
 2. He came down to earth from heav - en, Who is
 3. Je - sus is our child - hood's pat - tern, Day by
 4. And our eyes at last shall see Him, Through His

mf

F G min C F F C⁷ F

low - ly cat - tle shed, Where a moth - er laid her
 God and Lord of all, And His shel - ter was a
 day like us He grew; He was lit - tle, weak, and
 own re - deem - ing love. For that Child so dear and

C⁷ F D min F G min C F B^b

Ba - by In a man - ger for His bed: Ma - ry
 sta - ble, And His cra - dle was a stall: With the
 help - less, Tears and smiles, like us, He knew: And He
 gen - tle Is our Lord in heav'n a - bove: And He

F G min⁷ C⁷ F B^b F G min C F

was that moth - er mild, Je - sus Christ her lit - tle Child.
 poor, and mean, and low - ly, Lived on earth our Sav - ior ho - ly.
 feel - eth for our sad - ness, And He shar - eth in our glad - ness.
 leads His chil - dren on To the place where He is gone.

Sleep, Holy Babe

Edward Caswall, 1814-1878

John B. Dykes, 1823-1876

Andante moderato

pp *mf*

1. Sleep, ho - ly Babe! Up - on Thy moth - er's breast; Great
 2. Sleep, ho - ly Babe! Thine an - gels watch a - round, All
 3. Sleep, ho - ly Babe! While I with Ma - ry gaze In

pp *mf*

G7 *G7* *Cmin* *F9* *F7* *Bb*

Lord of earth and sea and sky, How sweet it is to see Thee lie In
 bend-ing low with fold-ed wings, Be - fore th'in-car-nate King of kings, In
 joy up-on that face a-while, Up - on the lov-ing in-fant smile, Which

Eb *Eb7* *Ab* *F7* *Eb* *Bb7* *Eb*

such a place of rest, In such a place of rest.
 rev - 'rent awe pro - found, In rev - 'rent awe pro - found.
 there di - vine - ly plays, Which there di - vine - ly plays.





HARK! THE HERALD ANGELS SING

Charles Wesley, 1739
Altered by George Whitfield, 1753

Felix Mendelssohn, 1840
Arrangement: William Cummings, 1850

Andante con moto

G D G D G C G D⁷ G

f

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

f

G D Emin A⁷ Bmin D Gmaj⁷ A⁷ D

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



G G D G G D

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

C Amin E⁷ Amin D⁷ G G D⁷ G

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

REFRAIN

C E Amin D⁷ G G D⁷ G

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

As with Gladness Men of Old



William C. Dix, 1860

Arranged from Conrad Kocher, 1838

Moderato

mf

A^b E^b A^b D^b E^b7 A^b D^b E^b7 A^b D^b A^b E^b A^b

1. As with glad-ness men of old Did the guid-ing star be-hold;
 2. As with joy-ful steps they sped To that low-ly man-ger bed,
 3. As they of-fered gifts most rare, At that man-ger rude and bare,

mf

A^b E^b A^b D^b E^b7 A^b D^b E^b7 A^b D^b A^b E^b A^b

As with joy they hailed its light, Lead-ing on-ward, beam-ing bright;
 There to bend the knee be-fore Him whom heaven and earth a-dore;
 So may we with ho-ly joy, Pure and free from sin's al-loy,

A^b E^b7 A^b E^b7 A^b D^b E^b7 A^b D^b A^b E^b7 A^b

So, most gra-cious Lord, may we Ev-er-more be led to Thee.
 So may we with will-ing feet Ev-er seek Thy mer-cy seat.
 All our cost-liest treas-ures bring, Christ, to Thee, our heav'n-ly King.





Angels from the Realms of Glory

James Montgomery, 1816

Henry Smart, 1867

Moderato

mf C F C Amin G G⁷ C

1. An-gels, from the realms of glo - ry, Wing your flight o'er all the earth,
 2. Shep-herds in the field a - bid - ing, Watch-ing o'er your flocks by night,
 3. Sag - es, leave your con - tem-pla-tions, Bright-er vi - sions beam a - far;

mf

C Amin E Amin E Amin G D⁷ G

Ye, who sang cre - a - tion's sto - ry, Now pro-claim Mes - si - ah's birth.
 God with man is — now re - sid - ing, Yon - der shines the — in - fant Light.
 Seek the great De - sire of na - tions Ye have seen his — na - tal star.

G C F Dmin C Dmin Amin G⁽⁴⁾ G⁷ C

f Come and wor-ship! Come and wor-ship! Wor-ship Christ the — new-born — King!

Masters in This Hall

William Morris, ca 1860

Carol from Chartres [WE]

Allegro moderato

Dmin B^b Gmin Dmin B^b Gmin Dmin B^b Gmin
mf No - well, No-well, No - well, No - well, No - well, No-well,

1. Mas-ters in this hall, — Hear ye news to-day — Brought from o-ver sea, And
 2. Then to Beth-le'm town — We went two by two, — And in a sor-ry place —
 3. There-in did we see a Sweet and good-ly May — And a fair old man, Up -
 4. And a lit-tle child — On her arm had she — "Wot ye who this is?" —
 5. This is Christ the lord, — Masters, be ye glad! — Christ-mas is come in, And



[illegible]

G min A B $\flat$ D min A ^{7} D min D min A

are all folk on earth, Born — is God's Son so dear: No-well! No-well! No - well!

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket. The key signature is one flat. The tempo is marked 'Andante'. The score is divided into two systems. The first system contains the first two measures of the vocal line and the first two measures of the piano accompaniment. The second system contains the next two measures of the vocal line and the next two measures of the piano accompaniment. The vocal line is in a simple, homophonic style, with the lyrics 'are all folk on earth, Born — is God's Son so dear: No-well! No-well! No - well!' written below the notes. The piano accompaniment provides a harmonic and rhythmic foundation, with the right hand playing chords and the left hand playing a simple bass line. The overall mood is contemplative and slightly somber, reflecting the lyrics.

The musical score is for a hymn in G major, 4/4 time. It features a vocal melody and a piano accompaniment. The lyrics are: "No-well sing we loud! God to - day hath poor folk raised and__ cast a-down the proud." The score includes a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Moderato". The score is divided into two systems. The first system contains the first two measures of the melody and piano accompaniment. The second system contains the next two measures. The lyrics are written below the vocal melody. The piano accompaniment consists of chords and single notes in the right and left hands. The score is written on a grand staff with a treble clef for the vocal melody and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Moderato". The score is divided into two systems. The first system contains the first two measures of the melody and piano accompaniment. The second system contains the next two measures. The lyrics are written below the vocal melody. The piano accompaniment consists of chords and single notes in the right and left hands.



I Saw Three Ships

Traditional English

Traditional English
Arrangement: John Stainer

Allegretto moderato

mf *G*

1. I saw three ships come sail - ing in,
2. And what was in those ships all three? } On
3. Our Sav - ior Christ and His la - dy.
4. Pray, whith - er sailed those ships all three? }

mf

G *D* *Emin* *D*

Christ - mas Day, on Christ - mas Day; { I saw three ships come
And what was in those
Our Sav - ior Christ and
Pray, whith - er sailed those

G *D* *G* *C* *D* *G*

sail - ing in,
ships — all three? } On Christ - mas Day in the morn - ing.
His — la - dy,
ships — all three? }

5. O, they sailed in to Bethlehem, On Christ-
mas Day, on Christmas Day,
O, they sailed in to Bethlehem, On Christ-
mas 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 Heav'n shall sing,
On Christmas Day, on Christmas Day,
And all the angels in Heav'n 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 Christ-
mas Day, on Christmas Day,
Then let us all rejoice amain! On Christ-
mas Day in the morning.

DECK THE HALL WITH BOUGHS OF HOLLY



Traditional Welsh

Old Welsh Carol

Allegro

mf F C⁷ Dmin C F C⁷ F Gmin F C F

1. Deck the hall with boughs of hol - ly,
2. See the blaz - ing Yule be - fore us, } Fa la la la la, la la la la,
3. Fast a - way the old year pass - es,

mf

F C⁷ Dmin C F C⁷ F Gmin F C F

'Tis the sea - son to be jol - ly,
Strike the harp and join the cho - rus, } Fa la la la la, la la la la.
Hail the new, ye lads and lass - es,

C C⁷ F C F Amin Dmin⁷ G C⁷ C

Don we now our gay ap - par - rel,
Fol - low me in mer - ry meas - ure, } Fa__la la__la la la la,
Sing we joy - ous all to - geth - er,

F C Dmin C F B^b F Gmin F C⁷ F

Troll the an - cient Yule - tide car - ol,
While I tell of Yule - tide treas - ure, } Fa la la la la la la la la.
Heed - less of the wind and weath - er,

THE SNOW LAY ON THE GROUND

Traditional English, ca 1860

Traditional Irish-English Carol [WE]

Andante con moto

mf

G G D⁷ G D

1. The snow lay on the ground, The star shone bright, — When
 2. 'Twas Ma - ry, Vir - gin pure, Of ho - ly Anne, — That
 3. Saint Jo - seph, too, was by To tend the Child; — To

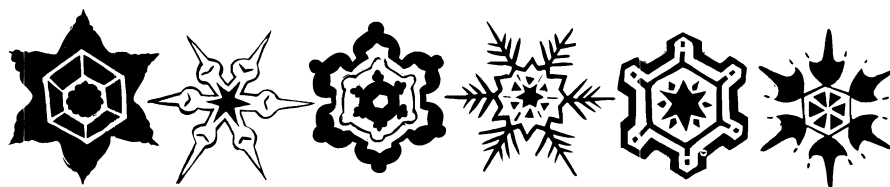
mf

D⁷ D⁷ G D⁷ G

Christ our Lord was born On Christ - mas night. — Ve -
 brought in - to this world the God made Man. — She
 guard Him and pro - tect His Moth - er mild; — The

G G D⁷ G D

ni - te a - do - re - mus Do - mi - num; — Ve -
 laid Him in a stall At Beth - le - hem, — The
 an - gels hov - ered round, And sang this song: — Ve -



D⁷ D⁷ G D⁷ G

ni - te a - do - re - mus Do - mi - num.
ass and ox - en share the roof with them.
ni - te a - do - re - mus Do - mi - num.

Musical score for the first system, featuring a vocal line and a piano accompaniment in G major. The vocal line includes lyrics and rests, while the piano part provides harmonic support with chords and moving lines in both hands.

REFRAIN

G G A min E A min

***f** Ve - ni - te a - do - re - mus Do - mi - num, *mf* Ve -*

Musical score for the first part of the refrain, featuring a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic and includes lyrics and rests. The piano part provides harmonic support with chords and moving lines in both hands.

A min D⁷ G D⁷ G

ni - te a - do - re - mus Do - mi - num.

Musical score for the second part of the refrain, featuring a vocal line and a piano accompaniment. The vocal line continues the melody with lyrics and rests. The piano part provides harmonic support with chords and moving lines in both hands.

Baloo, Lammy

Traditional Scottish

17th Century Scottish [WE]

Andante

mf F F F C⁹ F

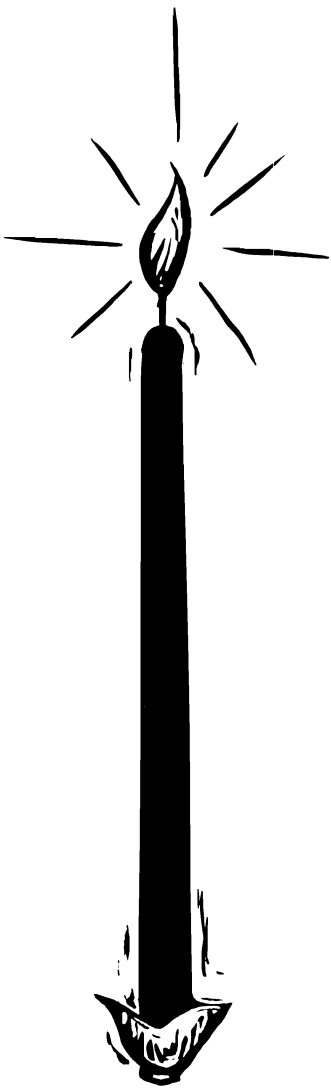
1. This day — to — you — is born — a — Child, Of
 2. And now — shall — Ma - ry's lit - tle — Boy, For -
 3. Sleep gent-ly, King — Je - sus, and know — no — fear, Thy

F F C⁹ F C⁷ F F⁷ Bbmaj⁷ *mf*

Ma - ry — meek, — the Vir - gin — mild; That bless - ed
 ev - er — be — our Hope — and — Joy; E - ter - nal
 sub-jects a - dor-ing, watch o-ver — Thee — here, God's an-gels and

C F⁷ Bbmaj⁷ C F⁷ Bbmaj⁷

Bairn — so lov - ing and — kind, — Shall now — re -
 be — His reign — on — earth, — Re - joice, then all
 shep-herds, and kine in their — stall, — And wise men and



C B $\flat$ F C $\sharp$ dim ^{7} Dmin B $\flat$ F C ^{7} F

joice — both heart — and — mind;
 peo - ple, for this — ho-ly birth; } Ba - loo, — Lam - my.
 Vir - gin, Thy guar - dians — all; }





I HEARD THE BELLS ON CHRISTMAS DAY

Henry W. Longfellow, 1863

J. Baptiste Calkin, 1872

Andante

f

E^b *E^b* *E dim 7* *B^b 7* *B^b 7* *C dim 7*

1. I heard the bells on Christ - mas day Their
 2. I thought how, as the day had come, The
 3. And in de - spair I bow'd my head: "There
 4. Then pealed the bells more loud and deep: "God

f

E^b *B^b 7* *E^b* *A^b* *E^b*

old fa - mil - iar car - ols play, And wild and sweet the
 bel - fies of all Christ - en - dom Had roll'd a - long th'un
 is no peace on earth," I said, "For hate is strong and
 is not dead, nor doth He sleep; The wrong shall fail, the

G *C min* *F 7* *E^b* *F min 7* *B^b 7* *E^b*

p

words re - peat Of peace on earth, good will to men.
 bro - ken song Of peace on earth, good will to men.
 mocks the song Of peace on earth, good will to men."
 right pre - vail, With peace on earth, good will to men."

p

ALL MY HEART THIS NIGHT REJOICES*

Paulus Gerhardt, 1656

Horatio Parker, 1894 [WE]

Translation: Catherine Winkworth

Allegretto

mf B^b $B^b \text{aug}$ E^b $B^b 4-3$ B^b $C \text{min}^7$ F^7 B^b

1. All my heart this night re - joi - ces, As I hear, far and near,
 2. Hark! a voice from yon - der - man - ger, Soft and sweet, doth en - treat,
 3. Come, then, let us has - ten - yon - der; Here let all, great and small,

F $C^7(4-3)$ F $C \text{min}$ $C \text{min}^7$ F^7 B^b

Sweet - est an - gel voi - ces; "Christ is born," their choirs are - sing - ing,
 "Flee from woe and dan - ger. Breth - ren, come; from all that grieves you,
 Kneel in awe and won - der. Love Him who with love is - yearn - ing,

$B^b 6$ F^7 F^7 B^b $B^b 7$ $C \text{min}^7$ F^7 B^b

Till the air, Ev - 'ry - where, Now with joy is - ring - ing.
 You are freed, All you need I will sure - ly - give you."
 Hail the star That from far Bright with hope is - burn - ing!

*The German text for this carol may be found on page 320.

AWAY IN A MANGER

Anonymous

J.R. Murray, 1877 [WE]

Andante

mf

F F B $\flat$ F C ^{7}

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

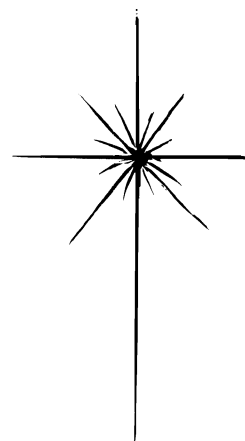
C ^{7} F F F F

Je - sus laid down His sweet head. The stars in the sky looked
Je - sus, no cry - ing He makes. I love Thee, Lord Je - sus, look
ev - er, and love me, I pray. Bless all the dear chil - dren in

B $\flat$ F C ^{7} F G min C ^{7} F

down where He lay, The lit - tle Lord Je sus, a - sleep on the hay.
down from the sky, And stay by my cra-dle till morn-ing is nigh.
Thy ten - der care, And fit us for Heav-en to live with Thee there.

There's a Song in the Air



Josiah G. Holland, 1879

Karl P. Harrington, 1905

Allegretto moderato

G D⁷ G D⁷ G Gmin⁶

mf

1. There's a song in the air! There's a star in the sky! There's a moth-er's deep
 2. There's a tu-mult of joy O'er the won-der-ful birth, For the Vir-gin's sweet
 3. In the light of that star Lie the a - ges im - pearled, And that song from a -
 4. We re-joice in the light, And we ech - o the song That comes down thro' the

mf

D A⁷ D D⁷ G G

f

prayer And a ba - by's low cry! And the star rains its fire while the
 boy Is the Lord of the earth. Ay! the star rains its fire while the
 far Has swept o - ver the world. Ev - 'ry hearth is a - flame, and the
 night From the heav - en - ly throng. Ay! we shout to the love - ly e -

f

D⁷ G⁷ C Cmin D⁷ G

beau - ti - ful sing, For the man - ger of Beth - le - hem cra - dles a King!
 beau - ti - ful sing, For the man - ger of Beth - le - hem cra - dles a King!
 beau - ti - ful sing, In the homes of the na - tions that Je - sus is King!
 van - gel they bring, And we greet in His cra - dle our Sav - ior and King!

It Came upon the Midnight Clear

Edmund H. Sears, 1846 alt.

Richard S. Willis, 1850

Andante

p B $\flat$ E $\flat$ B $\flat$ E $\flat$ C7 F

1. It came up - on the mid-night clear, That glo - rious song of old, — From
 2. Still through the clo - ven skies they come, With peace - ful wings un - furl'd, — And
 3. O ye, be - neath life's crush - ing load, Whose forms are bend - ing low, — Who
 4. For lo! the days are has - t'ning on, By proph - ets seen of old, — When

B $\flat$ E $\flat$ B $\flat$ E $\flat$ F7 B $\flat$ *mf*

an - gels bend - ing near the earth, To touch their harps of gold, — "Peace
 still their heav'n - ly mu - sic floats O'er all the wear - y world: — A -
 toil a - long the climb - ing way With pain - ful steps and slow: — Look
 with the ev - er - cir - cling years, Shall come the time fore - told, — When

D D7 G min F C7 F F7 *pp*

on the earth, — good will to men From heav'n's all gra - cious King." — The
 hove its sad — and low - ly plains They bend — on hov - 'ring wing. — And
 now, for glad — and gold - en hours Come swift - ly on the wing; — Oh
 peace shall o - ver all the earth Its an - cient splen - dors fling, — And

B $\flat$ E $\flat$ B $\flat$ E $\flat$ F7 B $\flat$

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

O LITTLE TOWN OF BETHLEHEM

Phillips Brooks, 1863-1893

Lewis H. Redner, 1868-1908 [WE]

Moderato

G A min G D7 G

1. O lit - tle town of Beth - le - hem, How still we see thee lie! A -
 2. For Christ is born of Ma - ry, And gath - ered all a - bove, While
 3. How si - lent - ly, how si - lent - ly The won - drous gift is given! So
 4. O ho - ly Child of Beth - le - hem! De - scend to us, we pray; Cast

G E7 A min G D7 G

bove thy deep and dream-less sleep The si - lent stars go by; Yet
 mor - tals sleep, the an - gels keep Their watch of won - d'ring love. O
 God im - parts the hu - man hearts The bless - ings of His heaven. No
 out our sin and en - ter in, Be born in us to - day. We

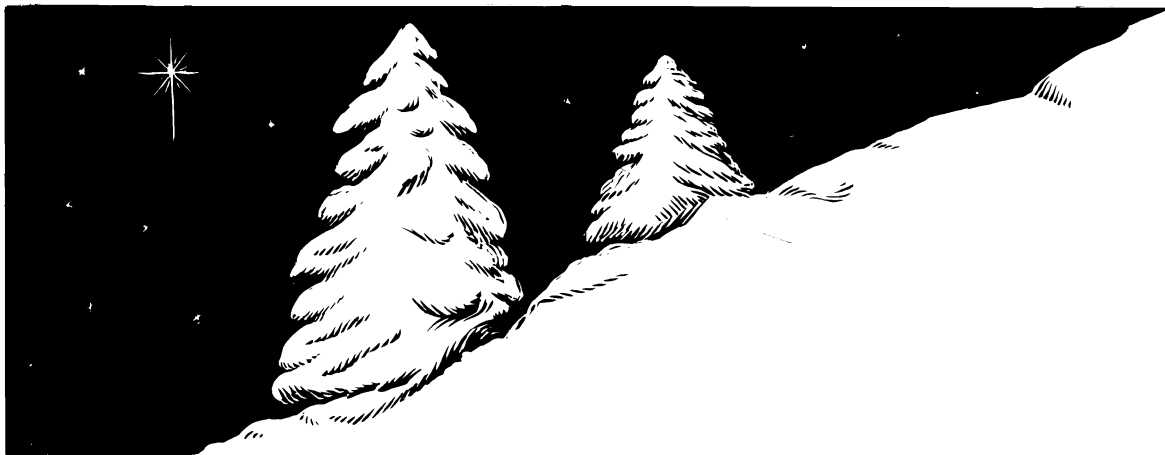
G A dim7 A# dim7 B E min C B G

in thy dark streets shin - eth The ev - er - last - ing Light; The
 morn - ing stars to - geth - er Pro - claim the ho - ly birth, And
 ear may hear His com - ing, But in this world of sin, Where
 hear the Christ - mas an - gels The great glad tid - ings tell; O

G A min G D7 G

hopes and fears of all the years Are met in thee to - night.
 prais - es sing to God the King, And peace to men on earth!
 meek souls will re - ceive Him still, The dear Christ en - ters in.
 come to us, a - bide with us, Our Lord Im - man - u - el!

Everywhere, Everywhere, Christmas Tonight



Phillips Brooks, 1835–1893

Lewis H. Redner, 1831–1908 [WE]

Moderato

1. Christ-mas in lands of the fir tree and pine, Christ - mas in
2. Christ-mas where chil - dren are hope - ful and gay, Christ - mas where

lands of the palm tree and vine, Christ - mas where snow peaks stand
old men are pa - tient and gray, Christ - mas where peace like a

B⁷ E min C *mf* G D⁷

sol - emn and white Christ - mas where corn - fields lie sun - ny and
dove in its flight Broods o'er brave men in the thick of the

G G C G D⁷ G

bright. Ev - 'ry - where, ev - 'ry - where, Christ - mas to - night.
fight. Ev - 'ry - where, ev - 'ry - where, Christ - mas to - night.



We Three Kings of Orient Are

John H. Hopkins, 1857

John H. Hopkins, 1857

Moderato



Emin Emin B7 Emin Emin

mf

1. We three kings of O - ri - ent are; Bear - ing
 2. Born a King on Beth - le - hem's plain, Gold I
 3. Frank - in - cense to of - fer have I, In - cense
 4. Myrrh is mine, its bit - ter per - fume Breathes a
 5. Glo - rious now be - hold Him a - rise, King and

Emin B7 Emin Emin D

gifts, we trav - erse a - far Field and foun - tain,
 bring, to crown Him a - gain, King for - ev - er
 owns a De - i - ty nigh. Pray'r and prais - ing
 life of gath - er - ing gloom; Sor - r'wing, sigh - ing,
 God and Sac - ri - fice, Al - le - lu - ia,

G G Amin Emin B7 Emin

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

REFRAIN

D7 G G C G G G C G

f

O — star of won-der, star of night, Star with roy-al beau-ty bright,

f

E min D G C G D G G G C G

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



Gather around the Christmas Tree

John H. Hopkins

John H. Hopkins, 1820-1891 [WE]

Allegretto

mf F C⁷ F F

1.~3. Gath - er a - round the Christ - mas tree! Gath - er a - round the

C⁷ F F Dmin Gmin C⁷

Christ - mas tree ! { Ev - er green have its branch - es been, It is
Once the pride of the moun - tain - side, Now cut
Ev - 'ry bough has a bur - den now, They are

F G⁷ C F C

king of all the wood - land scene; For Christ, our King is
down to grace our Christ - mas - tide: For Christ from Heav'n to
gifts of love for us, we trow: For Christ is born, His

A Dmin B $\flat$ G ^{7} C

born to - day! His reign shall nev - er pass a - way.
 earth came down, To gain, through death, a no - bler crown.
 love to show, And give good gifts to men be - low.

REFRAIN

f F B $\flat$ C F B $\flat$ C F C ^{7} Dmin Gmin F C ^{7} F

Ho - san - na, Ho - san - na, Ho - san - na, in the high - est!



JINGLE BELLS

James Pierpont

James Pierpont [WE]

Allegro moderato

G G G C

mf

1. — Dash-ing through the snow In a one-horse o - pen sleigh, —
 2. A day or two a - go I — thought I'd take a ride, And

A min D7 D7 G G G

O'er the fields we go — Laugh-ing all the way; — Bells on bob-tail ring, —
 soon Miss Fan-nie Bright Was seat-ed by my side; The horse was lean and lank, Mis-

G C A min D D7 G

Mak-ing spir-its bright; — O what fun it is to sing A sleigh-ing song to - night!
 for-tune seem'd his lot, He got in - to a drift-ed bank, And then we got up - sot!

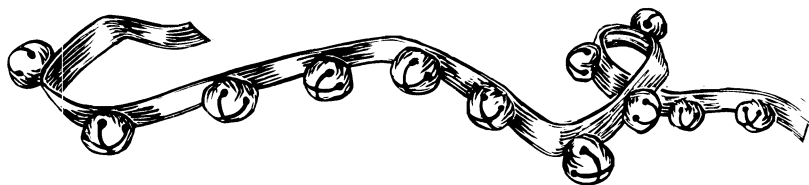
REFRAIN

The image shows a musical score for the song "Jingle Bells". It consists of two systems of music. The first system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line starts with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. It includes lyrics: "Jin - gle Bells! Jin - gle Bells! Jin - gle all the way!". Above the vocal line, there are chord symbols: G, G, G, and C. The piano accompaniment has a right hand with a treble clef and a left hand with a bass clef. The right hand plays chords, and the left hand plays a bass line. The second system continues the piano accompaniment. The key signature remains one sharp (F#), and the time signature is 4/4. The piano part includes a forte (f) dynamic marking. The score is presented in a clean, black-and-white format with standard musical notation.

Oh, what fun it is to ride in a one-horse o-pen sleigh!— Jin- gle Bells! Jin- gle Bells!

G C G C G D7 G

Jin-gle all the way! Oh, what fun it is to ride in a one-horse o-pen sleigh!



Up on the Housetop

B.R. Hanby

B.R. Hanby [WE]

Allegro

E^b E^b A^b E^b B^b

1. Up on the house-top the rein-deer pause, Out jumps good old — San - ta Claus;
 2. First, comes the stock-ing of lit - tle Nell; Oh, dear San - ta, — fill it well;
 3. Next, comes the stock-ing of lit - tle Will; Oh, just see what a glo-rious fill!

E^b E^b A^b E^b B^b7 E^b

Down thro' the chim-ney with lots of toys, All for the lit-tle ones, — Christ-mas joys.
 Give her a dol - lie that laughs and cries One that will o-pen and — shut her eyes.
 Here is a hammer and lots of tacks, Al - so a ball — and a whip that cracks.





REFRAIN

A^b E^b B^b7 E^b

Ho, ho, ho! who wouldn't go! Ho, ho, ho! who wouldn't go! —

E^b A^b E^b B^b7 E^b

Up on the house-top click, click, click, Down thro' the chim-ney with good Saint Nick.



JOLLY OLD SAINT NICHOLAS

Traditional United States

Traditional United States [WE]

Allegretto con moto

mf B^b F^7 G^{min} D^{min}

1. Jol - ly old Saint Nich - o - las, Lean your ear this way!
2. When the clock is strik - ing twelve, When I'm fast a - sleep,
3. John - ny wants a pair of skates; Su - sy wants a sled;

mf

E^b B^b F F^7

Don't you tell a sin - gle soul What I'm going to say;
Down the chim - ney broad and black, With your pack you'll creep;
Nel - lie wants a pic - ture book Yel - low, blue, and red;



B $\flat$ F7 Gmin Dmin

Christ-mas Eve is com - ing soon; Now, my dear old man,
All the stock - ings you will find Hang - ing in a row;
Now I think I'll leave to you What to give the rest;

E $\flat$ B $\flat$ F7 B $\flat$

Whis - per what you'll bring to me, Tell me, if you can.
Mine will be the short - est one, You'll be sure to know.
Choose for me, dear San - ta Claus, You will know the best.

'Twas in the Moon of Wintertime

Original words in Huron Indian
by Father Jean de Brebeuf, 1593-1649
English Translation: J.E. Middleton

Traditional French [WE]

Andante

mf Amin Amin Dmin

1. 'Twas in the moon of win - ter - time when all the birds had
2. With - in a lodge of bro - ken bark the ten - der Babe was
3. The ear - liest moon of win - ter time is not so round and
4. O chil - dren of the for - est free, O sons of Man - i -

Amin Amin Amin

fled, That might - y Git - chi Man - i - tou sent
found, A rag - ged robe of rab - bit skin en -
fair, As was the ring of glo - ry on the
tou, The Ho - ly Child of earth and Heav'n is

Dmin Amin Amin E

an - gel choirs in - stead. Be - fore their light the
wrapped His beau - ty round. And as the hun - ter
help - less In - fant there. While Chiefs from far be -
born to - day for you. Come, kneel be - fore the

G min B min F min A min⁷ B⁷ D min

stars grew dim, And wan - d'ring hun - ters heard the hymn: —
braves drew nigh, The an - gel song rang loud and high: —
fore him knelt, With gifts of fox and bea - ver pelt. —
ra - diant Boy Who brings you beau - ty, peace and joy. —

REFRAIN

A min G A min A min

"Je - sus, your King, is born. Je - sus is

A min⁶ (F#) A min E A min

born. In ex - cel - sis glo - ri - a!"



BEHOLD THAT STAR

Thomas W. Talley

Thomas W. Talley [WE]

Allegretto moderato

REFRAIN

Chord progression: E^b E^b A^b A^b B^{b7}

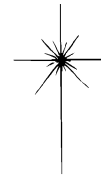
Be - hold that star! — Be - hold — that star up yon - der,

Chord progression: E^b E^b C min B^b E^b

Be - hold that star! — It is the star of Beth - le - hem. —

Fine





VERSE

Cmin

Bb7

Eb

It is the star of Beth-le-hem.

1. There was no room found in the inn _____ For
2. The wise men trav - elled from the East _____ To
3. A song broke forth up - on the night _____ From

Cmin

Bb7

Eb

It is the star of Beth-le-hem.

Him who was born free from sin. _____ Oh,
wor-ship Him, the Prince of Peace. _____ Oh,
an-gel hosts all robed in white. _____ Oh,

D.C.

D.C.

Rise Up, Shepherd, and Follow*

Traditional Spiritual

Traditional Spiritual [WE]

Allegro
VERSE

mf E^b E^b E^b B^b $C^\sharp \dim 7$ B^b *mf*

1. There's a star in the East on — Christ-mas Morn,) Rise up, shep-herd, and fol-low — { It will
2. If you take good — heed to the an-gel's word,) You'll for-

E^b E^b E^b G $C \min$ $C \min$ $F \min$ A^b E^b

lead to the place where the Sav-ior's born; — } Rise up, shep-herd, and fol-low. —
get your — flock, you'll for-get your herd; — }

REFRAIN

mf $C \min$ $G \min$ $B^b 9$ E^b B^b $C^\sharp \dim 7$ $B^b 7$ *f*

Leave your ewes and leave your lambs, Rise up, shep-herd, and fol-low, —

* Words to verses may be sung by a soloist, with all voices singing "Rise up, shepherd, and follow" as a response.

Cmin Gmin A^b E^b F⁹ Fmin A^b E^b

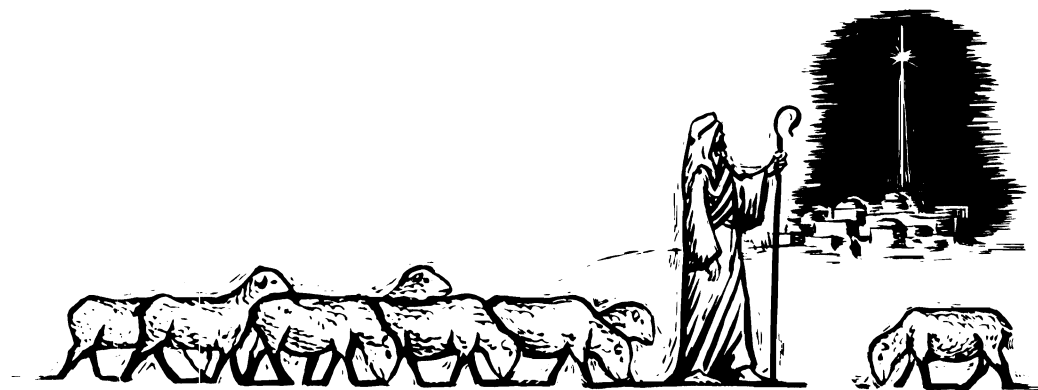
Leave your sheep and leave your rams, Rise up, shep-herd, and fol-low. —

E^b *mf* B^baug B^b7 B^bmin(6) *f* B^baug

Fol - low, fol - low, Rise up, shep-herd, and fol-low, —

E^b E^b7 A^bmaj7 F⁹ Fmin A^b E^b

Fol-low the star of Beth-le - hem, — Rise up, shep-herd, and fol-low. —



Children, Go Where I Send Thee

Traditional Spiritual

Traditional United States [WE]

Allegretto

f

Chil-dren, go where I send thee! How shall I send thee?

mf

I'm going to send thee

one by one,	One for the lit-tle bit-ty	Ba-by,
two by two,	Two for ___ Paul___ and ___	Si-las,
three by three	Three for the He-brew___	chil-dren,

Born, born, ___ born in Beth-le-hem. ___

4. Four for the four that stood at the door.
5. Five for the gospel preachers.
6. Six for the six that never got fixed.
7. Sev'n for the sev'n that never went to Heav'n.
8. Eight for the eight that stood at the gate.
9. Nine for the nine that dressed so fine.
10. Ten for the Ten Commandments.

* Sing these two measures two times for verse 2, three times for verse 3, etc.
Verses accumulate in reverse order.



MARY HAD A BABY

Traditional Spiritual

Traditional Spiritual [WE]

Moderato

1. Ma-ry had a ba-by,
 2. Laid Him in a man-ger,
 3. Shep-herds came to see Him,
 4. Named Him King—Je-sus,

O Lord,

Ma-ry had a ba-by,
 Laid Him in a man-ger,
 Shep-herds came to see Him,
 Named Him King—Je-sus,

O my Lord,—

Ma-ry had a ba-by,
 Laid Him in a man-ger,
 Shep-herds come to see Him,
 Named Him King—Je-sus,

O — Lord, The peo-ple keep-a-com-in' and the train done gone.

Go Tell It on the Mountain

Traditional Spiritual

Traditional Spiritual [WE]

Allegretto moderato

REFRAIN

f

G Cmaj7 G C⁶ D⁷ G D⁷

Go tell it on the moun - tain, ev - 'ry - where; —

Go tell it on the moun - tain, O - ver the hills and ev - 'ry - where; —

G Cmaj7 G C Amin7 G D⁷ G

Go tell it on the moun - tain, Christ is born. *Fine*

Go tell it on the moun - tain, That Je - sus Christ — is born. *Fine*

VERSE

mf

G G C⁶ G

When I was a seek - er, I sought both night and day; I
He made me a watch - man, Up - on the cit - y wall; And

G G A⁷ D⁷ D.C.

asked the Lord to help me, And He showed me the way. _____
if I am a Christ-ian, I am the least of all. _____

D.C.

8



O PO' LITTLE JESUS

Traditional Spiritual

Traditional Spiritual [WE]

Andante sostenuto

mf

1. O, _____ po' _____ lit - tle Je - sus, Dis _____ world - gon - na
 2. O, _____ Ma - ry, she de Moth - er, O, _____ Ma - ry she bow
 3. Come down, all you ho - ly an - gels, Sing _____ round Him wid your

mf

break Your _____ heart. Dere'll be no place to lay _____ Your
 down and _____ cry, For dere's no place to lay _____ His
 gold - en _____ harps, For some - day He will die _____ to

head, _____ my Lord, O, _____ po' lit - tle Je - sus.
 head, _____ my Lord, O, _____ po' lit - tle Je - sus.
 save _____ dis worl', O, _____ po' lit - tle Je - sus.

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Hush, My Babe, Lie Still and Slumber

Isaac Watts, 1674-1748

Kentucky Carol [WE]

Larghetto

E min D E min

1. Hush, my babe, lie still and slumber,
2. How much better art thou attended
3. Soft and easy is thy cradle,

D E min G maj E min7

Ho - ly an - gels guard thy bed, Heav'n - ly bless - ings
Than the Son of God could be When from Heav - en
Coarse and hard the Sav - ior lay, When His birth - place

D G D E min B min E min

with - out num - ber gent - ly steal - ing on thy head.
He de - scend - ed, And be - came a Child like thee.
was a sta - ble, And His soft - est bed was hay.

BRIGHTEST AND BEST (Star of the East)



Reginald Heber (alt)

United States Folk Hymn [WE]

Andante

Amin *f* Amin G G Amin

1. Bright - est and best of the sons of the morn - ing!
2. Shall we then yield Him in cost - ly de - vo - tion,

f

Amin Emin Emin⁷ Amin Amin *mf*

Dawn on our dark - ness and lend us Thine aid; Star of the
O - dors of E - dom, and of - f'rings di - vine, Gems of the

mf

Amin G G Amin Amin

East, the ho - ri - zon a - dorn - ing Guide where our
moun - tain, and pearls of the o - cean, Myrrh from the

E min Emin7 Amin Amin Amin7

in - fant Re - deem - er is laid. Cold on His cra - dle the
for - est, and gold from the mine? Vain - ly we of - fer each

D Amin7 Amin Amin7 D

dew - drops are shin - ing, Low lies His bed with the beasts - of the
am - ple ob - la - tion, Vain - ly with gifts would His fa - vor se -

E *E⁷(b5)* *mf* A⁷ A^{b7} G⁷ C⁷

stall; An - gels a - dore Him in slum - ber re - clin - ing,
 cure; Rich - er by far is the heart's ad - o - ra - tion,

D⁹ Dmin⁶ Dmin⁶ Amin

Mak - er and Mon - arch and Sav - ior of all.
 Dear - er to God are the prayers of the poor.



FRENCH CAROLS

CÉLÉBRONS LA NAISSANCE

WE SING IN CELEBRATION

Traditional French [GKE]

15th Century French [WE]

Andante moderato

mf G min D7 C min C min7 D7 G min

1. Cé - lé - brons la nais - san - ce Nos - tri — Sal - va - to - ris, Qui
1. We sing — in cel - e - bra - tion Of Christ, — the Sav - ior King; Our

G min7 C C min G min D7 G min

fait — la com - plai - san - ce De - i — su - i Pa - tris, Cet
Hope — and Ju - bi - la - tion, Whom God — to earth doth bring; This

F7 *cresc.* Bb F7 Bb G min

en - fant tout ai - ma - ble, In noc - te me - di - â. Est
Baïe, — so sweet and gen - tle, That came — to earth this night, Is

F⁷ Gmin E^b Cmin⁶ D⁷ Gmin

né — dans une é - ta - ble De cas - ta Ma - ri - a.
 born — with-in a sta - ble To Ma - ry, Vir - gin mild.

2. <i>Cette heureuse nouvelle</i> <i>Olim pastoribus</i> <i>Par un ange fidèle</i> <i>Fuit nuntiatius,</i> <i>Leur disant laissez paître</i> <i>In agro viridi</i> <i>Venez voir votre maître</i> <i>Filium que Dei.</i>	2. The shepherds on the hillside Were watching o'er their sheep, When there appeared an angel From out the darkness deep, Announcing that the Baby, Who in the manger lay, Was God, the Heav'nly Father, Who came to earth today.
3. <i>A cette voix céleste,</i> <i>Omnes hi Pastores,</i> <i>D'un air doux et modeste</i> <i>Et multum gaudentes,</i> <i>Incontinent marchèrent</i> <i>Relicto pecore.</i> <i>Tous ensemble arriverent</i> <i>In Bethlehem Judae.</i>	3. To hear the heav'nly tidings, The shepherds all rejoiced; And, filled with awe and wonder, Their great thanksgiving voiced. Together they came running, Unheeding of their flocks, To see the holy Infant That Mary holds and rocks.
4. <i>Mille esprits angéliques,</i> <i>Sancti pastoribus,</i> <i>Chantent dans leur musique,</i> <i>Puer vobis natus,</i> <i>Au Dieu par qui nous sommes,</i> <i>Gloria in excelsis,</i> <i>Et la paix soit aux hommes</i> <i>Bonae voluntatis.</i>	4. The angels from the Highest Burst forth in sweetest song; And soon the shepherds joined them With voices clear and strong: "To God, our Heav'nly Father, All praise and glory be; On earth His peace bestowing, Good will, eternally."



Il Est Né, le Divin Enfant

HE IS BORN, THE HOLY CHILD

Traditional 19th Century French [GKE]

18th Century French Carol [WE]

Allegretto

REFRAIN

mf *G* *G* *G*

1. *Il est né, le di - vin En - fant, Jou - ez haut -*
 1. He is born, the — ho - ly Child, Play the —

G *D* *D* *G* *p*

bois, ré - son - nez mu - set - tes! Il est né, le di -
o - boe and bag - pipes mer - ri - ly! He is born, the —

G *G* *D7* *G* *Fine*

vin En - fant, Chan - tons tous son a - vè - ne - ment!
ho - ly Child, Sing we all of the Sav - ior mild.

Fine

G G D⁷ G G

mf

De - puis plus de qua - tre mille ans, Nous le
Through long a - ges — of the past, Proph - ets

mf

G G D⁷ G G

pro - met-taient les pro - phè - tes, De - puis plus de qua -
have fore - told His com - ing; Through long a - ges —

D⁷ G G G D⁷ G D⁷ D.C.

tre mille ans, Nous at - ten - dions cet heu - reux temps.
of the past; Now the time has — come at last!

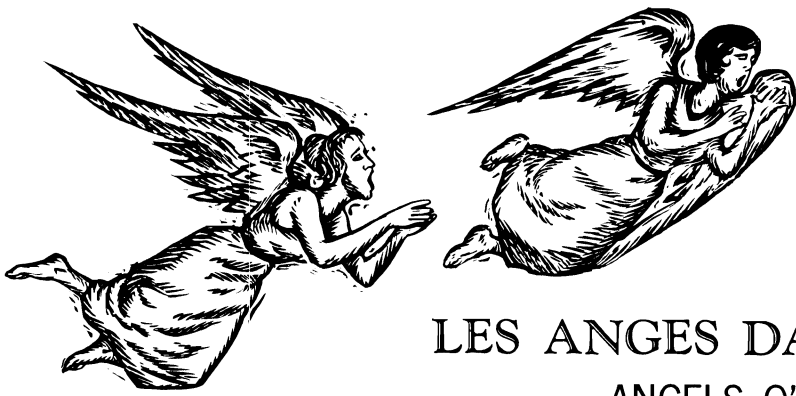
D.C.

2. *Ah! qu'il est beau, qu'il est charmant,
Ah! que ses grâces sont parfaites!
Ah! qu'il est beau, qu'il est charmant,
Qu'il est doux, ce divin Enfant!*
Refrain

3. *O Jesus, O Roi tout puissant,
Si petit Enfant que vous êtes,
O Jesus, O Roi tout puissant,
Regnez sur nous entièrement.*
Refrain

2. O how lovely, O how pure,
Is this perfect Child of Heaven;
O how lovely, O how pure,
Gracious gift of God to man!
Refrain

3. Jesus, Lord of all the world,
Coming as a Child among us,
Jesus, Lord of all the world,
Grant to us Thy heav'nly peace.
Refrain



LES ANGES DANS NOS CAMPAGNES

ANGELS O'ER THE FIELDS WERE SINGING

Traditional French [GKE]

19th Century French Carol [WE]

Allegro

mf

F C⁷ F F C⁷ F

1. Les an - ges dans — nos cam - pa - gnes, Ont e - ton - né l'hym - ne des cieux,
1. An - gels o'er the — fields were sing - ing, Sing - ing — hymns from Heav'n on high,

mf

F C⁷ F F C⁷ F

Et l'é - cho de — nos mon - ta - gnes Re - dit ce chant mé - lo - di - eux:
And the moun - tain — ech - oes ring - ing, An - swered — to their — joy - ful cry:

REFRAIN

mp

F D min G min C⁷ F B^b C⁷

Glo - - - - - ri - a

mp

F C F B^b F C⁷ F Dmin Gmin C⁷

mf

in ex - cel - sis De - o! Glo - - - - -

F B^b C⁷ F C F B^b F C F

f

- - - - - ri - a in ex - cel - sis De - o!

2. *Bergers, pour qui cette fête!*
Quel est l'objet de tous ces chants?
Quel vainqueur, quelle conquête
Mérite ces cris triomphants?
 Refrain

3. *Ils annoncent la naissance*
Du libérateur d'Israël,
Et, pleins de reconnaissance,
Chantent en ce jour solennel:
 Refrain

4. *Cherchons tous l'heureux village*
Qui l'a vu naître sous ses toits;
Offrons-lui le tendre hommage
Et de nos coeurs et de nos voix!
 Refrain

2. Shepherds, why this celebration?
 Why this burst of heav'nly song?
 What could cause such jubilation?
 What inspired the heav'nly throng?
 Refrain

3. They are bringing wond'rous tidings,
 Tidings of an infant King
 Who will bring us peace abiding,
 'Tis of Jesus Christ they sing.
 Refrain

4. We will seek the happy village
 Of His birth this holy day,
 We will offer deepest homage
 As our hearts and voices say:
 Refrain

QUITTEZ, PASTEURS

O COME AWAY, YE SHEPHERDS

18th Century French [GKE]

From air, "Nanon Dormait," 1875 [WE]

Allegretto con moto

mf F C⁷ F F

1. Quit - tez, pas - teurs, vos bre - bis, vos hou -
1. O come a - way, ye shep herds, leave your

C F C⁷ F F D min

let - tes, Vo - tre ha - meau Et le soin du trou -
sheep! — A King has come to ease our woe so

C C C⁷ F C⁷

peau; — Chan - gez vos pleurs en u - ne joie par -
deep! — O change your tears To praise and ju - bi -

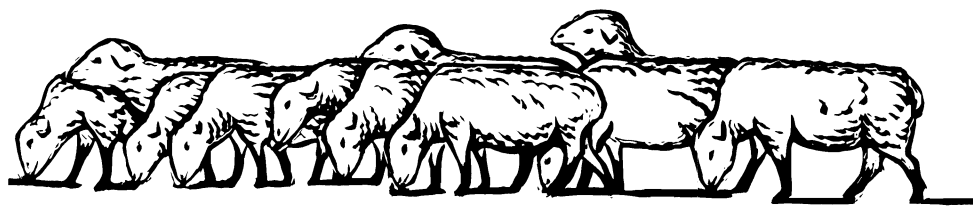
F F C B^b C B^b
 Un Dieu, Un
 A God, A
f

fai - te; Al - lez tous a - do - rer
 la - tion! We jour - ney to a - dore Un Dieu, A God,

C Dmin B^b Gmin F C⁷ F
 Dieu, God, Un Dieu, Un Dieu qui vient vous con - so - ler.
 A God, Who brings us con - so - la - tion.

2. Vous le verrez
 Couché dans une étable,
 Comme un enfant
 Nu, pauvre et languissant;
 Reconnaissez
 Son amour ineffable
 Pour nous venir chercher
 Il est, Il est,
 Il est le fidèle berger!

2. O see Him there,
 So naked, weak and helpless!
 A tiny babe
 Within a manger laid.
 From Heav'n above
 He comes to earth to save us
 As God's incarnate Word.
 He is, He is,
 Our Lord and faithful Shepherd.



Le Sommeil de l'Enfant Jésus

THE SLEEP OF THE INFANT JESUS

Traditional French [GKE]

Traditional French

Harmonized by François Gervaeert, 1828–1908 [WE]

Andante sostenuto

E min *p* Emin B Emin

1. En - tre le boeuf et l'â - ne gris, —
 1. Here 'twixt the ass and ox - en mild, —

E min Emin Cmaj⁷ B

Dors, dors, dors le pe - tit fils:
 Sleep, sleep, sleep, Thou lit - tle child:

Dors, — dors, — dors. —
 Sleep, — sleep, — sleep. —



REFRAIN

C G D B C

Mille an - ges di - vins, Mil - le se - ra - phins,
An - gels pure and white, Guard Thee through the night,

C Emin Amin⁷ B⁷ Emin

Vo - lent à l'en - tour de ce grand Dieu d'a - mour.
Hov - 'ring o'er the cra - dle of the God of Light.

2. *Entre le roses et les lys,
Dors, dors, dors le petit fils:*
Refrain

2. Here, with the rose and lily bright,
Sleep, sleep, sleep Thou little Child:
Refrain

3. *Entre les pasteurs jolis,
Dors, dors, dors le petit fils:*
Refrain

3. Here, 'mid the shepherds' great delight,
Sleep, sleep, sleep Thou little Child:
Refrain



Quelle Est Cette Odeur Agréable?

WHAT IS THIS PERFUME SO APPEALING?

Traditional French [GKE]

Traditional French [WE]

Andante

mf

D A Bmin D G

1. *Quelle est cette o - deur a - gré - a - ble,*
 1. What is this per - fume so ap - peal - ing,

D Gmaj7 A7 D Bmin

Ber - gers, qui ra - vit tous nos sens? S'ex - ha - le -
Shep - herds, that fills the win - ter air? Love - li - er

E A Bmin E7 A D A D A

t-il rien de sem - bla - ble Au mi - lieu des fleurs
frag - rance ne'er came steal - ing From fields of spring - time

Quoi, Ma Voisine, Es-Tu Fâchée?

NEIGHBOR, WHAT HAS YOU SO EXCITED?

Traditional French [GKE]

Traditional French [WE]

Moderato

mf

F F F F

1. *Quoi, ma voi - sine, es - tu fâ - ché - e?*
 1. "Neigh - bor, what has you so ex - cit - ted?"

mf

C⁷ F F F

Dis - moi pour - quoi, Veux - tu ve - nir voir
Do tell me, please." "Have - n't you heard? A

F F F Gmin C⁷ F

l'ac - cou - ché - e A - vec - que moi?
Boy is born that All want to see!



F C⁷ C⁷ C⁷

C'est u - ne da - me fort dis - crè - te,
Son of a pure and mod - est vir - gin,

F C⁷ F C⁷

Ce m'a - t-on dit, Qui nous a pro - duit
Ma - ry's her name, They say her Ba - by

C⁷ F B^b6 F G^{min} C⁷ F

le Pro - phè - te Sou - vent pré - dit.
is the Sav - ior Proph-ets pro - claim."



2. "Je le veux, allons, ma commère,
C'est mon désir,
Nous verrons l'enfant et la mère
Tout à loisir;
Aurons nous pas de la dragée
Et du gâteau?
La salle est-elle bien rangée?
Y fait-il beau?"

2. "It would be pleasant to go with you,
Likely I'll go.
But can't we take our time to see them?
Why hurry so?
Have you some cake to take the Infant?
Sugar-plums, too?
I'm sure that Mary's house is lovely,
Tidy and new."

3. *"Ah! ma bergère, tu te trompes
Bien lourdement;
Elle ne demande pas les pompes
Ni l'ornement;
Dedans une chétive étable
Se veut ranger,
Où n'y a ni buffet ni table
Pour y manger."*
4. *"Encore faut-il que l'accouchée
Ait un berceau,
Pour bercer, quand elle est couchée,
L'enfant nouveau:
N'a-t-elle pas garde et servante
Pour la servir?
N'est-elle pas assez puissante
D'y subvenir?"*
5. *"L'enfant a pour berceau la crèche
Pour sommeiller,
Et une botte d'herbe sèche
Pour oreiller;
Elle a pour toute compagnie
Son cher baron,
Elle a un boeuf pour sa mégnie
Et un ânon.*
6. *"Tu me dégôutes, ma voisine,
D'aller plus loin,
Pour voir une femme en gésine
Dessus du foin,
Pour moi qui ne suis que bergère,
Suis beaucoup mieux,
Que non pas cette ménagère
Sous un toit vicieux.*
7. *"Ne parle pas ainsi, commère,
Mais par honneur
Crois-moi que c'est la chaste mère
Du vrai Sauveur,
Qui veut ainsi humblement naître
Nous sauvant tous;
Montrant que, bien qu'il soit le maître,
Et humble et doux.*
8. *"Exempte-nous, très chère dame,
De tout orgueil;
Quand du corps partira notre âme,
Fais-lui accueil,
La présentant, grande princesse,
A ton cher fils,
Pour participer la liesse
Du paradis.*



3. "I am afraid that you're mistaken,
Wrong as can be.
This blessed maiden has no splendid,
Rich place to stay.
She lies within a wretched stable,
Dirty and poor:
There is no table for your presents,
Only the floor."
4. "Surely she has a warm, soft cradle
There for the Child?
One has to rock and calm an Infant
So weak and mild.
What sort of guards and servants has she
To give her aid?
Cannot the Heav'nly Father's power
Help the poor maid?"
5. "All they could find to be His cradle,
A manger bed;
Bundles of dry and dusty straw to
Pillow His head.
Joseph, her husband, cares for Mary
Best as he can.
In place of servants, ox and donkey
Are looking on."
6. "Traveling tires me, and this journey
Seems a long way
Only to see a new-born baby
Lying on hay.
Maybe you shepherds find excitement
In this affair;
But I am used to things much better
In which to share."
7. "You must not talk that way, my
neighbor,
Mark what I say:
Upon my honor, this is our Savior
Born on this day.
It is His choice to come so humbly
There in a stall,
Granting His pow'r and grace so gently
To one and all."
8. "O Blessed Mother, free us all from
Arrogant pride.
May we, when life on earth is ended,
Haste to your side.
Daring to hope you will present us
To your dear Son,
And that we'll gain the bliss and joy
Of Paradise won."

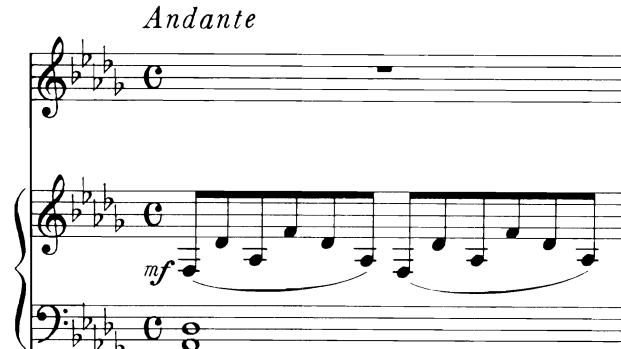


Cantique de Noël

O HOLY NIGHT

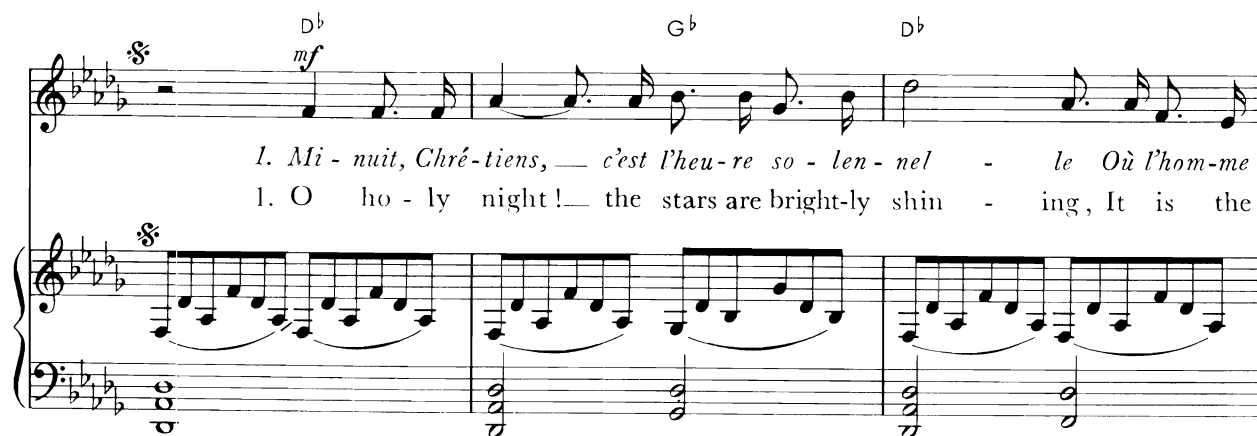
Cappeau de Roquemaure Adolph Adam, 1803-1856 [WE]
 Translation: John S. Dwight

Andante



mf *D^b* *G^b* *D^b*

1. Mi - nuit, Chré - tiens, — c'est l'heu - re so - len - nel - le OÙ l'hom - me
 1. O ho - ly night! — the stars are bright - ly shin - ing, It is the



D^b A^b7 D^b D^b

Dieu des - cen - dit jus - qu'à nous, Pour ef - fa -
night of the dear Sav - ior's birth; Long lay the

D^b G7 D^b Fmin C7

cer — la tache o - ri - gi - nel - le, Et de son Pere ar - rê - ter le cour -
world — in sin and er - ror pin - ing, Till He ap - peared and the soul felt its

Fmin A^b7 D^b

roux, Le monde en - tier tres - sail - le dès - pé - ran - ce, A
worth. A thrill of hope the wea - ry world re - joic - es, For

pp

A^b7 *D^b6* *B^b min*

f

cet - te nuit qui lui donne un Sau - veur. — Peuple à ge -
you - der breaks a new and glo - rious morn; — Fall on your

F min *E^b min* *B^b min*

noux, at - tends — ta dé - li - vran - ce, No -
knees, Oh, hear — the an - gel voi - ces! O

D^b *A^b7* *D^b* *G^b* *D^b* *A^b7*

ël! — No - ël! — voi - ci — le Ré - demp -
night — di - vine, — O night — when Christ was

D^b A^b A^b7 D^b $E^b\text{min}$

1. 2.

teur! *No - ël!* *No - ël!* *Voi -*
born! *O night,* *O ho - - ly*

D^b A^b7 D^b A^b A^b7

D.S. 3.

ci le Ré - demp - teur! *ël!* *No -*
night, O night di - vine! *night,* *O*

D^b $E^b\text{min}$ D^b A^b7 D^b

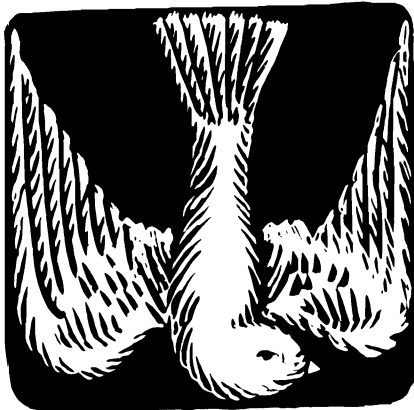
ël! *Chan - tons le Ré - demp - teur!*
ho - - ly night, *O night di - vine!*

2. *De notre foi que la lumière ardente
 Nous guide tous au berceau de l'enfant,
 Comme autrefois une étoile brillante
 Y conduisit les chefs de l'Orient.
 Le Roi de rois naît dans une humble
 crèche;
 Puissants du jour, fiers de votre grandeur.
 A votre orgueil c'est de la qu'un Dieu
 prêche.
 Courbez vos fronts devant le Rédempteur!
 Courbez vos fronts devant le Rédempteur!*

3. *Le Rédempteur a brisé toute entrave,
 La terre est libre et le ciel est ouvert;
 Il voit un frère où n'était qu'un esclave;
 L'amour unit ceux qu'enchaînait le fer
 Qui lui dira notre reconnaissance?
 C'est pour nous tous qu'il naît, qu'il
 souffre et meurt.
 Peuple, debout, chante ta délivrance.
 Noël, Noël, chantons le Rédempteur!
 Noël, Noël, chantons le Rédempteur!*

2. Led by the light of Faith serenely
 beaming,
 With glowing hearts by His cradle we
 stand.
 So, led by light of a star sweetly gleaming,
 Here came the wise men from Orient
 land.
 The King of Kings lay thus in lowly
 manger,
 In all our trials born to be our friend;
 He knows our need, our weakness is no
 stranger;
 Behold your King! Before Him lowly
 bend!
 Behold your King! Before Him lowly
 bend!

3. Truly He taught us to love one another,
 His law is love, and His gospel is peace;
 Chains shall He break, for the slave is our
 brother,
 And in His name all oppression shall
 cease.
 Sweet hymns of joy in grateful chorus
 raise we,
 Let all within us praise His holy name;
 Christ is the Lord, O praise His name
 forever!
 His pow'r and glory evermore proclaim!
 His pow'r and glory evermore proclaim!





Pat-a-Pan

Bernard de la Monnoye [GKE]

Bernard de la Monnoye, 1700 [WE]

Allegro

G^{min} *mf* G^{min} D⁷ G^m D⁷

1. Guil-lô, pran ton tam-bo-rin, Toi, pran tai fleù -
 1. Wil-lie, get your lit-tle drum, Ro-bin, bring your

mf

D C[#]dim⁷ D D

te, Ro-bin; Au son de cés in-stru-
 flute, and come. Aren't they fun to play up-

G min G min D

man, Tu - re - lu - re - lu, pat - a - pat - a - pan; Au son
on? Tu - re - lu - re - lu, pat - a - pat - a - pan; When you

D G min A dim G min D G min

de cés in - stru - man, Je di - ron No - ei gai - man.
play your fife and drum, How can an - y - one be glum?

2. *C'éto lài môde autrefoi
De loüé le Roi dé Roi:
Au son de cés instruman,
Turelurelu, patapatapan,
Au son de cés instruman,
Ai nos an fau faire autan.*
3. *L'home et Dei son pu d'aïcor
Que lai fleûte et le tambor:
Au son de cés instruman,
Turelurelu, patapatapan,
Au son de cés instruman,
Chanton, danson, sautons-an!*

2. When the men of olden days
Gave the King of Kings their praise,
They had pipes to play upon.
Turelurelu, patapatapan.
And also the drums they'd play,
Full of joy, on Christmas Day.
3. God and man today become
Closely joined as flute and drum.
Let the joyous tune play on!
Turelurelu, patapatapan,
As the instruments you play,
We will sing, this Christmas day.





BALLADE DE JÉSUS-CHRIST BALLAD OF JESUS CHRIST

Traditional French [GKE]

Traditional French [WE]

Andante moderato

E min E min E min E

mf

1. Jé - sus Christ s'ha - bille en — pau - vre: "Fai - tes - moi la
 1. Je - sus came in gar - ment — low - ly: "Give to me Thy

mf

A min E min E min E min E min

cha - ri - té!" Jé - sus Christ s'ha - bille en — pau - vre:
 char - i - ty!" Je - sus came in gar - ment — low - ly:

E A min E min E7 A

"Fai - tes - moi la cha - ri - té! Des miet - tes de vo - tre
"Give to me Thy char - i - ty! On the crumbs that leave thy

E min^{6 4} B C⁶ A min B Baug E min^{4 - 3}

ta - - ble Je fe - rai bien mon - - dî - ner."
ta - - ble, I shall dine most grate - ful - ly."

2. *"Madame, qu'êtes en fenêtre,
 Faites-moi la charité!
 Madame, qu'êtes en fenêtre,
 Faites-moi la charité!"*
*"Ah! montez, montez, bon pauvre,
 Un bon souper trouverez."*

2. *"Lady, standing by your window,
 Give to me your charity.
 Lady, standing by your window,
 Give to me your charity."*
*"Come in from the cold, my poor One—
 I will find a meal for Thee."*

3. *Comme ils montaient le degrés,
 Trois beaux ang's les éclairaient,
 Comme ils montaient le degrés,
 Trois beaux ang's les éclairaient,
 "Ah! ne craignez rien, Madame,
 "C'est la lune qui paraît."*

3. *As He softly stepped o'er the threshold,
 Round Him hovered angels bright.
 As He softly stepped o'er the threshold,
 Round Him hovered angels bright.
 "Lady, pray do not be fearful—
 It is but the moon's soft light."*



QUOIQUE SOYEZ PETIT ENCORE
ALTHOUGH YOU STILL ARE WEAK AND HELPLESS

18th Century French [GKE]

18th Century French Carol [WE]

Andante

E^b F^{min7} G^{min} E^b F^{min7} G^{min} E^4 — 3 E^b7

p

1. *Quoi - que* *soy - ez* *pe - tit* *en - co - re,* *Quoi -*
 1. *Al - though* *you* *still* *are* *weak* *and* *help - less* *Ap -*

p

A^b E^b A^b B^b7 A^b Fmin⁶ E^b B^b7 Bdim Cmin E^b
cresc. *dim.* *mp*
 que ne pa - rais - siez qu'en - fant, Grand — mon - ar - que,
 pear - ing as an in - fant small Yet we a - dore you

A^bmin7 Fmin7 B^b Fmin⁶ E^b A^b Fmin7 Fmin7 B^b7 E^b
dim. *p*
 Je vous a - do - re, Et vous crois un Roi tri - om - phant!
 as a great mon - arch, Might - y, glo - ri - ous Lord — of all!

2. *Que je découvre de merveilles,
 Quoique petit vous êtes grand;
 Faiblesse et grandeur sans pareilles,
 Vous êtes frêle et tout puissant.*

2. O, how we marvel at the wonder
 That lies before us, loveliest flow'r!
 Mildness and grandeur past all
 comparing,
 Frailty mingled with greatest pow'r!

3. *Vous n'avons pas en abondance
 De biens pour en faire présent,
 Mais nous donnons à son enfance
 Notr' amour à nous pauvre gens.*

3. Though we are poor and humble people,
 That only simple gifts can bring,
 Here are our hearts, and all our devotion,
 Love undying to you, our King.

4. *Dormez, dormez deux ou trois heures,
 Dormez, enfant de l'Éternel!
 Vous retournons à nos demeures
 Après avoir chanté Noël!*

4. Now may your sleep be sweet and
 peaceful,
 O God, who comes to earth to dwell;
 As to our homes our steps we are turning,
 Praise we sing you: Noel! Noel!

Noël Nouvelet

CHRISTMAS COMES ANEW

Traditional French [GKE]

Traditional French [WE]

Andante con moto

G min C G min C F G min C

mf

1. No - ël nou - ve - let, No - ël chan - tons i - ci,
 1. Christ - mas comes a - new, O let us — sing No - el!

G min C G min C F G min C

mf

De - vo - tés gens, cri - ons à — Dieu mer - ci!
 Glo - ry to God! Now let your — prai - ses swell!

REFRAIN

G min D min G min D min

mf

Chan - tons No - ël pour le Roi nou - ve - let, No - ël!
 Sing we No - el for Christ, the new - born King, No - el!

G min D min G min D min

Chan - tons No - ël pour le Roi nou - ve - let, ———
Sing we No - el for Christ, the new - born King. ———

G min C G min C F G min

mf

No - ël nou - ve - let, No - ël chan - tons i - ci!
Christ - mas comes a - new, O, let us — sing No - el!

2. *L'Ange disait! pasteurs partez d'ici!
En Bethléem trouverez l'agnelet.*
Refrain

2. Angels did say, "O shepherds, come and
see,
Born in Bethlehem, a blessed Lamb for
thee."
Refrain

3. *En Bethléem, étant tous réunis,
Trouverent l'enfant, Joseph, Marie aussi.*
Refrain

3. In the manger bed, the shepherds found
the Child;
Joseph was there, and Mother Mary mild.
Refrain

4. *Bientôt, les Rois, par l'étoile éclaircis,
A Bethléem vinrent un matinée*
Refrain

4. Soon came the kings from following the
star,
Bearing costly gifts from Eastern lands
afar.
Refrain

5. *L'un partait l'or; l'autre l'encens bém;
L'étable alors au Paradis semblait.*
Refrain

5. Brought to Him gold and incense of great
price;
Then the stable bare resembled Paradise.
Refrain

DORS, MA COLOMBE

SLEEP, LITTLE DOVE (Noel Alsacien)*

Emile Blémont

Traditional Alsatian [WE]

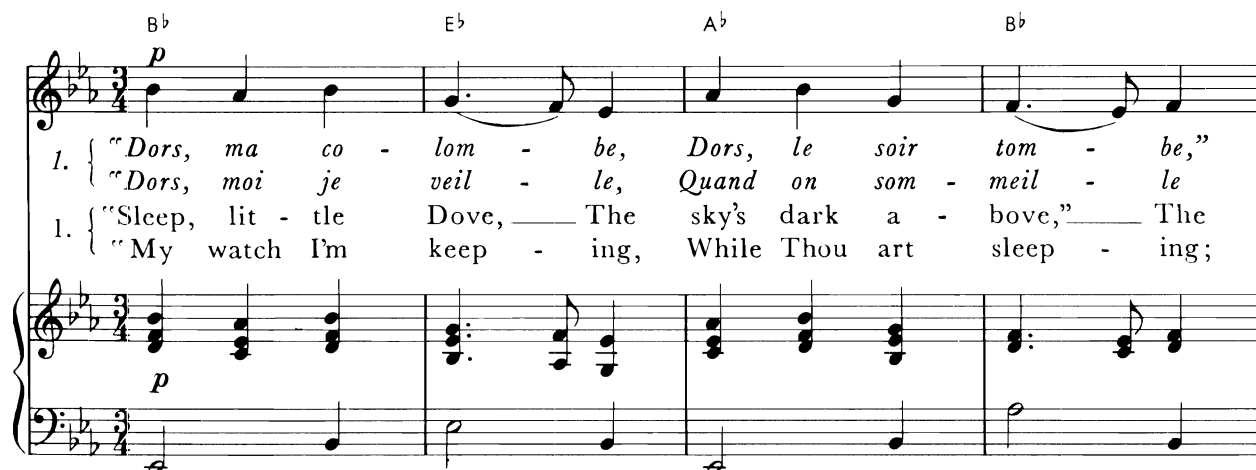
Translation: E. Cuthbert Nunn, 1868-1914

Andante sostenuto

B $\flat$ E $\flat$ A $\flat$ B $\flat$

p

1. { "Dors, ma co - lom - be, Dors, le soir tom - be,"
"Dors, moi je veil - le, Quand on som - meil - le
1. { "Sleep, lit - tle Dove, — The sky's dark a - bove," — The
"My watch I'm keep - ing, While Thou art sleep - ing;



E $\flat$ F7 G min C min7 F7 B $\flat$

Chan - te la Vierge — a l'En - fant Dieu. }
On voit s'ou - vrir — le grand ciel bleu." }
Vir - gin sang to her in - fant Son; }
Swift - ly to Heav - en Thy dreams shall run." }

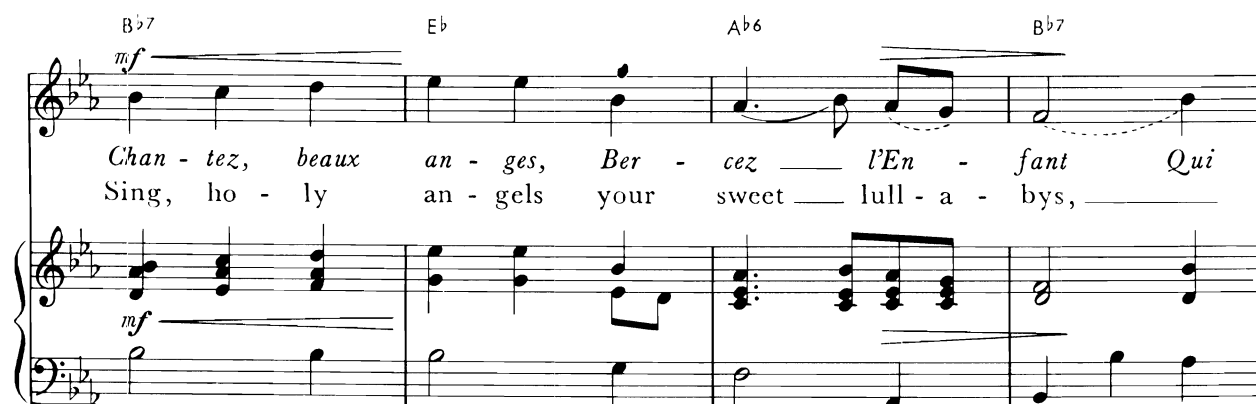


REFRAIN

B $\flat$ 7 E $\flat$ A $\flat$ 6 B $\flat$ 7

mf

Chan - tez, beaux an - ges, Ber - cez — l'En - fant Qui
Sing, ho - ly an - gels your sweet — lull - a - bys, —



*The German text for this carol may be found on page 322.

E^b A^b F^{min} B^b7 E^b

dans ses lang - es, Rit en rê - vant.
Smil - ing and dream - ing my lit - tle One lies.

B^b7 E^b B^b7 B^b7

p

Chan - tez, beaux an - ges, Ber - cez en chœur Sous
Sing, ho - ly an - gels your sweet lull - a - bys.

E^b A^b F^{min} B^b7 E^b

vos lou - an - ges l'En - fant vain - queur.
Smil - ing and dream - ing my lit - tle One lies.

2. *Dors! l'humble étable
Est charitable
Et t'offre un nid dont j'ai bien soin.
La nuit est fraîche,
Mais dans la crèche
Comme on a chaud parmi le foin!*
Refrain

2. Humble this stable,
Hay but the cradle,
Off'ring a nest of which I've need;
Chill night's a danger,
But in the manger
All in the hay, no cold He'll heed.
Refrain

Berger, Secoue Ton Sommeil Profond

SHEPHERD, SHAKE OFF YOUR DROWSY SLEEP

Traditional French
Translation: Anonymous

Traditional Besançon Carol
Harmonized by John Stainer [WE]

Vivace

E^b E^b A^b B^b7 E^b C^{min}

mf

1. Ber - ger, se - coue ton som-meil pro - fond! Leve - toi
1. Shep - herd, shake off your drow - sy sleep, Rise and

mf

B^b F7 B^b B^b7 E^b A^bmaj7

et laisse tes mou - tons jou - er; An - ges du Ciel chan - tant très
leave — your sil - ly sheep; An - gels from Heav'n a - round are



B $\flat$ 7 E $\flat$ B $\flat$ 7 E $\flat$ B $\flat$ 7 E $\flat$

fort Ap - por - tez - nous la grande nou - velle.
sing - ing, Ti - dings of great joy are bring - ing.

REFRAIN

B $\flat$ 7 E $\flat$ A $\flat$ E $\flat$ B $\flat$ A $\flat$ maj7 B $\flat$ 7 E $\flat$

f *poco rit.*
Ber - ger, en chœur chan - tez No - ël, O, chan - tez No - ël, No - ël!
Shepherd! the cho - rus come and swell! Sing No - el, O sing - No - el!

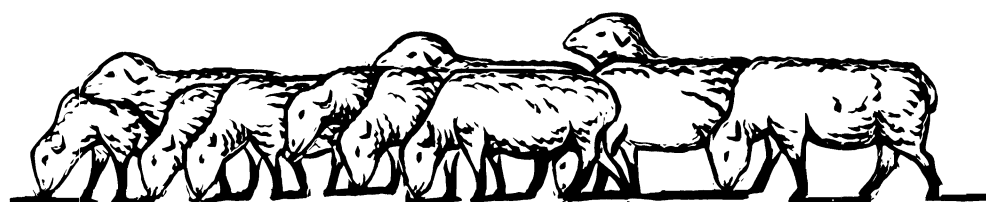
f *poco rit.*

2. *Vois comme les fleurs s'ouvrent de nouveau,
Vois que la neige est rosée d'été,
Vois les étoiles brillent de nouveau,
Jetant leurs rayons les plus lumineux.*
Refrain

2. See how the flow'rs all burst anew,
Thinking snow is summer dew;
See how the stars afresh are glowing,
All their brightest beams bestowing.
Refrain

3. *Berger, levez-vous, hâtez-vous!
Allez chercher l'Enfant avant le jour.
Il est l'espoir de chaque nation,
Tous en Lui trouveront la Rédemption.*
Refrain

3. Shepherd, then up and quick away!
Seek the Babe ere break of day.
He is the hope of ev'ry nation,
All in Him shall find salvation.
Refrain





Noël des Ausels

WHENCE COMES THIS RUSH OF WINGS AFAR?

Traditional French
Translation: Anonymous

Traditional Bas-Quercy Carol [WE]

Allegretto moderato

A min E min A min E min

1. *Ai - ci l'es - te - lo de Na - dal*
1. Whence comes this rush of wings a - far,

mf

A min A min⁷ E min B E

Qu'es a - quel brut sur no - stre ous - tal ?
Fol - low - ing straight the No - el star ?

mf

Amin Emin Amin Emin

Es u - ne trou - pe d'au - se - lons,
 Birds from the woods in won - drous flight,

Es u - ne trou - pe d'au - se - lons,
 Birds from the woods in won - drous flight,

Amin Dmin A E7 Amin

A Bet - lé - em ban dous à dons.
 Beth - le - hem seek this Ho - ly night.

A Bet - lé - em ban dous à dons.
 Beth - le - hem seek this Ho - ly night.

2. *Dens l'estable ouint lou rei del cèl,
 Dorm entre l'ase et l'ou maurel.
 "Disas, ausèls, que benès fa?"
 "—Benen nostre Dius adoura."*

2. "Tell us, ye birds, why come ye here,
 Into this stable, poor and drear?"
 "Hast'ning we seek the new-born King,
 And all our sweetest music bring."

3. *Lou poul s'abanca lou promié,
 Mounta sul bouès del rastellé,
 Et, per commenca l'ouresou
 Entouna son "coucouroucou."*

3. Hark how the Greenfinch bears his part,
 Philomel, too, with tender heart,
 Chants from her leafy dark retreat,
 "Re, mi, fa, sol," in accents sweet.

4. *Lou cardî sourien de soun niu,
 Saludo e dis: "tirli, chiu, chiu,"
 "Chiu, chiu," respons lou passerat,
 E la calle fa "palpabat."*

4. Angels and shepherds, birds of the sky,
 Come where the Son of God doth lie;
 Christ on earth with man doth dwell,
 Join in the shout, "Noel, Noel!"



LA MARCHE DES ROIS

MARCH OF THE KINGS

Traditional French [GKE]

13th Century Provençal Carol [WE]

Allegro moderato

Gmin D7 Gmin Gmin Gmin Cmin⁶ Cmin

1. *Ce ma - tin, j'ai ren-con-tré le train De trois grands Rois qui al-laient*
 1. This great day, I met up-on the way, The Kings of East as they came

1. *Ce ma - tin, J'ai ren-con-tré le train De trois grands*
 1. This great day, I met up-on the way, The Kings of

Cmin⁶ D Gmin D7 Gmin C⁷ Cmin⁷ Gmin

en voy - a - ge, — Ce ma - tin, J'ai ren-con-tré le train, De
ri - ding proud - ly, — This great day, I met up-on the way, The

Rois qui al-laient en voy - a - ge, — Ce ma - tin, J'ai ren-con-tré le
East as they come ri - ding proud-ly, This great day, I met up-on the

C min⁶ C min Eb⁶ D⁷ G min *Fine* *mf* D G min D⁷

trois grands Rois des-sus le grand che - min. Tout char - gés d'or les sui -
 Kings of East with all their fine ar - ray. The gifts of gold, frank-in-

train des-sus le grand che - min.
 Kings with all their fine ar - ray.

Fine

D⁷ G min D⁷ G min D⁷ G min C[#]dim⁷ C min A D

vant d'a - bord, De grands guer-riers et les gar - des du tré - sor, Tout
 cense, and myrrh Were guard-ed close by a band of sturd-y war - riors, Their

D G min D D G min D⁷ G min C min G min C min C min⁷ D⁷ G min *D.C.*

char - gés d'or les sui - vant d'a - bord De grands guer-riers a - vec leurs bou - cli - ers.
 swords, their shields, and their buck-lers bright, a - gleam and spark-ling in the morning light.

D.C.

Un Flambeau, Jeannette, Isabelle

BRING A TORCH, JEANNETTE, ISABELLA

Traditional Provençal, 17th Century
Translation: E. Cuthbert Nunn, 1868-1914

17th Century Provençal Carol [WE]

Allegretto

G *mp* E min A min D7

1. Un flam - beau, Jean - nette, Is - a - bel - le,
1. Bring a torch, Jean - nette, Is - a - bel - la,

G E min A min D7 G

Un flam - beau, cou - rons au ber - ceau!
Bring a torch, to the cra - dle run!

G G G D4 — 3 C

C'est Je - sus, bon - nes gens du ha - meau, Le Christ est
It is Je - sus, good folk of the vil - lage; Christ is

G Amin7 D7 Emin D

mf

mf

né, Ma - rie ap - pel - le, Ah! ah!
born and Ma - ry's call - ing: Ah! ah!

G D D7 Emin6 C

p

p

que — la mère est bel - le, Ah! ah!
beau - ti - ful is the Moth - er, Ah! ah!

G D7 G

ah! que l'En - fant est beau! —
beau - ti - ful is Her Son! —

2. *C'est un tort quand l'Enfant sommeille,
 C'est un tort de crier si fort.
 Taisez-vous, l'un et l'autre, d'abord!
 Au moindre bruit, Jesus s'éveille,
 Chut! chut! chut! Il dort à merveille,
 Chut! chut! chut! voyez comme Il dort!*
3. *Doucement, dans l'étable close,
 Doucement, venez un moment!
 Approchez, que Jésus est charmant!
 Comme Il est blanc, comme Il est rose!
 Do! do! do! que l'Enfant repose!
 Do! do! do! qu'Il rit en dormant!*

2. It is wrong when the Child is sleeping,
 It is wrong to talk so loud;
 Silence, all, as you gather around,
 Lest your noise should waken Jesus:
 Hush! hush! see how fast He slumbers;
 Hush! hush! see how fast He sleeps!
3. Softly to the little stable,
 Softly for a moment come;
 Look and see how charming is Jesus,
 How He is white, His cheeks are rosy!
 Hush! hush! see how the Child is sleeping;
 Hush! hush! see how He smiles in dreams.

Tou-ro-lou-ro-lou-ro

Traditional Provençal Carol [GKE]

Nicolas Saboly, 1614–1675 [WE]

Allegretto

G C G Emin

mf

1. Tou-ro-lou-ro - lou-ro! lou gau can-to, E n'es
 1. Tou-ro-lou-ro - lou-ro, cocks are crow-ing, Long be -

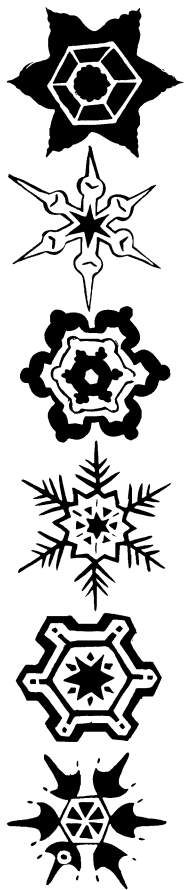
C D7 G G C

pas in-ca-ro jour; Iéu-mèn — vau en Ter-ro
 fore the morn-ing light, High — a - bove, the stars are

G Emin C D7 G

f

San-to Pèr vè ire No-ste Se-gnour. Vo-stu vé -
 glow-ing, O'er the Ho-ly Land to-night. "Will you go



G D⁷ G G D⁷

p *f* *p*

ni. Na - ni, na - ni. Ven - dras proun bèn! Nen fa - rai
there" "No, I can - not." "Go with me there?" "No, I can -

G D G D G

f *p* *mp*

rén. Gui - hau - me, Gui - hau - me! Au mens
not." O Wil - liam, O Wil - liam, If I

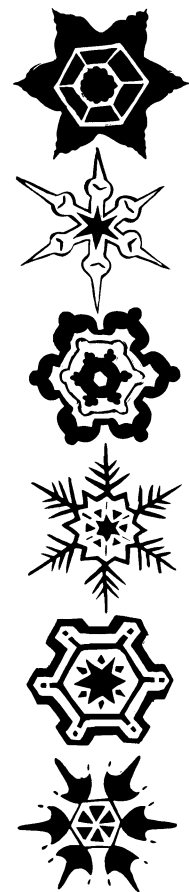
C D⁷ G C D⁷

siêu noun tor - ne — plus, Fai-mé dire ú - nei Sét Sau -
nev - er should re - turn, Say a psalm to give me bless -

G Emin Cmaj⁷ D⁷ G Emin

mf cresc. *p*

me. He - las! moun Diéu! Que —
ing! Still, I must go, Yea, —



Amin⁹ D⁷ G *mf* *cresc.* G Emin C⁶ D⁷

fa - rai iéu? Siéu pa-vou rous coume un pou -
I must go; Though the jour - ney will be

G C⁶ D⁷ G C⁶ D⁷ G

let Quand siéu sou - let, Quand siéu sou - let.
long, Still I must go, Yea, I must go.



2. Touro-louro-louro! l'auro méno
E mé fai boufa lei det;
Certes iéu siéu bèn en péno,
Ai pòu dé mouri dé fré;
Hòu dé l'oustau!
Qui pico avau?
Voudriéu lóuja.
Sian tous couija!
Granjièro! Granjièro!
Durbèsmé siéu tout jala;
Boutasmé dins la fénièro!
Hélas, moun Diéu!
Que ferai iéu?
Lour paure! rounte tirarai?
Beléu mourrai, Beléu mourrai.

3. Touro-louro-louro! pèr fourtuno
Siéu sourti d'un michant pas;
La pòde coumta pèr uno!
Enfin ai trouba lou jas.
Bonjour à tous!
Amai à vous.
E qué fasès?
Vous lou vèsès.
Mario! Mario!
Vous estrugué d'un bèu friéu,
Lou veritable Messio!
Bon Sant Jòusè,
Sé mé crèsè.
Mé faré vèire aquel enfant
Qu'iéu ame tan, Qu'iéu ame tan.

2. Touro-louro-louro, colds winds blowing
Make my body numb with cold;
But I cannot yet be stopping,
For the day is growing old.
"Please let me rest."
"No rest for you."
"I must find rest."
"No rest for you."
O farmer, O farmer,
Give me shelter for the night,
In the hay-loft I'd be sleeping.
Some shelter, pray,
Just for this day,
For I'm near to freezing now.
Don't let me die! Don't let me die!

3. Touro-louro-louro, what good fortune,
I have found the Holy Child!
There upon the straw, the handsome
Baby looks at me and smiles!
"Good day to you!"
(He's laughing now!)
"Good day to you!"
(Joseph's so proud!)
O Mary, O Mary,
May your name be ever blest
For the Babe that Heaven sent thee!
Saint Joseph, too,
Blessings on you!
For the lovely Child so dear
That we all love, That we all love.



D'où Viens-Tu, Bergère ?

WHENCE ART THOU, MY MAIDEN ?

Traditional French Canadian
Translation: William McLennan, 1866

Traditional French Canadian [WE]

Allegretto

mf

B $\flat$ F7 B $\flat$ B $\flat$ C ^{9} F

1. "D'où viens - tu, ber - gè - re, d'où viens - tu?"
1. "Whence art thou, my mai - den, whence art thou?"

mf

F F7 B $\flat$ B $\flat$ Cmin F

"Je viens de l'é - tab - le, de m'y pro - me - ner, _____
"I come from the sta - ble where, this ver - y night, _____

F7 Dmin F#dim7 Gmin Dmin Eb F7 4 - 3 Bb

J'ai vu un mi - ra - cle ce soir ar - ri - vé."
 I, a shep - herd maid - en, saw a won - drous — sight."

2. "Qu'as-tu vu, bergère, qu'as tu vu?
 Qu'as-tu vu, bergère, qu'as tu vu?"
 "J'ai vu dans la crèche un petit enfant
 Sur la paille fraîche, mis bien tendre-
 ment."

2. "What saw'st thou, my maiden, what
 saw'st thou?
 What saw'st thou, my maiden, what saw'st
 thou?"
 "There within a manger, a little Child I
 saw
 Lying, softly sleeping, on a bed of straw."

3. "Rien de plus, bergère, rien de plus?
 Rien de plus, bergère, rien de plus?"
 "Saint' Marie, sa mère, qui lui fait boir'
 du lait,
 Saint Joseph, son père, qui tremble de
 froid."

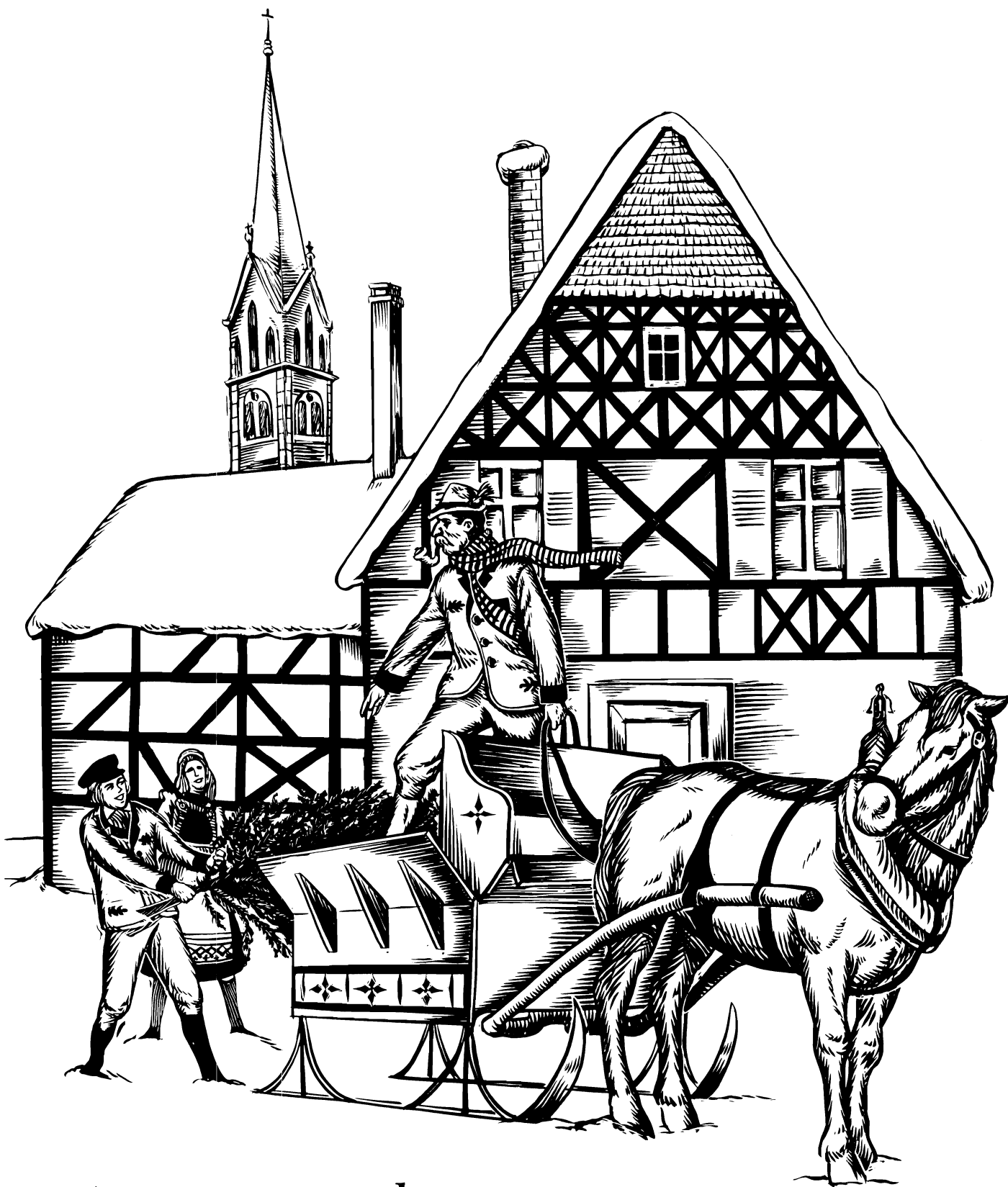
3. "Nothing more, my maiden, nothing
 more?
 Nothing more, my maiden, nothing
 more?"
 "There I saw the mother her sweet Baby
 hold,
 And the father, Joseph, trembling with
 the cold."

4. "Rien de plus, bergère, rien de plus?
 Rien de plus, bergère, rien de plus?"
 "Y-a le boeuf et l'âne, qui sont par devant
 Avec leur haleine rechauffant l'enfant."

4. "Nothing more, my maiden, nothing
 more?
 Nothing more, my maiden, nothing
 more?"
 "I saw ass and oxen, kneeling meek and
 mild,
 With their gentle breathing warm the holy
 Child."

5. "Rien de plus, bergère, rien de plus?
 Rien de plus, bergère, rien de plus?"
 "Y-a trois petits anges descendus du ciel,
 Chantant les louanges du Père éternel."

5. "Nothing more, my maiden, nothing
 more?
 Nothing more, my maiden, nothing
 more?"
 "There were three bright angels come
 down from the sky,
 Singing forth sweet praises to our God on
 high."



GERMAN CAROLS

O Du Fröhliche

O HOW JOYFULLY

Johannes Falk, 1816 [GKE]

From Latin Hymn, "O Sanctissima" [WE]

Andante sostenuto

REFRAIN

D G D D G D

mf

1. O du fröh - li - che, — O du se - li - ge, —
1. O how joy - ful - ly, — O how bless - ed - ly, —

D A E A E7 4 - 3 A

gna - den - brin - gen - de Weih - nachts - zeit!
Comes the glo - ry of Christ - mas - time!



VERSE

A A⁷ D D

p

Welt — ging ver - lo - ren, Christ — ist ge - bo - ren:
 To a world so lost in sin, Christ the Sav - ior, en - ters in:

D G D A⁷ 4-3 D

f

Freu - e, — freu - e dich, O Chri - sten - heit!
 Praise Him, all ye Christ - ians, praise Him ev - er - more!

2. *Christ ist erschienen,
 Uns zu versöhnen:
 Freue, freue dich, O Christenheit!*

2. Jesus, born in lowly stall
 With His grace redeems us all:
 Praise Him, all ye Christians, praise Him
 evermore!

3. *Himmlische Heere
 Jauchzen dir Ehre:
 Freue, freue dich, O Christenheit!*

3. Hosts of angels from on high.
 Sing, rejoicing, in the sky:
 Praise Him, all ye Christians, praise Him
 evermore!



O Tannenbaum

O CHRISTMAS TREE

Traditional German [GKE]

Traditional German [WE]

Andante sostenuto

mf G D G Amin D7

1. O Tan - nen-baum, O Tan - nen-baum, Wie treu sind dei - ne
 1. O Christ-mas tree, O Christ-mas tree, With faith-ful leaves un -

D7 G *mp* G D7

Blät - ter! Du grünst nicht nur zur Som - mer - zeit, Nein,
 chang - ing; Not on - ly green in sum-mer's heat, But

D7 G *mf* G D7

auch im Win - ter, wenn es schneit. O Tan - nen-baum, O
 al - so win - ter's snow and sleet, O Christ-mas tree, O

Dmin6 E7 Amin D7 D7 G

Tan - nen - baum, Wie treu sind dei - ne Blät - ter!
 Christ-mas tree, With faith - ful leaves un - chang - ing.

2. *O Tannenbaum, O Tannenbaum,
 Du kannst mir sehr gefallen!
 Wie oft hat mich zur Weihnachtszeit
 Ein Baum von dir mich hoch erfreut!
 O Tannenbaum, O Tannenbaum,
 Du kannst mir sehr gefallen!*

3. *O Tannenbaum, O Tannenbaum,
 Dein Kleid soll mich was lehren!
 Die Hoffnung und Beständigkeit
 Gibt Trost und Kraft zu aller Zeit.
 O Tannenbaum, O Tannenbaum,
 Dein Kleid soll mich was lehren!*

2. O Christmas tree, O Christmas tree,
 Of all the trees most lovely;
 Each year, you bring to me delight
 Gleaming in the Christmas night.
 O Christmas tree, O Christmas tree,
 Of all the trees most lovely.

3. O Christmas tree, O Christmas tree,
 Your leaves will teach me, also,
 That hope and love and faithfulness
 Are precious things I can possess.
 O Christmas tree, O Christmas tree,
 Your leaves will teach me, also.





KLING, GLÖCKCHEN

RING, LITTLE BELLS

Karl Enslin, 1814–1875 [GKE]

Traditional German Carol [WE]

Allegro ma non troppo

G G D⁷ G

mf

1. Kling, Glöck-chen, klin-ge-lin-ge-ling, Kling, Glöck-chen, kling!
 1. Ring, bells, go ting-a-ling-a-ling, Ring, lit-tle bells!

mf

D G G D D⁷ D⁷ G

Laßt mich ein, ihr Kin-der, Ist so kalt der Win-ter,
 O how cold the win-ter! Will you let Me en-ter?

A7 D Emin A7 D4 — 3

Öff - net mir die Tü - ren, Laßt mich nicht er - frie - ren.
Do not bar the door - way On my bless - ed birth - day!

G G D7 G

Kling, Glöck - chen, klin - ge - lin - ge - ling, Kling, glöck - chen, kling!
Ring, bells, go ting - a - ling - a - ling, Ring, lit - tle bells!

2. Kling, Glöckchen, klingelingeling, Kling, Glöckchen, kling! Mädchen hört und Bübchen, Macht mir auf das Stübchen, Bring euch viele Gaben, Solllt euch dran erlaben. Kling, Glöckchen, klingelingeling, Kling, Glöckchen, kling!	2. Ring, bells, go tingalingaling, Ring, little bells! Maid and Infant tender, Will you let Us enter? To Us shelter giving, And the Father praising? Ring, bells, go tingalingaling, Ring, little bells!
3. Kling, Glöckchen, klingelingeling, Kling, Glöckchen, kling! Hell erglühn die Kerzen, Öffnet mir die Herzen! Will drin wohnen fröhlich, Frommes Kind, wie selig! Kling, Glöckchen, klingelingeling, Kling, Glöckchen, kling!	3. Ring, bells, go tingalingaling, Ring, little bells! In our hearts now stealing, 'Mid the bells all pealing, Joy and blessing holy From the Child so lowly, Ring, bells, go tingalingaling, Ring, little bells!

Ihr Kinderlein, Kommet

O COME, LITTLE CHILDREN

Christoph von Schmid, 1768–1854 [GKE]

J.A.P. Schulz, 1747–1800 [WE]

Moderato

E^b *B^b7* *E^b*

mf

1. Ihr Kin - der - lein, kom - met, O kom - met doch all, Zur
1. O come, lit - tle child - ren, O come, one and all! O

mf

E^b *B^b7* *E^b* *p*

Krip - pe her kom - met in Beth - le - hem's Stall Und
come to the cra - dle in Beth - le - hem's stall! Come,

p

B^b7 *B dim7* *C min* *A^b*

seht, was in die - ser hoch - hei - li - gen Nacht Der
see what has hap - pened this ho - li - est night; Come,



B $\flat$ 7 E $\flat$ F min B $\flat$ 7 E $\flat$

mf

Va - ter in Him - mel für Freu - de uns macht.
gaze on the gift from the Fa - ther of Might.

mf

2. Da liegt es, ihr Kinder, auf Heu und auf Stroh,
Maria und Joseph betrachten es froh,
Der edlichen Hirten knie'n betend davor,
Hoch oben schwebt jubelnd der Engeln Chor.

3. O beugt, wie die Hirten, anbetend die Knie,
Erhebet die Händlein und danket wie sie!
Stimmt freudig, ihr Kinder, wer sollt' ich nicht freu'n?
Stimmt freudig zum Jubel der Engel mit ein.

2. How sweetly He lies in His bed made of straw,
As Mary and Joseph behold Him in awe!
The shepherds are kneeling before His poor bed,
While caroling angels are heard overhead.

3. O come, join the shepherds, and on bended knee
Give thanks to the Father for Jesus, our King.
O lift up your voices and join in the praise,
That angels from Heav'n to the Father now raise.



ZU BETHLEHEM GEBOREN IN BETHLEHEM SO LOWLY

Traditional German [GKE]

Geistliche Psalter, 1638 [WE]

Andante moderato

G D⁷ G D⁷ A⁷ D D⁷

mf

1. Zu Beth - le - hem ge - bo - ren Ist uns - ein Kind - e - lein Das —
1. In Beth - le - hem so low - ly, There came to - earth for me A —

mf

G G⁷ E⁷ A min D⁷ G D

hab ich aus - er - ko - ren, Sein — Ei - gen will ich — sein!
Babe, most pure and ho - ly, Who — would my Sav - ior — be.

G D⁷ G D⁷ G A⁷ G D⁷ G

E - ia, E - ia, E - ia, Sein — Ei - gen — will ich sein.
E - ia, E - ia, Who — would my — Sav - ior be.

2. Aus ganzem, reinem Herzen
Will ich dich lieben, Herr,
In Freuden und in Schmerzen,
Je länger und je mehr.
Eia, eia,
Je länger und je mehr.

2. Dear Babe, I'll always love Thee
Whatever is in store.
In joy and pain I'll serve Thee,
Now and forevermore.
Eia, eia,
Now and forevermore.

ALS ICH BEI MEINEN SCHAFEN WACHT

WHILE BY MY SHEEP (Echo Carol)

Traditional German
Translation: Theodore Baker

Trier Gesangbuch, 1871 [WE]

Allegro moderato

C C F G⁷ C

f

1. Als ich bei mei - nen Scha - fen wacht,
1. While by my sheep I watched at night,

f

C C F G⁷ C

Ein En - gel mir die Bot - schaft bracht.
Glad ti - dings brought an an - gel bright.

REFRAIN

E⁷ A min E⁷ A min

pp

Des bin ich froh, bin ich froh.
How great my joy, great my joy.

pp

A min G C A min G C

ff *pp*

Froh, froh, froh, Froh, froh, froh!
Joy, joy, joy, Joy, joy, joy!

C D min E F B dim E7 A min

ff

Be - ne - di - ca - mus Do - mi - no.
Praise to the Lord in Heav'n on high.

C D min E F B dim E7 A min

pp

Be - ne - di - ca - mus Do - mi - no.
Praise to the Lord in Heav'n on high.

2. *Er sagt es soll geboren sein*
Zu Bethlehem ein Kindelein.
 Refrain

2. There shall be born, so he did say,
 In Bethlehem, a Child today.
 Refrain

3. *Er sagt das Kind lag da im Stall*
Und sollt die Welt erlösen all.
 Refrain

3. There shall He lie, in manger mean,
 Who shall redeem the world from sin.
 Refrain

4. *Den Schatz muss ich bewahren wohl,*
So bleibt mein Herz der Freude voll.
 Refrain

4. Lord, evermore to me be nigh,
 Then shall my heart be filled with joy!
 Refrain

JOSEPH, DEAREST JOSEPH MINE

14th Century German [WE]

F F F F F
mf
 1. Jo - sef, lie - ber Jo - sef mein, Hilf mir wie - gen das
 1. Jo - seph, dear - est Jo - seph mine, Help me rock — the
mf

F F G min G min C7 C

Kin - de - lein, Will es wie - gen und sing - en ein: 'Nun
 Child di - vine, Sing to Him — a lull - a - bye: 'Now

F F C C⁷ F F

schlaf in ruh, dein Äug - lein zu, O Je - su! " "
sleep and rest, Your slum - ber blest, O Je - sus! " "



The musical score is written for three voices (Soprano, Alto, Tenor/Bass) and piano accompaniment. The key signature is one sharp (F#), indicating G major. The time signature is 4/4. The lyrics are in German and English. The piano part features a simple harmonic accompaniment with chords and moving lines in the right and left hands.

REFRAIN

F C Dmin B $\flat$ F Dmin B $\flat$ F G ^{4} - 3 C

mp

 Er ist er-schie-nen am heu-ti-gen Tag, Am heu-ti-gen Tag in Is-ra-el,

 He came a-mong us at Christ-mas time, At Christ-mas time in Beth-le-hem,

Dmin F C F B $\flat$ C ^{7} F Amin Dmin

Der Ma-ri-a ver-kün-digt ist durch Ga-bri-el. Ei-a,

 Bring-ing all — men far and wide Love's Di-a-dem. Ei-a,

C F B $\flat$ F Gmin ^{7} C ^{7} F ^{4} - 3

e-ia, Je-sum Christ hat uns ge-born Ma-ri-a.

 e-ia, Je-sus Christ, who came to earth to save us.

2. "Gerne, liebe Mädel mein,
 Will ich wiege das Kindelein,
 Will es wiegen und singen ein:
 'Nun schlaf in Ruh, die Äuglein zu, O
 Jesu.'"
 Refrain

2. "Gladly, Mother Mary mine,
 Will I rock the Child divine,
 While I sing a lullaby:
 'O sleep and rest, Your slumber blest,
 Dear Jesus.'"
 Refrain



Am Weihnachtsbaum die Lichter Brennen

THE CHRISTMAS TREE WITH ITS CANDLES GLEAMING

Traditional German [GKE]

Traditional German [WE]

Andante

mf $E\flat$ $A\flat$ $E\flat$

1. Am Weih-nachts - baum ——— die Licht - er bren - nen, Wie glänzt er
 1. The Christ-mas tree, with its can-dles gleam - ing, A glow is

mf

B $\flat$ 7 E $\flat$ B7

p

fest - lich, — lieb und — mild, Als sprach er: "Wollt — in mir er -
kind - ling in all our — hearts. It speaks of God's — pure love - light

p

E $\flat$ A $\flat$ 6 B $\flat$ E $\flat$

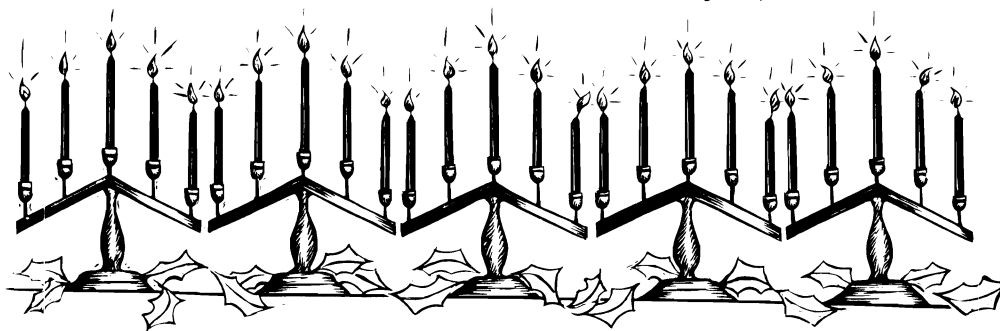
ken - nen, Ge - treu - er Hoff - nung still - es — Bild."
stream - ing; It brings us hope, and joy im - parts.

2. Die Kinder stehn mit hellen Blicken,
Das Auge lacht, es lacht das Herz.
O fröhlich, seliges Entzücken!
Die Alten schauen himmelwärts.

2. The children stand round the glitt'ring
treasure,
Their eyes are sparkling, their spirits
bright.
O sweet reminder of love's full measure,
Our shining symbol of heav'nly light!

3. Gesegnet seid ihr alten Leute,
Gesegnet sei du kleine Schar!
Wir bringen Gottes Segen heute
Dem braunen, wie dem weissen Haar.

3. For ev'ry heart, you offer blessing,
For ev'ry parent as well as child;
For young and old, your beacons
beck'ning
Lead us to Jesus, sweet and mild.



Susani

14th Century German Carol [GKE]

Cologne, 1623 [WE]

Andante

mf F F D min B $\flat$

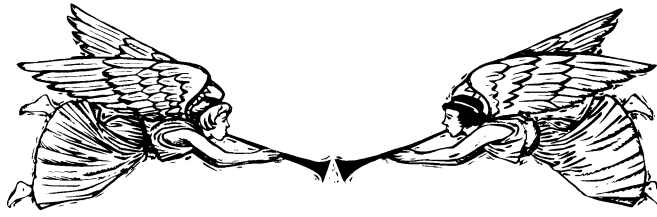
1. Vom him - mel hoch, O Eng - lein, kommt!
1. From Heav'n on high, O an - gels, sing!

F G ^{9} C F F

Ei - a! ei - a! Su - sa - ni,
Ei - a! ei - a! Su - sa - ni,

C ^{7} F C aug F F F

su - sa - ni, su - sa - ni! Kommt, singt und klingt, kommt
su - sa - ni, su - sa - ni! And let the joy - ful



Chord progression: F C C7 F Dmin Gmin7 C7

pfeift — und trombt! Al - le - lu - ja! Al - le - lu -
trum - pets ring! Al - le - lu - ja! Al - le - lu -

ja! Von Je - sus singt — und Ma - ri - a.
ja! Of Ma - ry sing, — and Christ, her Son.

2. *Kommt ohne Instrumenten nit!*
Eia, eia! Susani, susani, susani!
Bringt Lauten, Harfen, Geigen mit!
Alleluja! Alleluja!
Von Jesus singt und Maria!

2. *Come, bring your instruments so sweet!*
Eia, eia! Susani, susani, susani!
With harp and chimes your Savior greet!
Alleluja! Alleluja!
Of Mary sing, and Christ, her Son!

3. *Lasst hören euer Stimmen viel!*
Eia, eia! Susani, susani, susani!
Mit Orgel und mit Saitenspiel!
Alleluja! Alleluja!
Von Jesus singt und Maria!

3. *O lift your voices clear and high!*
Eia, eia! Susani, susani, susani!
With strings and organ raise the cry!
Alleluja! Alleluja!
Of Mary sing, and Christ, her Son!

4. *Singt Fried' den Menschen weit und breit!*
Eia, eia, Susani, susani, susani!
Gott Preis und Ehr in Ewigkeit!
Alleluja! Alleluja!
Von Jesus singt und Maria!

4. *Sing Peace to all men far and wide!*
Eia, eia! Susani, susani, susani!
And praise to God, our heav'nly Guide!
Alleluja! Alleluja!
Of Mary sing, and Christ, her Son!



O Laufet, Ihr Hirten COME RUNNING, YOU SHEPHERDS

Traditional German [GKE]

Traditional Silesian Carol [WE]

Allegretto

G G D7 G

f

1. O lau - fet ihr Hir - ten, lauft al - le zu - gleich, Und
1. Come run - ning, you shep - herds, as fast — as you can, With

f

G G D7 G

mf

neh - men Schal - mei - en und Pfeif - en mit euch! Lauft —
flutes and with bag - pipes, and with — your whole clan. We're —

mf

D D D D

al - le — zu - mal mit — freu - di - gem — Schall, Nach
go - ing — to — see, In — Beth - le - hem's — stall, The

The first system of the musical score for 'The Little Star'. It features a vocal line with a treble clef and a piano accompaniment with grand staves. The key signature is one sharp (F#). The vocal line has four measures, each starting with a D chord. The lyrics are: 'al - le — zu - mal mit — freu - di - gem — Schall, Nach go - ing — to — see, In — Beth - le - hem's — stall, The'.

G G D7 G

Beth - le - hem zum Kripp - lein, zum Kripp - lein im Stall!
Child — whom the an - gels an - nounced to us all.

The second system of the musical score. The vocal line continues with four measures, each starting with a G chord, followed by a D7 chord in the third measure. The lyrics are: 'Beth - le - hem zum Kripp - lein, zum Kripp - lein im Stall! Child — whom the an - gels an - nounced to us all.'

2. *Ein Kindlein ist geboren, wie ein Engel
so schön!
Dabei auch sein herzlichster Vater tut stehn.
Ein' Jungfrau, schön zart nach englischer
Art:
Es hat mich erbarmet ganz inniglich hart.*

2. This beautiful Infant puts angels to
shame!
Beside, Him, shy Joseph is breathing His
name.
And Mary is there—so sweet, but so pale!
My heart fills with pity to see her so frail.

3. *Mein Nachbar, lauf hurtig, bring's
Wieglein daher!
Will Kindlein drein legen, es frieret so
sehr.
Ei, eia popei, lieb's Kindel, schlaf ein
Im Kripplein, zart's Jesulein, eia popei!*

3. My neighbors, we're making a cradle for
Him,
To tuck Him in snug from the night, cold
and grim.
Loo, loo, lovely Babe; loo, loo—go to sleep.
O dear little Jesus, loo, loo—go to sleep.

WIEGENLIED DER HIRTEN

SHEPHERDS' CRADLE SONG

C.D. Schubart, 1791 [GKE]

Glatz Folk Song [WE]

Andante cantabile

p E^b C^{min} E^b A^b6 B^b

1. Schlaf wohl, du Him-mels - kna - be du, Schlaf wohl, du sü - ßes Kind, — Dich
 1. Sleep well, Thou love - ly heav'n-ly Babe, Sleep well, Thou sweet-est Child, — While

B^b7 E^b A^b E^b E^b B^b7 E^b

fa - cheln En - ge - lein in Ruh Mit sanf - ten Him - mels - wind. — Wir
 an - gels with — their soft white wings Stir bree - zes, cool — and mild. — We

B^b7 B^b7 E^b B^b $C^{min}7$ $F7$ B^b

ar - men Hir - ten sin - gen dir Ein herz - ig's Wie - gen - lied - lein für:
 shep-herds poor will sing to Thee A lull - a - by, — so ten - der - ly:

E^b B^{b7} E^b B^{b7} E^b E^b B^{b7} E^b

mf *p*

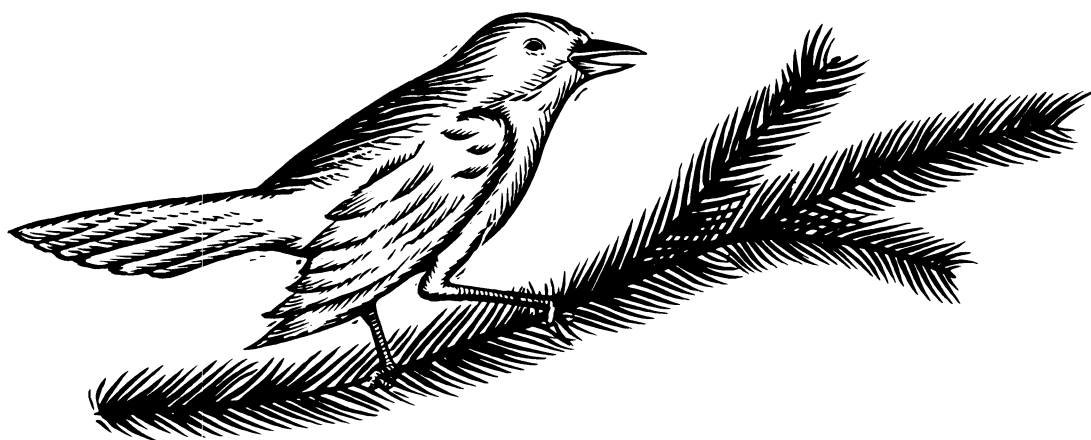
Schla - fe, — schla - fe, — Him - mels-sohn - chen, schla - fe!
 Sleep, — sleep, — sleep, — sleep, — Lit - tle Son — of Heav - en, sleep!

mf *p*

2. *Maria hat mit Mutterlieb
 Dich leise zugedeckt,
 Und Joseph hält den Hauch zurück,
 Dass er dich nicht erweckt.
 Die Schäflein, die in Stalle sind,
 Verstummen vor dir Himmelskind.
 Schlafe, schlafe,
 Himmels-söhnchen, schlafe!*

2. Sleep well while Mary holds Thee close,
 Sleep well upon her breast,
 Dear Joseph scarcely dares to breathe—
 He'd not disturb Thy rest!
 The lambs stand mute about the stall
 As they adore Thee, Lord of All!
 Sleep, sleep,
 Little Son of Heaven, sleep!





LIEB NACHTIGALL, WACH AUF

DEAR NIGHTINGALE, AWAKE

Franconian Folk Carol [GKE]

Bamberger Gesangbuch, 1670 [WE]

Allegretto

mf A^b E^b A^b A^b E^b A^b E^b

1. Lieb Nach-ti-gall, wach auf! Wach auf, du schö-nes Vö-gel-ein Auf
1. Dear Night-in-gale, a - wake! And from the boughs of ev-'ry tree, Come

mf

A^b E^b A^b E^b A^b E^b7 A^b

dei-nem grü-nen Zwei-ge-lein, Wach hur-tig auf, wach auf! Dem
trill the news most joy-ful-ly, A - wake, dear bird, a - wake! Our

B $\flat$ 9 B $\flat$ 7 E $\flat$ A $\flat$ A $\flat$ E $\flat$ E $\flat$ 7 Fmin B $\flat$ 7

Kin - de - lein Aus - er - kor - en, heut ge - bo - ren, fast er - fror - en,
 Lord is — born! Here from Heav-en is sal - va - tion to us giv - en,

E $\flat$ A $\flat$ D $\flat$ A $\flat$ A $\flat$ E $\flat$ E $\flat$ A $\flat$

Sing, sing, — sing Dem zar - ten — Je - su - lein.
 Sing, sing, — sing To hail — the — new — born — King.

2. *Flieg her zum Krippelein!*
Flieg her, du kleines Schwesterlein,
Blas an dem feinen Psalterlein,
Sing, Nachtigall, gar fein.
Dem Kindelein
Musiziere, koloriere, jubiliere,
Sing, sing, sing
Dem süßen Jesulein

3. *Sing, Nachtigall, ohn' end,*
Zu vielen hunderttausendmal,
Das Kindlein lobe ohne Zahl,
In deine Liebe send!
Dem Heiland mein
Ehr bewaise, lob und preise, laut und leise,
Sing, sing, sing
Dem Christuskindelein!

2. To His poor bed now fly,
 My little sister, with your song,
 Amuse the Baby all day long,
 O do not let Him cry!
 In finest tones
 Music bringing, anthems singing, carols
 ringing,
 Sing, sing, sing
 To please the new-born King.

3. Sing on and on and on;
 A hundred times a thousand ways
 Seek there the precious Babe to praise,
 Till all His fears are gone.
 Our Savior's here!
 Honor showing, rapture glowing, love
 o'erflowing,
 Sing, sing, sing
 To praise the new-born King.

Maria durch ein' Dornwald Ging

MARIA WANDERS THROUGH THE THORN

Traditional German [GKE]

German Medieval Carol

Late 15th or early 16th Century [WE]

Andante

mf F min F min C7 F min E $\flat$ 7 4 — 3

1. Ma - ri - a durch ein' Dorn - wald ging, Ky - ri - e e - le - i -
1. Ma - ri - a wan - ders through the thorn, Ky - ri - e e - le - i -

mf

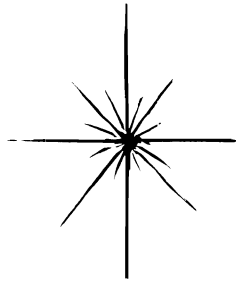
A $\flat$ A $\flat$ A $\flat$ C7 C7

son. Ma - ri - a durch ein' Dorn - wald ging, Der —
son. Ma - ri - a wan - ders through the thorn, That —

D $\flat$ B $\flat$ 7 C F min F min Caug C7 F min

hat in sieb'n Jahr'n kein Laub ge - trag'n. Je - sus und Ma - ri - a.
sev - en years no bloom has borne. Je - sus and Ma - ri - a.

2. Da hab'n die Dornen Rosen getrag'n Kyrie eleison. Als das Kindlein durch den Wald getrag'n Da hab'n die Dornen Rosen getrag'n Jesus und Maria.	2. As with the Child she passes near, Kyrie eleison. As with the Child she passes near, Red roses on the thorn appear. Jesus and Maria.



VOM HIMMEL HOCH, DA KOMM' ICH HER

FROM HEAVEN ABOVE TO EARTH I COME

Martin Luther, 1535

Translation: Catherine Winkworth, 1829-1878

Melody Published by Leipzig, 1539

(Attributed to Martin Luther)

Harmonization J.S. Bach, 1685-1750

Andante

D A Bmin A D G A⁷ D D D D A D D A D D

mf

1. Vom Him-mel hoch da — komm' ich her, Ich — bring' euch gu - te — neu - e Mär, Der —
1. From heav'n a - bove to — earth I come, To bear good news to — ev-'ry home, Glad —

B⁷ E A A D E A Bmin F[#]min Emin⁷ D F[#]min G A⁷ D

gu - ten Mär — bring' ich — so viel, Da - von — ich — sing'n — und — sa - gen — will.
ti - dings of — great joy — I — bring, Where - of — I — now — will — glad - ly — sing.

2. Euch ist ein Kindlein heut gebor'n,
Von einer Jungfrau auserkor'n
Ein Kindelein so zart und fein,
Das soll eu'r Freud' und Wonne sein.

2. To you this night is born a Child
Of Mary, chosen mother mild;
This little Child, of lowly birth,
Shall be the joy of all the earth.

3. Lob, Ehr' sei Gott im höchsten Thron,
Der uns schenkt seinen ein'gen Sohn,
Des freuen sich der Engel Schar
Und singen uns solch neues Jahr.

3. Glory to God in highest heav'n,
Who unto us his Son hath giv'n!
While angels sing with pious mirth,
A glad New Year to all the earth.

Brich An, Du Schönes Morgenlicht

BREAK FORTH, O BEAUTEOUS HEAVENLY LIGHT

Johann Rist, 1607-1667

Translation: J. Troutbeck, 1832-1899

Johann Schop, died ca 1664

Adapted and Harmonized by J.S. Bach

Andante

F Dmin C F C C G7 C A B $\flat$ F C7 F C⁽⁴⁾ C7 F F

1. Brich an, du schö - nes Mor - gen - licht, Und lass den Him - mel ta - gen; Du -
 1. Break forth, O beau-teous heav'n - ly light, And ush - er in the morn - ing; Ye -

Dmin C F C C G7 C A B $\flat$ F C7 F C⁽⁴⁾ C7 F C

Hir - ten - volk er - stau - ne nicht, Weil dir die En - gel sa - gen, Daß -
 shep-herds, shrink not with af-fright, But hear the an - gel's warn - ing. This -

C D7 Gmin Edim Dmin⁴ D7 Gmin Dmin Dmin D7 Gmin Fdim7 Dmin A7 Dmin C7

die - ses schwa - che Knä - be - lein Soll un - ser Trost und Freu - de sein, Da -
 Child, now weak in in - fan - cy, Our con - fi - dence and joy shall be, The -

F F B $\flat$ Dmin G7 C F B $\flat$ C7 B $\flat$ F Gmin7 C7 F

zu den Sa - tan zwin - gen, Und al - les wie - der bring - en.
 pow'r of Sa - tan break - ing, Our peace e - ter - nal mak - ing.

Ich Steh' an Deiner Krippe Hier

BESIDE THY CRADLE HERE I STAND

Paul Gerhardt, 1607-1676
Translation: J. Troutbeck, 1832-1899

Geistliche Gesangbuch
Harmonized by J.S. Bach

Andante

mp

G Emin C⁶ G C⁶ D G C G C Bmin G D⁽⁴⁾ D⁷ G

1. { Ich — steh' — an — dei — ner Krip — pe — hier, O — Je — su — lein, mein — le — ben. }
 1. { Ich — steh — e, bring' — und — schen — ke — dir Was — du — mir — hast ge — ge — ben. }

1. { Be — side — Thy cra — dle here I — stand, O — Thou that — ev — er — liv — est, }
 1. { And — bring — Thee with — a will — ing — hand The — ver — y — gifts Thou — giv — est. }

mp

G G D⁷ Gmaj⁷ B Emin G D D⁷ G Bmin G G

Nimm hin, — es — ist — mein — Geist — und — Sinn, Herz, Seel' — und — Mut, — nimm'

Ac — cept — me, 'tis — my — mind — and — heart, My soul, — my — strength, my

Emin Amin B Emin Emin Amin G G⁴⁻³ G D⁷ G

Al — les — hin, Und — lass — dir's wohl — ge — fal — len!

ev — 'ry — part That — Thou — from me — re — quir — est.



Wie Schön Leuchtet der Morgenstern

HOW BRIGHTLY SHINES THE MORNING STAR

Philip Nicolai, 1598
Translation: William Mercer, 1859

Philip Nicolai, 1598
Arranged by J.S. Bach, ca 1730

Moderato

f E^b B^b E^b C min G min E^b F B^b E^b A^b D dim E^b B^b

1. { Wie schön leuch - tet — der Mor - gen - stern, Voll Gnad und Wahr - heit
 Du sohn Da - vids — aus Ja - kobs stamm, Mein Kö - nig — und mein
 1. { How bright - ly shines — the morn - ing star, With mer - cy — beam - ing
 O Right - eous Branch, — O Jes - se's Rod! Thou Son of — Man and

f

F7 4 — 3 B^b E^b A^b B^b A^b E^b B^b 4 — 3 E^b

Von — dem — Herrn, Die süs - se Wur - zel — Jes - se!
 Bräu - ti - gam, Hast mir — mein Herz — be - ses - sen: }
 from — a - far; The host — of heav'n — re - joi - ces;
 Son — of — God! We, too, — will lift — our — voi - ces: }

B^b E^b B^b C min F min E^b B^b E^b B^b E^b B^b E^b

mp Lieb - lich, freund - lich, Schön und herr - lich, — gross und ehr - lich, —
 Je - sus, Je - sus! Ho - ly, ho - ly, — yet most low - ly, —
p

F min C min A♭ 6 B♭7 E♭ C min D D7 G min A♭ E♭ F7 B♭7 E♭

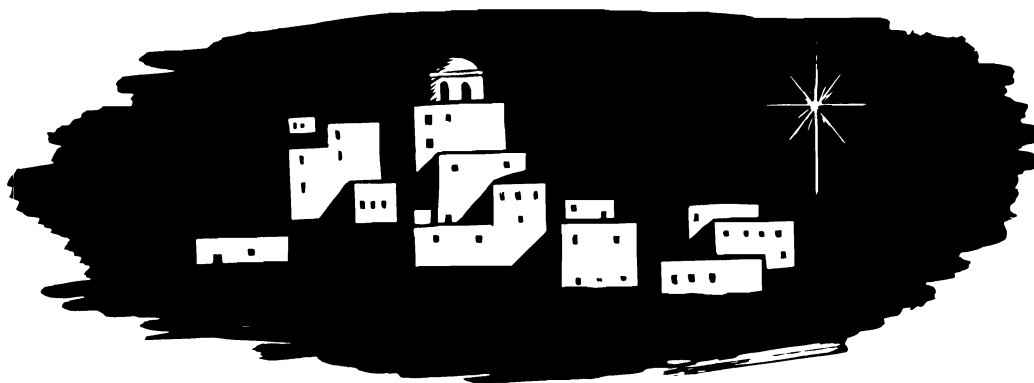
Reich und Ga - ben. Hoch und sehr präch - tig er - hab - en.
 Draw Thou near us; Great Em - man - uel, come and hear us.

2. *Ei, meine Perl, du werthe Kron,
 Wahr' Gottes und Mariensohn,
 Ein hochgeborner König!
 Mein Herz heisst dich ein Himmelsblum;
 Dein süßes Evangelium
 Ist lauter Milch und Honig.
 Jesu! Jesu!
 Hosianna! Himmlisch' Manna, das wir
 essen,
 Deiner kann ich nicht vergessen.*

3. *Herr Gott Vater, mein starker Held,
 Du hast mich ewig vor der Welt
 In deinem Sohn geliebet.
 Dein Sohn hat mich ihm selbst vertraut,
 Er ist mein Freund, ich seine Braut,
 Drum mich auch nichts betrübet.
 Eia, eia,
 Himmlisch Leben wird er geben mir dort
 oben:
 Ewig soll mein Herz ihn loben.*

2. Though circled by the hosts on high,
 He deigned to cast a pitying eye
 Upon His helpless creature;
 The whole creation's Head and Lord,
 By highest seraphim adored,
 Assumed our very nature;
 Jesus, grant us,
 Through thy merit, to inherit Thy
 salvation.
 Hear, O hear our supplication.

3. Rejoice, ye heav'ns; thou Earth, reply.
 With praise, ye sinners, fill the sky,
 For this, His Incarnation.
 Incarnate God, put forth Thy pow'r,
 Ride on, ride on, great Conqueror,
 Till all know Thy salvation.
 Amen, amen!
 Alleluia! Alleluia! praise be given
 Evermore, by earth and Heaven.





Es Ist ein' Ros' Entsprungen

LO, HOW A ROSE E'ER BLOOMING

Traditional German
Translation: Theodore Baker, 1894

Kölner Gesangbuch, 1599
Harmonization: Michael Praetorius, 1609 [WE]

Andante

mf F B $\flat$ F C Dmin B $\flat$

1. Es ist ein' Ros' ent - sprun - gen Aus
1. Lo, how a Rose e'er bloom - ing From

mf

F Gmin C⁴ F *mf* F B $\flat$ F

ei - ner Wur - zel zart, Wie uns die Al - ten
ten - der stem hath sprung! Of Jes - se's lin - eage

mf

C Dmin B $\flat$ F Gmin C⁴ F *mf* F

sun - gen, Aus Jes - se kam die Art, Und
com - ing, As men of old have sung. It

mf

Gmin Amin F G C C F Bb F

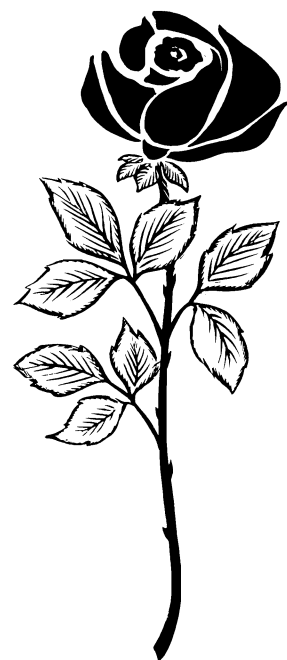
hat ein Blüm - lein bracht Mit - ten im kal - ten
came, a flow - 'ret bright, A - mid the cold of

C D Gmin F Gmin7 C F

Win - ter, Wohl zu der hal - ben Nacht.
win - ter, When half - spent was the night.

2. *Das Röslein, das ich meine,
Davon Isaias sagt,
Hat uns gebracht alleine
Marie, die reine Magd.
Aus Gottes ew'gem Rat
Hat sie ein Kind geboren,
Wohl zu der halben Nacht.*
3. *Das Blümelein, so kleine,
Das duftet uns so süß;
Mit seinem hellen Scheine
Vertreibt's die Finsternis;
Wahr' Mensch un wahrer Gott,
Hilft uns aus allen Leiden,
Rettet von Sünd' und Tod.*

2. Isaiah 'twas foretold it,
The Rose I have in mind,
With Mary we behold it,
The Virgin Mother kind.
To show God's love aright,
She bore to men a Savior
When half-spent was the night.
3. This Flow'r, whose fragrance tender
With sweetness fills the air,
Dispels with glorious splendor
The darkness ev'rywhere.
True man, yet very God;
From sin and death He saves us,
And lightens ev'ry load.





LIPPAI

Traditional Tyrolean [GKE]

19th Century Tyrolean Carol [WE]

Allegretto moderato

Chord progression: F, F, C, C⁷, F

mf

1. Lip - pai, — steh — auf vom Schlaf! "Was — ist denn da?" Mich
 1. Lip - pai, — get — out of bed! "No, — I'm a - sleep." There

mf

1. Lip - pai, — steh — auf vom Schlaf!
 1. Lip - pai, — get — out of bed!

Chord progression: F, F, C, C⁷, F

mf

wun - dert's — dass d' schla - fen kannst. "Ich — schlaf — schon."
 nev - er was such a sleep - y - head! "Sleep - ing — deep."

Wun - dert's — dass d' Schla - fen kannst.
 Nev - er — such a sleep - y - head!

F Gmin⁶ C⁷ F

f

Geh mit mir auf die — Weid, Schau, was für wun - der — geit.
 There is a glow in the night From a great star shin - ing bright!

Lip - pai, komm, Lip - pai, komm,
 Lip - pai, come, Lip - pai, come,

F F C C⁷ F

mf

'Sist so — licht — wie am Tag. "Was — wär — das?"
 See, it — is — bright as day! "What — did you say?"

mf

'Sist so — licht — wie — am Tag.
 See, it — is — bright — as day!

2. Bethlehem heisst der Ort!
 "Wer hat's gesagt?"
 Ich hab's vom Engel g'hört
 "Hast ihn gefragt?"
 Ein Jungfrau keusch und rein
 Soll seine Mutter sein,
 Dort wo der Stern brinnt.
 "Geh nur geschwind!"

2. He's born in Bethlehem.
 "How do you know?"
 The angels, I learned the place from them.
 "They told you so?"
 Mary, the blest mother mild,
 Tenderly cares for her Child
 There, 'neath the beaming star.
 "Can it be far?"

3. So schön ist keins geboren
 Wie das Kind!
 Dass's auf dem Heu muss lieg'n
 Is rechte Sünd!
 Ich tu die Mutter frag'n
 Ob ich's mit mir darf trag'n;
 Ich hätt die grösste Freud.
 "Du redst geschweh!"

3. No sweeter, lovelier Babe
 Could I name.
 His bed nothing but a pile of hay,
 O, what a shame!
 Mary, if only I might
 Hold the dear Savior tonight,
 Pure joy I'd owe to you.
 "Please let me, too!"

Die Hirten auf dem Felde

AS LATELY WE WATCHED

Traditional Austrian
Translation: Anonymous

19th Century Austrian Carol [WE]

Allegro

f C G C D min G⁷ C

1. Auf, auf nun, ehs Hi - arten, — nid — schläft's ma so lång! De —
1. As late - ly we watched O'er — our — fields through the night, A —

C G C D min G⁷ C

nächt is ver - gån - ga, — Nun — dāgt es jå schon.
star there was seen Of — such — glo - ri - ous light!

C E F A⁷ D G G⁷

Schauts nuar — dā - hear! — Schauts nuar — dā - hear! Wia
All through the — night, — An - gels — did — sing, In

C *cresc.* G C Dmin G⁷ C

fai - rãzt dãs Schtearn - dl Je len - ga je meahr.
car - ols so sweet Of the birth of a King.

2. Zu Bethlehem drunt
Geh' nida da Schain,
Es muass ja was Englisch's
Vaborg'n drunt sain,
An âlda Schtoll,
An âlda Schtoll,
Dear schaint und glantz
Eng als wiara Krystall!
3. Drum geh' nur, main Sepl,
Und b'sinn di' nit lang!
Stich ah a fast's Kiz'l
Und wåg dr au'n Gång:
Geh' nit vüll um,
Geh' nit vüll um,
Und ruk flugs dain Hiaderl
Und schtöll di' fain frumm!

2. A King of such beauty
Was ne'er before seen;
And Mary, His mother,
So like to a queen.
Blest be the hour,
Welcome the morn,
For Christ, our dear Savior
On earth now is born.
3. Then shepherds, be joyful,
Salute your liege King;
Let hills and dales ring
To the song that ye sing:
Blest be the hour,
Welcome the morn,
For Christ, our dear Savior,
On earth now is born.





Es Wird Scho Gleï Dumpa

THE TWILIGHT IS FALLING

Traditional Austrian [GKE]

Traditional Austrian [WE]

Andante

G D G Amin G D7 G D7

mf

1. *Es* — *wird* *scho* *glei* *dum - pa,* *es* *wird* *jå* *schon* *Nåcht.* *Drum* —
 1. The — *twi - light* *is* *fall - ing,* *and* *on* *steals* *the* *night;* *I* —

mf

G D G Amin G D7 G

p

kimm *i* *zu* *Dir — her,* *mein* *Hei - land* *auf* *d'Wåcht.* *Will*
come *to* *Thee,* *Je - sus,* *my* *Heav - en - ly* *Light.* *I*

sin - gan a Lia - dl dem — Liab - ling dem Kloan. Du —
 come to Thy cra - dle and — sing Thee a song; I —

magst ja net schlä - f'n, i hör di nur woan. Hei, —
 sing Thee to sleep—in the win - ter night long: Lull - a -

hei, hei, — hei, schlaf — süass, herz - liabs — Kind!
 by, lull - a - by, Sweet-ly sleep, dear - est — Child!

2. Schliass zua deine Augerl in Ruah und in
 Fried,
 Und gib ma zum Abschied dein Segn nur
 grad mit.
 Aft wird ja mei Schlaferl a sorgenlos sein.
 Aft kann i mi ruahli aufs Niederlegn
 freun.
 Hei, hei, hei, hei, schlaf süass, herzliabs-
 Kind!

2. Oh, close Thy tired eyes, now, and drift
 into sleep.
 Although I must leave Thee, Thy blessing
 I'll keep.
 I go to my slumber and rest without care,
 Because Thou art near me, my Savior so
 fair.
 Lullaby, lullaby—sweetly sleep, dearest
 Child.

DA DROBEN VOM BERGE

ABOVE, ON THE MOUNTAIN

Traditional Austrian [GKE]

Traditional Austrian [WE]

Andante

mf A^b A^b E^b7 A^b

1. { *Da dro - ben vom Ber - ge weht kuhl - en - der — wind; —* }
 { *Da sit - zet Ma - ri - a und wie - get ihr — Kind. —* }

1. { *A - bove, — on the moun - tain, the breez - es are — mild, —* }
 { *Where Ma - ry, the Moth - er is rock - ing her — child. —* }

mf

E^b B^b9 B^b9 E^b7

p

Sie wiegt — es mit ih - rer schnee - wei - ßen Hand, — Drum
She rocks — Him so gent - ly, and sweet - ly doth sing: — "O

p



A^b A^b E^b7 A^b
 brauch - et sie nim - mer ein wie - gen - des — Band.
 rest — now, my treas - ure, my Son — and my — King.”

REFRAIN

E^b7 A^b E^b7 A^b
mf *pp*
 Di-ri-di - ri, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja; Di-ri-di -
 Di-ri-di - ri, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja; Di-ri-di -

E^b7 A^b E^b7 A^b
 ri, hal - le - lu - ja, hal - le - lu - ja, di - ri - di - ri. —
 ri; hal - le - lu - ja, hal - le - lu - ja, di - ri - di - ri. —

2. Das Kindlein erwachet, gen Himmel sie's
 hält,
 Da singen die Englein, da singet die Welt:
 Der Tod ist bezwungen, all Leid und
 Weh!
 Geliebet, gelobet sei Gott in der Höh!
 Refrain

2. The Baby awakens and looks to the sky
 Where angels are singing their song from
 on high:
 “All praise to the almighty Father in
 Heav'n,
 And to all the earth may His great peace
 be giv'n.”
 Refrain

Stille Nacht, Heilige Nacht

SILENT NIGHT, HOLY NIGHT



Joseph Mohr, 1818

Translation: Anonymous, from C.L. Hutchins' Sunday School Hymnal, 1871

Franz Gruber, 1818 [WE]

Larghetto

C
1. Stil - le nacht, Hei - li - ge nacht! Al - les schläft,
1. Si - lent night, Ho - ly night! All is calm,

mf

1. Stil - le nacht, Hei - li - ge nacht, All' schläft,
1. Si - lent night, Ho - ly night all calm,

mf

C
ein - sam wacht
All is bright

F C

ein - sam wacht Nur das trau - te hoch - hei - li - ge Paar.
All is bright Round yon vir - gin Moth - er and Child.

G⁷
Schlaf in himm-lisch-er
Sleep in heav-en-ly,

F C

Hol - der Kna - be im lo - cki-gen Haar,
Ho - ly In - fant so ten - der and mild,

This system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket. The music is in 4/4 time. The first measure of the vocal line is marked with an 'F' above it, and the second measure is marked with a 'C' above it. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

C C G⁷ C

Ruh, *Schlaf in himm-lisch-er Ruh!*
peace, *Sleep in heav-en-ly peace!*

Schlaf in himm-lisch-er Ruh, in himm-lisch-er Ruh!
Sleep in heav-en-ly peace, in heav-en-ly peace!

This system continues the musical score. The vocal line has four measures, each with a chord symbol above it: 'C', 'C', 'G⁷', and 'C'. The lyrics are written below the vocal line. The piano accompaniment continues with the same harmonic structure, ending with a double bar line. The music maintains the same 4/4 time and key signature.

2. *Stille Nacht, heilige Nacht!*
Hirten erst kundgemacht!
Durch der Engel Halleluja
Tönt es laut von fern und nah:
Christ, der Retter, ist da,
Christ, der Retter, ist da!

2. Silent night, holy night,
 Shepherds quake at the sight;
 Glories stream from heaven afar,
 Heavenly hosts sing alleluia,
 Christ, the Savior, is born!
 Christ, the Savior, is born!

3. *Stille Nacht, heilige Nacht!*
Gottes Sohn, O, wie lacht
Lieb aus deinem göttlichen Mund,
Da uns schlägt die rettende Stund,
Christ, in deiner Geburt,
Christ, in deiner Geburt.

3. Silent night, holy night,
 Son of God, love's pure light
 Radiant beams from Thy holy face,
 With the dawn of redeeming grace,
 Jesus, Lord, at Thy birth,
 Jesus, Lord, at Thy birth.

EIN KINDLEIN IN DER WIEGEN

A BABY IN THE CRADLE

D. G. Corner [GKE]

D. G. Corner

In Geistliche Nachtigal, Vienna, 1649 [WE]

Andante

p A^b F^{min} E^b A^b

1. Ein Kind - lein in der Wie - - gen, Ein
1. A Ba - by in the cra - - dle, A

E^b E^b7 A^b

klei - nes Kin - de - lein; _____ Das
ti - ny Child so bright; _____ He

A^b F^{min} E^b A^b

gleiß - et wie ein Spie - - gel Nach
shin - eth as a mir - - ror Re -

a - de - li - chem — Schein, *Das*
 flects a no - ble — light, *This*

klei - ne Kin - de - lein.
 ti - ny Child — so bright.

2. *Das Kindlein, das wir meinen
 Das heisst: Herr Jesu Christ,
 Das verleiht uns Fried' und Einigkeit
 Wohl hie zu dieser Frist,
 Das geb' uns Jesu Christ!*

3. *Und wer das Kindlein will wiegen,
 Das kleine Kindelein,
 Der muss das nicht betrüben,
 Er muss demüthig sein
 Mit Maria der Jungfrau rein!*

4. *O Jesu, liebstes Kindelein,
 Du kleines Kindelein,
 Wie gross ist es die Liebe dein!
 Schleuss' in das Herze mein
 Die grosse Liebe dein!*

2. The Child of whom we're speaking
 Is Jesus Christ, the Lord;
 He brings us peace and brotherhood
 If we but heed his word,
 Doth Jesus Christ, the Lord.

3. And he who rocks the cradle
 Of this sweet Child so fine
 Must serve with joy and heartiness,
 Be humble and be kind,
 For Mary's Child so fine.

4. O Jesus, dearest Savior,
 Although Thou art so small,
 With Thy great love o'erflowing
 Come flooding through my soul,
 Thou lovely Babe so small.

STILL, STILL, STILL

Traditional Austrian [GKE]

Salzburg Melody, 1819 [WE]

Andante molto sostenuto

E^b E^b maj⁷ C min C min⁷ F min B^b⁷ E^b

mp *p*

1. Still, — still, — still, Weil's — Kind - lein — schla - fen — will! Ma -
 1. Still, — still, — still, He — sleeps this — night so — chill! The

B^b B^b⁷ E^b B^b B^b⁷ E^b

ri - a — tut es nie - der — sin - gen, Ih - re — keu - sche Brust dar - brin - gen,
 Vir - gin's — ten - der arms en - fold - ing, Warm and — safe the Child are — hold - ing,

E^b E^b min⁷ C min C min⁷ F min B^b⁷ E^b

p

Still, — still, — still, Weil — Kind - lein — schla - fen — will.
 Still, — still, — still, He — sleeps this — night so — chill.

2. Schlaf, schlaf, schlaf,
 Mein liabes Kindlein, schlaf!
 Die Engel tuan schö musizieren,
 Bei dem Kindlein jubilieren,
 Schlaf, schlaf, schlaf,
 Mein liabes Kindlein, schlaf!

2. Sleep, sleep, sleep,
 He lies in slumber deep
 While angel hosts from heav'n come
 winging,
 Sweetest songs of joy are singing,
 Sleep, sleep, sleep,
 He lies in slumber deep.

Gloria

Traditional Austrian [GKE]

Austrian Carol [WE]

Allegretto

C C C G C

1. Glo - ri - a, Glo - ri - a, Gott in der Höh,
1. "Glo - ri - a, Glo - ri - a, To God on high!"

C G C C G C

Sing - en — die — En - ge - lein, Sing - en — so — lieb und fein:
How sweet - ly — an - gel songs Ring through the — win - ter sky:

C G C G C G⁷ C

Glo - ri - a, Glo - ri - a, Gott in der Höh.
"Glo - ri - a, Glo - ri - a, To God on high!"

De Nederige Geboorte

THE SIMPLE BIRTH

Traditional Flemish [GKE]

Traditional Flemish [WE]

Andante con moto

1. Er is een kin-de-kin ge-bo-ren op d'aard': Er
1. From Heav'n there came to earth a Ba-by so small: From

is een kin-de-kin ge-bo-ren op d'aard':
Heav'n there came to earth a Ba-by so small:

'tKwam op de aar-de voor ons al-le-gaar. —
Je-sus, who came for the sake of us all. —



C C G G D⁷ D⁷ G
p
 't Kwam op de aar - de voor ons al - le - gaar.
 Je - sus, who came for the sake of us all.

p

2. *Er is een kindekin geboren in 't strooi,
't Lag in een kribbetje gedekt met hooi.*
3. *'t Had twee schoon oogjes, zoo zwart als
laget,
Twee bleusende kaakjes, dat stond hem
zoo net.*
4. *'t Keek naar zijn moeder en 't lachte zoo
snel,
't Kende de liefde zijns moeders zoo wel.*
5. *'t Kwam op de aarde voor ons alle gaar,
En 't wenscht ons een zalig nieuwe jaar.*

2. Beneath His tiny head no pillow but hay;
God's richest treasure in rude manger lay.
3. His eyes of blackest jet were sparkling
with light,
Rosy cheeks bloomed on His face fair and
bright.
4. And from His lovely mouth, the laughter
did swell,
When He saw Mary, whom He loved so
well.
5. He came to weary earth, so dark and so
drear,
To wish to mankind a blessed New Year.

Ons Is Geboren Een Kindekin TODAY WE WELCOME A TINY CHILD

Traditional 14th Century Dutch [GKE]

Traditional 14th Century Dutch [WE]

Andante

mf *cresc.* *dim.* *mp* *cresc.* *dim.*

G *D* *Amin7* *D7* *G* *D7* *G* *A9* *D7* *G* *Amin* *Emin* *Amin* *D* *Bmin* *G* *C#dim7* *D7* *G*

1. *Ons* is ge - bo - ren een kin - de - kin, Noch
1. To - day we wel - come a ti - ny Child That

clae - re dan die son - ne; Dat sal hun al - len
pales the sun's bright shin - ing; Our hope and joy, this

vrou - de zijn Al tot der on - ge - len won - ne.
In - fant mild, Whom an - gel songs are en - shrin - ing.

2. Die sterren geven ons lichten schijn
All door den hemel gedroughen;
Maria die heeft haer lieve kint
Mit ganser minnen ghewonnen.

2. The stars that spangle the radiant sky
Announce the gift from Heaven,
While Mary adores her Holy Boy
That God the Father has given.



SCANDINAVIAN CAROLS



Det Kimer Nu Til Julefest
THE HAPPY CHRISTMAS COMES ONCE MORE

Nicolai F.S. Grundtvig, 1817
Translation: C.P. Krauth, 1867

C. Balle, 1850 [WE]

Allegretto

mf F F F F

1. Det___ ki - mer nu til ju - le - fest, Det
1. The___ hap - py Christ - mas comes___ once more, The

mf

C F F C

ki - mer for den___ høi - e gjest, Som
heav'n - ly Guest is___ at___ the door, The

dim.

dim.

C F C F

cresc.

steg — til la - ve hyt - ter — ned Med
 bless - ed words the shep - herds — thrill, The

cresc.

Dmin Bb6 F C7 F

nytt - aars - ga - ver: fryd — og — fred.
 joy - ous ti - dings, peace, — good — will.

2. O kom da med til Davids by,
 Hvor engler synger under sky!
 O følg med oss paa marken ud,
 Hvor hyrder hører nytt fra Gud!

2. To David's city let us fly,
 Where angels sing beneath the sky,
 Through plain and village pressing near,
 And news from God with shepherds hear.

3. Og la oss gaa med stille sinn,
 Som hyrdene til barnet inn,
 Med gledesaarer takke Gud
 For miskunnhet og naadebud.

3. O, let us go with quiet mind,
 The gentle Babe with shepherds find,
 To gaze on Him who gladdens them,
 The loveliest flow'r on Jesse's stem.

4. Kom, Jesus, vær vor hyttes gjest,
 Hold selv i oss din julefest
 Da skal med Davidsharpens klang
 Dig takke høit vor julesang.

4. Come, Jesus, glorious heav'nly guest,
 Keep Thine own Christmas in our breast;
 Then David's harp-string, hushed so long,
 Shall swell our jubilee of song.





Deilig Er den Himmel Blaa

LOVELY IS THE DARK BLUE SKY

Nicolai F.S. Grundtvig, 1783–1872 [GKE]

Traditional Danish [WE]

Allegro moderato

mf E^b E^b E^b E^b A^b A^b B^b B^b

1. Dei - lig er den him-mel blaa, Lyst det er at se der - paa,
 1. Love - ly is the dark blue sky, Beau - ti - ful to ev - 'ry eye,

mf

B^b B^b7 E^b E^b B^b B^b7 E^b E^b

Hvor de gyl-d-ne stjer - ner blin - ker, Hvor de smi - ler, hvor de vin - ker
 Where the gold - en stars are blink - ing, See them smil - ing, see them wink - ing

E^b E^b B^b7 E^b E^b E^b F^{min} B^b7 E^b

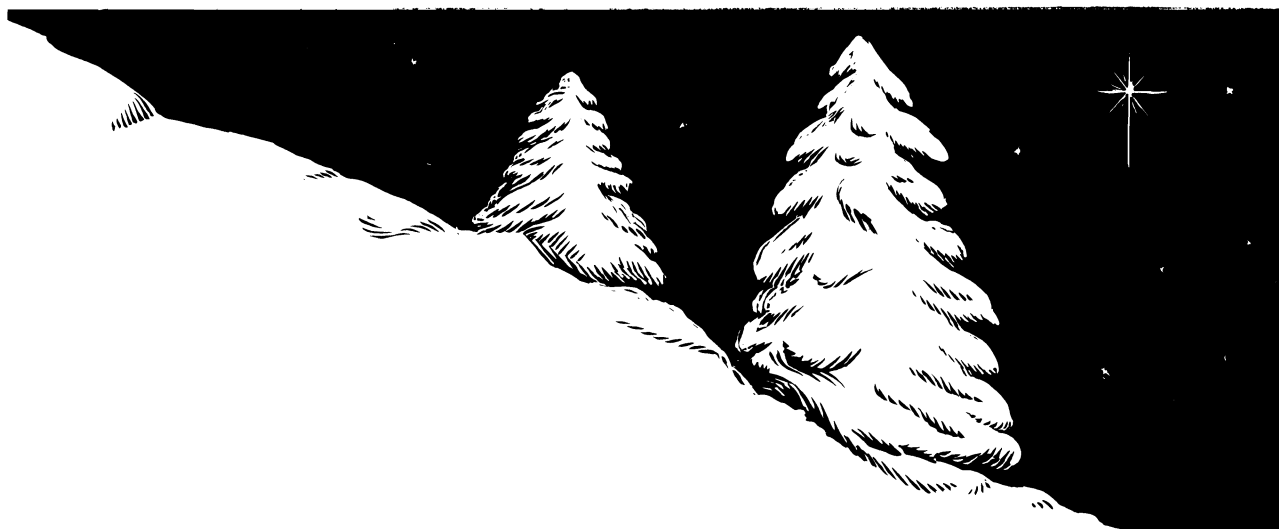
Os fra jor-den op til sig, Os fra jor-den op til sig.
 Beck-'ning us to Heav'n on high, Beck-'ning us to Heav'n on high.

2. *Det var midt i julenat,
 Hver en stjerne glimtet matt;
 Men med ett der blev at skue
 En saa klar paa himlens bue,
 Som en liten stjernesol,
 Som en liten stjernesol.*

3. *Østerlands de vise menn
 Fandt dog stjernen der igjen,
 Some de skuet i det høie;
 Ti i barnets milde øie
 Funklende og klar den sat,
 Funklende og klar den sat.*

2. On the earliest Christmas night,
 All the stars were shining bright,
 When, among them, burst in brilliance
 One lone star whose streaming radiance
 Far surpassed the sun's own light,
 Far surpassed the sun's own light.

3. Wise men from the East afar,
 Led to Jesus by the star,
 There adoring Heav'n's elected,
 Found within his eyes reflected
 God's great Light, and Love, and Pow'r.
 God's great Light, and Love, and Pow'r.



Barn Jesus

CHILD JESUS

Hans Christian Andersen, 1805–1875 [GKE]

Niels Gade, 1817–1890 [WE]

Andante

mp

1. Barn Je - sus i en Kryb - be laa, Skjønt Him - len var hans
1. Child Je - sus in a man - ger lay, Yet Heav - en was His

Ej - e, Hans Pu - de her blev Hø of Straa, Morkt
own. His low - ly pil - low was of straw, And

var det om hans Lej - e; Men Stjer - nen o - ver
round Him no light shone; But in the sky the



Fmin B $\flat$ E $\flat$ E $\flat$ 7 Cmin Fmin G Cmin A $\flat$ *f*

Hus - et — stod, Og — Ox - en kys - sed Bar - nets Fod, Hal -
 star — was — bright, And — ox - en kissed His feet that night, Al -

B $\flat$ E $\flat$ Cmin7 D Gmin C A $\flat$ 6 B $\flat$ 7 4-3 E $\flat$

le - lu - jah, Hal - le - lu - jah, — Hal - le - lu - jah!
 le - lu - jah, Al - le - lu - jah, — Al - le - lu - jah!

2. *Hver sorgfuld Sjael, bliv karsk og glad,* 3. *O sorrowing soul, be glad today,*
Ryst af din tunge Smerte, *Cast out your bitter pain;*
Et Barn er født i Davids Stad, *For Bethle'm's Babe will show the way*
Til Trøst for hvert et Hjerte; *We heav'nly bliss can gain.*
Til Barnet vil vi stige ind *Let us with childlike heart and mind*
Og blive, Børn i Sjael og Sind. *Seek now the Son of God to find.*
Halleluja, Halleluja, Halleluja! *Alleluia, Alleluia, Alleluia!*

ET BARN ER FØDT I BETLEHEM

Nicolai F.S. Grundtvig, 1783–1872 [GKE]
Based on 14th Century Latin Text

Traditional Danish Carol [WE]

Moderato

1. Et barn er født i Bet - le - hem, i Bet - le - hem, Ti
 1. A child is born in Beth - le - hem, in Beth - le - hem; And

A musical score for a song. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are written below the vocal staff. Above the vocal staff, there are chord symbols: A^b, F min, E^b7, A^b, D^b, A^b, E^b, and A^b. The lyrics are: "gle-der sig Je - ru - sa - lem. Al - le - lu - ja, al - le - lu - ja!" and "joy is in Je - ru - sa - lem, Al - le - lu - ja, al - le - lu - ja!". The piano accompaniment features a simple bass line with some chords.

2. <i>En fattig jomfru sat i løn, Hun sat i løn, Og fødte himlens kongesøn. Alleluia, alleluia!</i>	2. A lowly maiden all alone, So all alone, Gave birth to God's own Holy Son. Alleluia, alleluia!
3. <i>Han lagdes i et krybberum, Et krybberum; Guds engler sang med fryd derom. Alleluia, alleluia!</i>	3. She chose a manger for His bed, For Jesus' bed. God's angels sang for joy o'erhead, Alleluia, alleluia!
4. <i>Lov, tak og pris i evighet, I evighet, Den hellige trefoldighet. Alleluia, alleluia!</i>	4. Give thanks and praise eternally, Eternally, To God, the Holy Trinity. Alleluia, alleluia!

Nu Är Det Jul Igen

YULETIDE IS HERE AGAIN

Traditional Swedish [GKE]

Swedish Dance Carol [WE]

Allegro moderato

f A^b A^b

1. Nu är det Jul i - gen, och nu är det Jul i - gen, Och
 1. Yule-tide is here a - gain, the yule-tide is here a - gain, We'll

f

A^b A^b $B^b \text{ min}$
 Ah —

Ju - len va - ra ska' till Pas - ka. Sa är det Pask i - gen, och
 dance and cel - e - brate till Eas - ter. Then, when it's Eas-ter-time, Yes

A^b $E^b 7$ $E^b 7$ A^b
 Ah — Ah — Ah —

sa är det Pask i - gen, Och Pask - en va - ra ska' till Ju - la.
 then when it's Eas - ter-time, We'll dance and cel - e - brate till Christ-mas.

2. Nu är det Jul igen, och nu är det Jul igen,
 Och Julen vara ska' till Paska.
 Det var inte sant, och det var inte sant,
 För där emellan kommer Fastan.

2. Yuletide is here again, the yuletide is here again,
 We'll dance and celebrate till Easter.
 Ev'ryone knows this cannot really be so
 Because of Lent, when we must all be fasting.

Nar Juldagsmorgon Glimmar

WHEN CHRISTMAS MORN IS DAWNING

Traditional Swedish [GKE]

German Folk Song, 1823 [WE]

Andante moderato

mf F C⁷ F F C⁷ F

1. När jul - dags - mor - gon glim - mar, Jag vill till stal - let ga, Der
1. When Christ - mas morn is dawn - ing, In hum - ble faith I'd go To

B^b F C⁷ F F⁷

Gud i nat - tens tim - mar Re'n hvi - lar up - pa stra. Der
Beth - le - hem, and see — Him That lies up - on the straw. To

B^b F C⁷ F

Gud i nat - tens tim - mar Re'n hvi - lar up - pa stra.
Beth - le - hem, and see — Him That lies up on the straw.

2. *Hur god du var, som ville
Till jorden komma ner!
Nu ej i synd jag spille
Min bardoms dagar mer!*

2. How good of You, my Savior,
To come from Heav'n above!
O take away my sinning,
Protect me with Thy love.

3. *Dig, Jesus, vi behöfva,
Du käre barnavän!
Jag vill ej mer befröfva
Med synder dig igen!*

3. Blest Jesus, how I need Thee,
The children's dearest friend!
O may I never grieve Thee
With pain of sin again.



Her Kommer Dine Arme Smaa

THY LITTLE ONES, DEAR LORD, ARE WE



Hans Adolf Brorson, 1732
Translation: Harriet R. Spaeth, 1898

J.A.P. Schulz, 1747–1800 [WE]

Andante

mp E^b A^b B^b7 E^b E^b A^b

1. Her — kom-mer di - ne ar - me smaa, O — Je - sus, i din
1. Thy — lit - tle ones, dear Lord, are we, And — come Thy low - ly

mp

E^b E^b G Cmin Fmin7 B^b7 E^b C

rit. a tempo

stald at gaa, Op - lys en - hver i sjel og — sind At
 bed to see; En - light - en ev - 'ry soul and mind, That

Fmin G Cmin Fmin B^b7 E^b

rit. a tempo

fin - de vei - en til dig ind.
 we the way to Thee may find.

2. Vi løper dig med sang imot,
 Og kysser støvet for din fot;
 O salig stund, O søte nat,
 Da du blev født, vor sjeleskat!
3. Saa drag og ganske til dig hen,
 Du store, milde sjeleven,
 Saa vi i troon favner dig
 Og følger paa din himmelveg!
4. Her staar vi nu i flok og rad,
 Om dig, vort skjønne hjerteblad,
 Ak hjælp at vi og alle maa
 I himlen for din trone staa!

2. With songs we hasten Thee to great,
 And kiss the dust before Thy feet,
 O blessed hour, O sweetest night,
 That gave Thee birth, our soul's delight!
3. O draw us wholly to Thee, Lord,
 Do Thou to us Thy grace accord,
 True faith and love to us impart,
 That we may hold Thee in our heart.
4. We gather round Thee, Jesus dear,
 So happy in Thy presence here;
 Grant us, our Savior, ev'ry one,
 To stand in Heav'n before Thy throne.

Du Grønne, Glitrende Tre, God-Dag

YOU GREEN AND GLITTERING TREE, GOOD DAY

Johan Krohn [GKE]

C.E.F. Weyse [WE]

Allegretto

mp

G C D7 G G7 C D7 G

1. Du grøn-ne, glit-ren-de tre,—god-dag! Vel-kom-men, du som vi
 1. You green and glit-ter-ing tree,—good day! With joy—and glad-ness we

mp

A D G C G D

ser saa gjer-ne, Med jul-le-lys og med nor-ske flag Og
 hail your com-ing; Be-decked with can-dles and span-gles gay, Your

A7 D D A7 D D7 D7

høit i top-pen den blan-ke stjer-ne! Ja, den maa skin-ne, for
 top-most star is as sun-light dawn-ing! Our hearts' re-minder, of

D7 D7 G B7 G7 C

den skal min - ne, Ja den maa skin - ne, for den skal min - ne, Os
Heav - en's splen - dor, Our hearts' re - mind - er of Heav - en's splen - dor, And

G D7 Bmin Emin A7 G D7 G

om vor Gud, Os om vor God. God's great love, And God's great love.

2. Den første jul i et fremmed land
Sin store stjerne Vorherre tendte;
Den skulde vise vor jord at han
Den lille Jesus till verden sendte:
I stjerneglansen gik engledansen,
I stjerneglansen gik engledansen,
Om Bethlehem, om Bethlehem.
3. Om Jesusbarnet fortalte mor
Saa mangen aften vi sat her hjemme;
Kan hans bud og hans milde ord,
Vi vet at aldrig vi dem maa glemme.
Naar stjernen skinner, om ham os minner,
Naar stjernen skinner, om ham os minner
Vort juletre, vort juletre.

2. When Jesus came to the earth that day,
The largest star in the sky He lighted;
He gave a beacon to show the way
To ev'ry soul, His salvation plighted.
Above Him singing, the angels winging,
Above Him singing, the angels winging,
O'er Bethlehem, o'er Bethlehem.

3. Oft-times at evening in our old home,
Our dearest Mother would tell the story
Of Jesus' love, and his words sublime—
The mem'ry fills our hearts with glory.
The tree in splendor our heart's reminder,
The tree in splendor our heart's reminder
Of God's great love, of God's great love.



O Jul Med Din Glede

O CHRISTMAS, YOU SEASON OF CHILDLIKE DELIGHT

Gustava Kielland [GKE]

Traditional Norwegian [WE]

Allegro moderato

mf D G D

1. O jul med din gle - de og barn - li - ge lyst, Vi
1. O Christ - mas, you sea - son of child - like de - light, We

D A⁷ A⁷ D D

øns - ker dig al - le vel - kom - men; Vi hil - ser dig al - le med
all give you heart - i - est wel - come; Our voi - ces we raise in a

G D D A⁷ A⁷ D

jub - len - de røst: Ti - tu - se - ne gan - ger vel - komm - en.
song clear and bright, To bid you a thou - sand times wel - come.

REFRAIN

f A⁷ D A⁷ D G Emin

Vi klap-per i hen-de-ne, Vi syn-ger og vi ler, Saa glad-e-lig, saa
Our hands we will clap,clap,clap, As mer-ry as can be; So glad are we this

f

F# Bmin D⁷ G⁶ A⁷ A⁷ D

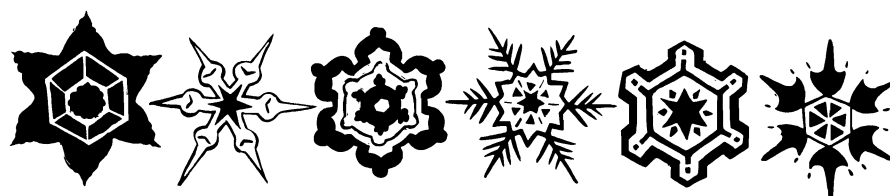
glad-e-lig, Vi swing-er oss i kret-sen, og nei-er.
day to see We swing a-round a cir-cle, and curt-sey.

2. *I Østerlands vise, I tre stjernemenn,
 Vi vet jo nok hvorhen I drage;
 Ti vi vilde ogsaa gjerne derhen
 Og eder paa reisen ledsage.*
 Refrain

2. O wise men who come from the lands of
 of the East,
 We know of the Babe you are seeking;
 We pray we may join you in your holy
 quest,
 And follow the star brightly beaming.
 Refrain

3. *Saa rekker jeg dig nu med glede min
 haand,
 Kom skynd dig og gi mig den anden.
 Saa knytter vi kjaerlighets hellige baand
 Og lover at elske hinanden.*
 Refrain

3. In joy and thanksgiving I offer my hand,
 And ask that you give yours in token,
 That we be united by this sacred band:
 God's love through the ages unbroken.
 Refrain



Jeg Er Saa Glad Hver Julekveld

I AM SO GLAD ON CHRISTMAS EVE

Marie Wexelsen, 1832–1911 [GKE]

Peder Knudsen, 1819–1863 [WE]

Allegretto

The musical score is written for voice and piano. The key signature has two flats (Bb and Eb), and the time signature is 6/8. The tempo is marked 'Allegretto'. The score consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are provided in both Danish and English. Chord symbols (Bb, F7, Eb, Cmin7, Bb) are placed above the vocal line to indicate the harmonic structure. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

mf *Bb* *F7*

1. Jeg er saa glad hver ju - le - kveld Ti
1. I am so glad on Christ - mas Eve, The

mf

F7 *Bb* *F*

da blev Je - sus født, Da - lys - te stjer - nen
night of Je - sus' birth; The - night the Star - shone

Eb *Cmin7* *Bb* *F7* *Bb*

som en sol, Og en - gle sang saa sødt.
like the sun, And an - gels sang on earth.

2. Jeg er saa glad hver julekveld
Da synger vi hans pris,
Da aapner han for alle smaa
Sit søde paradis.

2. I am so glad on Christmas Eve.
Our grateful praises rise
To Jesus, who has opened wide
His own sweet Paradise.



SLAVIC CAROLS

W Zlobie Lezy

JESUS HOLY, BORN SO LOWLY

Traditional Polish [GKE]

Traditional Polish [WE]

Andante ma non troppo

G D G Amin D7 G

p

1. Wzlo-bie le - zy ktoz po-bie - zy lo-len-do - wac Ma-le - mu.
 1. Je - sus ho - ly, born so low - ly, We will sing you car-ols gay.

G A7 D D7 G E7 Amin D7 G

p

Je - zu - so - wi, Chrys - tu - so - wi, Dzis nam na - ro - dzo - ne - mu.
 Je - sus dear - est, pre - cious In - fant, Come to us from Heav'n to - day.



D Dmin6 E7 Amin D7

Pa - stu - szko - wie przy - by waj - cie, Je - mu piek - nie
 Shep - herds, join the joy - ful cho - rus, Heav'n - ly love is

D G G C Amin D7 G

Ja - ko Pa - nu na - sze - mu.
 Here ap - pear - ing as a Babe.

przy - gry - waj - cie, Ja - ko Pa - nu na - sze - mu.
 reign - ing o'er us, Here ap - pear - ing as a Babe.

2. *My zas sami, z piosneczkami,
 Za wami pospieszymy.
 A tak tego Malenkiego
 Niech wszyscy zobaczymy.
 Jak ubogo narodzony,
 Placze w stajni polozony
 Wiec go dzis ucieszymy.*

2. On the straw the Babe is sleeping,
 In the humble manger bed.
 Mary loving watch is keeping,
 Angels hover 'round His head.
 Shepherds bow in adoration,
 Praising God's sweet benediction
 That upon the earth is shed.





Dziasiaj w Betlejem

O COME REJOICING

Traditional Polish [GKE]

Traditional Polish [WE]

Allegretto

f G G G D

1. Dzi-siaj wBe-tle-hem, dzi-siaj wBe-tle-jem Wie-so-la no-wi-na,
 1. O, come re-joic-ing, O, come re-joic-ing Beth-le-hem, re-joice ye!

p G G G D

p Ze Pan-na czys-ta ze Pan-na czys-ta po-ro-dzi-la sy-na.
 For of a Vir-gin, for of a Vir-gin God is born un-to thee!

REFRAIN

G D G D

f

Chrys - tus sie ro - dzi, Pan os - wo - bo - dzi A - nie - li gra - ja,
 Tru - ly He com-eth, Christ, our sal - va - tion, An - gels are voic - ing

f

G G G

mp

Kro - le wi - ta - ja, Pa - ster - ze spie - wa - ja, By - dle - ta kle - ka - ja
 Their ju - bi - la - tion; Shep - herds come to praise Him, Ox - en kneel be - fore Him,

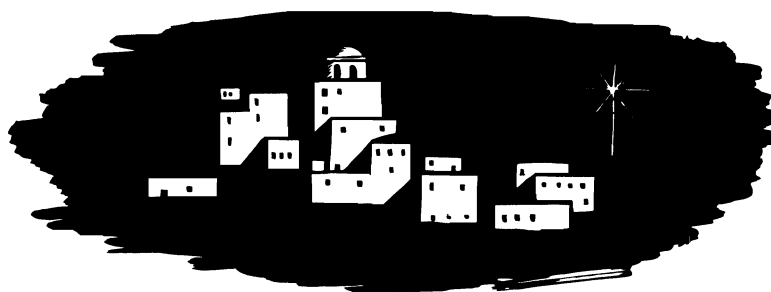
mf

G C G Amin G D7 G

Cu - da, cu - da og - la - sza - ja.
 What a Won - der God _____ has giv'n!

2. Maryja Panna, Maryja Panna,
 Dzieciatko piastuje
 A Jozef Stry, A Jozef Stry,
 Ono pielegnuje
 Refrain

2. Mary is singing, Mary is singing
 Songs for Thee, dear Jesus;
 Joseph is watching, Joseph is watching
 O'er the Son so glorious.
 Refrain



O Gwiazdo Betlejemska

O STAR O'ER BETHLEHEM SHINING

Traditional Polish [GKE]

Traditional Polish [WE]

Andante

B $\flat$ E $\flat$ 6 B $\flat$ Cmin F B $\flat$

mp

1. O gwiaz - do Be - tle - jem - ska — zas-wiec na mem nie - bie — Ja
 1. O star — o'er Beth-le-hem shin - ing, — Bring me your heav'n-ly light; — For

mp

B $\flat$ E $\flat$ 6 B $\flat$ Cmin F B $\flat$

cie — szu-kam — wsrod no - cy — Ja te-skanie do Cie - bie. — Pro-
 long — my heart has been pin - ing, — Seek-ing you through the night. — Come,

G min G min D C⁹ E^b7

mf

wadz mnie do — sta - jen - ki Gdzie Chry - stus zło - zo -
 lead me to — the sta - ble, There, to the man - ger

D7 Gmin⁶ F B^b

ny ——— Bog czło - wiek z Pan - ny swie - tej ———
 bed ——— Where Je - sus, in gar - ments low - ly, ———

Cmin F B^b B^b

1. 2.

Dla nas na - ro - dzo - ny. ——— Pro - ny. ———
 Pil - lows His ti - ny head. ——— Come, head. ———

1. 2.

Gdy Sie Chrystus Rodzi

CHRIST IS BORN THIS EVENING

Traditional Polish [GKE]

Traditional Polish [WE]

Andante moderato

mf

D G A⁹ D Bmin Emin A⁷ D

1. *Gdy sie Chrys-tus ro - dzi, I na swiat przy - cho - dzi.*
 1. Christ is born this eve - ning, Let us go re - joic - ing!

D G A⁹ D Bmin Emin A⁷ D

Ciem - na noc w jas - no - sciach Pro - mie-nis-tych bro - dzi.
 Though the night is gloom - y, Day will soon be dawn - ing!

A A⁷ D A A⁷ D

A - nio - lo - wie sie ra - du - ja, pod nie - bio - sa wy spie - wu - ja:
 An-gels from on high are sing - ing To the One who comes from Heav-en:

p



D G F#7
f
 "Glo - ri - a, Glo - ri - a, Glo - ri - a,
 "Glo - ri - a, Glo - ri - a, Glo - ri - a,
f

Bmin Emin7 D A7 D
ff
 In ex - cel - sis De - - - o!"
 In ex - cel - sis De - - - o!"
ff

2. Mowia do pasterzy
 Ktorzy trzod swych strzeggli,
 Aby do Betlejem
 Czempredzej pobiegli
 Bo sie narodzil Zbawiciel,
 Wszego swiata adkupiciel.
 Gloria, gloria, gloria,
 In excelsis Deo!

2. Shepherds, hasten yonder,
 Where the Babe most holy,
 In this cold December,
 Lies in manger lowly.
 See, the star on high is gleaming,
 O'er the lovely Infant beaming!
 Gloria, gloria, gloria,
 In excelsis Deo!



Przybieżeli do Betlejem

SHEPHERDS CAME TO BETHLEHEM

Traditional Polish [GKE]

Traditional Polish [WE]

Allegro vivace

Chorus (first system):

1. Przy - bie - ze - li do Be - tle - jem pas - te - rze,
 1. Shep-herds came to Beth - le - hem that ho - ly day,

Chorus (second system):

1. Przy - bie - ze - li do Be - tle - jem pas - te - rze,
 1. Shep-herds came to Beth - le - hem that ho - ly day,

Verse:

Gra - ja sko - cznie dzie - cia - tecz - ku na li - rze.
 For the ba - by Je - sus on the lyres did play.

REFRAIN

f *F* *C7* *C7*

1. *Wi - ta - ja dzie - cia - tko, ma - le — pa - cho - lat - ko,*
 1. How great their thank-ful-ness and joy To — see the Vir - gin's

F *C7* *F* *F* *C7* *F*

Pa - ste - rze, pa - ste - rze.
 love - ly Boy! Heav'n - ly joy!

2. *Dzieciatko sie do pastuszkow usmiecha*
Jako Jesus czystem sercem oddycha,
Chwala na wysokosci,
Chwala na wysokosci,
A pokoj na ziemi.

2. And the Baby Jesus smiled upon them all,
 Happy with the notes that on His ears did
 fall.
 Glory to God in highest Heaven,
 Peace on earth, good will to men!
 Peace from Heaven.



MIZERNA CICHA

ONLY A MANGER BED

Traditional Polish [GKE]

Traditional Polish [WE]

Andante

Amin E⁷ Amin E

mf

1. Mi - zer - na, ci - cha, sta - jen - ka li - cha,
1. On - ly a man - ger bed for the Stran - ger

F Dmin⁷ E E⁷ Amin E⁷

p

Pel - na nie - bies - kiej chwa - ly, — O - to le - za - cy
Sent down from Heav - en to save — us! — But Love is keep - ing

Amin E F Dmin⁷ E⁷ Amin Amin

na sia - nie spia - cy, Wprom - ien - iach Je - zus ma - ly.
watch as He's sleep - ing, Dear Son of God, most glo - rious!

G⁷ C D⁹ G⁷ C

mf

Nad nim A - nie - li Wło - cle sta - ne - li
 An - gel bands hov - 'ring of - fer Him cov - 'ring,

G⁷ C E Amin E

i po - chy - le - ni kle - cza, — Zwło - sy zło - te - mi,
 With arms so close - ly twin - ing. — Snow - white wings flow - ing,

Amin E F Dmin⁷ E⁷ Amin Amin

skrzy-dły bia - le - mi, pod ma - lo - wa - na te - cza.
 gold-en hair glow - ing, O'er them a rain - bow shin - ing.

Sliczna Panienka

CAROL OF THE HAY

Traditional Polish [GKE]

Traditional Polish [WE]

Andante

mp

G *G* *D⁹* *G*

Je - zu - sa zro - dzi - la,
When she bore dear Je - sus,

Sli - czna Pa - nien - ka Je - zu - sa zro - dzi - la,
Ma - ry, the Maid - en, When she bore dear Je - sus,

G *G min* *G* *D⁹* *G*

Sian - kiem Go o - kry - la.
Where the hay was sweet - est.

Swtaj - ni po - wi - wszy Sian - kiem Go o - kry - la.
Ten - der - ly laid Him Where the hay was sweet - est.



REFRAIN

mf

D⁷ *G* *D⁷* *G min G*

O sia - no, sia - no, Sia - no jak li - li - ja,
 Fresh hay, O fresh hay, Fra-grant as the lil - y!

mf

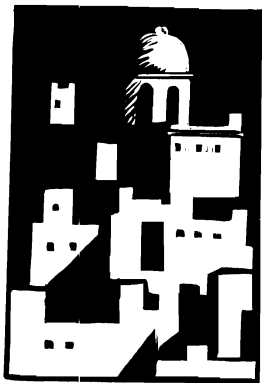
D⁹ *D⁷* *D⁷* *G*

Je - zu - sa Ma - ry - ja.
 For the Son of Ma - ry.

G *G*

Na kto - rym kla - dzie Je - zu - sa Ma - ry - ja.
 You are the cra - dle For the Son of Ma - ry.





Wsrod Nocnej Ciszy IN MIDNIGHT'S SILENCE

Traditional Polish [GKE]

Traditional Polish [WE]

Moderato

B $\flat$ F 7 B $\flat$ B $\flat$ E $\flat 7$ B $\flat$
 1. Wsrod noc - nej cis - zy, Glos sie roz - cho - dzi:
 1. In mid-night's si - lence, Heav'n-ly voi - ces cried:

B $\flat$ F 7 B $\flat$ B $\flat$ E $\flat$ B $\flat$
 "Wstan - cie pas - te - rze, Bog sie wam ro - dzi.
 "Rise up, O shep - herds, Christ is born to - night!

B $\flat$ G min C min F B $\flat$ G min C min F

Czem pre-dzej sie wy-bie-raj-cie, Do Be-tle-jem po-spie-czaj-cie,
 Haste at once to Beth-le'm's sta-ble, Where is ly-ing in a man-ger,
piu mosso

dzi. Do Be-tle-jem,
 night! There in Beth-le'm,

piu mosso

G min C min⁶ D D⁷ E $\flat$ maj⁷ F⁷ B $\flat$

Przy-wi-tac Pa-na, Przy-wi-tac Pa-na."
 Heav-en's dear-est Son, Heav-en's dear-est Son!"

rit.

Przy-wi-tac Pa-na, — Przy-wi-tac Pa-na."
 Heav-en's dear-est Son, — Heav-en's dear-est Son!"

rit.

2. Pozli, znaleźli
 Dzieciatko w łobie,
 Wszyskiemi znaki
 Danemi sobie.
 Jako Bogu cześć mu dali,
 A witając zawołali
 Z wielkiej radości,
 Z wielkiej radości.

2. Shepherds came running
 From the fields afar,
 To Jesus' cradle,
 Following the star.
 Kneeling there in adoration,
 They cried out in exultation:
 "Praise to God on high,
 Praise to God on high."



Lulajze Jezuniu POLISH LULLABY

Traditional Polish [GKE]

Traditional Polish [WE]

Larghetto

mp

F C⁷ F C C^{aug} F

1. Lu - laj - ze Je - zu - niu, mo - ja pe - rel - ko,
1. Lull - a - by, Je - sus, O cease from your — cry - ing,

mp

D^{min} G^{min} C⁷ C⁷ F

p

Lu - laj — u - lu - bio - ne me pie - sci - del - ko.
Here on — Thy Moth - er's warm breast soft - ly ly - ing.

p

mp *F* *B $\flat$* *C ^{7}* *C aug* *F*

Lu - laj - ze — Je - zu - niu, — lu - laj - ze lu - laj,
 Lull - a - by, — Je - sus, — O — sleep now, my treas - ure,

mp *F* *F ^{7}* *G min* *C* *C ^{7}* *F*

A Ty — Go Ma - tu - lu w pla - czu u - tu - laj.
 Moth - er — is watch - ing with love none can meas - ure.

2. *W*ęjrż okiem laskawem, ma świat ten cały,
*B*łogosław go raczka, Jezuniu maly.
*L*ulajże Jezuniu, lulajże lulaj,
A Ty Go Matulu wplaczu utulaj.

2. See how the world lies in sorrow and
 sadness;
 Give us Thy blessing, O bring Heaven's
 gladness!
 Lullaby, Jesus, O sleep now, my treasure;
 Mother is watching with love none can
 measure.

POCHVALEN BUD', JEZIS KRISTUS

PRAISE TO JESUS, OUR SALVATION



Traditional Czech [GKE]

Traditional Czech [WE]

Allegretto moderato

$B\flat$ $E\flat$ $C\text{min}$ F F^7 $B\flat$

mf

1. { Po - chva - len - bud', Je - zis Kris - tus, Mi - lej Ma - te - ji! }

1. { Az na - ve - ky. Kam po - spi - chas, Bra - tre On - dre - ji? }

1. { Praise to Je - sus, our sal - va - tion, In a man - ger laid! }

1. { "Broth - er An - drew, do you has - ten To the ho - ly Babe?" }

mf

$B\flat$ $C\text{min}$ F^7 $B\flat$

"Ja do Be - tle - ma be - zim, Co se tam sta - lo, ne - vim,

"Yea, to Beth - le - hem I go, Since the an - gel song I know;

B $\flat$ E $\flat$ C min F F ^{7} B $\flat$

Bro - sim, — bra - tre, — vrat' se se mnou, Ne - co ti po - vim. — ”
 Through the — strange and — mys - tic wea - ther, Let us go to - geth - er.”

2. *Nasi hosi vecir pasli
 Blizko Betlema,
 Velka jasnost na obloze
 Jako den byla.
 Andelsky zpev slyseli,
 Do Betlema bozoli,
 Zo so narodil Kristus Pan,
 Pravdu mluvili.*

2. We were herding in the evening,
 Near to Bethlehem,
 When a great light o'er us streaming,
 Frightened ev'ry man.
 Angel hosts all robed in white
 Hymns were singing in the night,
 Of an Infant come from Heaven
 Down to earth this evening.

3. *Nechod'me tam jako blazni,
 Milej Ondreji,
 Aby sme tam nesli prazdni,
 Kdyz nic nemaji.
 Pod'me pro kamarady,
 Naberem s sebou dary,
 Az toho trosku shledame,
 Pujdem spsemeji.*

3. “Andrew, not so fast, I'm begging,
 Stop and take your ease!
 Simple gifts we should be bearing,
 That the Babe would please.
 Likely they are very poor;
 We could spare some from our store,
 For the Baby and his father,
 And the Virgin Mother.”

4. *Vzhuru, bratri, kamaradi,
 Budeme hrati!
 Kdepak jsou ty male deti,
 At' jdou zpivati.
 Franto, piskej klar'nety,
 Ondreji, vem valdhorny,
 Tadyasi, polni trouby,
 A Nacku, bubny!*

4. What a crowd around us gathered,
 Looking at the Babe!
 Bring the little children hither,
 Have them sing His praise.
 On our instruments we'll play,
 Celebrating this great day,
 When the Son of God appearing
 Conquers all our fearing!



Pujdem Spolu Do Betlema

WE ARE GOING TO THE STABLE

Traditional Czech [GKE]

Traditional Czech [WE]

Allegretto

G G D7 D7

mf

1. Puj-dem spo - lu do Bet - le - ma, Duj - daj, — duj - daj, — duj - daj, — da !
 1. We are go - ing to the sta - ble Duj - daj, — duj - daj, — duj - daj, — da !

mf

The musical score is written for a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto'. The vocal line starts with a treble clef and a key signature of one sharp. It features four measures of music. The first two measures are marked with a 'G' chord, and the last two with a 'D7' chord. The piano accompaniment is written for a grand piano with a treble and bass clef. It also features four measures of music, with a 'mf' dynamic marking. The piano part includes a bass line with a 'G' chord in the first measure and a 'D7' chord in the last measure. The vocal line includes two lines of lyrics: '1. Puj-dem spo - lu do Bet - le - ma, Duj - daj, — duj - daj, — duj - daj, — da !' and '1. We are go - ing to the sta - ble Duj - daj, — duj - daj, — duj - daj, — da !'.



REFRAIN

f *D7* *G* *D7* *G*

Je - žiř - ku, pa - nač - ku! Ja te bu - du — ko - li - ba - ti,
Je - sus — we there will — see, And His cra - dle — we'll be rock - ing,

p *D7* *G* *D7* *G*

Je - žiř - ku, pa - nač - ku! Ja te bu - du — ko - li - bat.
Je - sus — we there will — see, And we all — will — shout with glee!

2. *Zachi, Kubo, na ty dudy:*
Dujdaj, dujdaj, dujdaj da!
 Refrain

3. *A ty, Janku, na pist'alu:*
Dudli, tudli, dudli da!
 Refrain

4. *A ty Miksi, na houslicky:*
Hudli, tydli, hudli da!
 Refrain

5. *A ty, Vavro, na tu basu:*
Rum-rum, rum-rum, rum-a da!
 Refrain

2. You start, Jacob, on the bagpipe,
 Dujdaj, dujdaj, dujdaj da!
 Refrain

3. John, you play upon your whistle,
 Dudli, tudli, dudli da!
 Refrain

4. Matthew, tune up on your fiddle,
 Hudli, tydli, hudli da!
 Refrain

5. Jamie, chime in with your tuba,
 Rum-rum, rum-rum, rum-a da!
 Refrain



Hajej, Nynej, Ježíšku ROCKING CAROL

Traditional Czech [GKE]

Traditional Czech [WE]

Andante con moto

F
A^b dim⁷
F

1. Ha - jej, ny - nej, Je - žiř - ku,
 Je - sus, Je - sus, Ba - by— dear,

A^b dim⁷
F
C⁷
F
G min
C⁷
F

Je - žiř - ku, Pu - ři - me ti— ko - žiř - ku.
 Ba - by— dear, We will— rock Your— cra - dle— here.

Music arrangement used by permission of C. A. Scholin Publishing Co., St Louis, Mo.

F C⁷ . F C F Gmin⁷ C⁷ F G D G C⁷ *rit.*

Bu - de - me — tě ko - li - ba - ťi, A - bys moh' li - be po - spa - ti,
 We will rock You, rock You, rock You, Gent - ly slum - ber — as we rock You,

mp *rit.* (b)

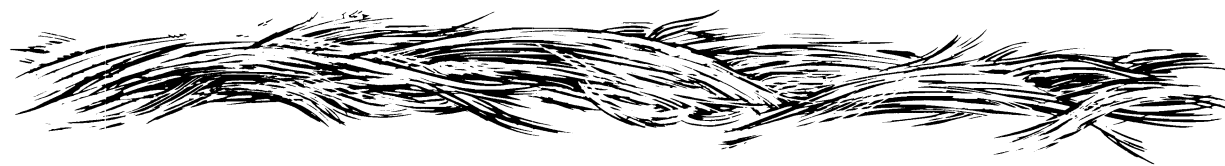
F *a tempo* A^b dim⁷ F Gmin C⁷ A⁷ Dmin G⁷ C⁷ F

Ha - jej, ny - nej Je - ži š - ku, Pu - čí - me' ti — ko - ži š - ku.
 Je - sus, Je - sus, do not — fear, We who — love You — will — be — near.

a tempo

2. Hajej, nynecj, milačku, milačku,
 Mariansky synačku.
 Budeme tě kolibaři,
 Abys moh' libe pospati,
 Hajej, nynecj, milačku,
 Mariansky synačku.

2. Jesus, Jesus, darling One, darling One,
 Gift of Heaven, Mary's Son,
 We will rock You, rock You, rock You,
 Gently slumber as we rock You;
 Jesus, Jesus, do not fear,
 We who love You will be near.



SLYŠELI JSME V BETLEMĚ

WE HAVE HEARD IN BETHLEHEM

Traditional Czech [GKE]

Traditional Czech [WE]

Andante

mp

G G G G

1. Sly - še - li jsme v Be - tle - mě,
1. We have heard in Beth - le - hem,

mp

G G D7 G G D

Že tam le - ži na se - ně. To pře -
Lies a Babe, a heav'n - ly gem. O'er the

p

G G C D7 Amin7

krás - né pa - cho - lát - ko U - šle - chti - lé
in - fant King, so love - ly, Jo - seph and sweet



D⁷ D⁷ G G *p* G

Je - zu - lát - ko, — Jo - sef — smat - kou — je — hlí -
 Ma - ry — hov - 'ring, — We have — heard in — Beth - le -

G G G D⁷ G

dá, Jo - sef — smat - kou — je — hlí - dá.
 hem, Lies a — Babe, a — heav'n - ly — gem.

Zezulka z Lesa Vylítla

FROM OUT THE FOREST A CUCKOO FLEW

Traditional Czech [GKE]

Traditional Czech [WE]

Moderato

G *mf* A min7 B min7 C D G

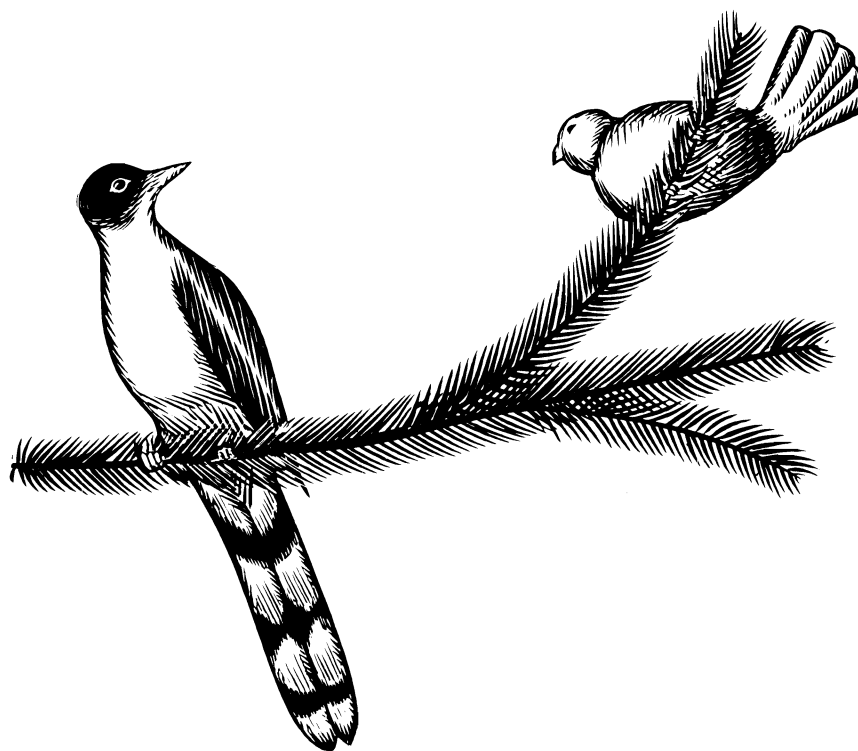
1. Ze - zul - ka z le - sa vy - lít - la, Ku - ku!
1. From out the for - est a cuck - oo flew, Cuck - oo!

G A min7 B min7 C D G

U sa - mých je - sli - ček sed - la, Ku - ku! Vzdá -
Seek - ing the heav - en - ly Babe to woo, Cuck - oo! Near

D7 D7 D7 G D7

vá čest a pro - zpě - vu - je, Pá - na své -
Je - sus' bed, he gave in songs The praise that



D⁷ D⁷ G G D⁷ G

ho vy - chva - lu - je, Ku - ku, ku - ku, ku - ku!
 to our God — be - longs, Cuck - oo, cuck - oo, cuck - oo!

2. *Holoubek sedl na bani,
 V kru!
 Dal se silně do houkání,
 V kru!
 Jest tomu take povděčen,
 Ze jest Ježíšek narozen,
 V kru, v kru, v kru!*

2. High in the rafters there sat a dove,
 Coo-roo!
 Cooing to Jesus of his great love,
 Coo-roo!
 His heart and voice so full of joy
 That Heaven sent this lovely Boy!
 Coo-roo, coo-roo, coo-roo!

Sel Bych Rád k Betlému

I GO TO BETHLEHEM

Traditional Czech [GKE]

Traditional Czech [WE]

Moderato

f *E♭* *B♭7* *E♭* *B♭7*

Sel bych rád k Be - tlé - mu. k Je - zi - sku ma - lé - mu
Bu - de ze - zu - li - cka Vy - rá - zet Je - zi - ska;
I go to Beth-le - hem, To see the ti - ny King;
Roost - er will crow a - way, Mak - ing the Ba - by gay;

mp *E♭* *B♭7* *Cmin* *p*

Mám do ma kre - pe - li - cku A pe - knou ze -
U hla - vi - cky je - ho se - dá - vat, Li - be - zne mu bu
My black roost - er, trim and sleek, My cuck - oo with
Cuck-oo perching near His sa - cred head, Call - ing soft - ly will

Fmin6 *B♭7* *E♭* *B♭7* *E♭*

zu - li cku: Ty mu o - dve - du. }
de ku - ká - vat: Ty mu o - dve - du. }
song so sweet: These will I give Him. }
make His heart glad: These will I give Him. }

$E\flat$ $E\flat$ $E\flat$ $B\flat7$
mf
Ku, ku - ku! Ku, ku - ku! Zdráv bu - diz _____
Coo, coo-coo! Coo, coo-coo! Je - sus, _____ He _____

$E\flat$ $E\flat$
1. **2.**
Je - z í - sku! Je - z í - sku!
sings for you! sings for you!





Chtic, Aby Spal, Tak Zpívala
SWEET MARY SINGS HER BABE TO SLEEP

Traditional Czech [GKE]

Traditional Czech [WE]

Andante sostenuto

mp

G D⁷ G D⁷ G

I. Chtic, a - by spal tak zpí - va - la Sy - náč - ko - vi,
I. Sweet Ma - ry sings her Babe to sleep: "Sleep my dear Son,

G D⁷ G D⁷ G

Mat - ka, jež po - no - co - va - la, Mi - láč - ko - vi :
While I my lov - ing vig - il keep, Sleep, dear - est One.

G G G D⁷ D⁷

mf

Spi, ne - bes dí - tě mi - lost - né, Pan jsi a Bůh,
 An - gels and all of Pa - ra - dise Watch o - ver You;

mf

G G G D⁷ D⁷ G

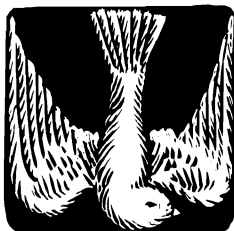
p

Pě - je ti vlás - ce ce - lý ráj, Po - zem - ský luh.
 E - ven your Fa - ther, God All - Wise, Is watch - ing, too."

p

2. *Dříměj, to matky zadost je,
 Holubičko,
 V tobe se duše raduje,
 O perličko!
 Nebesa chvalu peji tvou,
 Slavu a čest,
 Velebi tebe každý tvor,
 Tisíce hvězd.*

2. "Sweet dreams be with You through the
 night,
 My heav'nly Dove;
 Dream of Your heavenly home so bright,
 My lovely Pearl.
 Thousands of stars together sing,
 Hark to their song!
 They're praising You, their New-Born
 King,
 All the night long."



NESEM VAM NOVINY (KOMMET, IHR HIRTEN) *

COME, HEAR THE WONDERFUL TIDINGS

Traditional Czech [GKE]

Traditional Bohemian-Czech, 1870 [WE]

Allegro moderato

G D⁹ G D⁹ G D⁷ G

f

1. Ne - sem — vam — no - vi - ny — po - slou - chej - te,
 1. Come, hear — the — won - der - ful — ti - dings — we — bring :

G D⁹ G D⁹ G D⁷ G

p

Z Be - tlem - ske — kra - ji - ny, — po - zor — dej - te.
 Beth - le - hem — cra - dles — a — heav - en - ly — King !

G G G D⁷ G G

mf *p*

Sly - ste je pil - ne a ne - o - myl - ne, Sly - ste je pil - ne
 Come, sing His sto - ry, Come, sing His glo - ry, Come, sing His sto - ry,

*The German text for this carol may be found on page 326.



G⁷ A⁷ D⁷ G D⁷ G

a ne - o - myl - ne, Roz - ji - mej - te.
Come, sing His glo - ry, Je - sus _____ is _____ born!

f

2. Syna porodila čistá pana, V jesličky vložila Krista Pána; Jej ovinula a zavinula, Jej ovinula a zavinula, Plenčičkama.	2. Mary, the sweet Virgin Mother so fine, Tenderly comforts the Infant divine; Her face is glowing with love o'erflowing, Her face is glowing with love o'erflowing, For her dear Son.
3. K němužto andělé s nebe přišli, I také pastýři jsou se sešli; Jeho vítali, Jeho chválili, Jeho vítali, Jeho chválili, Dary nesli.	3. Angels from Heaven are singing His praise; Shepherds in wonder and joy on Him gaze; Bringing Him honor, presents they offer, Bringing Him honor, presents they offer, Jesus, their Lord.
4. Anděl Páně jim to sám přikázal, Když se jim na poušti všem ukázal: K Betlému jiti, neprodlévati, K Bethému jiti, neprodlévati, Hned přikázal	4. Over the desert shines God's radiant star, Guiding the kings who come journeying far; Here to discover, in lowly manger, Here to discover, in lowly manger, Wisdom divine.
5. Ejhle, při Kristovu narození Stal se div veliký v okamženi: Nebo noc tmavá se proměnila, Nebo noc tmavá se proměnila, V světlo denní.	5. Prophecy now is fulfilled in this hour; Darkness is scattered by Heaven's great pow'r. God's glory beaming, o'er Jesus streaming, God's glory beaming, o'er Jesus streaming, Shines through the night.

SUS ÎN POARTA RAIULUI

AT THE GATES OF HEAVEN ABOVE

Traditional Roumanian [GKE]

Traditional Roumanian [WE]

Andante

mp

G D7 G G D7

1. *Sus* *în* *poar* - *ta* *rai* - *u* - *lui*,
 1. At the gates of Heav'n a - bove,

D7 Amin D7 D7 G

Flo - *ri* - *le* *dal* - *be* *sunt* - *de* *mă* - *ru*,
 Ap - ple trees white are bloom - ing sweet - ly,

D7 Amin D7 D7 G

Flo - *ri* - *le* *dal* - *be* *sunt* - *de* *măr*.
 Bloom - ing for Christ, their dear - est love.

2. <i>Sus în poarta raiului, Sade Maica Domnului, Sade Măica Domnulu.</i>	2. At the gates of Heav'n above, Mary the Mother mild is sitting, Holding the Christ, her dearest love
3. <i>Sus în poarta raiului, Fiul plînge, stare n-are, Fiul plînge, stare n-ar.</i>	3. At the gates of Heav'n above, Her tiny Babe is weeping sadly, Weeping is Christ, her dearest love.
4. <i>Sus în poarta raiului, Taci fiule, nu mai plînge, Taci fiule, nu mai plîng.</i>	4. At the gates of Heav'n above, "Hush, my dear Son, I've gifts to give you, Gifts for the Christ, my dearest love."
5. <i>Sus în poarta raiului, Două mere, două pere, Două mere, două per.</i>	5. At the gates of Heav'n above, "Two lovely pears and two fair apples, Presents for Christ, my dearest love."
6. <i>Sus în poarta raiului, Si cheita de la rai, Si cheita de la ra.</i>	6. At the gates of Heav'n above, "Here is the key to Heav'n's portal, Open to Christ, my dearest love."
7. <i>Sus în poarta raiului, Sa te faci mai mare crai, Sa te faci mai mare cra.</i>	7. At the gates of Heav'n above, "Heavenly King to reign forever, This is the Christ, my dearest love."



MENYBÖL AR ANGYAL

ANGELS FROM HEAVEN

Traditional Hungarian [GKE]

Traditional Hungarian [WE]

Allegro moderato

The musical score is written for voice and piano. It is in the key of G major (one sharp) and 2/4 time. The tempo is marked 'Allegro moderato'. The score consists of three systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Chord symbols are placed above the vocal line: G, G, G, G, G, Amin6, G in the first system; G, Amin6, G, G, Emin, Amin, D7 in the second system; Bmin, D7, G, A9, D7, G in the third system. Dynamics include *mf* (mezzo-forte) and *p* (piano). The lyrics are provided in both Hungarian and English.

mf *G* *G* *G* *G* *G* *Amin*⁶ *G*

1. Meny-ből ar an - gyal le - yött hoz - zá - tok, Pasz - to - rok,
 1. An - gels from Heav - en say to the shep - herds, "News we ___ bring,

p *G* *Amin*⁶ *G* *G* *Emin* *Amin* *D*⁷

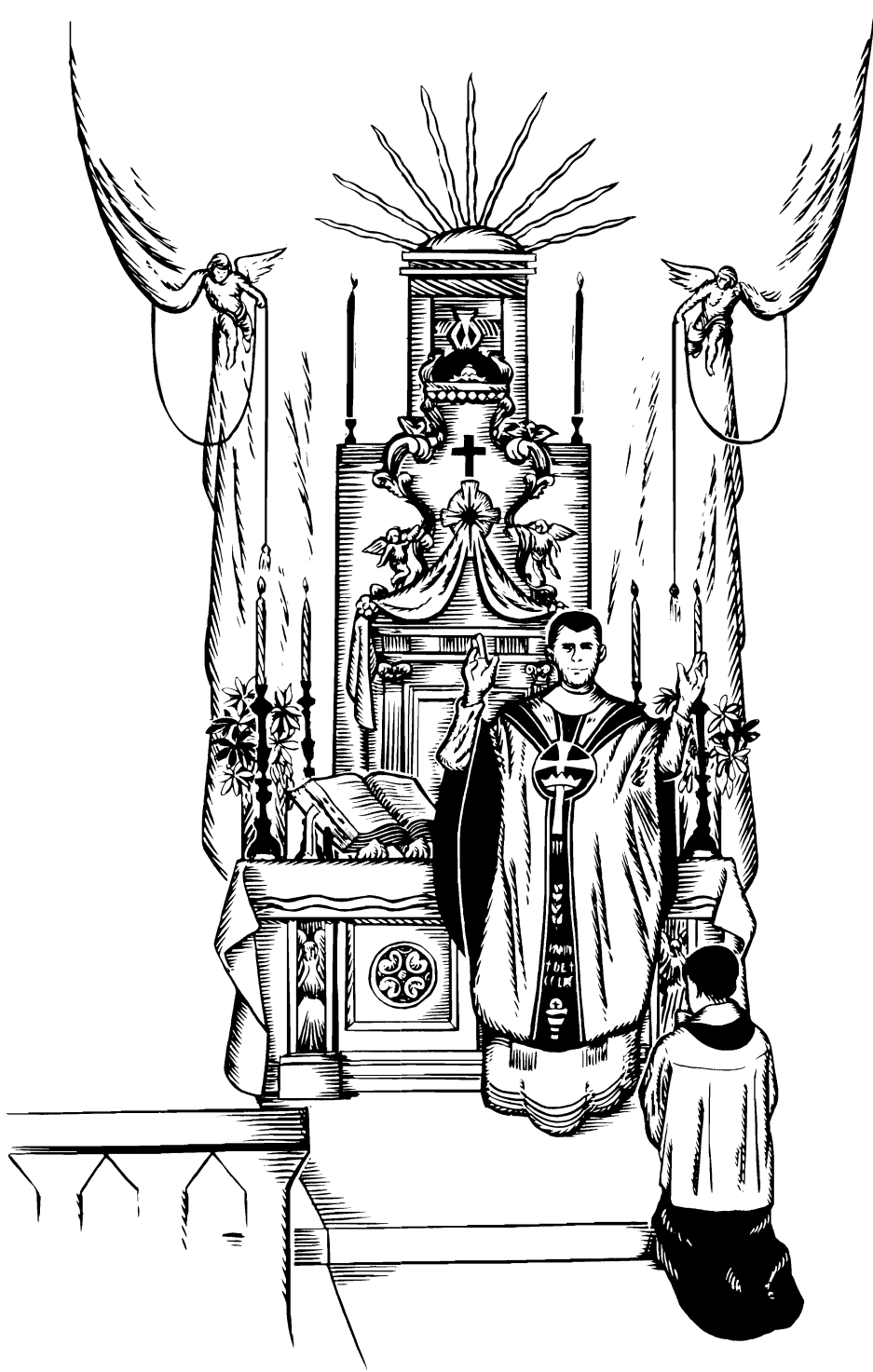
pasz - to - rok; Hogy Bet - le - hem - be si - et - ve men - vén,
 news we ___ bring! In Beth - le - hem, a - sleep in a man - ger,

Bmin *D*⁷ *G* *A*⁹ *D*⁷ *G*

Lás - szá - tok, Lás - szá - tok.
 Lies your King, Lies your King!"

2. Istennek fia a ki született
 Jászolba, jászolba.
 O leszen néktek üdvözítőök
 Valóban, valóban.

2. "Though born so lowly, yet He is holy,
 God's own Son, God's own Son!
 He comes to earth to ransom and save you
 Ev'ry one, ev'ry one!"



ITALIAN CAROLS

Canzone d'i Zampognari

CAROL OF THE BAGPIPERS

Traditional Sicilian
Translation: Dr. Theodore Baker, 1904

Traditional Sicilian [WE]

Andante

mf F F F C

1. *Quan - no na - scet - te Nin - no a Bet - te - lem - me, — E -*
1. When Christ our Lord was born — at Beth - le - hem — a - far, — Al -

C C⁷ F C⁷

ra — not - te e pa - re - a mie - zo jour -
though 'twas night, there shone — as — bright as noon, a

F F C⁷ F

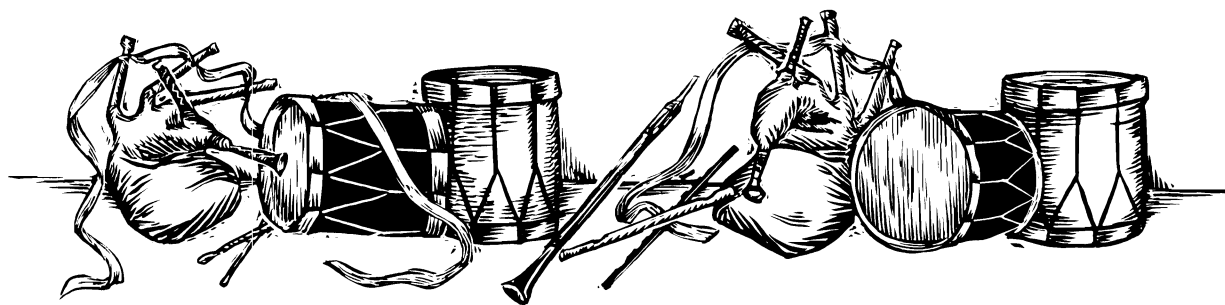
no. Ma - je le stel - le, lu - ste - re e bel - le, Se — ve -
star. Nev - er so bright - ly, nev - er so white - ly, Shone — the

C⁷ F F C

det - te - ro ac - cu - si! *La chiù lu - cen* *te* *Jet -*
stars, — as on — that night! The bright - est star — went — A

C C⁷ F C⁷ F

te_a chiam-mà li Ma - gi, in O - ri - en - te. —
way to call the Wise — Men — from the O - ri - ent. —



TU SCENDI DALLE STELLE

FROM STARRY SKIES THOU COMEST

Alphonsus Liguori [GKE]

Alphonsus Liguori (1696-1787) [WE]

Andante

mf A^b A^b A^b

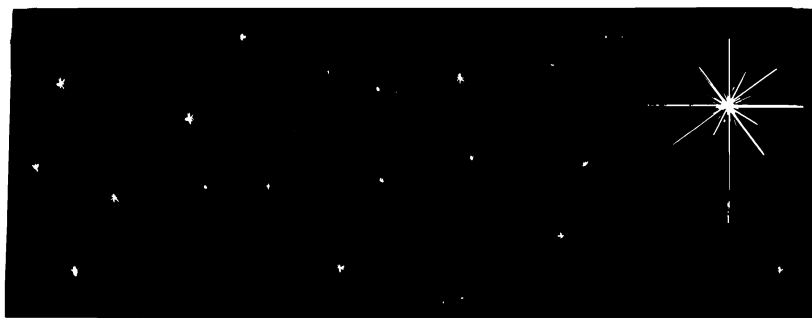
1. Tu scen - di dal - le stel - le O Re — del Cie - -
 1. From star - ry skies Thou com - est, The King — of Heav'n fore -

E^b E^b7 E^b7

lo — E vie - ni in u - na grot - ta Al
 told, — Ap - pear - ing in a man - ger, Near

$B^b \text{ min } 7$ E^7 A^b D^b E^b A^b

fred-do al ge lo O Bam - bi - no mio Di - vi - no Io Ti
 fro - zen from the cold. Je - sus, dear-est lit - tle Ba - by, How I



D^b E^{b7} A^b A^b E^b

ie - do qui tre - mar! — O Di - o be - a - to! — Oh
 long to make Thee warm! — To shel - ter Thee — from harm! — My

E^{b7} E^{b7} B^bmin7 E⁷ A^b

quan - to Ti co - stò l'a - ver - mi a - ma - to! —
 heart is filled with pit - y For Thy ti - ny form! —

2. *A te, che sei del mondo*
Il creatore,
Mancano panni e fuoco,
O mio Signore.
Caro, eletto pargoletto,
Quanto questa povertà
Piu m'innamora,
Giacche ti fece amor povero ancora.

2. In Heav'n Thou wert Creator,
 The True and Only Word,
 Yet here on earth no fire, Lord,
 To keep Thee from the cold.
 Jesus, dearest little baby,
 Come in direst poverty,
 Would I had gifts for Thee!
 How wonderful God's love that suffers
 here for me!

Gesù Bambin L'e Nato

JESUS, THE NEW-BORN BABY

Traditional Italian [GKE]

Traditional Italian [WE]

Andante

mp

A^b A^b D^b A^b A^b E^b7

1. Ge - sù Bam - bin l'e na - to, Na - to in Be - te -
1. Je - sus, the new-born Ba - by, Lies here in Beth - le -

A^b A^b A^b D^b A^b

lem L'e so - pra un po' di pa - ia,
hem; Born in a hum-ble sta - ble

mf A^b E^b7 A^b A^b

So - pra un po' di fien, L'e so - pra un po' di
Is Heav-en's pre - cious Gem. He is a pre-cious



A^b A^b A^b E^b7 A^b A^b D^b

fien S'a j'e'l bam-bin ch'a piu - ra, Soa ma - ma ch'a lo a -
 Gem, Al-though we find Him cry - ing! In Ma - ry's arms He's

A^b A^b E^b7 A^b

do - ra, _____ L'e so - pra un po' di fien. _____
sigh - ing, _____ Je - sus, our Di - a - dem. _____

2. Assent na vòs ant l'aira,
 Assent a vuì ciantand;
 L'è San Giusep so paire
 Lo pija 'ntii so brass!
 S'ai cianta la canssòn,
 Larin, larin, lareta,
 Gloria in Excelsis Deo,
 Tut a l'ônôr 'd l'anfan!

3. We hear a sweet voice singing
 Songs for the Holy One,
 Joseph, the Baby's father,
 Nestles Him close and warm.
 "Loo, loo, my dearest Son."
 O see, 'tis Joseph crooning,
 His tiny Baby soothing!
 Glory to God's own Son!



DORMI, DORMI, O BEL BAMBIN

SLEEP, O SLEEP, MY LOVELY CHILD

Traditional Italian [GKE]

Traditional Italian [WE]

Largo

Chord progression: F, F⁷, D^{min}, D^baug, F, G^{min}⁷

p

1. Dor - mi, dor - mi, o bel bam - bin, Rè di -
 1. Sleep, o sleep, my love - ly Child, King di -

Chord progression: C, C⁷, G^{min}⁷, C, C⁷, F, F⁷, B^b, G^{min}⁶

p

vin, Rè di - vin. Fa la nan - na, o fan - to -
 vine, King di - vine. Close Your eyes and sweet - ly

Amin Amin C⁷ F C⁷ F

pp

li - no, Rè di - vin, Rè di - vin.
 slum - ber, King di - vine, King di - vine.

F Cmin D B^bmin F G⁷ C⁷ F

p

Fa la nan - na, o fan - to - li - no. _____
 Close Your eyes and sweet - ly slum - ber. _____

REFRAIN

Allegro

F F C⁷ F F

mf *pp*

Fa la la la, Fa la la la la, Fa la
 Fa la la la, Fa la la la la, Fa la

F C⁷ F F G min

mp

mp

la la, Fa la la la. Fa la,
la la, Fa la la la. Fa la,

C⁷ F F G min C⁷ F

cresc. *rit.*

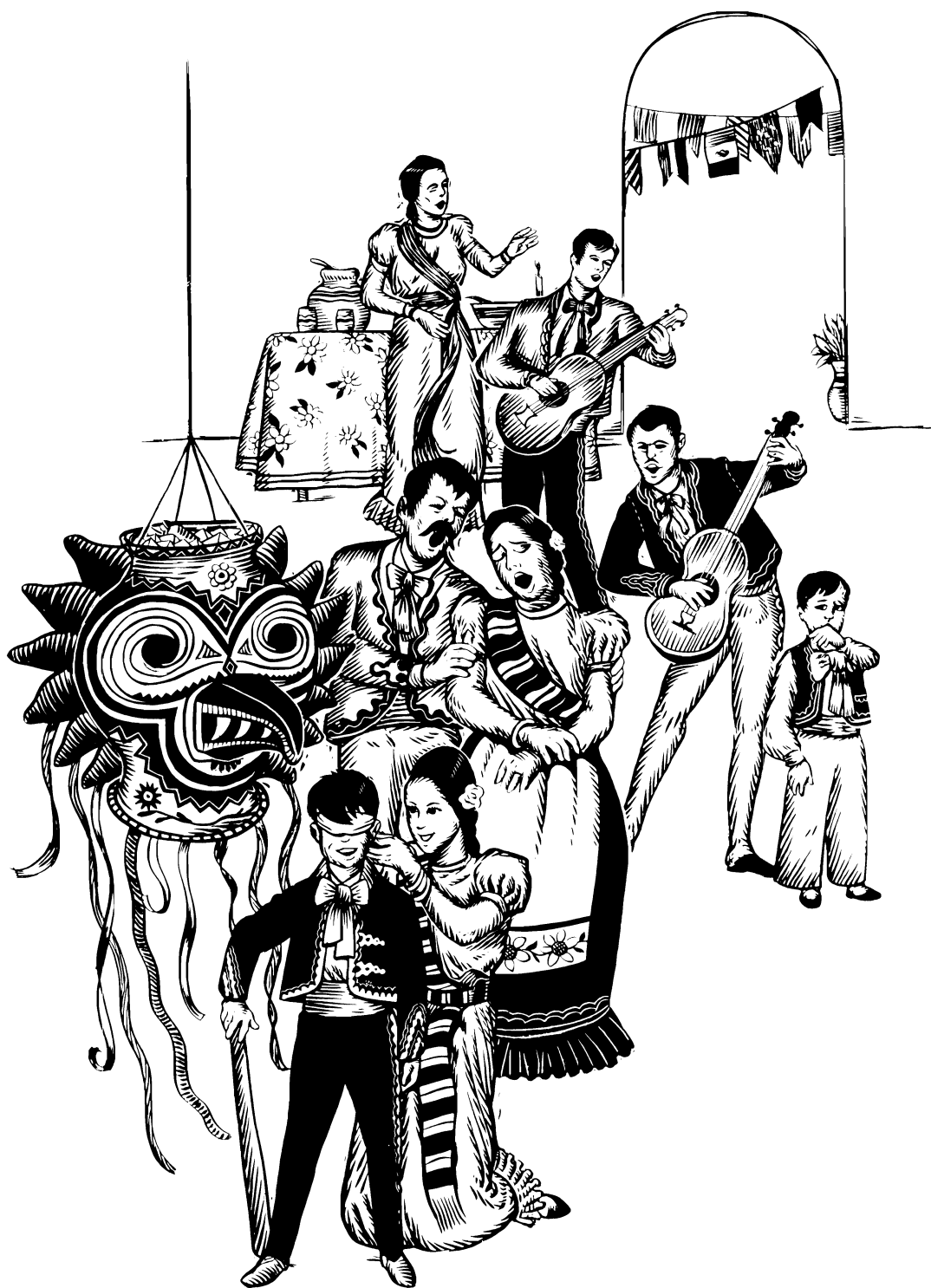
Fa la la la la la, Fa la la la la la, Fa la la la.
Fa la la la la la, Fa la la la la la, Fa la la la.

cresc. *rit.*

Fa la, Fa la, Fa la.
Fa la, Fa la, Fa la.

2. *Perchè piangi, o mio tesoro?*
Dolce amor, dolce amor!
Fa la nanna, o caro figlio,
Tanto bel, tanto bel,
Fa la nanna, o caro figlio
 Refrain

2. O my treasure, do not weep!
 Sweetly sleep, sweetly sleep,
 Close your eyes my Son, my dear one.
 Sweetly sleep, sweetly sleep.
 Close your eyes, my Son, my dear one.
 Refrain



spanish CAROLS

A La Nanita Nana

Traditional Spanish
English lyrics: Norman Luboff

Traditional Spanish Carol [WE]

Larghetto

Chorus 1: *p* Dmin Dmin *cresc.* Dmin Gmin⁶ Dmin

1. A la na-ni-ta na-na, na-ni-ta e-a, na-ni-ta e-a,
1. A la na-ni-ta na-na na-ni-ta e-a na-ni-ta e-a,

Chorus 2: A⁷ Dmin Emin A *dim.* Edim Dmin

Mi Je-sús tie-ne sue-ño, ben-di-to se-a, ben-di-to se-a.
Sleep, sleep my lit-tle Je-sus, May peace at-tend Thee, may peace at-tend Thee.

Chorus 3: D A⁷ A⁷ D

Fuen-te-ci-lla que co-rres cla-ra y so-no-ra,
To the world, lit-tle Sav-ior, New hope thou'rt bring-ing

p *D* *A⁷* *A⁷* *D*

Rui - se - ñor q'en la sel - va can - tan - do llo - ras,
 All the world, lit - tle Sav - ior, Thy prais - es sing - ing,

p

mp *E dim⁷* *D* *E dim⁷* *D*

Cal - lad mien-tras la cu - na se ba - lan - ce - a.
 God's an - gels hov'-ring o'er Thee chant al - le - lu - ia.

mp

p *E dim⁷* *D* *E dim⁷ rit.* *D*

A la na - ni - ta na - na, na - ni - ta e - a.
 A la na - ni - ta na - na, na - ni - ta e - a.

p *rit.*

YA VIENE LA VIEJA

COME, MY DEAR OLD LADY

Traditional Spanish [GKE]

Traditional Spanish [WE]

Allegro

F C⁷ F F C⁷

1. Ya vie - ne la vie - ja ——— Con el a - gui -
1. Come, my dear old la - dy, ——— With a lit - tle

F F E^b F

nal - do ——— Le pa - re - ce mu - cho, ———
pres - ent ——— That you love so dear - ly, ———

REFRAIN

F C⁷ F C⁷ F C⁷

Le vie - ne qui - tan - do. Pam - pa - ni - tos ver - des, ho - jas de li -
Of - fer it to Je - sus. We're weav - ing a gar - land of green le - mon

F C⁷ F C⁷ F

món, La Vir - gen Ma - ri - a, Ma - dre del Se - ñor.
leaves, For sweet Vir - gin Ma - ry, the Moth - er of God.

2. *Ya vienen los Reyes*
Por el arenal,
Y le traen al Niño
Un torre real.
Refrain

2. Kings of Orient riding,
Cross the sandy desert,
Bringing for the Baby
Wine and cookies sweet.
Refrain

3. *Y vienen los Reyes*
Por aquel camino,
Y le traen al Niño
Sopitas en vino
Refrain

3. Kings of Orient riding,
Guided by the starlight,
Bringing to the Baby
Gifts of love, this night.
Refrain



LAS POSADAS

THOU ART WELL CONTENT

Traditional Spanish [GKE(adapted)]

Traditional Spanish [WE]

Andante

VERSE

mf D D⁶ A⁷ 3

1. *Quie - res que te qui - te mi bien de las pa - jas,* _____
 1. Thou art well con - tent in a sta - ble so low - ly, _____

A⁷ Emin⁷ A⁷ D 3

— *Quie - res que te a - do - ren to - dos los pas - to - res.* _____
 — Where the shep-herds praise Thee as God's Son so ho - ly. _____

REFRAIN

D D D

A la ru - rru, ni - ño chi - qui - to, ya e -
 Go to sleep, my ba - by, my sweet - est One, —

B Emin A⁷ D

- sta a - rru - lla - di - to el ni - ño. _____
 — My Je - sus dear, — my fair - est. _____

2. *Mi querido Padre, mi Dios y Señor*
Que sufriste alegre del frío su rigor.
 Refrain

2. For Thy dearest Father, the great King of
 Heaven,
 Thou wilt gladly bear any sorrow or
 burden.
 Refrain



Fum, Fum, Fum

FOOM, FOOM, FOOM

Traditional Catalan Carol [GKE]

Traditional Catalan Carol [WE]

Allegretto

Amin Dmin⁶ E Amin E Amin

f

1. *i*Vein - ti - cin - co de di - ciem - bre, Fum, fum, fum!
 1. On De - cem - ber five and twen - ty, Foom, foom, foom!

Amin Dmin⁶ E Amin E

*i*Vein - ti - cin - co de di - ciem - bre, Fum, fum,
 On De - cem - ber five and twen - ty, Foom, foom,

Amin C Ddim⁷ C G⁷

mf

fum! Na - ci - do ha por nues - tro a - mor, El Ni - ño
 foom! For the love of us is giv'n The ho - ly

C D dim7 C E7

Dios, el Ni - ño Dios; Hoy de la vir - gen Ma -
In - fant, Son of Heav'n, Of the Vir - gin, Jo - seph's

E Amin Amin E Amin E Amin

ri - a En es - ta no - che tan fri - a, ¡Fum, fum, fum!
bride, To all the earth good will be - tid-ing, Foom,foom, foom!

2. *¡Pajaritos de los bosques,
 Fum, fum, fum!
 ¡Pajaritos de los bosques,
 Fum, fum, fum!
 Vuestros hijos de coral
 Abandonad, abandonad,
 Y formad un muelle nido
 A Jesús recién nacido,
 ¡Fum, fum, fum!*

2. Little birds from out the forest,
 Foom, foom, foom!
 Little birds from out the forest,
 Foom, foom, foom!
 All your fledglings leave behind,
 And seek the infant Savior kind.
 Come, and build a downy nest
 To warm the lovely Baby blessed,
 Foom, foom, foom!

3. *¡Estrellitas de los cielos,
 Fum, fum, fum!
 ¡Estrellitas de los cielos,
 Fum, fum, fum!
 Que a Jesús miráis llorar
 Y no lloráis, y no lloráis,
 Alumbrad la noche oscura
 Con vuestra luz clara y pura,
 ¡Fum, fum, fum!*

3. Little stars up in the heavens,
 Foom, foom, foom!
 Little stars up in the heavens,
 Foom, foom, foom!
 If you see the Baby cry,
 O, do not answer with a sigh!
 Rather, lighten up the sky
 With Heav'n's beams of radiant brightness,
 Foom, foom, foom!





El Noi de la Mare

THE SON OF MARY

Traditional Spanish [GKE]

Traditional Catalan Carol [WE]

Allegretto sostenuto

Chord progression: E^b E^b maj⁷ C min B^b E^b E^b maj⁷

mf

1. Qué li da - rem a n'el Noi de la Ma - re? Qué li da - rem que li
 1. What shall we give to the Son of the Vir - gin? What can we give that the

Chord progression: F⁷ B^b E^b B^b⁷ C min

sá - pi - ga bon? Li da - rem pan - ses en u - nes ba - lan - ces,
 Babe will en - joy? First, we shall give Him a tray full of rai - sins,

E^b E^b B^b7 E^b E^b7 A^bmaj7

Li da - rem fi - gues en un pa - ne - ró. Li da - rem pan - ses en
 Then we shall of - fer sweet figs to the Boy. First, we shall give Him a

A^b6 Cmin E^b7 A^bmaj7 B^b7 E^b

u - nes ba - lan - ces, Li da - rem fi - gues en un pa - ne - ró.
 tray full of rai - sins, Then we shall of - fer sweet figs to the Boy.

2. *Qué li darem al Fillet de Maria,
 Qué li darem a l'hermós Infantó?
 Panses i figures i nuez i olives,
 Panses i figures i mel i mató.
 Panses i figures i nuez i olives,
 Panses i figures i mel i mató.*

2. What shall we give the Beloved of Mary?
 What can we give to her beautiful Child?
 Raisins and olives and nutmeats and
 honey,
 Candy and figs and some cheese that is
 mild.
 Raisins and olives and nutmeats and
 honey,
 Candy and figs and some cheese that is
 mild.

3. *Tam patantam, que les figures son verdes,
 Tam patantam, que ja madurarán.
 Si no maduren el dia de Pasqua,
 Madurarán en el dia del Ram.
 Si no maduren el dia de Pasqua,
 Madurarán en el dia del Ram.*

3. What shall we do if the figs are not
 ripened?
 What shall we do if the figs are still green?
 We shall not fret; if they're not ripe for
 Easter,
 On a Palm Sunday, ripe figs will be seen.
 We shall not fret; if they're not ripe for
 Easter,
 On a Palm Sunday, ripe figs will be seen.



Sant Josep i la Mare de Déu

HOLY JOSEPH AND MARY THE MAID

Traditional Catalanian [GKE]

Traditional Catalanian Carol [WE]

Andante mf A^b E^b7 A^b $C\ min$ $F7$

1. *Sant Jo - sep i la ma - re de Déu — Fer - en com - pan - yi - a*
 1. Ho - ly Jo - seph and Ma - ry the maid, — To whom Christ the Babe was

mf

B^b min⁹ E^b7 A^b B^b7 E^b A^b

bo - na, — Par - ti - ren de Nat - za - ret, — Nat - za - ret a la bona
com - ing, — Left be - hind them Na - za - reth, — In the morn - ing's ear - ly

A^b D^b min⁶ A^b B^b min⁷ E^b7 A^b

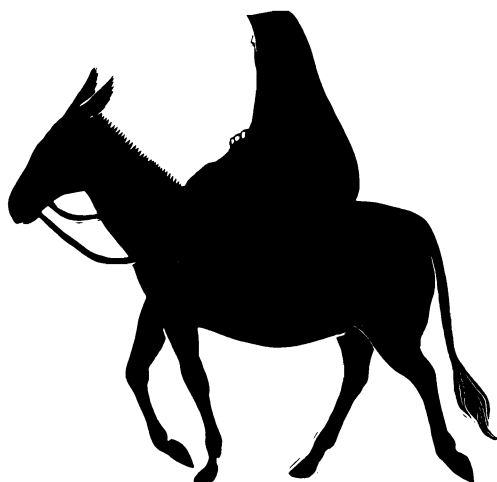
ho - ra. Don do - ron - don, la Ma - re can - ta i el Fil - let dorm. —
dawn - ing. "Don do - ron - don," Ma - ry sings — as Je - sus sleeps. —

2. No troben posada enlloo
De tant que la gent és pobre
Si no és un barraconet
To ple de joncs i de boga.
—Don dorondon, la Mare canta i
el Fillet dorm.

3. Sant Josep va a cercar foc
A la ciutat i no en troba;
Quan Sant Josep fou tornat
Deslliurada en fou l'Esposa
—Don dorondon, la Mare canta i
el Fillet dorm.

2. In their poverty, they could not find
Any room for weary Mary,
Save a stable, cold and bare;
'Mid the animals they tarried.
"Don dorondon," Mary sings as Jesus
sleeps.

3. Seeking wood, Joseph left Mary there,
So alone, within the stable;
To our Lord she then gave birth;
For a bed, she found a manger.
"Don dorondon," Mary sings as Jesus
sleeps.



EL REI HERODES KING HEROD

Traditional Catalanian [GKE]

Traditional Catalanian Carol [WE]

Allegretto

mf A^b E^b7 E^7 A^b

1. Es - tant a la cam - bra Amb so fill al - mat Re
1. One day Jo - seph, rest - ing, the Child by his side, Heard

mf

A^b E^b7 E^7 A^b *mf*

mor va sen - tir - se per tot la vei - nat. E -
shout - ing and tu - mult that e - vil be - tide: "The

mf

A^b $B^b \text{min}$ $B^b \text{min}^7$ E^b7

ra el Rei He - ro - des Amb la se - va gent, Que
wick - ed King Her - od has made a de - cree For

A^b $B^b \text{min}^7$ A^b $B^b \text{min}$ E^b7 A^b

fei - a ma - tar — Tos — els in - no - cents.
sol - diers to kill ev - 'ry — in - fant they see."

2. *Anem-se'n Josep,*
Anem-se'n espós,
Anem-se'n Egipto
Sens tenir repós,
Deixem nostres coses,
Viandes també,
Perquè el Rei Herodes
Diuen que ja ve.

2. "O Joseph, dear husband,
 From here we must go,
 And where we are going,
 No mortal must know.
 Across the wide desert
 To Egypt we'll flee,
 For there, dearest Jesus
 Protected will be."

3. *Amb la somereta*
Se'n van a cavall
Seguint les petjades
Per un camí ral.
Els àngels devallen,
També els ocellets,
Perquè el bon Jesús
No fos descobert.

3. Astride of a donkey,
 They hurried along,
 Their pathway was narrow,
 And danger was strong;
 God's angels, and birds,
 Flocking down from the sky,
 The Baby, and Joseph,
 And Mary did hide.

EL DESEMBRE CONGELAT

THE ICY DECEMBER

Traditional Catalan Carol

Traditional Catalan Carol [WE]

Translation: First 2 verses, Anonymous (alt)

Verse 3: [GKE]

Andante

mf E^b A^b E^b E^b A^b B^b7 E^b

1. El de-sem-bre con-ge-lat, Con-fús es re-ti-ra.
1. Cold De-cem-ber's winds were stilled In the month of snow-ing.

E^b A^b E^b E^b A^b B^b7 E^b

A-bril de flors co-ro-nat, Tot el món ad-mi-ra,
As the world fell dark one night, Spring-time's Hope was grow-ing;

C^{min} G^{min} A^b E^b C^{min} G^{min}

mf *p*
Quan en un jar-di d'a-mor Neix u-na di-
Then one rose-tree blos-somed new, One sweet Flow-er

A^b B^{b7} E^b E^b G^{min} G^{min}

vi - na flor. D'u - na ro ro ro, D'u - na sa sa sa, D'u - na ro, d'u - na
on it grew. On the tree once bare, Grew the Rose so fair, Ah, the Rose, ah, the

E^{b7} A^b B^b E^b A^b B^{b7} E^b

sa, D'u - na ro - sa bel - la, Fe - cun - day pon - cel - la.
Rose, Ah the Rose tree bloom - ing, Sweet the air per - fum - ing.

2. *El primer Pare causá
La nit tenevrosa
Que a tot el mon ofusca
La vista penosa
Mes en una mitja nit
Brilla el sol que n'és eixit
D'una bel bel bel,
D'una la la la,
D'una bel, d'una la,
D'una bella aurora
Que el cel enamora.*

2. When the darkness fell that night,
Bringing sweet reposing,
All the land was hid from sight,
Sleep our eyes was closing.
Suddenly, there came a gleam
From the sky, the wondrous beam
Of a heav'nly star,
Giving light afar;
Ah, the star, ah, the star,
Ah, the star-beam glowing,
Brightness ever growing!

3. *El més de maig ha florit,
Sense ser encara,
Un lliri blanc y polit
De fragància rara,
Que per tot el món se sent,
De Llevant fins a Ponent,
Tota sa sa sa
Tota dul dul dul,
Tota sa, tota dul,
Tota sa dulcúra
L'olor, amb ventura.*

3. Now the month of May was here,
Filled with God's own radiance;
Now the purest Lily bloomed,
Flow'r of sweetest fragrance.
To the people far and near
Came a breath of heav'nly cheer;
O, the incense rare
Of the Lily there!
Ah, the scent, ah, the scent
Of the Lily blooming,
All the air perfuming!





El Cant dels Ocells

CAROL OF THE BIRDS

Traditional Catalanian [GKE]

Traditional Catalanian Carol [WE]

Adagio

mf E min E min B B⁷

1. *En* *veu - re* *des - pun - tar* *El* *ma - jor il - lu - mi -*
 1. Up - on this ho - ly night, When God's great star ap -

mf

E min A min B⁷

nar *En* *la nit* *més joi - o - sa ;*
 pears, And floods the earth with bright - ness,

E E F⁶ Amin B

Els o - cel - lettes can - tant a fes - te - jar - lo
 Birds' voi - ces rise in song, And, warb - ling all night

Emin C⁷ B⁷ 4 - 3 E

van, Amb sa veu — mel - in - dro - sa.
 long, Ex - press their glad hearts' light - ness.

E⁷ E F⁶ D⁷ Dmin⁶

Els — o cel - lettes can - tant — A fes - te jar - lo
 Birds' — voi - ces rise — in — song, — And, warb - ling all night

B Bdim F#7 B7 Amin E

van — Amb sa veu — me - lin - dro - sa. —
long, — Ex - press their glad heart's light - ness. —



2. *L'ocell rei d'espai*
Va pels aires volant,
Cantant amb melodia,
Dient: — Jesús és nat
Per treure'ns del pecat
I darnos alegria.
Dient: — Jesús és nat
Per treure'ns del pecat
I darnos alegria.

2. The Nightingale is first
 To bring his song of cheer,
 And tell us of his glandness:
 "Jesus, our Lord, is born
 To free us from all sin,
 And banish ev'ry sadness!
 Jesus, our Lord, is born
 To free us from all sin,
 And banish ev'ry sadness!"

3. *Respont-il el pardal:*
— Esta nit es Nadal
Les nit de gran contento
El verdum i el lluer
Diuen, cantant també:
— O, quina alegria sento.
El verdum i el lluer
Diuen, cantant també:
— O, quina alegria sento.

3. The answer'ing Sparrow cries:
 "God comes to earth this day
 Amid the angels flying."
 Trilling in sweetest tones,
 The Finch his Lord now owns:
 "To Him be all thanksgiving."
 Trilling in sweetest tones,
 The Finch his Lord now owns:
 "To Him be all thanksgiving."

4. *Cantava la perdiu:*
— Me'n vaig a fer el niu
Dins d'aguella establiam
Per voure l'Infant
Com esta tremolant
En bracos de Maria.
Per voure l'Infant
Com esta tremolant
En bracos de Maria.

4. The Partridge adds his note:
 "To Bethlehem I'll fly,
 Where in the stall He's lying.
 There, near the manger blest,
 I'll build myself a nest,
 And sing my love undying.
 There, near the manger blest,
 I'll build myself a nest,
 And sing my love undying."



FALADE BEN BAIXO

WE'LL SPEAK VERY SOFTLY

Traditional Galician [GKE]

Traditional Galician Carol [WE]

Sostenuto

F F

p

1. Fa - la - de ben bai - xo pe - ta - de pou -
 1. We'll speak ver - y soft - ly and low - er our

p

C F C

mf

qui - no, Pra que no des - per - te o no - so ro - lli - no, Ay, mi - na
 voi - ces Be - fore the dear Sav - ior whom Heav - en re - joi - ces. O my be -

mf

C B^b Dmin C⁹ C⁷ F⁷

p

xo - ya, meo que-ri - di - no, Eu ben qui-sie - ra dar-che-a-go-
lov - ed, could I but hold — Thee, How great my glad - ness, ho - li - est

p

B^bmin6 C⁷ A^b7 D^b7 G⁹ E^b7 C⁷

ri - no, Ter - te no col - lo, a - co - cha - di - no.
rap - ture! How great Thy bless - ing, fall-ing up - on me!

F B^b F F

piu mosso

Mi - na xo - ya, meu ra - paz, — Mi - na xo - ya,
My be - lov - ed, my heart's — joy, — My be - lov - ed,

piu mosso

B $\flat$ C Gmin C ^{7} F Dmin

co - mo es-tás? *Que es* tás tem - bran - do de fri - o,
how — are you? From the cold — I see you trem — bling,

Dmin C G ^{7} C Gmin C ^{7}

Ay, *que* lás - ti - ma me das; *Que es* - tás tem - bran -
And it grieves me through and through; From the cold — I

F Dmin Dmin B $\flat$ 6 C ^{7} F

do de fri - o, *Aye,* *que* lás - ti - ma me das.
see you trem - bling, And it grieves me through and through.

OI BETLEHEM

O BETHLEHEM

Traditional Spanish [GKE]

Carol from Biscaya [WE]

Andante sostenuto

G Amin D7 G D7 G C

mp

1. Oi Bet - le - hem, e - to - ri - da zu -
1. O Beth - le - hem, O'er you a bril - liant

D D7 B Emin Amin D7 G

re ga - rai a, Oi Bet - le - hem.
star is shin - ing, O Beth - le - hem.

Emin A9 D A7 D

mp

Be - ri - on bat a - die raz - ten
Heav - en - ly choirs of an - gels bring

D7 G C Amin6 G

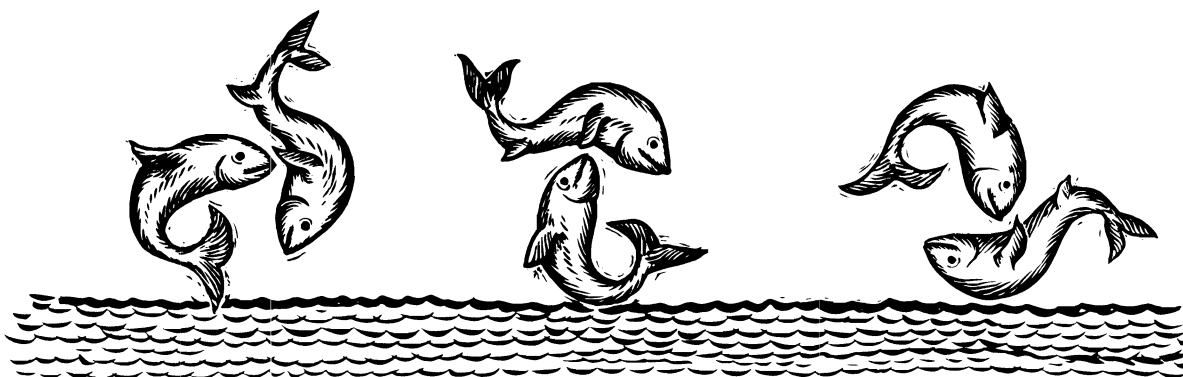
Bor ——— daz - bor - da da - bil ain - ge - ru - a,
To ——— the world glad news of an in - fant King;

G D B Emin A9 D D7

Gaur jai - o de aur - txo Jaun - go - i - ko - a,
Round you the hills ——— and val - leys are e - cho - ing!

G Amin D7 G Amin7 D7 G

Oi Bet - le - hem, ——— Oi Bet - le - hem.
O Beth - le - hem, ——— O Beth - le - hem.



EN BELÉN TOCAN A FUEGO

A FIRE IS STARTED IN BETHLEHEM

Traditional Castilian [GKE]

Traditional Castilian Carol [WE]

Andante *mf* G min D C A dim G min⁶ C min G min (4—3)

1. En Be - lén to - can a fue - go Del por - tal sa - len las lla - mas, Por - que
 1. Here in Beth - le - hem this eve - ning, Springs a might - y Flame from Heav - en, Whom our

mf

C min⁷ C[#]dim⁷ G min D C[#]dim⁷ D min A aug A⁷ D min

di - cen que ha — na - ci - do El Re - den - tor de las al - mas.
 sin - ful - ness will be con - sum - ing, And through Whom we are for - giv - en.

Allegro

REFRAIN

G min G min G min D

f

Brin - can y bai - lan los pe - ces en el ri - o, —
 Brin - can y bai - lan los pe - ces en el a - gua,
 Flash - ing and splash - ing, the fish - es in the riv - er,
 Flash - ing and splash - ing, the fish - es in the wa - ter,

C min C min G min D⁷ G min

Brin - can y bai - lan de ver a Dios na - ci - do. }
 Brin - can y bai - lan de ver na - ci - da el al - ba. }
 Splash - ing and bow - ing to God, from Heav - en com - ing; }
 Splash - ing and prais - ing the Light from Heav - en dawn - ing. }

2. *En el portal de Belén*
Nació un clavel encarnado
Que por redimir el mundo
Se ha vuelto lirio morado.
 Refrain

2. In a cold and humble stable,
 Blooms a spotless white Carnation,
 That becomes a lovely purple Lily,
 Sacrificed for our redemption.
 Refrain

3. *La Virgen lava panales*
Y los tiende en el romero,
Los pajarillos cantaban
Y el agua se iba riendo.
 Refrain

3. Washing swaddling clothes for Jesus,
 Mary by a stream is singing.
 Birdlings chirp to her a joyful greeting,
 And the rippling brook is laughing.
 Refrain



Campana Sobre Campana

BELLS OVER BETHLEHEM



Traditional Andalusian [GKE]

Traditional Andalusian Carol [WE]

Allegro

F C C C⁷ F

mf

1. *Cam - pa - na so - bre cam - pa - na* *Cam - pa - na so - bre cam - pa - na!*
1. Bells o-ver Beth-le-hem peal - ing, God's sa-cred pres-ence re - veal - ing!

mf

F C C C⁷ F

A - só-ma-te a la ven - ta - na *Ver - as a un Ni - ño en la cu - na.*
There in a cra-dle is rest - ing Je - sus, the earth's rich-est bless - ing!

REFRAIN

F F F C⁷ F

f

"Be - lén, cam - pa - nas de Be - lén, Qué los an - ge - les to - can Que nue - vas me tra - óis?"
The bells, the bells of Beth-le - hem Are ring-ing out the ti-dings, "good will — to all men!"

f

F F F G⁷ C

mp

Re - co - gi - do tu re - ba - no A dón - de vas pas - tor - ci - to —
 Leave your sheep — and come, O shep - herds, pres - ents bring the Babe so low - ly, —

mp

F F F G⁷ C F

p

Voy a lle - var al por - tal — Re - que - són, man te - ca y vi - no. "Be -
 Brings some cheese and bring some wine — For the Moth - er Ma - ry ho - ly. The

p

F F F C⁷ F

lén, cam - pa - nas de Be - lén, Qué los an - ge - les to - can, Qué nue - vas me tra - ois?"
 bells, the bells of Beth - le - hem Are ring - ing out the ti - dings, "Good will — to all men!"

2. *Si gun las estrellas alumbran,
 Pastor, dónde quieres ir?
 —Voy al portal por si el Niño
 Con El me deja dormir.
 Refrain*

2. Shepherds, if you will but hasten,
 Mary the beautiful Virgin,
 May grant that you may be keeping
 Watch o'er the dear Baby sleeping.
 Refrain

Chiquirritin

O MY LOVELIEST ONE

Traditional Spanish [GKE]

Traditional Andalucian [WE]

Allegro
REFRAIN

B $\flat$ *p* B $\flat$ B $\flat$ B $\flat$ "Ay, del
"O, my *mf*

Chi-quir-ri-qui-tin, *chi-quir-ri-qui-tin,*

B $\flat$ B $\flat$ B $\flat$ B $\flat$

chi-quir-ri-tin, *chi-quir-ri-qui-tin,* *Me-ti-di-to-en-tre*
love-li-est One, *Rest-ing there in a*

chi-quir-ri-qui-tin, *chi-quir-ri-qui-tin,*

F ^{7} F ^{7} F ^{7} F ^{7}

pa-jas; *Ay, del chi-quir-ri-*
man-ger! *O, my love-li-est*

chi-quir-ri-qui-tin, "Ay, del *chi-quir-ri-*
"O, my *love-li-est*

F7 F7 F7 F7 F7 B^b

tin, } *chi-quir-ri-qui-tin,* { *Que-re - di, que-re-di - to del al - ma."*
 One, } To my heart You must not be a stran - ger!"

Fine

tin, _____ *Que-re - di, que-re-di - to del al - ma?"*
 One, _____ To my heart You must not be a stran - ger!"

Fine

VERSE

B^b F7 B^b B^b B^b F7 F

Slower

Por de - ba - jo del ar - co Del por - ta - li - ño,
 See the won - der - ful vi - sion Here in a sta - ble,

Slower

F7 F7 F F7 F7 B^b D.C.

Se des - cu - bre a Ma - ri - a, Jo - se, y el Ni - ño .
 Jo - seph, sweet Vir - gin Ma - ry, and Heav - en's Ba - by.

D.C.

2. *Entre el bucy y la mula*
Dios ha nacido
Y en un pobre pesebre
Lo han recogido
 Refrain

2. 'Twixt the ass and the oxen
 Jesus is lying;
 In a cradle so humble,
 God's Love undying!
 Refrain

En el Portal a Belén

IN BETHLEHEM'S CRADLE

Traditional Puerto Rican [GKE]

Traditional Puerto Rican [WE]

Allegretto

VERSE

mf F C⁷ C⁷ F

1. Ha na - ci - do en un por - tal — Lle - ni - to de te - la - ra - ñas, En - tre
 1. He is born with-in a sta - ble, In the bit - ter cold of win - ter; 'Twixt the

F C⁷ C⁷ F

la mu - la y el bu - ey, El Re - den - tor de las al - mas.
 ox and ass He's ly - ing, Heav - en's Babe, the world's re - deem - er.

REFRAIN

mf C⁷ F C⁷ *p*

Es - te es un le - rum, la ma - ru - xi - na, Es - te es un le - rum en el por -
 Sing now of Je - sus, of the dear ba - by, O what a won - drous gift from a -

mf *p*

F F C⁷ F F C⁷

tal; Va-ya pro-si-go es-te can-tar, Va-ya pro-si-go es-te can-bove! He has our hearts and all of our love! He has our hearts and all of our

F F F

tar. love! } Le-rum, le-rum, le-rum, la! (¡Que vi-va!)

2. *En el portal de Belén*
Hay estrella, sol y luna:
La Virgen y San José
Y el Niño que está en la cuna
 Refrain

2. There within the dingy stable
 Sun and moon and star are shining:
 Joseph, Mary and the Baby,
 For whom all our hearts were pining.
 Refrain

3. *Entró al portal un gallego*
Que vengo desde Galicia
Y le traigo al Niño Diós
Lienzo para una camisa
 Refrain

3. To His side, a lowly shepherd,
 From the Spanish plains appearing,
 Brings the Baby gifts of linen,
 So a shirt He can be wearing.
 Refrain

4. *Entró un gitano al portal*
De Granada vengo a aquí
Y le traigo al Niño Diós
Un gallo quiquiriqui.
 Refrain

4. Also near Him stands a gypsy
 From Granada he comes hieing,
 Bringing to the Babe a rooster;
 "Cock-a-doodle-doo," it's crying.
 Refrain

EL SANTO NIÑO

THE HOLY CHILD

Traditional Puerto Rican [GKE]

Traditional Puerto Rican [WE]

Andante

mf Amin Dmin E Amin

{Ma-dre, a la puer-ta hay un Ni - ño, Mas her - mo - sa que el sol bel - lo; Llo -
 En-tra el Ni ño y se co - lien-ta y Des-pu-és de cal - en - ta - do, Le pre -
 "Moth-er, stand-ing at our—door-way Is a ba - by Boy so love-ly! He is
 Then the moth-er bade Him—wel-come To the fire, so bright and glow-ing; As He

Amin Dmin E Amin

ran - do muer-tó de fri - ó, Y sim du - da vie-ne en - cue - ras." }
 gun - ta la pa - dro - na De qué tie - rra es su rei - na - do. }
 cold and weep-ing—sad - ly, And His clothes are ver - y rag - ged." }
 warmed Him-self, she—asked Him In what coun - try He was reign-ing. }

Amin Dmin E Amin

"Mi Pa - dre es del cie - lo, Mi — Ma - dre tam - bien. — Yo
 "My Fa - ther is in Heav-en, My — Moth-er lives there, too. — My

Amin Dmin E Amin

ba - jé a la tie - rra Pa - ra pro - de - cer."
life on earth is giv - en For the sake of you." ———



A la Media Noche

AT THE HOUR OF MIDNIGHT

Traditional Puerto Rican [GKE]

Traditional Puerto Rican [WE]

Allegretto

INTRODUCTION

Chords: Emin, Amin⁶, B, Emin, Emin, Amin, B⁷, Emin, Emin, B⁷, Emin, Amin⁶, Emin⁷, Amin⁶, Emin, B

mf *p* *mf* *p* *Fine* *mf* *Fine* *mf*

La la la la la la la, La la la la la la la la, La
 la la la la la la, La la la la la la. La la.
 A la me - dia no - che al ri - gor del hie - lo
 At the hour of mid-night, in the midst of win - ter,

Emin Amin6 Emin7 Amin6 B

Na - ce Je - su Cris - to, — Re - den - tor del Cie - lo.
Bright with Heav - en's star - light, — born was our Re - deem - er.

Emin Amin6 Emin6 Amin6 Edim B

A la me - dia no - che — el gal - lo can - ta - ba —
At the hour of mid - night, — roos - ters were all crow - ing, —

Emin Amin6 Emin6 Amin6 B D.S.

Y en su voz de - ci - a — ya Cris - to ha na - ci - do. La
"Christ, our heav'n - ly sun - light — comes, His peace be - stow - ing." La

D.S.

2. *Entre pajas nace del cielo gran Rey
A su lado tiene la mula y el bucy.
El bucy como humilde las pajas le echaba
La maldita mula le descubijaba.*

2. Heaven's King eternal on the straw is lying.
Mule and ox stand near Him; from the cold He's crying.
Spreading hay to warm Him, ox o'er Jesus hovers;
But the mule is wicked—he the Babe uncovers.

3. *Su madre lo mira sin poderle dar
Ni lecho ni cuna donde reposar
Tiernecito Niño, mi Jesús, mi Diós
Eres suave y dulce, eres todo amor.*

3. Mary weeps in pity for her suffering darling,
Wishing for protection from the cold winds howling.
"Tend'rest little infant Savior, O my Jesus,
All my love forever, sweetest Son so precious."

De Tierra Lejana Venimos

Traditional Puerto Rican [GKE]

SONG OF THE WISE MEN

Andante con moto

Traditional Puerto Rican [WE]

VERSE

Dmin A⁷ Dmin Dmin Gmin⁹ Gmin⁶

mf

1. De tie-rra le - ja - na Ve - ni - mos a ver - te,
1. From a dis - tant home, The Sav - ior we come seek - ing,

mf

Gmin A Gmin⁷ A⁷ Dmin

Nos sir-ve de gui - a La Es-tre - lla de O - rien - te.
Us-ing as our guide the star, so bright-ly beam - ing.

REFRAIN

Dmin A⁷ Dmin Gmin⁶

mp

{ O bri-llan - te es - tre - lla que a - nun - cias la au -
{ Glo-ria en las al - tu - ras al Hi - jo de
{ Love - ly East - ern Star, that tells us of God's
{ Glo - ry in the High - est to the Son of

mp

A⁷ A⁷ A⁷ A⁷

1.

ro - ra No nos fal - te nun - ca tu luz bien - he -
 Di - os, Glo-ria en las al - tu - ras
 morn - ing, Heav-en's won-drous light, O nev - er cease Thy
 Hea - ven, And up - on the earth be

Dmin A⁷ Dmin Dmin

2.

cho - ra. y en la tie - rra a - mor.
 shin - ing! peace and love to men.

2. *Al recién nacido que es Rey de los reyes,
 Oro le regalo para ornar sus sienes.*

2. Glowing gold I bring to the new-born
 Babe so holy,
 Token of His pow'r to reign above in
 glory.

3. *Como es Diós el Niño le regalo incienso,
 Perfume con alma que sube hasta el
 cielo.*

3. Frankincense I bring to the Child of God's
 own choosing,
 Token of our pray'rs to Heaven ever
 rising.

4. *Al Niño del cielo que bajó a la tierra,
 Le regalo mirra que inspira tristeza.*

4. Bitter myrrh have I to give the infant
 Jesus,
 Token of the pain that He will bear to
 save us.

PASTORES A BELÉN

SHEPHERDS IN BETHLEHEM

Traditional Puerto Rican [GKE]

Traditional Puerto Rican [WE]

Allegretto

G G G G D7

mf

1. Pas - to - res a Be - lén _____ va - mos con a - le - gri - a, Que
 1. The Lord to earth has come, _____ ap - pear - ing as _____ a Ba - by, He

mf

D7 D7 D7 C G

ha na - ci - do ya _____ el Hi - jo de Ma - ri - a.
 lies in Beth - le - hem, _____ the bles - sed Son _____ of Ma - ry.

C C G D7 G

f-p

{ A - lli, _____ a - lli, _____ Nos es - pe - ra Je - sús. _____ }
 { A - lli, _____ a - lli, _____ Nos es - pe - ra Je - sús. _____ }
 { O come, _____ O come, _____ O shep - herds, run to see, _____ }
 { The Ho - ly Babe _____ That brings us Heav - en's peace. _____ }

f-p

G G D D⁷ D⁷ D⁷ G

mf

Lle - ve - mos pues tu - rro - nes y miel Pa - ra of - re - cer al Ni - ño Man - uel, Lle -
Come car - ry - ing some nuts and some hon - ey, Of - fer them to Je - sus to eat, Come

mf

G G G D D⁷ D⁷ D⁷ G

ve - mos pues tu - pro - nes y miel Pa - ra of - re - cer al Ni - ño Man - uel.
car - ry - ing some nuts and some hon - ey, Of - fer them to Je - sus to eat.

G G D⁷ G D⁷ D⁷

Va - mos, va - mos, va - mos a ver, Va - mos a ver al
Has - ten, has - ten, haste to a - dore! Je - sus is born, the

D⁷ G G G D⁷ G

re - cien na - ci - do, Va - mos a ver al Ni - ño Man - uel.
Son of the High - est, Je - sus our King, for - ev - er - more.



Alegría

HAPPILY SINGING

Traditional Puerto Rican [GKE]

Traditional Puerto Rican [WE]

Allegretto

mf E^b E^b B^b7

1. Ha-cia Be-lén— se en-ca - mi-nan— Ma-ría con su a - man-te es -
 1. On the road-way— to the cit-y, — rides the Vir-gin — on a

mf

E^b E^b E^b

po - so; — Lle - van - do en su — com - pa - ñí - a — Un to -
 don - key; — Trav-'ling with her — and dear Jo - seph — is God's

B^b7 E^b **REFRAIN** A^b

do un Dios — po - de - ro - so — A - le - grí - a, a - le - grí - a, a - le -
 Spir - it — so al - might-y — We are hap - pi - ly, hap - pi - ly

A^b *A^b* *E^b*

grí - a, A - le - grí - a, a - le - grí - a y pla - cer Que la
sing - ing, Let - ting mel - o - dy joy - ful - ly ring, For sweet

E^b *E^b* *B^b7*

Vir - gen va de pa - so con su es - po - so ha - ci - a
Ma - ry, bless - ed Vir - gin, comes to Beth - le'm this glad

E^b *A^b* *A^b*

Be - lén; A - le - grí - a, a - le - grí - a, a - le - grí - a A - le -
eve - ning; We are hap - pi - ly, hap - pi - ly sing - ing, Let - ting

A^b E^b E^b

grí - a, a - le - grí - a y pla - cer Que la Vir - gen va de
mel - o - dy joy - ful - ly ring, For sweet Ma - ry, bless - ed

E^b B^b7 E^b

pa - so con su es - po - so ha - cia Be - lén.
Vir - gin, comes to Beth - le'm on this eve.

2. *En cuanto a Belén llegaron
Posada al punto pidieron,
Nadie les quiso hospedar
Porque tan pobres les vieron.*
Refrain

2. In the evening, on arriving
In the noisy, crowded city,
There is no place to find lodging
For the Virgin, weak and weary.
Refrain

3. *Los pajarillos del bosque
Al ver pasar los esposos,
Le cantaban melodías
Con sus trinos armoniosos.*
Refrain

3. From the forest, birds come winging,
To the city they come streaming,
Sweetest music they are trilling,
Frightened Mary to be cheering.
Refrain



Cantemos

WE ARE SINGING

Traditional Venezuelan [GKE]

Venezuelan Folk Carol [WE]

Andante
REFRAIN

D A7 A7 D

mf

1. Can - te - mos, can - te - mos Glo - ria al Sal - va - dor.
1. Sing - ing, we are sing - ing! Lov - ing praise we bring:

D7 G A7 D

mf

Fe - liz No - che - bue - na, Fe - liz No - che - bue - na
Hap - py Eve of Christ - mas, Hap - py Eve of Christ - mas,

D7 G A7 D

Fine

Fe - liz No - che - bue - na Nos dé el Ni - ño Dios, —
Hap - py Eve of Christ - mas, To Thee, In - fant King. —

Fine

VERSE

D Emin⁷ A⁹ D

mf 3

Tú er-es la es-pe-ran-za, Tú la ca-ri-dad, —
 All our ex-pec-ta-tion, All our char-i-ty, —

mf 3

3

D⁷ Emin A⁷ D D.C.

3

Tú er-es el con-sue-lo De la hu-ma-ni-dad. —
 All our con-so-la-tion, Ba-by dear, in Thee. —

3

D.C.

2. *Divinos destellos
 Raudales de luz,
 Alumbran la cuna
 Del Niño Jesús
 Refrain*

2. Beaming through the darkness,
 Flooding rays so bright,
 Shining on the cradle,
 Coming from on High.
 Refrain

3. *O noche dichosa,
 Noche de esplendor,
 Noche en que ha nacido
 Nuestro Redentor.
 Refrain*

3. Night of jubilation
 Night of Jesus' birth,
 Night of holy splendor,
 And redeeming love.
 Refrain





Como Busca el Tierno Infante

AS THE FRIGHTENED BABY JESUS

Traditional Venezuelan [GKE]

Traditional Venezuelan [WE]

Moderato

mp F min D^b C⁷ C⁷ F min D dim⁷

1. Co-mo bus - cael tier - no in - fan - te — A - fli - gi - do y pe - sa -
 1. As the fright-ened ba - by Je - sus, — Shiv-'ring from the cold and

mp

C⁷ C⁷ F min D^b C⁷ C⁷

ro - so, — El des - can - so y el re - po - so — En el
 hun - ger, — Sought re - pose and con - so - la - tion — On the

F min C⁷ F min B^b min⁶ C⁷

mf

se - no ma - ter - nal, A - si yo, des - de que
Vir - gin Moth - er's breast; So would I, as day is

mf

F min B^b min⁶ C⁷ F min

bri - lla Le blan - ca luz de la au - ro - ra, Ven - go a
dawn - ing, Come to Thee, O Ho - ly Ma - ry, Seek - ing

B^b min B^b min⁶ F min B^b min⁶ F dim⁷ C⁷ F min

bus - car, O Señ - o - ra, Tu pro - tec - ción ce - les - tial. ———
Thy blest con - so - la - tion, And to pray for heav'n-ly rest. ———

LA JORNADA

THE JOURNEY

Traditional Venezuelan [GKE]

Venezuelan Folk Carol [WE]

Allegro

REFRAIN

D A⁷ D A⁷ D

mf

1. *Din, din, din,* *Es ho-ra de par-tir,*
 1. *Din, din, din,* *We must be on our way,*

D A⁷ D Bmin E⁷ A

Din, din, din. *Ca-mi-no de Be-lén.*
Din, din, din, *Be-fore the break of day.*

A⁷ A⁷ A D

Los es-po-sos van *des de Na-za-ret,*
Length-y is the jour-ney *to reach Beth-le-hem,*

B Emin A7 D

Fine

Los es - po - sos van ——— des de Na - za - ret.
Length-y is the jour - ney to reach Beth - le - hem.

Fine

Dmin A7 Dmin A

VERSE *mf* *mf*

La Vir - gen Ma - rí - a,
Dear-est Vir - gin Ma - ry,

A Dmin Dmin Cdim7 Gmin Gmin6

Mo - des - ta y sen - ci - lla, Es la ma - ra - vi - lla
Shy and or - di - na - ry, You bring great - est hope and

1. E7 A Dmin A7 Dmin

Del di - cho - so E - den Joy to Par - a - dise! Del di - cho - so E - den. Joy to Par - a - dise.

D.C. D.C.

2. *Sobre un jumentillo
Se sienta María
Y es experto guía
El castro José.
Refrain*

2. Seated on a donkey,
Mary now was ready;
Joseph would be guiding,
Walking all the way.
Refrain

3. *Los buenos amigos
De José y María
Llegan a porfía
A decirle adiós.
Refrain*

3. Wishing God's protection,
Friends were gathered 'round them,
Clasping hands in blessing,
Watching them depart.
Refrain

4. *Largo es el camino;
Aire sofocante;
Mas es importante
Cumplir el deber.
Refrain*

4. O, how long the road was!
And how hot the air was!
But they both must bear it,
For it was God's will.
Refrain

5. *Llegan extenuados
Al morir el día,
Y en la noche fría
No hay donde hospedar
Refrain*

5. Daylight's rays were dying
Ere they were arriving,
But they found no lodging
In night's growing cold.
Refrain

6. *José solícita,
Fuerte y animoso,
Lugar de reposo
En todo Belén.
Refrain*

6. Joseph begged and pleaded,
But he was not heeded;
Not a door was open
In all Bethlehem.
Refrain

7. *Posadas repletas
De inmenso gentío;
¡Ah, Señor, Dios mío!
¿A donde llegar?
Refrain*

7. "Ev'ry road we travel,
Crowded full of people!
Where, O heav'nly Father,
Can we shelter find?"
Refrain

8. *Y saliendo al campo
Una gruta encuentran
Y en ella se adentran
Para pernoctar.
Refrain*

8. Trudging through a meadow,
Stumbling on a grotto,
Joseph led poor Mary
Inside for the night.
Refrain



Vamos a Belén

GOING TO BETHLEHEM

Traditional Chilean [GKE]

Traditional Chilean Carol [WE]

Andante con moto

mf F C⁷ C⁷

1. Bue - nas no - ches, Ma - ri - qui - ta, — Yo ven - go con mu - cho
 1. Good eve - ning, dear lit - tle Ma - ry, — My heart is filled with much

F F C

pe - na, — Yo ven - go con mu - cho pe - na; — Por -
 pit - y, — My heart is filled with much pit - y; — For

C F F

que al Ni - ñi - to Je - sús, — Se le a - ca - bo la no -
 you and Je - sus so love - ly, — A fer - vent pray'r I am

B $\flat$ C G ^{7} C

ve - na. Se le a - ca - bo la no - ve - na.
giv - ing, A fer - vent pray'r I am giv - ing.

C ^{7} F C C ^{7}

Va-mos, va-mos, va-mos, a Be - lén, Va-mos, va - mos que va - mos a
Go-ing, go-ing, to Beth-le - hem town, Go-ing, go - ing the Ba - by to

F F B $\flat$

ver, A ver al Ni - ño Je - sús, La
see, To greet his fa - ther, Jo - seph, And

C G⁷ C G⁷ C⁷ F

1. Vir - gen y San Je - sé. Vir - gen y San Jo - sé.
 Ma - ry, Vir - gin so sweet. Ma - ry, Vir - gin so sweet.

2. *Adiós, mi buen Manuelito,
 Hasta el año venidero,
 Hasta el año venidero;
 Nos volveremos a ver
 Cuando engorden los corderos,
 Cuando engorden los corderos.*
 Refrain

2. Goodbye to you, little Manuel,
 Until the New Year is breaking,
 Until the New Year is breaking;
 I'll see you after the shearing,
 So rich from wool you'll be selling,
 So rich from wool you'll be selling!

Refrain

3. *Señora doña María
 Macetita de azucena,
 Macetita de azucena;
 Le daré la despedida
 Esta noche es Nochebuena,
 Esta noche es Nochebuena.*
 Refrain

3. O Mary, Holiest Mother,
 As pure as lilies unfolding,
 As pure as lilies unfolding;
 I come on this eve of Christmas,
 Thy love and glory beholding,
 Thy love and glory beholding.

Refrain



En Nombre del Cielo

PRAY GIVE US LODGING

Traditional Mexican [G:KE]

Traditional Mexican Carol [WE]

Allegretto

mf $E\flat$ $E\flat$ $B\flat7$

1. San José: En — nom - bre — del cie - - - lo,
1. Joseph. Pray give us lodg - ing dear, sir, in the name of Heav'n!

$B\flat7$ $B\flat$ $E\flat$ $E\flat$

Os - pi - do — po - sa - - - da
All day since morn - ing to tra - vel — we've — giv'n,

$E\flat7$ $E\flat7$ $A\flat$ $A\flat$

Pu - es no pue - de an - dar —
Ma - ry, my wife, is ex - pec - ting a child;

A^b E^b A^b E^b B^b7 E^b

Mi es - po - sa a - ma - da.
 She must have shel - ter to - night. Let us in, let us in!

2. *Huésped: Aquí no es mesón*
Sigan adelante
Yo no puedo abrir
No sea algún tunante.

2. Host: You cannot stop here, I won't
 make my house an inn;
 I do not trust you, your story is
 thin.
 You two might rob me and then
 run away—
 Find somewhere else you can stay.
 Go away! go away!

3. *San José: No seas inhumano;*
Tennos caridad.
Que el Dios de los cielos
Te lo premiará

3. Joseph: Please show us pity! Your heart
 cannot be this hard!
 Look at poor Mary, so worn and
 so tired!
 We are most poor, but I'll pay
 what I can;
 God will reward you, good man!
 Let us in! let us in!

4. *Huésped: Ya se pueden ir*
Y no molestar.
Porque si me enfado
Los voy a apalear.

4. Host: You try my patience! I'm tired and
 must get some rest;
 I've told you nicely, but still you
 insist.
 If you don't go and stop bothering
 me,
 I'll fix you, I guarantee!
 Go away! go away!

5. *San José: Mi esposa es María*
Es Reina del Cielo,
Y madre va a ser
Del Divino Verbo.

5. Joseph: Sir, I must tell you, my wife is
 the Queen of Heaven,
 Chosen by God to deliver his Son.
 Jesus is coming to earth on this
 eve;
 (O Heaven, make him believe!)
 Let us in! let us in!

6. *Huésped: ¿Eres tú José?*
¿Tu esposa es María?
Entren, peregrinos,
No los conocía.

6. Host: Joseph, dear Joseph! O how could
 I be so blind?
 Not to know you and the Virgin so
 fine!
 Enter, blest pilgrims, my house is
 your own;
 Praise be to God on His throne!
 Please come in! please come in!



El Rorro

THE BABE

Traditional Mexican [GKE]

Mexican Lullaby Carol [WE]

Andante

REFRAIN

Chords: D7, G, D7

p

1. A la ru - ru - ru, ni-ño chi - qui - to, Duer-ma-se ya _____ mi Je - su -
 1. A la ru - ru - ru, My love-ly Je - sus, In sweet-est slum - ber now rest, my

p

VERSE

Chords: G, C

Fine

si - to. _____ Del el - e - fan - to has - ta el mos -
 dear - est. _____ You el - e - phant so huge, you small mos -

Fine

G C B D.C.

qui - to, Guar - den si - len - cio, no le ha - gan ru - i - do.
 qui - to, Be ver - y still, you must not wake the Ni - ño. *

D.C.

* Baby

2. *Noche venturosa, noche de alegría.*
Bendita la dulce, divina María.
 Refrain

2. O night of glory, night of jubilation,
 So richly blest by Mary, Queen of Heaven.
 Refrain

3. *Coros celestiales, con su dulce acento,*
Canten la ventura de este nacimiento
 Refrain

3. Such heav'nly voices in sweet accents
 singing,
 The glorious tidings of His birth are
 bringing!
 Refrain



VAMOS, PASTORCITOS

HASTEN NOW, O SHEPHERDS

Traditional Colombian [GKE]

Colombian Carol [WE]

Allegro

G D⁷ D⁷ G

mf

1. *!Va-mos, pas - tor - ci - tos, Va-mos a Be - lén!*
 1. Has-ten now, O shep-herds, Go to Beth - le - hem!

G D⁷ D⁷ G

mf

A ver a la Vir - gen y Al Ni - no tam - bién.
 There to see the Vir - gin And her in - fant Son.

2. *Al pequeño Niño*
Que ha nacido ya,
Con alegres cantos
Vamos a arrullar.

2. Such a tiny Infant,
 Born this holy day!
 Cheer Him with your singing
 Of a lullaby.

3. *Vamos, pastorcitos,*
Vamos a adorar
La Rey de los cielos
Que está en el portal.

3. Hasten now, O shepherds,
 Hasten to adore
 Jesus, gift of Heaven,
 King forevermore!



LATIN CAROLS

VENI, EMMANUEL

O COME, O COME, EMMANUEL

9th Century Latin
Published in Cologne, 1710
Translation: John M. Neale, 1818-1866

13th Century Plainsong
Adapted by Thomas Helmore, 1854
Arrangement: [WE]



Andante con moto

mf Fmin Cmin B^bmin

1. *Ve - ni, ve - ni Em - ma - nu -*
1. O come, O come, Em - man - u -

mf

Fmin Fmin B^bmin Cmin

el, Cap - ti - vum sol - ve Is - ra -
el, And ran - som cap - tive Is - ra -

Fmin B^bmin Fmin B^b7

el, Qui ge - mit in ex - i - li -
el, That mourns in lone - ly ex - ile

E^b A^b E^b A^b B^bmin E^b A^b

o, Pri - va - tus De - i fi - li - o.
here, Un - til the Son of God ap - pear.

REFRAIN

f E^b Cmin B^bmin E^b7

f Gau - de, gau - de, Em - ma - - nu -
Re - joice, re - joice, Em - man - - u -

Fmin E^b Tacit A^b D^b B^bmin Cmin Fmin

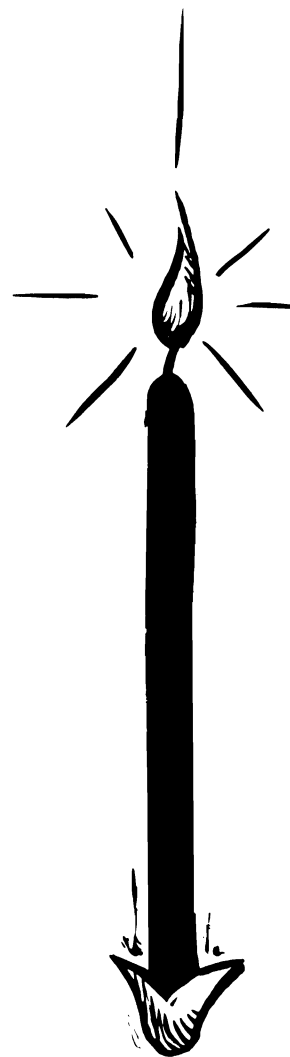
el; Nas - ce - tur pro te, Is - - ra - el.
el Shall come to Thee, O Is - - ra - el.

2. *Veni, veni, O Oriens,
Solare nos adveniens:
Noctis despelle nebulas,
Dirasque noctis tenebras.*
Refrain

3. *Veni, clavis Davidica,
Regna reclude caelica,
Fac iter tutum superum,
Et claude vias inferum.*
Refrain

2. O come, Thou Dayspring, come and cheer
Our spirits by Thine advent here;
Disperse the gloomy clouds of night,
And death's dark shadows put to flight.
Refrain

3. O come, Thou Key of David, come,
And open wide our heav'nly home;
Make safe the way that leads on high,
And close the path to misery.
Refrain



Corde Natus Ex Parentis

OF THE FATHER'S LOVE BEGOTTEN

Aurelius Clemens Prudentius, 348-413
Translation: John M. Neale, 1854

Trope to a 13th Century Sanctus [WE]

Andante

mf *mf*

F F C

1. Cor - de na - tus ex pa - ren - tis, An - te mun - di ex - or - di - um
1. Of the Fa-ther's love be-got - ten, Ere the worlds be - gan — to be,

C⁷ F Dmin B^b C F

Al - pha et O cog - no - mi - na Ip - se fons et clau - su - la.
He is Al - pha and O - me - ga, He the source, the end - ing He;

F F C F

Om - ni - um quae sunt fu - e - - - runt, Quae que
Of the things that are, that have ——— been, And that

B $\flat$ C F C F

post fu - tu - ra sunt, Sae - cu - lo - rum se - cu - la.
fu - ture years shall see, Ev - er - more and ev - er - more!

2. *O beatus ortus ille,
Virgo cum puerpera
Edidit nostram salutem,
Feta sancto Spiritu,
Et puer, redemptor orbis,
Os sacratum protulit,
Saeculorum saeculis.*

2. O that birth forever blessed,
When the Virgin, full of grace,
By the Holy Ghost conceiving,
Bore the Savior of our race;
And the Babe, the world's Redeemer,
First revealed His sacred face,
Evermore and evermore!

3. *Psallit altitudo caeli,
Psallant omnes angeli:
Quidquid est virtutis usquam
Psallat in laudem Dei:
Nulla linguarum silescat,
Vox et omnis consonet,
Saeculorum saeculis.*

3. O ye heights of Heav'n, adore Him;
Angel hosts, His praises sing;
Pow'rs, dominions, bow before Him,
And extol our God and King;
Let no tongue on earth be silent,
Ev'ry voice in concert ring,
Evermore and evermore!



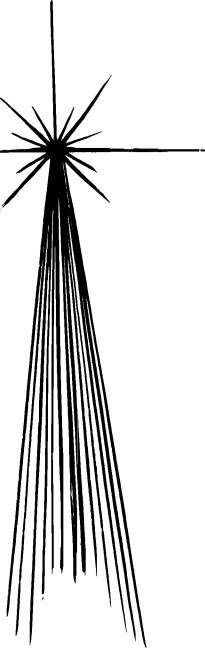
Puer Natus in Bethlehem

Traditional Latin [GKE]

A BOY IS BORN IN BETHLEHEM

14th Century Latin Carol [WE]

Allegretto



mf Amin E⁷ Amin G⁹ C Amin Dmin

1. Pu - er na - tus in Beth - le - hem, Al - le -
1. A Boy is born in Beth - le - hem, Al - le -

G⁴ - 3 C C E⁷ Amin E⁴ 5 3

lu - - ja! Un - de gau - det Je - ru - sa -
lu - - ja! And joy is in Je - ru - sa -

Amin Emin Amin E⁷ Bdim Amin Bdim Amin E Amin

cresc. *dim*

lem, Al - lu - lu - ia, Al - le - - lu - ia!
lem, Al - le - lu - ja, Al - le - - lu - ja!

cresc. *dim.*

2. *Per Gabrielem nuntiam*
Virgo concepit Filium.
3. *Reges de Saba veniunt,*
Aurum, thus, myrrham offerunt.
4. *Laudetur sancta Trinitas,*
Deo dicamus gratias.

2. Through Gabriel, Heav'ns appointed one,
The Virgin bears a holy Son.
3. The wisest kings of Orient
Gold, frankincense, and myrrh present.
4. Laud to the Holy Trinity,
All thanks and praise to God most high.

Quem Pastores Laudabere

WHOM OF OLD THE SHEPHERDS PRAISED

Hohenfurth Manuscript
Translation: G.R. Woodward, 1902
(Altered: GKE)

Hohenfurth Manuscript, 1410

Andante

G G⁷ C D⁷ G

1. *Quem pas - to - res lau - da - ver - e, Qui - bus*
1. Whom of old the shep - herds prais - ed, When the

C D[#]dim Emin A D D⁷ G D⁷ G C Amin7(4) D

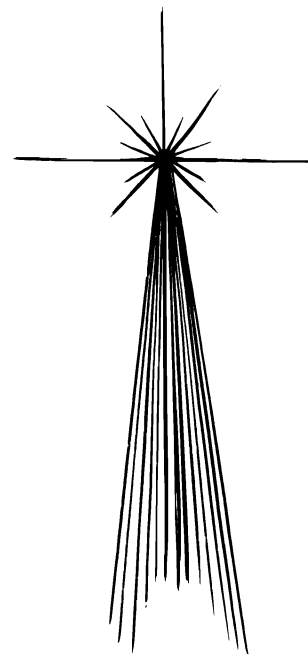
an - ge - li dix - e - re, Ab - sit vo - bis jam ti -
ser - aph them up - rais - ed, Say - ing, "Sirs, be not a -

B Emin Amin B Emin Amin D⁷ G

me - re, Na - tus est Rex glo - ri - ae.
maz - ed, Heav'n's all - glo - rious King is born!"

2. *Ad quem magi ambulabant,
Aurum, thus, myrrham portabant,
Immolabant haec sincere
Leoni victoriae.*

2. Unto whom the kings came faring
Gold and myrrh and incense bearing,
Love unfeignedly declaring
For the conqu'ring Child of God.



Adeste Fideles

O COME, ALL YE FAITHFUL

J.F. Wade

Translation: Frederick Oakley, alt. 1841

J.F. Wade, ca 1740

Andante moderato

A E A E A D A E F#min

f

1. A - des - te fi - del - es, Lae - ti tri - um - phan - tes, Ve -
1. O come, all ye faith - ful, Joy - ful and tri - um - phant, O

F#min E B E A E B7 E

ni - te, ve - ni - te in Beth - - Je - hem!
come — ye, O come — ye to Beth - - le - hem;

A Bmin A E7 A E A F#min Bmin E

Na - tum — vi - de - te Re - gem an - ge - lo - rum:
Come and — be - hold — Him, Born the King of an - gels;

REFRAIN

A A A E A

mf *f* *ff*

Ve - ni - te a - do - re - mus, Ve - ni - te a - do - re - mus, Ve -
O come, let us a - dore Him, O come, let us a - dore Him, O

ff

E7 A E B7 E7 A D A E7 A A

ni - te a - do - re - mus Do - mi - num.
come, let us a - dore Him, Christ, the Lord.

2. *Cantet nunc Io! chorus angelorum;
Cantet nunc aula caelestium:
Gloria, gloria, in excelsis Deo:
Venite adoremus, etc.*

2. Sing, choirs of angels, sing in exultation,
Sing, all ye citizens of heav'n above!
Glory to God, all glory in the highest!
O come, let us adore Him, etc.

3. *Ergo qui natus die hodierna,
Jesu, tibi sit gloria!
Patris aeterni Verbum caro factum:
Venite adoremus, etc.*

3. Yea, Lord, we greet Thee, born this holy
morning,
Jesus, to Thee be glory giv'n!
Word of the Father, now in flesh
appearing:
O come, let us adore Him, etc.



NOTES

ADESTE FIDELES, page 318. Only recently have the true historical facts about this hymn become known, and we have Dom John Stéphan of Buckfast Abbey to thank for them. By diligent research in old manuscripts he discovered that both the Latin words and the music were written by J. F. Wade (1711–1786), an Englishman who spent his life copying and teaching music at the Roman Catholic center in Douay, France. He composed *Adeste Fideles* between 1740 and 1745.

The English translation was made by Reverend Francis Oakeley in 1841, while he was Rector of All Saints' Anglican Church in London. A few years later, Oakeley joined the Roman Catholic church and eventually became a Bishop. The opening lines of his translation read:

Ye faithful, approach ye,
Joyfully triumphant.

The familiar words, *O Come, All Ye Faithful*, first appeared in a revision printed in 1852.

ALL MY HEART THIS NIGHT REJOICES, page 59. Although its text was originally German, we have classified this as an American carol because the tune is by a prominent American composer of the nineteenth century, Horatio Parker (1863–1919). A leading organist and for many years head of the music department at Yale, Dr. Parker also composed hymns; an opera, *Mona*, produced by the Metropolitan Opera in 1911; and an oratorio, *Hora Novissima*, that is still considered to be one of the finest examples of the form in the romantic style.

Paul Gerhardt (1607–1676), author of the text, was one of the greatest German hymn writers, ranking with Martin Luther. He was a successful minister in the Lutheran church, but was forbidden to preach for a time for refusing to subscribe to some tenets of the Cal-

vanists. Catherine Winkworth, who made the translation of Gerhardt's poem used here, wrote of him: "His preaching is said to have been very earnest and persuasive, and full of Christian love and charity, which he practised as well as preached by never turning a beggar from his doors, and receiving widows and orphans who needed help and shelter into his own house."

The hymn's German title is *Fröhlich Soll Mein Herze Springen*. Two of its verses (Numbers 1 and 3 of the Winkworth translation) are:

*Fröhlich soll mein Herze springen
Dieser Zeit, da vor Freud
Alle Engel singen!
Hört, hört wie mit vollen Chören,
Alle Luft laute ruft:
Christus ist geboren.*

*Ei, so kommt und lasst uns laufen,
Stellt euch ein, gross und klein,
Kommt mit grossen Haufen.
Liebt den, der vor Liebe brennet,
Schaut den Stern, der euch gern,
Liebt un Labsal gönnet.*

ALS ICH BEI MEINEN SCHAFEN WACHT, page 146, is from a sixteenth century nativity play. A shepherd sang the solo verses onstage, and was answered in the echoes by an offstage angelic chorus.

ANGELS FROM THE REALMS OF GLORY, page 49. Henry Smart (1813–1869) was a well-known London organist and composer. He was particularly noted for his improvisations at the organ.

James Montgomery (1771–1814), a Scotchman, was the editor of the *Sheffield Iris*, a newspaper. He was also the writer of many devout hymns. The text of *Angels from the Realms of Glory* first appeared in the *Iris* of December 24, 1816.

AS WITH GLADNESS MEN OF OLD, page 48. Conrad Kocher was editor of a collection of German chorales published in 1838 under the title *Stimmen aus dem Reiches Gottes* (Voices from the Kingdom of God). One of the selections included, "Treuer Heiland, wir sind hier! (Faithful Savior, We Come to Thee)," was later abridged to provide the music for this Christmas hymn. The same tune is used in *For the Beauty of the Earth*, widely sung at Thanksgiving services.

William Dix, author of the text, is mentioned in the notes on the carol, *What Child Is This?*

AWAY IN A MANGER, page 60, was for many years attributed to Martin Luther. Investigations by Richard Hill in the 1940s proved conclusively that Luther had nothing to do with the carol. J. R. Murray, the American harmonizer of the melody, seems to have been chiefly responsible for the misrepresentation. He labeled his setting "Luther's Cradle Hymn," and added the note: "composed by Martin Luther for his children, and still sung by German mothers everywhere." The source of the tune is still unknown, but it was likely composed by a member of the German Lutheran colony of Pennsylvania. The anonymous words for the first two stanzas appeared in the *Little Children's Book for Schools and Families*, published in 1885 by the Evangelical Lutheran Church in North America. A third stanza was added later, and even its authorship is uncertain.

BALLADE DE JÉSUS-CHRIST, page 114, is one treatment of a wide-spread, middle-European legend that tells of the return of Christ to earth during the Christmas season as a ragged, hungry child. When given food and shelter, the child reveals his true identity and gives a blessing to his benefactor. French versions of the legend are almost always titled Ballads of Jesus Christ. This particular carol probably dates from the seventeenth century.

BARN JESUS, page 190, is a collaboration by two of Denmark's most illustrious artists: Hans Christian Andersen, the teller of tales, and Niels Gade, often referred to as the Father of Danish Music.

BEHOLD THAT STAR, page 78. Both words and music of this spiritual are by Thomas W. Talley. At the time he wrote it, Mr. Talley was a faculty member of Fisk University in Nashville, Tennessee, and was director of the Mozart Society (later known as the Fisk University Choir). Mr. Talley was looking for a Christmas number that would capture the spirit of a jubilee song. He wrote, "As the son of an ex-slave, I knew a great many jubilee songs, but none pertained to Christmas." After a fruitless search, Talley decided he would have to compose an original jubilee carol. *Behold That Star* was the result. In teaching the song to the choir, Talley refrained from letting them know it was his own com-

position. They assumed they were singing a traditional jubilee song. It was only some time later, when Talley's daughter, who was studying at the Juilliard School of Music, made arrangements to have the carol published in a folk song collection that he revealed that he was its creator.

John Work, the present director of the Fisk University Choir, remembers Mr. Talley well, and corroborates his story of how *Behold That Star* came into being.

BERGER, SECOUE TON SOMMEIL PROFOUND, page 122. A Besançon carol that appeared in the *Recueil de Noël's anciens au patois de Besançon*, published in 1842. The tune presumably dates from the seventeenth century.

BLESSED BE THAT MAID MARIE, page 41, appeared in William Ballet's Lute Book, issued in manuscript in 1594. The madrigal-like style of the carol reflects the refining influences of composers such as Palestrina, Lassus, and Byrd which were bringing about a departure from the rustic simplicity of folk carols.

THE BOAR'S HEAD CAROL, page 34, has been used in the Christmas festivities at Queen's College, Oxford, for over 500 years. According to legend, a student at the college was walking through some nearby woods on Christmas day when a wild boar attacked him. The scholar was browsing in a book by Aristotle at the time, and since the book was his only available defense, he shoved it down the boar's throat. The animal immediately rolled over and died. The student severed the boar's head and carried it back to the college. That evening, it was served to the student body with great ceremony. True or not, this story is the basis of the Queen's College custom of ushering in the boar's head with the singing of this carol during the Christmas dinner. One of the earliest carols to appear in print, Wynken de Worde included *The Boar's Head* in his collection, *Christmasse Carolles*, published in 1521.

Other boar's head carols have come down to us from the Middle Ages. Several are printed in Greene's collection of manuscript carols, indicating that serving of the delicacy on Christmas Day was a widespread practice.

BRICH AN, DU SCHÖNES MORGENLICHT, page 162, is taken from Bach's *Christmas Oratorio*. In Part II, it follows the appearance of the angels to the shepherds. The text by Johann Rist and the chorale setting by Johann Schop first appeared in *Himmlische Lieder* (1641). Bach altered Schop's music extensively in his harmonization.

BRIGHTEST AND BEST (STAR OF THE EAST), page 88. This folk setting of Bishop Heber's famous hymn on the Epiphany has a magnificent solemnity about it that imbues the text with an impressive feeling of awe.

CANTIQUE DE NOËL, page 107. Adolphe Adam (1803–1856) gained fame for a time as a composer of ballets. Today, he is chiefly remembered for one ballet, *Giselle*, and this carol.

The English translation is by John S. Dwight (1813–1893), co-founder of the Harvard Music Society.

CANZONE D'I ZAMPOGNARI, page 242. For centuries, the peasants from the Abruzzi mountains have strolled the streets of Naples during the nine days before Christmas, playing and singing carols before an image of the Baby Jesus. They usually travel in pairs, one playing the bagpipe and the other a clarinet-like instrument, the *ciaramella*. It is thought that Handel heard this carol during his Italian travels and later adapted its melody for "He Shall Feed His Flock" in *Messiah*.

CÉLÉBRONS LA NAISSANCE, page 92. The melody has been known throughout France since the fifteenth century and has been sung to numerous sacred and secular texts. Lucas le Moigne's words, *Or, nous dites Marie*, were written before 1450. The verses used here were included in *La Grande Bible des Noël's*, dated 1766.

CHIQUEIRQUITIN, page 280. Many Spanish carols are known as *villancicos*, a poetic form with a history reaching back to the fourteenth century. A refrain begins and ends the songs, with verses sung in between. Each province has developed its own melody and words for the *villancicos*, and they are usually sung in the local dialect. The favorite subject for the text is the visit of the shepherds to the manger, but lullabys are also very popular.

CHTIC, ABY SPAL, page 234. The poverty and humility of the first Christmas are often stressed in Polish and Czechoslovakian carols, but they are pictured as natural, admirable, and often joyful conditions. This reflects the predominantly peasant origin of both their texts and music, as do the subjects they treat: almost all are pastoral songs or lullabys.

COVENTRY CAROL, page 19, was included in the *Pageant of the Shearmen and Tailors' Guilds*, a mystery play performed in Coventry, England, as early as the fifteenth century. Many members of the English royal family witnessed the presentation, among them King Richard III. In the play, the carol is sung by the women of Bethlehem just before their children are killed by Herod's soldiers.

DECK THE HALL WITH BOUGHS OF HOLLY, page 53. Very little is known about this lively Welsh carol, but it is quite old. Mozart used its melody in a violin and piano duet composed around 1700.

DE TIERRA LEJANA VENIMOS, page 288. The Feast of the Epiphany is the most important holiday of the Christmas

season in Puerto Rico. The children set out containers of food and drink for the Three Wise Men and their camels on that day, because it is the Magi that bring them presents. This custom originated in Spain, and is still observed in almost all Spanish-speaking lands.

DORS, MA COLOMBE, page 120. The province of Alsace lies between France and Germany, and the languages of both countries are spoken there. The translation given with this carol is of the French words, but the German text that follows, dating from 1697, is sung by many Alsatians:

1. *Schlaß', mein Kindelein, schlaß', mein Söhnelein,
Singt die Mutter Jungfrau rein.
Schlaß', mein Herzelein, schlaß', mein Schätzelein,
Singt der Vater eben fein.*

Refrain:

*Singet und klinget dem Kindelein klein,
Dem hönigsüssen Jesulein!
Singet und klinget, ihr Engelein rein
Mit tausend süssen Stimmelein.*

2. *Schliess' die Augelein, deck' dein' Händelein,
Denn es braust ein scharfer Wind;
Schlaß', mein Kindelein, dich das Eselein
Wird erwärmen mit dem Rind.*

Refrain

3. *Schlaß', mein Hoffnung und mein Tröstung,
Schlaß', O Freund des Herzens mein!
Schlaß', mein Wonne, schlaß', mein Krone,
Schlaß' und schliess dein' Augelein!*

Refrain

EL RORRO, page 308. On Christmas Eve as the climax of the *Posada* ceremonies, an image of the Baby Jesus is placed in a manger and carolers gather around to sing this lullaby.

EN BE'EN TOCAN A FUEGO, page 276. Although every country has carols reporting miraculous events occurring when Christ was born, Spain offers a particularly rich variety of them. This carol appears to be the only example in which even the fish of the river rejoice over Jesus' birth.

EN NOMBRE DEL CIELO, page 306. The *Posada* is performed in Mexico for nine nights preceding Christmas. The word means "lodging," and the ceremony re-enacts the search for shelter in Bethlehem the night of Jesus' birth. A procession carrying candles and images of Mary and Joseph stops at a chosen house, and the leader knocks at the door. When the door is opened, this carol is sung as a dialogue between the owner of the house and the visitor pleading for shelter. At the conclusion of the song, all the members of the group are invited into

the house for refreshments, dancing, and the breaking of the *Pinata*.

A container made of earthenware or *papier-mâché*, the *Pinata* is stuffed with candies, fruit, and good luck charms. It is hung from the ceiling and blindfolded guests lash out at it with wooden paddles. When a paddle makes contact, the *Pinata* shatters, and its contents fly in all directions. Everyone scrambles to pick up the largest share of the favors.

ES IST EIN' ROS' ENTSPRUNGEN, page 166. Both words and music were printed in the *Speierschen Gesangbuch* published in Cologne in 1600. The beautiful harmonization, which appeared in *Musae Sioniae* (1609), is by Michael Praetorius, a famous musical theorist and composer. The German words are a paraphrase of the eleventh chapter of Isaiah, verse 1: "And there shall come forth a rod out of the stem of Jesse, and a branch shall grow out of his roots." Dr. Theodore Baker (1851–1934), eminent musicologist and author of *Baker's Biographical Dictionary of Music and Musicians*, made the English translation.

ES WIRD SCHO GLEI DUMPA, page 172. Lullaby carols such as this are sung around the *krippe* in Austrian homes.

ET BARN ER FØDT I BETHLEHEM, page 192 is a setting derived from the famous Latin hymn, *Puer Natus in Bethlehem*, which appears on page 316.

THE FIRST NOWELL, page 26, one of the oldest Ballad Carols, has stayed in the front rank of popularity through the centuries. Sandys (1833) gives the earliest known printed version, but the carol is at least 250 or 300 years older. In spite of having its name misspelled "Noel" occasionally, it has never had any French associations. As English as plum pudding, it probably originated in Cornwall.

THE FRIENDLY BEASTS, page 24. The tune used here is the Latin hymn, *Orientis Partibus*, which accompanied the Donkey's Festival of the twelfth century (see page 6). The modern words were written by Robert Davis in 1949. Because of its simple melody and fanciful text, the carol has great appeal for children.

GLOUCESTERSHIRE WASSAIL, page 32. A special custom was observed in connection with this carol in Gloucestershire about 160 years ago. A band of carolers paraded through the streets carrying a huge bowl decorated with ribbons and filled with spiced ale. As the musicians sang, they freely dispensed the wassail, so it was literally "Wassail, wassail, all over the town!"

GOD REST YOU MERRY, GENTLEMEN, page 18. The music uses the natural minor scale, a very unusual choice for a cheerful song, but it works beautifully here. Sandys included the text in his 1833 collection. The melody is probably much older than the words.

In *A Christmas Carol*, Dickens tells how Scrooge was busy in his counting house on Christmas Eve when a half-starved youth stopped by to regale him with a Christmas carol. Dickens wrote: "At the first sound of 'God rest you merry, gentlemen, Let nothing you dismay!', Scrooge seized the ruler with such energy of action that the singer fled in terror."

GOOD CHRISTIAN MEN, REJOICE, page 12. An English version of one of Germany's most beloved carols, both the tune and words have a complicated and interesting history. The music originally appeared in the famous Finnish carol collection, *Piae Cantiones* (1582). Germany adopted the tune in the fourteenth century, adding macaronic words. (Macaronic texts combine lines in Latin with a vernacular language. The practice appears in medieval manuscript carols and probably rose from the efforts of priests to inject some spiritual content into folk carols).

The German setting, with an English translation by R. L. de Pearsall (1795–1856), is:

Allegro

In dul - ci ju - bi - lo, Nun sin - get und seyt
In dul - ci ju - bi - lo, Let us our hom - age
froh: Un - sers, Herz - ens Won - ne Liegt
show: Our hearts joy re - clin - eth
in prae - se - pi - o, Und leuch - tet als die
In prae - se - pi - o, And like a bright star
Son - ne. Ma - tris in gre - mi - o; Al - pha
shin - eth Ma - tris in gre - mi - o; Al - pha
es et O, Al - pha es et O, es et O, Al - pha
es et O, Al - pha es et O.

Legend has it that Henry Suso (died 1366), a German Dominican, was visited by angels who invited him to dance and sing this song with them. When he awoke, he wrote down the Latin-German words and tune.

Dr. Neale has made a free paraphrase of the original German text in *Good Christian Men, Rejoice*, but has retained its spirit. Helmore transcribed his music directly from *Piae Cantiones*, but in the process, he made an error in interpreting the original notation. He assigned a value equivalent to two dotted half notes (on

the words, "News! News!" in the first verse) where the value should have been equivalent to two *eighth* notes. Today, we find the resulting rhythmic eccentricity charming!

GOOD KING WENCESLAS, page 17. As with many other fine carols, we have the *Piae Cantiones* to thank for the tune used here by Helmore. It was originally a spring carol, *Tempus adest floridum*. Helmore adhered to the original melody, but Dr. Neale composed an entirely new text. He has been widely criticized for the result by many carol authorities who have called his verses everything from "doggerel" to "poor and commonplace to the last degree." All Neale wanted to do was to write a carol for Saint Stephen's Day (December 26), basing it on an old Bohemian legend about Saint Wenceslaus. Authorities or no authorities, the carol continues to be a great favorite. It is one of few modern carols that departs from the Scriptures and tells a miraculous story in the medieval style.

HARK, THE HERALD ANGELS SING, page 46, was intended by its author, Charles Wesley, to be a hymn dealing with the Incarnation rather than Christmas. His original opening lines were:

Hark, how all the welkin rings,
Glory to the King of kings.

George Whitfield, Charles' personal friend and associate in the development of Methodism, altered the lines to include the herald angels.

Wesley's stanzas were four lines long, and were probably originally sung to a simple hymn tune. Over a hundred years after the text was written, William Cummings, organist of Waltham Abbey, rearranged the words into ten-line stanzas and set them to a chorus from Mendelssohn's cantata written to celebrate the invention of printing, the *Festgesang*.

THE HOLLY AND THE IVY, page 22. During the Middle Ages, these two plants came to be associated with the sexes, holly being masculine and ivy feminine. Many jokes grew up about the two in which they were protagonists in domestic squabbles as to whom had authority around the house. This fifteenth century carol offers an example in the vein:

Holly and Ivy made a great party,
Who should have the mastery
In landes where they go.

Then spake Holly, "I am free and jolly,
I will have the mastery,
In landes where we go."

Then spake Ivy, "I am loved and proud,
And I will have the mastery,
In landes where we go."

Then spake Holly, and set him on his knee,
"I pray thee, gentle Ivy,
Say me no villainy
In landes where we go."

In *The Holly and the Ivy*, secular and comical elements are missing; its spirit, while cheerful, is much more devotional. Erik Routley says its purpose is to recite the acts of Redemption symbolized by the blossom, berry, thorns and bark of the holly tree.

HUSH, MY BABE, LIE STILL AND SLUMBER, page 87, was the closing song in Isaac Watts' collection, *Divine and Moral Songs for Children*, published in 1715. The highly moralistic texts exhort children to rise early, to avoid roughness in play, to be industrious, not to steal, and generally, to be perfect little ladies and gentlemen. The Kentucky mountain tune with its parallel harmonies and modal touches lends a special charm to the carol.

ICH STEH' AN DEINER KRIPPE HIER, page 163. Bach used this chorale in the final section of the *Christmas Oratorio*. It is sung by the congregation immediately after the Magi have presented their gifts to the Babe.

Paul Gehrhardt has been mentioned in the notes for *All My Heart This Night Rejoices*.

I HEARD THE BELLS ON CHRISTMAS DAY, page 58. In 1863, Henry W. Longfellow's son, a lieutenant in the Army of the Potomac, was seriously wounded in battle. This event inspired the father to write this rather melancholy but hopeful poem. Longfellow had no intention for it to be used as a carol. The tune by J. Baptiste Calkin (1829-1905) was composed for an entirely different purpose than to go with Longfellow's words. We do not know who joined the words and music. In spite of all this fortuitousness, the carol has great significance in today's troubled world.

IHR KINDERLEIN, KOMMET, page 142. At the age of 15, Johann Abraham Peter Schultz, the composer of this carol, journeyed to Berlin to study organ with J. S. Bach's pupil, Kirnberger. Schultz mastered the organ in an amazingly short time, and his virtuoso playing attracted the attention of the royalty of the entire continent, bringing him invitations to play at courts in France, Italy and Germany. After touring extensively, he settled in Denmark, where he served as the King's *Kapellmeister* for eight years.

As a writer of songs, Schultz was very particular about the texts he chose, insisting that they be works of art in their own right. Christoph von Schmid's verses for this carol have proved to be a happy choice, for it has been one of the most endearing and enduring children's Christmas songs for almost 200 years.

IL EST NÉ, LE DIVIN ENFANT, page 94, is set to the melody of an eighteenth century Air de Chasse, *La Tête Bizarde*.

I SAW THREE SHIPS, page 52. A legend with a long history lies behind this carol. It begins with the Magi. After their deaths, the remains of the Three Wise Men were reportedly transferred to Byzantium by the Empress Helena, mother of Emperor Constantine. Later, they were transferred to Milan. And still later, in 1162, three ships carried their skulls to Cologne at the command of Frederick Barbarossa. With time, the three skulls were transmuted into the persons of Christ and his mother, and *I Saw Three Ships* had them sailing into Bethlehem on Christmas morning.

IT CAME UPON THE MIDNIGHT CLEAR, page 62, has a text written by Edmund H. Sears, a Harvard-trained Unitarian clergyman. The poem was first published in the *Christian Register* in 1850. The editor of that journal, also a clergyman, some years later said of this carol: "I always feel that, however, poor my Christmas sermon may be, the reading and singing of this hymn are enough to make up for all deficiencies."

Richard S. Willis had another hymn, *See Israel's Gentle Shepherd Stand*, in mind when he wrote the music associated with this carol, but its pairing with these words formed a close union. Willis, whose father was founder of *The Youth's Companion* magazine, graduated from Yale and later studied music in Europe. One of his teachers was Felix Mendelssohn.

JEG ER SAA GLAD HVER JULEKVELD, page 202. The Norwegians emphasize the serious and religious side of Christmas, but the children have ample opportunity for fun-making. A prankish elf named *Jule-nissen*, who hides in the attic or barn during the year, comes out at midnight on Christmas Eve to distribute presents. He has long, white whiskers and wears a pointed cap. His habit is to ride into the middle of Christmas Eve celebrations mounted on a goat. He loves to chase the children, making them scamper to get out of his way. After making several turns about the room handing out gifts, *Jule-nissen* is out the door and gone until next Christmas.

JOSEF, LIEBER JOSEF MEIN, page 148, was sung around the crib of the Christ Child in a mystery play dating from the late fifteenth century. The melody bears the Latin name *Resonet in Laudibus*.

JOY TO THE WORLD, page 28. The melody has been credited to various composers, among them Handel and Lowell Mason, but its origin has never been determined.

The text is from Isaac Watts' *Psalms of David Imitated in the Language of the New Testament*, published in 1719. It is an adaptation of Psalm 98, which includes the lines, "Make a joyful noise unto the Lord, all the earth."

KLING, GLÖCKCHEN, page 140. Still another recounting of Christ's return to earth at Christmas, this time accompanied by his mother.

LA MARCHE DES ROIS, page 126. Both the words and melody of this Noël from Provence are extremely old, having been sung as early as the thirteenth century.

Since the action of Alphonse Daudet's tragedy, *L'Arlesienne*, takes place on Christmas Eve, Georges Bizet used an arrangement of *La Marche des Rois* to create a Christmas atmosphere in his incidental music to the play.

LES ANGES DANS NOS CAMPAGNES, page 96. In England, James Montgomery's hymn, *Angels from the Realms of Glory*, is the favored text for this melody. The origin of the carol is uncertain; it probably dates from the eighteenth century.

LE SOMMEIL DE L'ENFANT JÉSUS, page 100. Francois Gevaert (1828–1905), director of the Brussels Conservatory for many years, is often credited with writing this carol. He made the best-known harmonization of it, but the melody is an Angevin folk song that is probably 200 years old.

LIPPAL, page 168, is very popular in the Austrian Tirol and the Salzburg vicinity, the same locale that gave us *Silent Night*. The tune is very much like typical Austrian country dances called *Ländler*.

LULAJZE JEZUNIU, page 220. Chopin used the melody of this beautiful lullaby carol in his *Scherzo in B Minor*, *Opus 20*.

MARIA DURCH EIN' DORNWALD GING, page 160, exhibits characteristics of the earliest German religious folk songs that indicate it dates from the fifteenth century. Among these are a missing seventh degree of the scale in the melody, and the use of the macaronic text.

MASTERS IN THIS HALL, page 50. The organist of Chartres Cathedral gave this old French tune to Edmund Sedding, an English compiler of Christmas carols. Sedding asked William Morris (1834–1896), who worked in the same office with him, to write some verses to fit the tune. Morris, an extraordinarily gifted and versatile man, was a painter and inventor (of the Morris chair, for one example) as well as a poet. In

this text, and in others he wrote, Morris remarkably recaptures the vigor and flavor of the old medieval carols. Sedding included the Chartres tune with Morris' words in his *Antient Christmas Carols*, published in 1860.

NAR JULDAGSMORGON GLIMMAR, page 194. In Sweden, the Christmas season begins on Santa Lucia Day, December 13. Early on that morning, one of the women or girls of the household dons a long white dress with a red sash, places a crown of lighted candles on her head, and carries hot coffee to the other members of the family, singing carols as she serves them. The veneration of an Italian saint by the Swedish people has been a tradition ever since the Vikings were converted to Christianity.

NESEM VAM NOVINY, page 236. Bohemia lies between Germany and Czechoslovakia, and is bi-lingual. Our music is given with the Czech text and its translation. The following German words, written by Karl Riedel (1827–1888) are also widely sung:

*Kommet, ihr Hirten, ihr Männer und Fraun.
Kommet, das liebliche Kindlein zuschaun.
Christus, der Herr, is heute geboren,
Dem Gott zum Heiland euch erkoren.
Fürchtet euch nicht!*

*Lasset uns sehen in Bethlehems Stall,
Was uns verheissen der himmlische Schall!
Was wir dort finden, lasset uns künden,
Lasset uns preisen in frommen Weisen!
Halleluja!*

*Wahrlich, die Engel verkündigen heut
Bethlehems Hirtenvolk gar grosse Freud.
Nun soll es werden Friede auf Erden,
Den Menschen allen ein Wohlgefallen.
Ehre sei Gott!*

The melody of this carol, a Bohemian folk song, dates from 1870.

NOEL DES AUSELS, page 124. William J. Phillips, in his book, *Carols, Their Origin and History*, comments that God made the world a garden at the time of its creation, and that it was only Adam's sin that deprived mankind of its delights. Nature's beauty was still with us, however, and Phillips observed: "It is only natural that poets should associate the beauty, purity, and innocence of God's creation with the perfection of the Christ-Child, born to redeem the world." Accordingly, many carols link Man and Nature together in the blessings of the Incarnation. Phillips specifically mentions this old carol from Bas-Quercy (now Basses-Pyrénées), near the Spanish border in Southwestern France, in which different birds sing their homage to Jesus. The melody of the carol is probably over 400 years old.

NÖEL NOUVELET, page 118. Marcel Dupre's well-known organ composition, *Variations on a French Noël*, is based on this melody, which is in the Dorian mode.

NU AR DET JUL IGEN, page 193. This lively carol is written to the rhythm of Sweden's most popular folk dance, the *Hambo*. A favorite holiday pastime for Swedish children is to form a circle around the Christmas tree and sing and dance *Nu Är Det Jul Igen*.

O DU FRÖHLICHE, page 136. Originally a hymn of praise to the Virgin Mary, *O Sanctissima*, the text has undergone many translations and changes; in several instances, it has emerged with Christmas words.

The tune is known as the Sicilian Mariner's Hymn, but no one has been able to trace its origin to either Sicily or sailors. It seems to have been composed in the latter part of the eighteenth century and may have been an aria from an opera of the period.

O LITTLE TOWN OF BETHLEHEM, page 63. Phillips Brooks was one of the truly great preachers America has produced. In December 1865, he visited the Holy Land, and on the day before Christmas, he rode horseback from Jerusalem to Bethlehem. The journey ended with Brooks coming upon Bethlehem resting peacefully under the night sky of winter. Three years later, back in Philadelphia and wanting to write a Christmas carol for the children of his congregation, he recalled his first glimpse of the village and wrote the words to *O Little Town of Bethlehem*. He asked his church organist and Sunday School superintendent, Lewis H. Redner, to write some music for his poem. All during Christmas week, Redner struggled to write an appropriate tune, but he had not thought of one that satisfied him when he retired to his bed on Christmas Eve. During the night, he woke with "an angel strain" sounding in his ears. He jotted the melody down immediately and wrote the harmony for it early the next morning. He always referred to the tune as his "gift from heaven."

Trying to determine a name for their carol, Redner urged that it be called *Saint Phillips*. "No," said Brooks, "we will call it *Saint Louis*." The hymn tune has had this name ever since.

ONCE IN ROYAL DAVID'S CITY, page 44, was one of Mrs. Cecil Frances Alexander's *Hymns for Little Children* (1848), designed to explain the Catechism. *There Is a Green Hill Far Away* was another poem in the same series. Mrs. Alexander was the wife of the Primate of all Ireland.

The words of the carol were linked almost immediately with Gauntlett's tune, *Irby*, and the two have remained partners ever since. Dr. Gauntlett was an organist and organ designer as well as a composer. Mendelssohn once said of him:

His literary attainments, his knowledge of the history of music, his acquaintance with acoustical laws, his marvelous memory, his philosophical turn of mind, as well as his practical experience, rendered him one of the most remarkable professors of his age.

O TANNENBAUM, 138. We have no reliable information concerning the origin of the Christmas tree. One story told throughout Germany is an expansion of the legend of Christ's return to earth as a starving child (see notes on the *Ballade de Jésus-Christ*). In this version, after the child was brought into the house, warmed, and fed, a radiance filled the room and the Angelic Host again appeared to sing *Glorias*. As he left the cottage, the Christ Child broke a branch from a fir tree and pushed it into the earth. Immediately, it burst into bloom. "This is my gift to you," Jesus said. "Each Christmas henceforth, it shall bloom again, reaffirming my love for mankind."

Most evidence indicates the Christmas tree is a descendent of the pagan reverence for evergreen boughs and their magic power to ward off evil. This was probably one of the reasons that the Church has strongly disapproved of the use of evergreen trees in Christmas observances from time to time. It had other objections. In 1740, Konrad Dannhauer of Strassburg complained:

Among other trifles with which people often occupy the Christmas time is the Christmas tree, which they erect in the house, hang with dolls and sugar and cause to lose its bloom. Where the habit comes from, I do not know. Far better that children be dedicated to the spiritual cedar tree, Jesus Christ.

A 1561 Alsatian ordinance seems to be the earliest extant mention of the use of evergreen trees for Christmas decoration. It forbade the cutting of bushes "more than the length of eight shoes" for Christmas adornments.

In the beginning, the trees were hung upside down from the rafters and decorated with fruits, gilded nuts, and colored ribbons of paper. By the middle of the sixteenth century, they had assumed an upright position, and candles and tinsel became part of the ornamentation.

From Alsace, the lighted Christmas tree traveled to all parts of German-speaking Europe, to England, to Scandinavia, and eventually, to America. One report states that the Hessian soldiers brought the tree to the United States during the Revolutionary War. Prince Albert is said to have introduced it to Victorian England. Beyond English and Germanic lands, the tree has received only limited acceptance. Most other countries cling to the *crèche* as their chief Christmas symbol.

PAT-A-PAN, page 112. The words, given in their original Burgundian dialect, appeared in *Noëls Bourguignons de*

Bernard de la Monnoye, 1842. Bernard de la Monnoye (1641–1728) wrote many lively songs and carols, including some notably ribald ones.

PUER NATUS IN BETHLEHEM, page 316. During the fourteenth century, new words, called a *trope*, were added to the Christmas service. The trope was inserted into the priest's chant near the end of the service between the words *Benedicamus Domino* and the response, *Deo Gratias*. The melody of this carol developed as a counter-melody to the trope, eventually supplanting the original tune.

QUEM PASTORES LAUDAVERE, page 317. Members of early German choirs copied the music of hymns they sang by hand into special books. Because this carol was a great favorite, it was usually the first number copied. As a result, the collections came to be known as *Quempass* books, a name coined from a contraction of the first two words of this song.

QUITTEZ, PASTEURS, page 98, is from the province of Anjou. The words were included in Garnier's *La Grande Bible Renouvelée de Noël's Nouveau*, published in 1728. The melody is from one of the most popular songs of its day (around 1875), *Nanon Dormait*.

QUOI, MA VOISINE, ES-TU FÂCHÉE? page 104, has a text that first appeared in print around 1875. The tune is much older. The dialogue between two women that ends with a joint prayer for humility has a rustic gossip touch that we have tried to preserve in the translation.

RISE UP, SHEPHERD, AND FOLLOW, page 80. Practically nothing is known of the source of this spiritual, or of the several that follow it in our collection. The simple, frequently poignant lyrics and the rhythmic, tuneful music of spirituals give a unique dimension to the celebration of Christmas.

SEL BYCH RÁD K BETLÉMU, page 232. The melody was originally a hymn tune, as was that of the carol that follows, CHTIC, ABY SPAL, TAK ZPÍVALA, page 234. Simon, in his *Treasury of Christmas Songs and Carols*, says such carols were probably written by village priests, who were also the schoolmasters, for their students.

THE SEVEN JOYS OF MARY, page 14, is one of many numeral carols. This particular example first existed as a medieval manuscript carol, wherein the joys were limited to five. That version enjoyed great popularity during the fifteenth century in England. Some eighteenth and nineteenth century treatments increased the joys to twelve. The seven-verse form given here has become the standard one. The mention of the Crucifixion in stanza six reflects the practice of including references to the Passion during the Christmas season that appeared during the era of the Ballad Carols.

SLEEP, HOLY BABE, page 45. The words are by Reverend Edward Caswell, a Church of England clergyman who later became a Roman Catholic. Caswell was noted for his skillful translations of Latin hymns into English, many of which still appear in present-day hymnals.

Dr. Dykes, the composer, was also an ordained clergyman of the Anglican church. He served as Precentor (Choirmaster) of Durham Cathedral for a number of years.

SLICZNA PANIENKA, page 216. Straw, representing the manger and stable of Bethlehem, is a revered Christmas symbol in many Eastern European countries. It is placed under the tablecloth at Christmas meals and strewn under rugs upon which the family kneels for Christmas prayers.

STILLE NACHT, HEILIGE NACHT, page 176. On Christmas Eve, 1818, the organ in Saint Nicholas Church in Oberndorf, Austria, broke down. This left the organist, Franz Gruber, in a critical position, for all the numbers planned for that evening's service relied on an organ accompaniment. This statement by Gruber explained what followed:

Josef Mohr, then assistant pastor of the newly established...church, handed to Franz Gruber, who was attending to the duties of organist (and was at the same time a schoolmaster in Arnsdorf) a poem, with the request that he write for it a suitable melody arranged for two solo voices, chorus, and guitar accompaniment. On that very same evening the latter, in fulfillment of this request made to him as a music expert, handed to the pastor his simple composition, which was thereupon immediately performed on that holy night of Christmas Eve and received with all acclaim.

Shortly after Christmas, an organ tuner from the *Zillerthal* came to repair the instrument, and Gruber played the new carol for him. The repairman was so pleased with it that he carried a copy away with him and showed it to the Strasser Sisters, a famous troupe of Tyrolean singers. They added *Silent Night* to their repertoire, and everywhere they went on their extensive tours it was the favorite selection. Its popularity spread far and wide, but the names of Mohr and Gruber were never mentioned as its creators. Franz Joseph Haydn's son, Michael, was given credit for the carol in some published copies, possibly because he may have made an arrangement of the music. In 1854, 47 years after its composition, a special government committee was set up to try to determine who the creators of *Silent Night* were. They unearthed the true facts through Felix Gruber, the son of Franz, who submitted the above statement by his father to them, along with a copy of the original carol.

SUSANI, page 152, is one of the oldest German carols. Early versions date back to the fourteenth century.

THERE'S A SONG IN THE AIR, page 61. Josiah G. Holland (1819-1881), the author of this poem, studied medicine for a time, but eventually changed to preparation for a literary career. After serving for some years as a newspaper editor and writing several books, he formed a partnership with Roswell Smith and founded *Scribner's Magazine* in 1869. For the rest of his life, Holland was editor of *Scribner's*.

Karl Harrington (1861-1953) was a college professor whose major teaching field was classical languages. He wrote the musical setting used for this carol while on a summer vacation in the mountains of his native New Hampshire. It was published in 1920. Harrington's ability as a composer was so highly regarded that Wesleyan University conferred an honorary Doctor of Music degree upon him in 1946.

THIS ENDRIS NIGHT, page 16, is a lullaby carol. The title means "the other night," or "several nights ago." The words stem from manuscript carols of the late Middle Ages, but take on the characteristics of the Ballad Carols. They were first written down the latter part of the fifteenth century. The tune, definitely a Ballad Carol, was recorded about a century later, around 1600.

'TWAS IN THE MOON OF WINTERTIME, page 76, is set to an old French folk tune. The words were written in the Huron Indian language by Father Jean de Brebeuf, a Jesuit missionary to the Iroquois and Huron tribes of Canada. In 1642, Father Brebeuf wrote this comment on the attitude of the Indians toward Christmas:

The savages have a particular devotion for the night that was enlightened by the birth of the Son of God. There was not one who refused to fast on the day that preceded it. They built a small chapel of cedar and fir branches in honor of the manger of the infant Jesus. They wished to perform some penance to prepare themselves for better receiving Him into their hearts on that holy day, and even those who were at a distance of more than two day's journey met at a given place to sing hymns in honor of the new-born child.

Father Brebeuf's original words to the carol make a wonderful music on their own, even without benefit of a melody or harmonic accompaniment, as can be seen from this first verse:

*Estennialon de tsonue Iesus ahatonnia,
Onnauateua 'd'oki n'onandaskuaentak;
Enonchien skuatrihotat n'onuandilonrachatha,
Iesua ahatonnia.*

UN FLAMBEAU, JEANNETTE, ISABELLE, page 128, comes from Provence. Nicholas Saboly (1614–1675) is often given credit for composing it as well as a number of other Provençal carols. If not the composer, he was an excellent compiler, and deserves commendation for getting some very fine carols down on paper. The translation of the seventeenth century text is by E. Cuthbert Nunn (1868–1914), a British organist and composer.

The manger, or *crèche*, is the center of Christmas festivities in France. Both at home and in the church, ceremonies are conducted around it. The verses of this carol lend themselves well to being acted out beside the manger.

Torchlight processions on Christmas Eve are also a French tradition. Children dressed as shepherds carry torches or candles as they go to church for midnight Mass. Sometimes, drums and fifes or tuned whistles are included in the cortège, and *Pat-a-Pan* (page 112) joins *Un Flambeau, Jeannette, Isabelle* as a musical accompaniment for the paraders.

VENI, EMMANUEL, page 312, is a Gregorian theme based on the seven antiphons performed at Vespers during the Christmas season. Each verse addresses Christ with titles given him in the Scriptures.

The melody is a combination of several *Kyrie* tunes assembled by Thomas Helmore from a French Missal he found in the National Library of Portugal in 1854.

A VIRGIN UNSPOTTED, page 42. One of the most cheerful of the early Ballad Carols, it appeared in print as early as 1734. Many different tunes have been used with the text. One of the favorites was included in Davies Gilbert's *Some Ancient Christmas Carols*, dated 1822. The version given here appeared in Sandys (1833). An alternate title, *A Virgin Most Pure*, is often used for this carol.

VOM HIMMEL HOCH, DA KOMM'ICH HER, page 161. Martin Luther's verses for this carol, written in 1535, were based on an older folk song, *Aus Fremden Landen Komm Ich Her*. In 1539, he set the text to the fine tune used here. We are uncertain whether he composed it himself or borrowed it. Luther wrote the song for his children, and the original was a 15-verse dialogue between an angel and the shepherds. In our version, the first two verses belong to the angel, the last to the shepherds.

Luther was an ardent music lover and a champion of its use in the church. He wrote in 1524: "I am willing to write German psalms following the example of the prophets and ancient fathers." Another time, he said, "I truly desire that all Christians love and regard as worthy the lovely gift of music, which is a precious, acceptable, and costly treasure given to mankind by God."

WASSAIL SONG, page 35. This begging carol hies from Yorkshire. Broadside dated as early as 1829 have included its text.

WE THREE KINGS OF ORIENT ARE, page 66, is one of the few American carols to achieve an international reputation. It is very popular in England, and was the only American carol included in the collection, *Christmas Carols, New and Old*, by Bramley and Stainer.

The mixture of major and minor modes gives this carol an archaic flavor, and it has often been mistaken for being much older than it really is. Dr. John H. Hopkins wrote both the words and music around 1857 while serving as Rector of Christ Church in Williamsport, Pennsylvania.

WHAT CHILD IS THIS? page 30. The tune, *Greensleeves*, is a love song from Elizabethan times. Shakespeare used it several times in his plays.

Sir John Stainer (1840–1901) who made the harmonization given here, is responsible for arrangements of many carols that have become standard versions. A distinguished composer and organist, Stainer began his musical training as a chorister at Saint Paul's Cathedral in London when he was seven years old. Eventually, he became organist of Saint Paul's, serving from 1847 to 1856, when failing eyesight forced him to resign. He also was organist at Oxford and received both a Bachelor and Doctor of Music from the University. Queen Victoria knighted him in 1888.

William Dix, author of the words, earned his living as the manager of a marine insurance company in Bristol. In his spare time, he wrote many fine hymns of lasting value.

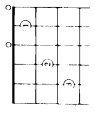
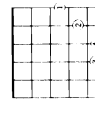
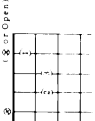
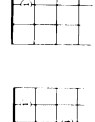
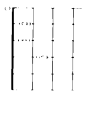
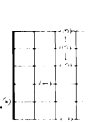
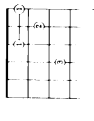
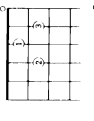
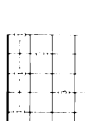
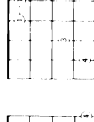
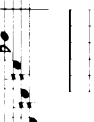
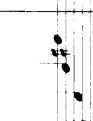
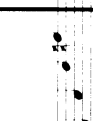
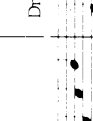
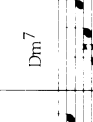
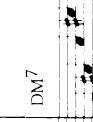
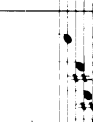
WHILE SHEPHERDS WATCHED THEIR FLOCKS, page 31. Nahum Tate, poet laureate of England at the time, wrote this hymn as a literal verse transcription of chapter 2 of *The Gospel According to Saint Luke*, verses 8–15.

The hymn is sung to several different tunes. The one chosen here is an adaptation of a soprano aria from a lesser-known opera by Handel, *Siroë, King of Persia*.

WIE SCHÖN LEUCHTET DER MORGENSTERN, page 164, was written by Philipp Nicolai during the disastrous plague of 1597 in which over a thousand members of his parish died. In the midst of the sorrow and distress of the pestilence, Nicolai was seized by a religious ecstasy during which he wrote both the words and music of this chorale in about three hours. It stands today as one of the great monuments of German hymnody.

W ZLOBIE LEZY, page 204. The Polish name for carols is *Kolendy*. This is a very old composition, probably originating in the thirteenth or fourteenth century.

GUITAR CHORDS

MAJOR	MINOR	MAJOR 6ths	Dom. 7ths	MINOR 7ths	MAJOR 7ths	AUGMENTED	DIMINISHED 7th	NINTHS (Dom.)
								
C	Cm	C ⁶	C ⁷	Cm ⁷	CM ⁷	C ⁺ (or aug. 5th)	C ^o (or dim.)	C ^{9th}
								
D ⁹ or C ⁹	Dm	D ⁶	D ⁷	Dm ⁷	DM ⁷	D ⁺	D ^o	D ⁹
								
E ^b	Ebm	E ^{b6}	E ^{b7}	Ebm ⁷	EBM ⁷	E ^{b+}	E ^{b o}	E ^{b9}
								
F	Fm	F ⁶	F ⁷	Fm ⁷	FM ⁷	F ⁺	F ^o	F ⁹

The chart provides a visual guide for playing various chords on the guitar. Each row includes a musical staff with the chord name and a grid diagram showing the fretboard layout. The chords are organized by key signature and include various extensions and voicings.

Chord Rows:

- Row 1 (G major):** G^b or F[♯], G^b9, G^b0, G^b7, G^bM7, G^b6, G^bm6, G^bm.
- Row 2 (G major):** G, G⁺, G⁰, G⁷, G^M7, G⁶, G^m6, G^m.
- Row 3 (A major):** A^b, A^b9, A^b0, A^b7, A^bM7, A^b6, A^bm6, A^bm.
- Row 4 (A major):** A, A⁺, A⁰, A⁷, A^M7, A⁶, A^m6, A^m.
- Row 5 (Bb major):** B^b, B^b9, B^b0, B^b7, B^bM7, B^b6, B^bm6, B^bm.
- Row 6 (B major):** B, B⁺, B⁰, B⁷, B^M7, B⁶, B^m6, B^m.

INDEX OF TITLES

The country of origin of each carol is indicated by the symbol on the left: A=Austria; CA=Canada; CH=Chile; CO=Columbia; CZ=Czechoslovakia; D=Denmark; E=England; F=France; G=Germany; H=Hungary; I=Italy; M=Mexico; NE=The Netherlands; NO=Norway; P=Poland; PR=Puerto Rico; R=Roumania; S=Spain; SC=Scotland; SW=Sweden; US=United States; V=Venezuela; W=Wales.

- G A Baby in the Cradle, 178
- G A Boy Is Born in Bethlehem, 316
- D A Child Is Born in Bethlehem, 192
- S A Fire Is Started in Bethlehem, 276
- PR *A la Media Noche*, 286
- S *A la Nanita Nana*, 252
- E A Virgin Unspotted, 42
- A Above, on the Mountain, 174
- F *Adeste Fideles*, 318
- PR *Alegría*, 293
- US All My Heart This Night Rejoices, 59
- G *Als Ich Bei Meinen Schafen Wacht*, 146
- F Although You Still Are Weak and Helpless, 116
- G *Am Weihnachtsbaum die Lichter Brennen*, 150
- H Angels from Heaven, 240
- E Angels from the Realms of Glory, 49
- F Angels O'er the Fields Were Singing, 96
- A As Lately We Watched, 170
- V As the Frightened Baby Jesus, 298
- E As with Gladness Men of Old, 48
- R At the Gates of Heaven Above, 238
- PR At the Hour of Midnight, 286
- US Away in a Manger, 60

- M Babe, The, 308
- F Ballad of Jesus Christ, 114
- F *Ballade de Jésus-Christ*, 114
- D *Barn Jesus*, 190
- SC Baloo, Lammy, 56
- US Behold That Star, 78
- S Bells over Bethlehem, 278
- F *Berger Secoue Ton Sommeil Profond*, 122
- G Beside Thy Cradle Here I Stand, 163
- E Blessed Be That Maid Marie, 41
- E Boar's Head Carol, The, 34
- G Break Forth, O Beauteous Heavenly Light, 162
- G *Brich An, Du Schönes Morgenlicht*, 162
- US Brightest and Best, 88
- F Bring a Torch, Jeannette, Isabella, 128

- S *Campagna Sobre Campagna*, 278
- V *Cantemos*, 296
- F *Cantique de Noël*, 107
- I *Canzone d'i Zampognari*, 242

- I Carol of the Bagpipers, 242
- S Carol of the Birds, 268
- P Carol of the Hay, 216
- F *Célébrons la Naissance*, 92
- D Child Jesus, 190
- US Children, Go Where I Send Thee, 82
- S *Chiquiriquitin*, 280
- P Christ Is Born This Evening, 210
- F Christmas Comes Anew, 118
- G Christmas Tree with Its Candles Gleaming, The, 150
- CZ *Chtic, Aby Spal, Tak Zpívala*, 234
- CZ Come, Hear the Wonderful Tidings, 236
- S Come, My Dear Old Lady, 254
- G Come Running, You Shepherds, 154
- V *Como Busca el Tierno Infante*, 298
- I *Corde Natus ex Parentis*, 314
- E Coventry Carol, 19

- A *Da Droben vom Berge*, 174
- NE *De Nederige Geboorte*, 182
- PR *De Tierra Lejana Venimos*, 288
- G Dear Nightingale, Awake, 158
- W Deck the Hall with Boughs of Holly, 53
- D *Deilig Er den Himmel Blaa*, 188
- D *Det Kimer Nu Til Julefest*, 186
- A *Die Hirten auf dem Felde*, 170
- I *Dormi, Dormi, O Bel Bambin*, 248
- F *Dors Ma Colombe*, 120
- CA *D'où Viens-Tu, Bergère?* 133
- SW *Du Grønne, Glitrende Tre, God-Dag*, 198
- P *Dziasiaj w Betlejem*, 206

- G Echo Carol, 146
- G *Ein Kindlein in der Wiegen*, 178
- S *El Cant dels Ocells*, 268
- S *El Desembre Congelat*, 266
- S *El Noi de la Mare*, 260
- S *El Rei Herodes*, 264
- M *El Rorro*, 308
- PR *El Santo Niño*, 284
- S *En Belén Tocan a Fuego*, 276
- PR *En el Portal de Belén*, 282
- M *En Nombre del Cielo*, 306
- G *Es Ist ein' Ros' Entsprungen*, 166

A *Es Wird Scho Glei Dumpa*, 172
 D *Et Barn Er Født i Bethlehem*, 192
 US Everywhere, Everywhere, Christmas Tonight, 64

 S *Falade Ben Baixo*, 271
 E First Nowell, The, 26
 S Foom, Foom, Foom, 258
 US Friendly Beasts, The, 24
 G *Fröhlich Soll Mein Herze Springen*, 320
 G From Heaven above to Earth I Come, 161
 CZ From out the Forest a Cuckoo Flew, 230
 I From Starry Skies Thou Comest, 244
 S *Fum, Fum, Fum*, 258

 US Gather around the Christmas Tree, 68
 P *Gdy Sie Chrystus Rodzi*, 210
 I *Gcsù Bambin l'E Nato*, 246
 A *Gloria*, 181
 E Gloucestershire Wassail, 32
 US Go Tell It on the Mountain, 84
 E God Rest You Merry, Gentlemen, 18
 CH Going to Bethlehem, 303
 E Good Christian Men, Rejoice, 12
 E Good King Wenceslas, 17

 CZ *Hajej, Nyncej, Ježíšku*, 226
 PR Happily Singing, 293
 D Happy Christmas Comes Once More, The, 186
 E Hark! the Herald Angels Sing, 46
 CO Hasten Now, O Shepherds, 310
 F He Is Born, the Holy Child, 94
 SW *Her Kommer Dine Arme Smaa*, 196
 E Holly and the Ivy, The, 22
 PR Holy Child, The, 284
 S Holy Joseph and Mary the Maid, 262
 G How Brightly Shines the Morning Star, 164
 US Hush, My Babe, Lie Still and Slumber, 87

 NO I Am So Glad on Christmas Eve, 202
 CZ I Go to Bethlehem, 232
 US I Heard the Bells on Christmas Day, 58
 E I Saw Three Ships, 52
 G *Ich Steh' an Deiner Krippe Hier*, 163
 S Icy December, The, 266
 G *Ihr Kinderlein, Kommet*, 142
 F *Il Est Né, le Divin Enfant*, 94
 PR In Bethlehem's Cradle, 282
 G In Bethlehem So Lowly, 144
 G *In Dulci Jubilo*, 323
 P In Midnight's Silence, 218
 US It Came upon the Midnight Clear, 62

 NO *Jeg Er Saa Glad Hver Julekveld*, 202
 P Jesus Holy, Born So Lowly, 204
 I Jesus, the New-Born Baby, 246
 US Jingle Bells, 70
 US Jolly Old Saint Nicholas, 74
 G *Josef, Lieber Josef Mein*, 148
 G Joseph, Dearest Joseph Mine, 148
 V Journey, The, 300
 E Joy to the World, 28

S King Herod, 264
 G *Kling, Glöckchen*, 140
 G *Kommet, Ihr Hirten*, 326

 V *La Jornada*, 300
 F *La Marche des Rois*, 126
 F *Le Sommeil de l'Enfant Jésus*, 100
 F *Les Anges dans Nos Campagnes*, 96
 G *Lieb Nachtigall, Wach Auf*, 158
 A *Lippai*, 168
 G Lo, How a Rose E'er Blooming, 166
 S *Las Posadas*, 256
 D Lovely Is the Dark Blue Sky, 188
 P *Lulajze Jezuniu*, 220

 F March of the Kings, 126
 G *Maria durch ein' Dornwald Ging*, 160
 G Maria Wanders through the Thorn, 160
 US Mary Had a Baby, 83
 E Masters in This Hall, 50
 H *Menyböl ar Angyal*, 240
 P *Mizerna Cicha*, 214

 SW *När Juldagsmorgon Glimmar*, 194
 F Neighbor, What Has You So Excited? 104
 CZ *Nesem vam Noviny*, 236
 F *Noël Alsacien*, 120
 F *Noël des Ausels*, 124
 F *Noël Nouvelet*, 118
 SW *Nu Är Det Jul Igen*, 193

 S O Bethlehem, 274
 G O Christmas Tree, 138
 NO O Christmas, You Season of Childlike Delight, 200
 F O Come, All Ye Faithful, 318
 F O Come Away, Ye Sheperds, 98
 G O Come, Little Children, 142
 I O Come, O Come, Emmanuel, 312
 P O Come Rejoicing, 206
 G *O Du Fröhliche*, 136
 P *O Gwiazdo Betlejemska*, 208
 F O Holy Night, 107
 G O How Joyfully, 136
 NO *O Jul Med Din Glede*, 200
 G *O Laufet, Ihr Hirten*, 154
 US O Little Town of Bethlehem, 63
 S O My Loveliest One, 280
 US O Po' Little Jesus, 86
 P O Star O'er Bethlehem Shining, 208
 G *O Tannenbaum*, 138
 I Of the Father's Love Begotten, 314
 S *Oi Betlehem*, 274
 E On Christmas Night, 40
 E Once in Royal David's City, 44
 P Only a Manger Bed, 214
 NE *Ons Is Geboren Een Kindekin*, 184

 PR *Pastores a Belén*, 290
 F *Pat-a-Pan*, 112
 CZ *Pochvalen Bud', Jezis Kristus*, 222

- M Pray Give Us Lodging, 306
 P *Przybieżeli do Betlejem*, 212
 G *Puer Natus in Bethlehem*, 316
 CZ *Pujdem Spolu do Betlema*, 224
- F *Quelle Est Cette Odeur Agréable?* 102
 G *Quem Pastores Laudavere*, 317
 F *Quittez, Pasteurs*, 98
 F *Quoi, Ma Voisine, Es-Tu Fâchée?* 104
 F *Quoique Soyez Petit Encore*, 116
- G Ring, Little Bells, 140
 US Rise Up, Shepherd, and Follow, 80
 CZ Rocking Carol, 226
- S *Sant Josep i la Mare de Déu*, 262
 G *Schlaß, Mein Kindelein*, 322
 CZ *Sel Bych Rád k Betlému*, 232
 E Seven Joys of Mary, The, 14
 P Shepherds Came to Bethlehem, 212
 G Shepherds' Cradle Song, 156
 PR Shepherds in Bethlehem, 290
 F Shepherd, Shake Off Your Drowsy Sleep, 122
 A Silent Night, Holy Night, 176
 NE Simple Birth, The, 182
 E Sleep, Holy Babe, 45
 F Sleep, Little Dove, 120
 I Sleep, O Sleep, My Lovely Child, 248
 F Sleep of the Infant Jesus, The, 100
 P *Sliczna Panienska*, 216
 CZ *Slyšeli Jsme v Betlemě*, 228
 E Snow Lay on the Ground, The, 54
 S Son of Mary, The, 260
 PR Song of the Wise Men, 288
 US Star of the East, 88
 A *Still, Still, Still*, 180
 A *Stille Nacht, Heilige Nacht*, 176
 R *Sus în Poarta Raiului*, 238
 G *Susani*, 152
 E Sussex Carol, 40
 CZ Sweet Mary Sings Her Babe to Sleep, 234
- US There's a Song in the Air, 61
 E This Endris Night, 16
 S Thou Art Well Content, 256
- SW Thy Little Ones, Dear Lord, Are We, 196
 NE Today We Welcome a Tiny Child, 184
 F *Touro-Louro-Louro*, 130
 I *Tu Scendi Dalle Stelle*, 244
 CA 'Twas in the Moon of Wintertime, 76
 E Twelve Days of Christmas, The, 36
 A Twilight Is Falling, The, 172
- F *Un Flambeau, Jeannette, Isabelle*, 128
 US Up on the Housetop, 72
- CH *Vamos a Belén*, 303
 CO *Vamos, Pastorcitos*, 310
 I *Veni, Emmanuel*, 312
 G *Vom Himmel Hoch, Da Komm' Ich Her*, 161
- P *W Zlobie Lezy*, 204
 E Wassail Song, 35
 CZ We Are Going to the Stable, 224
 V We Are Singing, 296
 CZ We Have Heard in Bethlehem, 228
 F We Sing in Celebration, 92
 US We Three Kings of Orient Are, 66
 E We Wish You a Merry Christmas, 10
 S We'll Speak Very Softly, 271
 E What Child Is This? 30
 F What Is This Perfume So Appealing? 102
 E When Christ Was Born of Mary Free, 20
 SW When Christmas Morn Is Dawning, 194
 CA Whence Art Thou, My Maiden? 133
 F Whence Comes This Rush of Wings Afar? 124
 G While by My Sheep, 146
 E While Shepherds Watched Their Flocks, 31
 G Whom of Old the Shepherds Praised, 317
 G *Wie Schön Leuchtet der Morgenstern*, 164
 G *Wiegenlied der Hirten*, 156
 P *Wsrod Nocnej Ciszy*, 218
- S *Ya Viene la Vieja*, 254
 SW You Green and Glittering Tree, Good Day, 198
 SW Yuletide Is Here Again, 193
- CZ *Zezulka z Lesa Vylitla*, 230
 G *Zu Bethlehem Geboren*, 144

INDEX OF FIRST LINES

- A Baby in the cradle, 178
 A Boy is born in Bethlehem, 316
 A Child is born in Bethlehem, 192
A la media noche, 286
A la nanita nana, 252
 A la ru-ru-ru, my lovely Jesus, 308
A la ru-ru-ru, niño chiquito, 308
 A virgin unspotted, the prophet foretold, 42
 Above on the mountain, the breezes are mild, 174
Adeste fideles, laeti triumphantes, 318
Aici l'estelo de nadal, 124
 All my heart this night rejoices, 59
Als ich bei meinen Schafen wacht, 146
 Although you still are weak and helpless, 116
Am Weihnachtsbaum die Lichter brennen, 150
 Angels from the realms of glory, 49
 Angels o'er the fields were singing, 96
 As lately we watched o'er our fields, 170
 As the frightened baby Jesus, 298
 As with gladness men of old, 48
 At the gates of Heaven above, 238
 At the hour of midnight, 286
Auf, auf nun ehs Hiartn, 170
 Away in a manger, no crib for a bed, 60
Ay, del chiquirritin, 280

Barn Jesus i en krybbe laa, 190
 Behold that star, 78
 Bells over Bethlehem pealing, 278
Berger, secoue ton sommeil profond, 122
 Beside Thy cradle here I stand, 163
 Blessed be that maid Marie, 41
 Break forth, O beauteous heavenly light, 162
Brich an, du schönes Morgenlicht, 162
 Brightest and best of the sons of the morning, 88
 Bring a torch, Jeannette, Isabella, 128
Buenos noches, Mariquita, 303

Campagna sobre campagna, 278
Cantemos, cantemos, 296
Ce matin, j'ai recontré le train, 126
Célébrons la naissance, 92
 Child Jesus in a manger lay, 190
 Children, go where I send thee, 82

 Christ is born this evening, 210
 Christmas comes anew, 118
 Christmas in lands of the fir tree and pine, 64
Chtic, aby spal, tak zpivala, 234
 Cold December's winds were stilled, 266
 Come, hear the wonderful tidings we bring, 236
 Come running, you shepherds, 154
Como busco al tierno infante, 298
Corde natus ex parentis, 314

Da droben vom Berge weht kuhlender Wind, 174
 Dashing through the snow, 70
De tierra lejana venimos, 288
 Dear nightingale, awake, 158
 Deck the halls with boughs of holly, 53
Deilig er den Himmel blaa, 188
Det kimer nu til Julefest, 186
Din, din, din, es hora de partir, 300
 Din, din, din, we must be on our way, 300
Dormi, dormi, O bel Bambin, 248
Dors, ma colombe, 120
D'où viens-tu, bergère? 133
Du grønne, glitrende tre, goddag, 198
Dzisiaj w Betlejem, 206

Ein Kindlein in der Wiegen, 178
El desembre congelat, 266
En Belen tocan a fuego, 276
En nombre del cielo, 306
En veure despuntar, 268
Entre le boeuf et l'âne gris, 100
Er is een kindekin geboren op d'aard, 182
Es ist ein' Ros' entsprungen, 166
Es wird scho glei dumpa, 172
Estant a la cambra amb son fill aimat, 264
Et Barn er født i Bethlehem, 192
 Evergreen have its branches been, 68

Falade ben baixo, 271
Fröhlich soll mein Herze springen, 320
 From a distant home, 288
 From Heaven above to earth I come, 161
 From Heaven on high, O angels, sing, 152
 From Heaven there came to earth a Baby so small, 182

From out the forest a cuckoo flew, 230
From starry skies Thou cometh, 244

Gather around the Christmas tree, 68
Gdy sie Chrystus rodzi, 210
Gesu Bambin l'e nato, 246
Gloria, gloria, Gott in der Höh, 181
Gloria, gloria, to God on high, 181
Go tell it on the mountain, 84
God rest you merry, gentlemen, 18
Good Christian men, rejoice, 12
Good evening, dear little Mary, 303
Good King Wenceslas looked out, 17
Guillô, pran ton tamborin, 112

Ha nacido en un portal, 282
Hacia Belén se encaminan, 293
Hajej, nynej, Jeziskû, 226
Hark! the herald angels sing, 46
Hasten now, O shepherds, 310
He is born, the Holy Child, 94
He is born within a stable, 282
Her kommer dine arma Smaa, 196
Here in Bethlehem this evening, 276
Here 'twixt the ass and oxen mild, 100
Here we come a-wassailing, 35
Holy Joseph and Mary the maid, 262
How brightly shines the morning star, 164
Hush, my Babe, lie still and slumber, 87

I am so glad on Christmas Eve, 202
I go to Bethlehem, 232
I heard the bells on Christmas Day, 58
I saw three ships come sailing in, 52
Ich steh' an deiner Krippe hier, 163
Ihr Kinderlein, kommet, O, kommet doch all, 142
Il est né, le divin enfant, 94
In Bethlehem so lowly, 144
In dulci jubilo, let us our homage show, 323
In dulci jubilo, nun singet und seyt froh, 323
In midnight's silence, 218
It came upon the midnight clear, 62

Jeg er saa glad hver Julekveld, 202
Jesus came in garment lowly, 114
Jésus-Christ s'habille en pauvre, 114
Jesus holy, born so lowly, 204
Jesus, Jesus, baby dear, 226
Jesus, our Brother, kind and good, 24
Jesus, the new-born baby, 246
Jolly old Saint Nicholas, 74
Josef, lieber Josef mein, 148
Joseph, dearest Joseph mine, 148
Joy to the world, the Lord is come, 28

Kling, Glöckchen, klingelingeling, 140
Kommet, ihr Hirten, ihr Männer und Fraun, 326

Les anges dans nos campagnes, 96
Lieb Nachtigall, wach auf, 158

Lippai, get out of bed, 168
Lippai, steh auf vom schlaf, 168
Lo, how a Rose e'er blooming, 166
Lovely is the dark blue sky, 188
Lullaby, Jesus, O cease from your crying, 220
Lulajze, Jezuniu, moja perelko, 220
Lullay, Thou little tiny Child, 19

Madre, a la puerta hay un niño, 284
Maria durch ein Dornwald ging, 160
Maria wanders through the thorn, 160
Mary had a Baby, O Lord, 83
Mary, the maiden, when she bore dear Jesus, 216
Masters in this hall, 50
Menybol är angyal leyött hozzatok, 240
Minuit, Chrétiens, c'est l'heure solennelle, 107
Mizerna, cicha, stajenka licha, 214
Mother, standing at our doorway, 284

När Juldagsmorgon glimmar, 194
Neighbor, what has you so excited? 104
Nesem vam noviny paslouchejte, 236
Noël nouvelet, 118
Nu är det Jul igen, 193

O Bethlehem, 274
O Christmas tree, O Christmas tree, 138
O Christmas, you season of childlike delight, 200
O come, all ye faithful, joyful and triumphant, 318
O come away, ye shepherds, leave your sheep, 98
O come, little children, O come, one and all, 142
O come, O come, Emmanuel, 312
O come rejoicing, 206
O du fröhliche, O du selige, 136
O gwiazdo Betlejemska, 208
O holy night, the stars are brightly shining, 107
O how joyfully, O how blessedly, 136
O Jul med din glede, 200
O laufet, ihr hirten, lauft alle zugleich, 154
O little town of Bethlehem, 63
O my loveliest One, 280
O po' little Jesus, 86
O star o'er Bethlehem shining, 208
O Tannenbaum, O Tannenbaum, 138
Of the Father's love begotten, 314
Oi Bethlehem, 274
On Christmas night, true Christians sing, 40
On December five and twenty, 258
On the first day of Christmas, 36
On the roadway to the city, 293
Once in royal David's city, 44
One day Joseph, resting, 264
Only a manger bed for the Stranger, 214
Ons is geboren een kindekin, 184

Pastores a Belén, 290
Pochvalen bud', Jezis Kristus, 222
Praise to Jesus, our salvation, 222
Pray give us lodging, dear sir, 306
Przybieżeli do Betlejem pasterze, 212

Puer natus in Bethlehem, 316
Pujdem spolu do Betlema, 224

Quanno nascette Ninno a Bettelemme, 242
Que li darem a n'el noi de la mare? 260
Quelle est cette odeur agréable? 102
Quem pastores laudavere, 317
Quieres te quite mi bien de las pajas, 256
Quittez, pasteur, vos brébis, vos houlettes, 98
Quoi, ma voisine, es-tu fâchée? 104
Quoique soyez petit encore, 116

Ring, bells, go tingalingaling, 140

Sant Josep i la mare de Déu, 262
Schlaf, mein Kindelein, 322
Schlaf wohl, du Himmelsknabe du, 156
Sel bych rád k Betlému, 232
Shepherds came to Bethlehem that holy day, 212
Shepherd, shake off your drowsy sleep, 122
Silent night, holy night, 176
Singing, we are singing, 296
Sleep, holy Babe, upon Thy mother's breast, 45
Sleep, little Dove, 120
Sleep, O sleep, my lovely Child, 248
Sleep well, Thou lovely heavenly Babe, 156
Sliczna Panienka, 216
Slyšeli jsme v Betlemě, 228
Still, still, still, 180
Stille nacht, heilige nacht, 176
Sus în poarta raiului, 238
Sweet Mary sings her Babe to sleep, 234

The boar's head in hand bear I, 34
The Christmas tree, with its candles gleaming, 150
The first good joy that Mary had, 14
The first Nowell, the angel did say, 26
The happy Christmas comes once more, 186
The holly and the ivy, 22
The Lord to earth has come, 290
The snow lay on the ground, 54
The twilight is falling, 172
There's a song in the air, 61
There's a star in the east on Christmas morn, 80
This day to you is born a child, 56
This endris night, I saw a sight, 16
This great day, I met upon the way, 126

Thou art well content in a stable so lowly, 256
Thy little ones, dear Lord, are we, 196
Today we welcome a tiny Child, 184
Touro-louro-louro, cocks are crowing, 130
Touro-louro-louro, lou gau canto, 130
Tu scendi dalle stelle, 244
'Twas in the moon of wintertime, 76

Un flambeau, Jeannette, Isabelle, 128
Up on the housetop the reindeer pause, 72
Upon this holy night, 268

Vamos pastorcitos, 310
Veni, veni Emmanuel, 312
Vienticinco de diciembre, 258
Vom Himmel hoch, da komm' Ich her, 161
Vom Himmel hoch, O Englein, kommt, 152

W zlobie lezy, ktoz pobiezy, 204
Wassail, wassail all over the town, 32
We are going to the stable, 224
We have heard in Bethlehem, 228
We sing in celebration, 92
We three kings of Orient are, 66
We wish you a merry Christmas, 10
We'll speak very softly, 271
What Child is this, who, laid to rest, 30
What is this perfume so appealing? 102
What shall we give to the Son of the Virgin? 260
When Christ our Lord was born, 242
When Christ was born of Mary free, 20
When Christmas morn is dawning, 194
Whence are thou, my maiden? 133
Whence comes this rush of wings afar? 124
While shepherds watched their flocks by night, 31
Whom of old the shepherds praised, 317
Wie schön leuchtet der Morgenstern, 164
Willie, get your little drum, 112
Wśród nocnej ciszy, 218

Ya viene la vieja, 254
You green and glittering tree, good day, 198
Yuletide is here again, 193

Zezulka z lesa vylitla, 230
Zu Bethlehem geboren, 144

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