



hristmas arols

Arranged for Highland Bagpipe

developed by
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First Edition

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Christmas carols

Arranged for Highland Bagpipe

The word *carol* is derived from the Old French word *carole*, a circle dance accompanied by singers (in turn derived from the Latin *choraula*). Carols were first sung in Europe thousands of years ago, but these were not Christmas Carols. They were pagan songs, sung at the Winter Solstice celebrations as people danced round stone circles. Carols used to be written and sung during all four seasons, but only the tradition of singing them at Christmas has really survived.



In 129, a Roman Bishop said that a song called "Angel's Hymn" should be sung at a Christmas service in Rome. Another famous early Christmas Hymn was written in 760, by Comas of Jerusalem, for the Greek Orthodox Church. Soon after this many composers all over Europe started to write 'Christmas carols'. However, not many people liked them as they were all written and sung in Latin, a language that the normal people couldn't understand. By the time of the Middle Ages (the 1200s), most people had lost interest in celebrating Christmas altogether.

This was changed by St. Francis of Assisi when, in 1223, he started his Nativity Plays in Italy. The people in the plays sang songs or 'canticles' that told the story during the plays. Sometimes, the choruses of these new carols were in Latin; but normally they were all in a language that the people watching the play could understand and join in! The new carols spread to France, Spain, Germany and other European countries.

The earliest carol, like this, was written in 1410. Sadly only a very small fragment of it still exists. The carol was about Mary and Jesus meeting different people in Bethlehem. Most Carols from this time and the Elizabethan period are untrue stories, very loosely based on the Christmas story, about the holy family and were seen as entertaining rather than religious songs. They were usually sung in homes rather than in churches! Traveling singers or Minstrels started singing these carols and the words were

changed for the local people wherever they were traveling. One carol that changed like this is 'I Saw Three Ships'.

When the Puritans came to power in England in 1640s, the celebration of Christmas and singing carols was stopped. However, the carols survived as people still sang them in secret. Carols remained mainly unsung until Victorian times, when two men called William Sandys and Davis Gilbert collected lots of old Christmas music from villages in England.

Before carol singing in public became popular, there were sometimes official carol singers called 'Waits'. These were bands of people led by important local leaders (such as council leaders) who had the only power in the towns and villages to take money from the public (if others did this, they were sometimes charged as beggars). They were called 'Waits' because they only sang on Christmas Eve (This was sometimes known as 'watchnight' or 'waitnight' because of the shepherds were watching their sheep when the angels appeared to them.), when the Christmas celebrations began.

Also, at this time, many orchestras and choirs were being set up in the cities of England and people wanted Christmas songs to sing, so carols once again became popular. Many new carols, such as 'Good King Wenceslas', were also written in the Victorian period.

New carols services were created and became popular, as did the custom of singing carols in the streets. Both of these customs are still popular today! One of the most popular types of Carols services are Carols by Candlelight services. At this service, the church is only lit by candlelight and it feels very Christmassy! Carols by Candlelight services are held in countries all over the world.

The most famous type of Carol Service might be a Festival of Nine Lessons and Carols, where carols and Bible readings tell the Christmas Story.

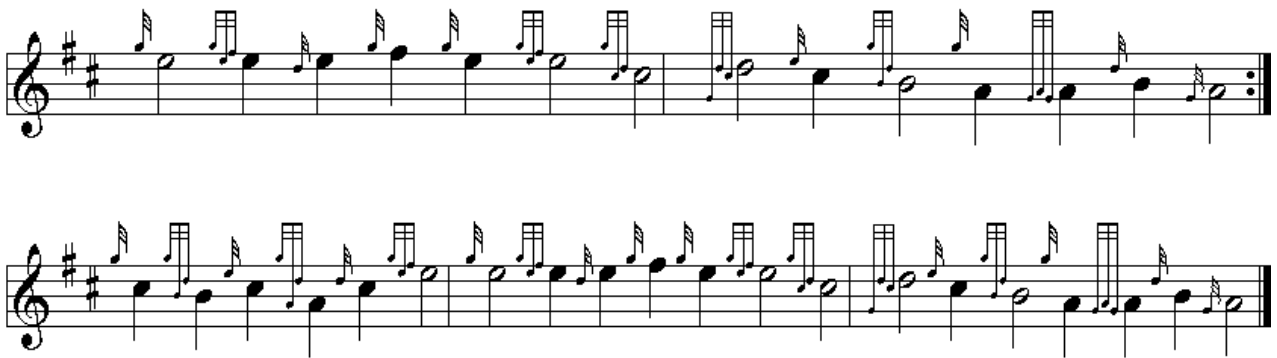
Many traditional Christmas carols focus on the Christian celebration of the birth of Jesus, while others celebrate the Twelve Days of Christmas that range from December 25 to January 5. As a result, many Christmas Carols can be related to St Stephen's Day (December 26), St John's Day (December 27), Feast of Holy Innocents (December 28), St Sylvester's Day (December 31), and the Epiphany. Examples of this are *We Three Kings* (an Epiphany song), and *Good King Wenceslas* (a carol for St. Stephen's Day). Nonetheless, some Christmas Carols, both religious and secular, now regarded as Christmas songs have become associated with the Christmas season even though the lyrics may not specifically refer to Christmas – for example, *Deck the Halls* (no religious references) and *O Come, O Come, Emmanuel* (an Advent chant).

A Great and Mighty Wonder

"A Great and Mighty Wonder" was composed by St. Germanus. Germanus (634-734) was one of the Greek hymn writers, and one of the grandest among the defenders of the Icons. He was born at Constantinople of a patrician family; was ordained there; and became subsequently bishop of Cyzicus. In 730 he was driven from the see, not without blows, for refusing to yield to the Iconoclastic Emperor Leo the Isaurian. He died shortly afterwards, at the age of one hundred years.

"A Great and Mighty Wonder" was translated by John Neal. John M. Neale's life is a study in contrasts: born into an evangelical home, he had sympathies toward Rome; in perpetual ill health, he was incredibly productive; of scholarly temperament, he devoted much time to improving social conditions in his area; often ignored or despised by his contemporaries, he is lauded today for his contributions to the church and hymnody.

A Great and Mighty Wonder



Lyrics by St. Germanus

A great and mighty wonder,
a full and holy cure!
the Virgin bears the Infant
with virgin-honour pure:

Chorus:

Repeat the hymn again:
'To God on high be glory,
and peace on earth to men.'

The Word becomes incarnate,
and yet remains on high;
and cherubim sing anthems
to shepherds from the sky:

Chorus

While thus they sing your Monarch,
those bright angelic bands,
rejoice, ye vales and mountains,
ye oceans, clap your hands:

Chorus

Since all he comes to ransom,
by all be he adored,
the Infant born in Beth'lem,
the Saviour and the Lord:

Chorus

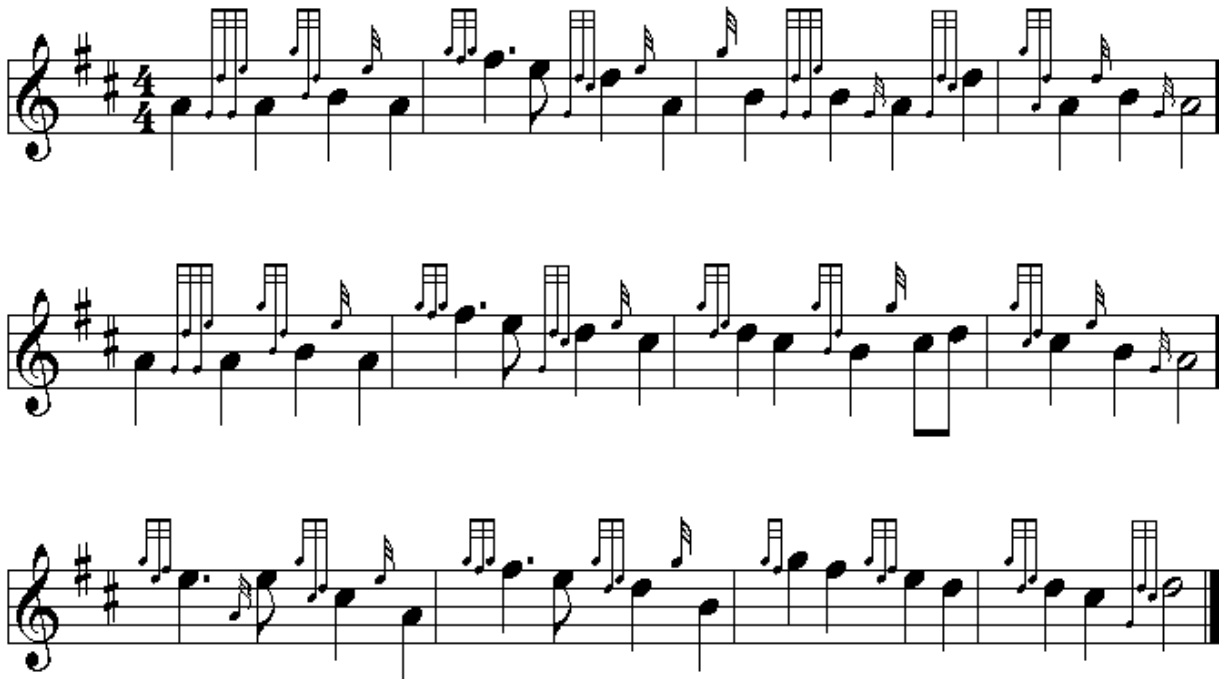
Angels from the Reals of Glory

"Angels from the Realms of Glory" was written by Scottish poet James Montgomery. Montgomery (November 4, 1771 – April 30, 1854) was a Scottish-born hymn writer, poet and editor. His writings reflected concern for humanitarian causes such as the abolition of slavery and the exploitation of child chimney sweeps. He was raised in and theologically trained by the Moravian Church.

The song was first printed in the *Sheffield Iris* on Christmas Eve 1816, though it only began to be sung in churches after its 1825 reprinting in the Montgomery collection *The Christian Psalmist* and in the Religious Tract Society's *The Christmas Box or New Year's Gift*.

Before 1928, the hymn was sung to a variety of tunes, including "Regent Square" by Henry Smart, "Lewes" by John Randall, and "Wildersmouth" or "Feniton Court" by Edward Hopkins. In the United States, "Regent Square" is the most common tune. In the United Kingdom, however, the hymn came to be sung to the French carol tune "Iris" (*Les anges dans nos campagnes*, the tune used for "Angels We Have Heard on High") after this setting was published in the *Oxford Book of Carols*. Sometimes the "Gloria in excelsis Deo" refrain is even sung in place of Montgomery's original lyric: "Come and worship Christ the new-born King".

Angels from the Realms of Glory



Lyrics by James Montgomery

Angels, from the realms of glory,
Wing your flight o'er all the earth;
Ye who sang creation's story,
Now proclaim Messiah's birth:

Chorus:

Come and worship, come and worship
Worship Christ, the newborn King.

Shepherds, in the fields abiding,
Watching o'er your flocks by night,
God with man is now residing,
Yonder shines the infant light:

Chorus

Sages, leave your contemplations,
Brighter visions beam afar;
Seek the great Desire of nations,
Ye have seen his natal star:

Chorus

Saints before the altar bending,
Watching long in hope and fear,
Suddenly the Lord, descending,
In his temple shall appear.

Chorus

Sinners, wrung with true repentance,
Doomed for guilt to endless pains,
Justice now revokes the sentence,
Mercy calls you—break your chains:

Chorus

Though an infant now we view him,
He shall fill his Father's throne,
Gather all the nations to him;
Every knee shall then bow down:

Chorus

All creation, join in praising
God the Father, Spirit, Son,
Evermore your voices raising,
To th'eternal Three in One:

Chorus

Angels We Have Heard on High

"Angels We Have Heard on High" is generally sung to the hymn tune "Gloria", a traditional French carol as arranged by Edward Shippen Barnes. Barnes (September 14, 1887 – February 14, 1958) was an American organist. He worked as organist at the Church of the Incarnation, New York (1911–1912), Rutgers Presbyterian Church, New York (1913–1924), St. Stephen's Episcopal Church, Philadelphia (1924–1938), and the First Presbyterian Church, Santa Monica (1938–1958). He also composed two organ symphonies, other smaller organ works, arranged works for the organ and wrote books about religious music.

The lyrics of "Angels We Have Heard on High" are inspired by, but not an exact translation of, the traditional French carol known as *Les Anges dans nos campagnes* (literally "the angels in our countryside"), whose first known publication was in 1843. "Angels We Have Heard On High" is the most-common English version, written in 1862 by James Chadwick, the Roman Catholic Bishop of Hexham and Newcastle, northeast England. Chadwick's lyrics are original in some sections, including the title, and

loosely translated from the French in other sections. The carol quickly became popular in the West Country, where it was described as "Cornish" by R.R. Chope, and featured in Pickard-Cambridge's *Collection of Dorset Carols*. It has since been translated into other languages, and is widely sung and published.

"*Gloria in excelsis Deo*", Latin for "Glory to God in the Highest", is the first line of the song of the angels in the Gospel of Luke.

Angels We Have Heard on High



Lyrics by James Chadwick

Angels we have heard on high
Sweetly singing o'er the plains
And the mountains in reply
Echoing their joyous strains
Gloria in excelsis Deo!
Gloria in excelsis Deo!

Shepherds, why this jubilee?
Why your joyous strains prolong?
What the gladsome tidings be?
Which inspire your heavenly songs?
Gloria in excelsis Deo!
Gloria in excelsis Deo!

Come to Bethlehem and see
Him whose birth the angels sing;
Come, adore on bended knee,
Christ the Lord, the newborn King.
Gloria in excelsis Deo!
Gloria in excelsis Deo!

See Him in a manger laid,
Jesus, Lord of heaven and earth;
Mary, Joseph, lend your aid,
With us sing our Saviour's birth.
Gloria in excelsis Deo!
Gloria in excelsis Deo!

As with Gladness Men of Old

The tune “As with Gladness Men of Old” is by Conrad Kocher. Trained as a teacher, Conrad Kocher (b. Ditzingen, Wurttemberg, Germany, 1786; d. Stuttgart, Germany, 1872) moved to St. Petersburg, Russia, to work as a tutor at the age of seventeen. But his love for the music of Haydn and Mozart impelled him to a career in music. He moved back to Germany in 1811, settled in Stuttgart, and remained there for most of his life. The prestigious Cotta music firm published some of his early compositions and sent him to study music in Italy, where he came under the influence of Palestrina's music. In 1821 Kocher founded the School for Sacred Song in Stuttgart, which popularized four-part singing in the churches of that region. He was organist and choir director at the Striftsckirche in Stuttgart from 1827 to 1865. Kocher wrote a treatise on church music, *Die Tonkunst in der Kirche* (1823), collected a large number of chorales in *Zions Harfe* (1855), and composed an oratorio, two operas, and some sonatas. William H. Monk created the current form of William Dix by revising and shortening Conrad Kocher's chorale melody for “Treuer Heiland, wir sind hir,” found in Kocher's *Stimmen aus den Reiche Gottes* (1838).

Most British hymn writers in the nineteenth century were clergymen, but William Chattrerton Dix (b. Bristol, England, 1837; d. Cheddar, Somerset, England, 1898) was a notable exception. Trained in the business world, he became the manager of a marine insurance company in Glasgow, Scotland. Dix published various volumes of his hymns, such as *Hymns of Love and Joy* (1861) and *Altar Songs: Verses on the Holy Eucharist* (1867). A number of his texts were first published in *Hymns Ancient and Modern* (1861).

As with Gladness Men of Old



Lyrics by William Chatterton Dix

As with gladness men of old
did the guiding star behold;
as with joy they hailed its light,
leading onward, beaming bright;
so, most gracious God, may we
evermore be led to thee.

As with joyful steps they sped
to that lowly cradle-bed,
there to bend the knee before
him whom heav'n and earth adore;
so may we with willing feet
ever seek thy mercy seat.

As they offered gifts most rare
at that cradle rude and bare;
so may we with holy joy,
pure, and free from sin's alloy,
all our costliest treasures bring,
Christ, to thee, our heav'nly King.

Holy Jesus, ev'ry day
keep us in the narrow way;
and when earthly things are past,
bring our ransomed souls at last
where they need no star to guide,
where no clouds thy glory hide.

In the heav'nly country bright
need they no created light;
thou its light, its joy, its crown,
thou its sun which goes not down;
there forever may we sing
alleluias to our King.

Auld Lang Syne

"Auld Lang Syne" is a Scottish poem written by Robert Burns in 1788 and set to the tune of a traditional folk song. It is well known in many English-speaking countries and is often sung to celebrate the start of the new year at the stroke of midnight at the start of New Year's Day.

The song's Scots title may be translated into English literally as "old long since", or more idiomatically, "long long ago" or "days gone by". The phrase "Auld Lang Syne" is also used in similar poems by Robert Ayton (1570–1638), Allan Ramsay (1686–1757), and James Watson (1711) as well as older folk songs predating Burns. Matthew Fitt uses the phrase "In the days of auld lang syne" as the equivalent of "Once upon a time. . ." in his retelling of fairy tales in the Scots language.

Robert Burns sent a copy of the original song to the Scots Musical Museum with the remark, "The following song, an old song, of the olden times, and which has never been in print, nor even in manuscript until I took it down from an old man". Some of the lyrics were indeed "collected" rather than composed by the poet; the ballad "Old Long Syne" printed in 1711 by James Watson shows considerable similarity in the first verse and the chorus to Burns' later poem. It is a fair supposition to attribute the rest of the poem to Burns himself.

There is some doubt as to whether the melody used today is the same one Burns originally intended, but it is widely used both in Scotland and in the rest of the world.

Singing the song on Hogmanay or New Year's Eve very quickly became a Scots custom that soon spread to other parts of the British Isles. As Scots (and other Britons) emigrated around the world, they took the song with them.

Canadian band leader Guy Lombardo is often credited with popularizing the use of the song at New Year's celebrations in America, through his annual broadcasts on radio and television, beginning in 1929. The song became his trademark. In addition to his live broadcasts, Lombardo recorded the song more than once. His first recording was in 1939. A later recording on September 29, 1947 was issued as a single by Decca Records.

The tune to which "Auld Lang Syne" is now universally sung is a pentatonic Scots folk melody, probably originally a sprightly dance in a much quicker tempo.

English composer William Shield seems to quote the "Auld Lang Syne" melody briefly at the end of the overture to his opera *Rosina*, which may be its first recorded use. The contention that Burns borrowed the melody from Shield is for various reasons highly unlikely, although they may very well both have taken it from a common source, possibly a strathspey called *The Miller's Wedding* or *The Miller's Daughter*. The problem is that tunes based on the same set of dance steps necessarily have a similar rhythm, and even a superficial resemblance in melodic shape may cause a very strong apparent similarity in the tune as a whole. For instance, Burns' poem *Coming Through the Rye* is sung to a tune that might also be based on the *Miller's Wedding*. The origin of the tune of *God Save the Queen* presents a very similar problem, and for just the same reason, as it is also based on a dance measure.

Songwriter George M. Cohan quotes the first line of the "Auld Lang Syne" melody in the second to last line of the chorus of *You're a Grand Old Flag*. It is plain from the lyrics that this is deliberate.

Auld Lang Syne



Lyrics by Robert Burns

Burns' Original Scots Verse

Should auld acquaintance be forgot,
and never brought to mind?
Should auld acquaintance be forgot,
and auld lang syne*?

Chorus:

*For auld lang syne, my jo,
for auld lang syne,
we'll tak' a cup o' kindness yet,
for auld lang syne.*

And surely ye'll be your pint-stoup!
and surely I'll be mine!
And we'll tak' a cup o' kindness yet,
for auld lang syne.

Chorus

We twa hae run about the braes,
and pou'd the gowans fine;
But we've wander'd mony a weary fit,
sin' auld lang syne.

Chorus

We twa hae paidl'd in the burn,
frae morning sun till dine;
But seas between us braid hae roar'd
sin' auld lang syne.

Chorus

And there's a hand, my trusty fiere!
and gie's a hand o' thine!
And we'll tak' a right gude-willie waught,
for auld lang syne.

Chorus

English Translation

Should old acquaintance be forgot,
and never brought to mind?
Should old acquaintance be forgot,
and old lang syne?

Chorus:

*For auld lang syne, my dear,
for auld lang syne,
we'll take a cup of kindness yet,
for auld lang syne.*

And surely you'll buy your pint cup!
and surely I'll buy mine!
And we'll take a cup o' kindness yet,
for auld lang syne.

Chorus

We two have run about the slopes,
and picked the daisies fine;
But we've wandered many a weary foot,
since auld lang syne.

Chorus

We two have paddled in the stream,
from morning sun till dine[†];
But seas between us broad have roared
since auld lang syne.

Chorus

And there's a hand my trusty friend!
And give me a hand o' thine!
And we'll take a right good-will draught,
for auld lang syne.

Chorus

Away in a Manger

"Away in a Manger" was first published in the late nineteenth century and used widely throughout the English-speaking world. In Britain, it is one of the most popular carols; a 1996 Gallup Poll ranked it joint second. Although it was long claimed to be the work of German religious reformer Martin Luther, the carol is now thought to be wholly American in origin. The two most-common musical settings are by William J. Kirkpatrick (1895) and James Ramsey Murray (1887).

The most popular musical setting in the United States is commonly known as "Mueller". The melody was first published, under the title "Luther's Cradle Hymn", by James R. Murray in his collection *Dainty Songs for Little Lads and Lasses* (1887). James Ramsey Murray (1841 - 1905) was an American composer and author including of songbooks. His work includes hymns and Christmas music and was published by Root & Cady as well as S. Brainard Sons.

Murray included a claim that the hymn was "[c]omposed by Martin Luther for his children". As a result, Murray's melody appeared, without credit, in several subsequent publications. By 1914, the melody was attributed to "Carl Mueller" and this attribution was repeated several times in other publications. The identity of "Carl Mueller" is unknown, but the tune is widely known as "Mueller" as a result.

The standard melody in England is "Cradle Song". The tune, written by the American composer William J. Kirkpatrick, was first published as part of the collection *Around the World with Christmas* (1895), a "Christmas Exercise" for schools featuring material representing various countries: "Away in a Manger" was included, under the title "Luther's Cradle Hymn", as a representative of "The German Fatherland". Kirkpatrick's melody was later published in numerous hymn-books, and was the setting that, in Hill's words, "first carried the words beyond the confines of the United States", being included in collections such as Carey Bonner's *Sunday School Hymnary* (1905). It remains the most popular musical setting of "Away in a Manger" outside the United States.

Away in a Manger

Mueller



Lyrics by William J. Kirkpatrick

Away in a manger, no crib for a bed,
The little Lord Jesus laid down his sweet head.
The stars in the bright sky looked down where he lay,
The little Lord Jesus asleep on the hay.

The cattle are lowing, the baby awakes,
But little Lord Jesus, no crying he makes.
I love thee, Lord Jesus! look down from the sky,
And stay by my cradle till morning is nigh.

Be near me, Lord Jesus; I ask thee to stay
Close by me forever, and love me I pray.
Bless all the dear children in thy tender care,
And take us to heaven to live with thee there.

Another popular arrangement, found at least as early as 1897, sets the words to Jonathan E. Spilman's 1838 melody "Flow Gently, Sweet Afton". Jonathan Edwards Spilman (April 15, 1812 –May 23, 1896) was a Kentucky lawyer, minister, and composer. Spilman graduated from Illinois College in 1835. While at Transylvania Law School, 1837, he wrote the music for Robert Burns' "Flow gently, sweet Afton", best remembered of his seven melodies, and also "We Hail Thee Carolina", the alma mater of the University of South Carolina.

Away in a Manger

Spilman



Baloo, Lamby

"Baloo, Lamby" is a traditional Scottish carol; author unknown. The full original title was "An Sang of the birth of Christ," from James, John and Robert Wedderburn's *Ane Compendium Buik of Godly and Spirituall Sangis* (1567). The Scottish word baloo means lullaby, hush-a-bye, or sometimes rendered sleep. Lammy denotes young or little lamb, and bairn is the Scottish word for child. It was said to have been transcribed by Dante Gabriel Rossetti in the 1850s.

Baloo, Lamby



Lyrics

This day to you is born a child
Of Mary meek the Virgin mild:
That blessed bairn so loving and kind,
Shall now rejoice both heart and mind.
Baloo, lammy, balulalow.

And now shall Mary's little boy
Forever be our hope and joy;
Eternal be his reign here on earth,
Rejoice then all people for this holy birth:
Baloo, lammy, balulalow.

Sleep gently, sweet Jesus, and know no fear,
Thy subjects adoring watch over thee here;
God's angels and shepherds and kine in their stall,
And wise men and Virgin, Thy guardians all:
Baloo, lammy, balulalow.

Bring a Torch, Jeanette, Isabella

"Bring a Torch, Jeanette, Isabella" originated from the Provence region of France in the 17th century. The carol was first published in France, and was subsequently translated into English in the 18th century. The song was originally not meant to be sung at Christmas; it was considered dance music for French nobility.

The carol first appeared in print with the Provençal text *Venès lèu, Vèire la piéucello; Venès lèu, Genti pastourèu!* in 1668 in a collection of twelve Provençal *noëls* by Nicolas Saboly. The popularity of the melody is attested by the fact that it was used four years later by Marc-Antoine Charpentier for the drinking song *Qu'ils sont beaux, bouteille jolie* in a 1672 revival of Molière's *Le médecin malgré lui*.

Jeannette and Isabelle/Isabella in the song title are two female farmhands who have found the baby and his mother in a stable. Excited by this discovery, they run to a nearby village to tell the inhabitants, who rush to see the new arrivals. Visitors to the stable are urged to keep their voices quiet, so the newborn can enjoy his dreams.

To this day, on Christmas Eve in the Provence region, children dressed as shepherds and milkmaids carry torches and candles while singing the carol, on their way to Midnight Mass.

Bring a Torch, Jeanette, Isabella



Lyrics

French

Un flambeau, Jeanette, Isabelle --
Un flambeau! Courons au berceau!
C'est Jésus, bonnes gens du hameau.
Le Christ est né; Marie appelle!
Ah! Ah! Que la Mère est belle,
Ah! Ah! Que l'Enfant est beau!

Qui vient là, frappant de la sorte?
Qui vient là, en frappant comme ça?
Ouvrez-donc, j'ai posé sur un plat
De bons gâteaux, qu'ici j'apporte
Toc! Toc! Ouvrons-nous la porte!
Toc! Toc! Faisons grand gala!

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, Jésus s'éveille.
Chut! chut! Il dort à merveille,
Chut! chut! Voyez comme il dort!

Doucement, dans l'étable close,
Doucement, venez un moment!
Approchez! Que Jésus est charmant!
Comme il est blanc! Comme il est rose!
Do! Do! Que l'Enfant repose!
Do! Do! Qu'il rit en dormant!

English

Bring a torch, Jeanette, Isabella!
Bring a torch, to the stable call
Christ is born. Tell the folk of the village
Jesus is born and Mary's calling.
Ah!* Ah! beautiful is the Mother!
Ah! Ah! beautiful is her child

Who is that, knocking on the door?
Who is it, knocking like that?
Open up, we've arranged on a platter
Lovely cakes that we have brought here
Knock! Knock! Open the door for us!
Knock! Knock! Let's celebrate!

It is wrong when the child is sleeping,
It is wrong to talk so loud.
Silence, now as you gather around,
Lest your noise should waken Jesus.
Hush! Hush! see how he slumbers;
Hush! Hush! see how fast he sleeps!

Softly now unto the stable,
Softly for a moment come!
Look and see how charming is Jesus,
Look at him there, His cheeks are rosy!
Hush! Hush! see how the Child is sleeping;
Hush! Hush! see how he smiles in dreams!

Come Hither, Ye Children

"Come Hither, Ye Children" was written by Christoph von Schmid (August 15, 1768 - September 3, 1854). Schmid was a writer of children's stories and an educator. His stories were very popular and translated into many languages. His best known work in the English-speaking world is *The Basket of Flowers* (*Das Blumenkörbchen*).

Christoph von Schmid studied theology and was ordained priest in 1791. He then served as assistant in several parishes until 1796, when he was placed at the head of a large school in Thannhausen, where he taught for many years. From 1816 to 1826, he was parish priest at Oberstadien in Württemberg. In 1826, Christoph von Schmid was appointed canon of the Augsburg Cathedral, where he died of cholera at the age of eighty-seven.

The words are set to the tune, Ihr Kinderlein Kommet by Johann Abraham Peter Schulz (1747 – 1800).

Come Hither, Ye Children



Lyrics by Christoph von Schmid

Come hither, ye children, O come one and all,
To Bethlehem haste, to the manger so small;
God's Son for a gift has been sent you this night
To be your Redeemer, your joy and delight.

He's born in a stable for you and for me,
Draw near by the bright gleaming starlight to see,
In swaddling clothes lying, so meek and so mild,
And purer than angels—the heavenly Child.

See Mary and Joseph with love-beaming eyes
Are gazing upon the rude bed where He lies;
The shepherds are kneeling, with hearts full of love,
While angels sing loud hallelujahs above.

Kneel down and adore Him with shepherds today,
Lift up little hands now and praise Him as they;
Rejoice that a Savior from sin you can boast,
And join in the song of the heavenly host.

O Jesus, my Savior, what must not be done,
What must not be suffered for sin to atone!
From infancy sorrow and pain Thou must know
Till Thou on the cross tasteth death's bitter woe.

Dear Christ Child, what gifts can we children bestow,
By which our affection and gladness to show?
No riches and treasures of value can be,
But hearts that believe are accepted with Thee.

Our hearts, then, to Thee we will offer today,
We offer them gladly; accept them we pray,
And make them so spotless and pure that we may
Abide in Thy presence in Heaven for aye.

Come, Thou Long Expected Jesus

"Come, Thou Long Expected Jesus" is a 1744 Advent and Christmas carol common in Protestant hymnals. The text was written by Charles Wesley. In 1744, Charles Wesley considered Haggai 2:7 and looked at the situation of orphans in the areas around him. He also looked at the class divide in Great Britain. Through this train of thought, he wrote "Come, Thou long expected Jesus" based upon Haggai 2:7 and a published prayer at the time which had the words:

"Born Your people to deliver, born a child and yet a King, born to reign in us forever, now Your gracious kingdom bring. By Your own eternal Spirit, rule in all our hearts alone; by Your all sufficient merit, raise us to Your glorious throne. Amen."

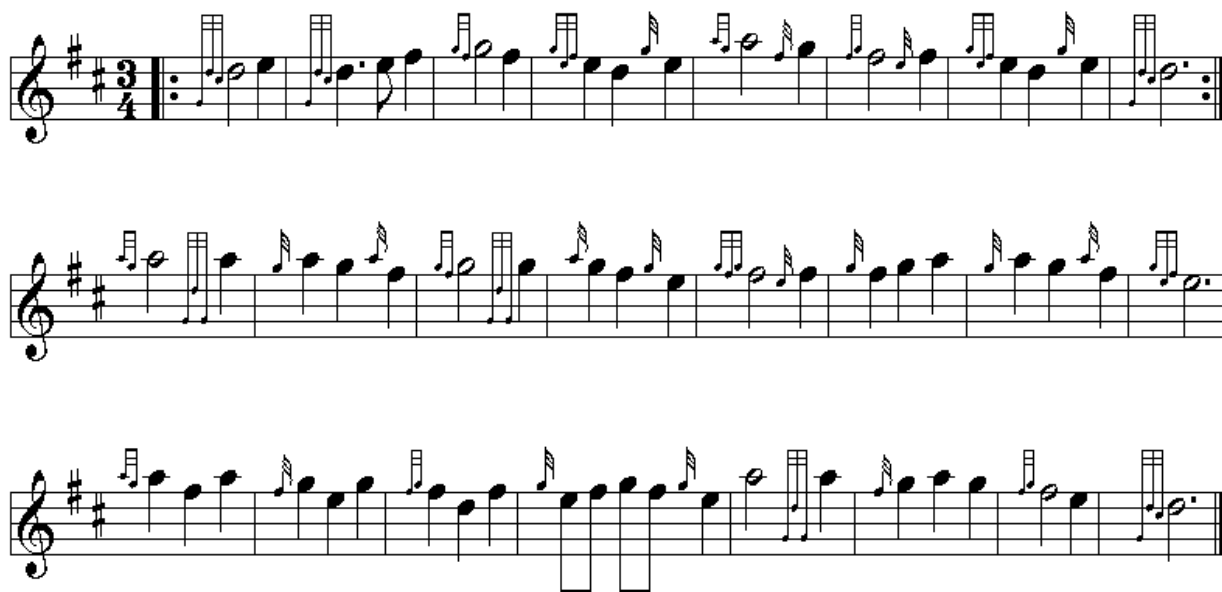
Wesley adapted this prayer into a hymn in 1744 and published it in his *"Hymns for the Nativity of our Lord"* hymnal. Wesley wrote "Come, Thou Long Expected Jesus" with the intent for people to remember Advent and Christmas as commemorating the Nativity of Jesus and preparing for the Second Coming.

"Come, Thou Long Expected Jesus" was the first of a number of Wesley's hymns that became known as the "Festival hymns". These "Festival hymns" were published outside of Methodism by German, John Frederick Lampe in 1746. The hymn came into popular knowledge across Christian denominations in England via popular Baptist preacher, Charles Spurgeon. Spurgeon made a Christmas sermon in London in 1855 when he was 21 and included sections of "Come thou long expected Jesus" in it. He did this to illustrate his point that very few are "born king" and that Jesus was the only one who had been born king without being a prince. As a result of the hymn's growing popularity, including in the Church of England and American hymnals, the hymn was first published in the Methodist *Wesleyan Hymn Book* in 1875 after having previously been excluded. The reason the hymn had originally been excluded from the hymn book was that there had been no officially suitable music intended for it before then. In recent times, "Come, Thou Long Expected Jesus" has not been as well known as a Christmas Carol as others written around the same time. "Joy to the World" being one such example but "Come, Thou Long Expected Jesus" is still used to focus on the hope of the Second Coming of Jesus.

The lyrics of "Come, Thou Long Expected Jesus" focus on God choosing to give a Messiah to the world in the form of Jesus. It also focusses on the Old Testament Israelites longing for the Messiah to come and take the burden of sins from them to take them upon himself. The last line of the first verse may have come from Wesley being inspired by 17th century philosopher; Blaise Pascal's claim that "There is a God shaped vacuum in the heart of every person that cannot be filled by any created thing, but only by God, the Creator."

"Come, Thou Long Expected Jesus" has been set to a number of tunes. It is not known which tune Wesley originally intended for the hymn, hence why it was excluded from the *"Weslyan Hymn Book"*, but it is likely that the first tune it was set to was "Stuttgart" by Christian Friedrich Witt which had been written in 1716.

Come, Thou Long Expected Jesus



Lyrics by Charles Wesley

Come, thou long expected Jesus,
born to set thy people free;
from our fears and sins release us,
let us find our rest in thee.
Israel's strength and consolation,
hope of all the earth thou art;
dear desire of every nation,
joy of every longing heart.

Born thy people to deliver,
born a child and yet a King,
born to reign in us forever,
now thy gracious kingdom bring.

By thine own eternal spirit
rule in all our hearts alone;
by thine all sufficient merit,
raise us to thy glorious throne.

Coventry Carol

The "Coventry Carol" dates from the 16th century. The carol was traditionally performed by the city's guilds in Coventry in England as part of a mystery play called *The Pageant of the Shearmen and Tailors*. The play depicts the Christmas story from chapter two in the Gospel of Matthew: the carol itself refers to the Massacre of the Innocents, in which Herod ordered all male infants under the age of two in Bethlehem to be killed, and takes the form of a lullaby sung by mothers of the doomed children.

The exact date of the text is unknown, though there are references to the Coventry guild pageants from 1392 onwards. The single surviving text of the carol and the pageant containing it was edited by Robert Croo, who dated his manuscript 14 March 1534. Croo, or Crowe, acted for some years as the 'manager' of the city pageants. Over a twenty-year period, payments are recorded to him for playing the part of God in the Drapers' Pageant, for making a hat for a "pharysyte", and for mending and making other costumes and props, as well as for supplying new dialogue and for copying out the Shearmen and Tailors' Pageant in a version which Croo described as "newly correcte". Croo seems to have worked by adapting and editing older material, while adding his own rather ponderous and undistinguished verse.

Religious changes caused the plays' suppression during the late 16th century, but Croo's prompt-book, including the songs, survived and a transcription was eventually published by the Coventry antiquarian Thomas Sharp in 1817 as part of his detailed study of the city's mystery plays. Sharp published a second edition in 1825 which included the songs' music. Both printings were intended to be a facsimile of Croo's manuscript, copying both the orthography and layout; this proved fortunate as Croo's original manuscript, which had passed into the collection of the Birmingham Free Library, was destroyed in a fire there in 1879. Sharp's transcriptions are therefore the only source; Sharp had a reputation as a careful scholar, and his copying of the text of the women's carol appears to be accurate.

Within the pageant, the carol is sung by three women of Bethlehem, who enter on stage with their children immediately after Joseph is warned by an angel to take his family to Egypt:

Sharp's publication of the text stimulated some renewed interest in the pageant and songs, particularly in Coventry itself. Although the Coventry mystery play cycle was traditionally performed in summer, the lullaby has been in modern times regarded as a Christmas carol. It was brought to a wider audience after being featured in the BBC's Empire Broadcast at Christmas 1940, shortly after the Bombing of Coventry in World War II, when the broadcast concluded with the singing of the carol in the bombed-out ruins of the Cathedral.

The carol's music was added to Croo's manuscript at a later date by Thomas Mawdyke, his additions being dated 13 May 1591. Mawdyke wrote out the music in three-part harmony, though whether he was responsible for its composition is debatable, and the music's style could be indicative of an earlier date.

Coventry Carol



Lyrics

Lully, lullah, thou little tiny child,
Bye bye, lully, lullay.
Thou little tiny child,
Bye bye, lully, lullay.

O sisters too, how may we do
For to preserve this day
This poor youngling for whom we sing,
"Bye bye, lully, lullay"?

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

That woe is me, poor child, for thee
And ever mourn and may
For thy parting neither say nor sing,
"Bye bye, lully, lullay."

Deck the Halls

The melody of "Deck the Halls" is taken from "Nos Galan" ("New Year's Eve"), a traditional Welsh New Year's Eve carol published in 1794, although it is much older.

The English-language lyrics were written by the Scottish musician Thomas Oliphant. Oliphant (1799–1873) was a Scottish musician, artist and author whose works were well known in their day. He wrote the chorale for the wedding of the future King Edward VII and Queen Alexandra. Oliphant was educated at Winchester College but left early. He became a member of the London Stock Exchange but after a short time left to pursue his interest in music and literature.

Oliphant was primarily a lyricist, writing his own new words or his own interpretations to his "translations" of existing songs in foreign languages. In Victorian Britain the vogue for translating foreign lyrics into English was popular. It was a pastime at which Oliphant was prodigious. Oliphant's position in

the music world has diminished to the point where he is largely unknown but in his lifetime his standing was significant!

Deck the Halls



Lyrics by Thomas Oliphant

Deck the hall with boughs of holly, Fa, la, la, la, la, la, la, la, la! 'Tis the season to be jolly, Fa, la, la, la, la, la, la, la, la! Fill the meadcup, drain the barrel, Fa, la, la, la, la, la, la, la! Troll the ancient Christmas carol, Fa, la, la, la, la, la, la, la, la!	See the flowing bowl before us, Fa, la, la, la, la, la, la, la, la! Strike the harp and join the chorus. Fa, la, la, la, la, la, la, la, la! Follow me in merry measure, Fa, la, la, la, la, la, la, la! While I sing of beauty's treasure, Fa, la, la, la, la, la, la, la, la!	Fast away the old year passes, Fa, la, la, la, la, la, la, la, la! Hail the new, ye lads and lasses! Fa, la, la, la, la, la, la, la, la! Laughing, quaffing all together, Fa, la, la, la, la, la, la, la! Heedless of the wind and weather, Fa, la, la, la, la, la, la, la, la!
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A variation of the lyrics appears in the December 1877 issue of the *Pennsylvania School Journal*.

Deck the hall with boughs of holly, Fa, la, la, la, la, la, la, la, la! 'Tis the season to be jolly, Fa, la, la, la, la, la, la, la, la! Don we now our gay apparel, Fa, la, la, la, la, la, la, la! Troll the ancient Christmas carol, Fa, la, la, la, la, la, la, la, la!	See the blazing yule before us, Fa, la, la, la, la, la, la, la, la! Strike the harp and join the chorus Fa, la, la, la, la, la, la, la, la! Follow me in merry measure, Fa, la, la, la, la, la, la, la! While I tell of Christmas treasure, Fa, la, la, la, la, la, la, la, la!	Fast away the old year passes, Fa, la, la, la, la, la, la, la, la! Hail the new, ye lads and lasses! Fa, la, la, la, la, la, la, la, la! Sing we joyous all together, Fa, la, la, la, la, la, la, la! Heedless of the wind and weather, Fa, la, la, la, la, la, la, la, la!
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Ding Dong Merrily on High

The melody of "Ding Dong Merrily on High" first appeared as a secular dance tune known under the title "Branle de l'Official" in *Orchésographie*, a dance book written by Jehan Tabourot (1519–1593). The lyrics are from English composer George Ratcliffe Woodward (1848–1934), and the carol was first published in 1924 in his *The Cambridge Carol-Book: Being Fifty-two Songs for Christmas, Easter, And Other Seasons*.

Ding Dong Merrily on High



Lyrics by George Ratcliffe Woodward

Ding dong! merrily on high
In heav'n the bells are ringing:
Ding dong! verily the sky
Is riv'n with Angel singing.

Gloria,
Hosanna in excelsis!

E'en so here below, below,
Let steeple bells be swungen,
And "Io, io, io!"
By priest and people sungen.

Gloria,
Hosanna in excelsis!

Pray you, dutifully prime
Your matin chime, ye ringers;
May you beautifully rime
Your evetime song, ye singers.

Gloria,
Hosanna in excelsis!

Do You Hear What I Hear?

"Do You Hear What I Hear?" was written in October 1962, with lyrics by Noël Regney and music by Gloria Shayne. The pair, married at the time, wrote it as a plea for peace during the Cuban Missile Crisis. This was an unusual arrangement for the two writers. Usually it was Shayne who wrote the lyrics for their songs while Regney composed the music. Regney was inspired to write the lyrics "Said the night wind to the little lamb, 'Do you see what I see?'" and "Pray for peace, people everywhere" after watching babies being pushed in strollers on the sidewalks of New York City.

"Do You Hear What I Hear?" tells a story loosely based upon the story of the nativity of Jesus as told in the Gospel of Matthew, incorporating fragments of the annunciation to the shepherds from the Gospel of Luke, though Jesus is never mentioned by name or explicitly identified. A "night wind" tells a lamb of a star, following which the lamb tells his young shepherd that he also hears a loud song. They are each led to a "mighty king," whom they tell of a child in the cold and ask to bring the child silver and gold. The king proclaims a prayer of peace and announces that the child will "bring goodness and light."

Do You Hear What I Hear



Lyrics by Noël Regney

Said the night wind to the little lamb,
"Do you see what I see?
Way up in the sky, little lamb,
Do you see what I see?
A star, a star, dancing in the night
With a tail as big as a kite,
With a tail as big as a kite."

Said the little lamb to the shepherd boy,
"Do you hear what I hear?
Ringing through the sky, shepherd boy,
Do you hear what I hear?
A song, a song high above the trees
With a voice as big as the sea,
With a voice as big as the sea."

Said the shepherd boy to the mighty king,
"Do you know what I know?
In your palace walls, mighty king,
Do you know what I know?
A Child, a Child shivers in the cold--
Let us bring him silver and gold,
Let us bring him silver and gold."

Said the king to the people everywhere,
"Listen to what I say!
Pray for peace, people, everywhere,
Listen to what I say!
The Child, the Child sleeping in the night
He will bring us goodness and light,
He will bring us goodness and light."

Gentle Mary Laid Her Child

"Gentle Mary Laid Her Child" was written in 1919 by Joseph Simpson Cook set to the tune, Tempus Adest Floridum. Cook (1859-1933) was born in England and educated at Wesleyan College and McGill University in Montreal Canada. Though he began his career as a Methodist minister, he later transferred to the United Church of Canada.

The theme of the hymn is the significance of the Christ-child. In the first stanza, he is depicted as a lowly, unremarkable human baby; some doubts exist as to whether someone so apparently ordinary could be so special. After the second stanza recounts the spectacular appearance of angels and wise men glorifying the Christ, the third stanza describes how the picture changed with this new understanding – no longer is he a stranger of dubious ability, but the undefiled Son of God who has come to save the world.

The melody was used for Gentle Mary Laid Her Child, Good King Wenceslas, and Spring Has Now Unwrapped the Flowers.

Gentle Mary Laid Her Child



Lyrics by Joseph Simpson Cook

Gentle Mary laid her Child
Lowly in a manger;
There He lay, the undefiled,
To the world a stranger:
Such a Babe in such a place,
Can He be the Savior?
Ask the saved of all the race
Who have found His favor.

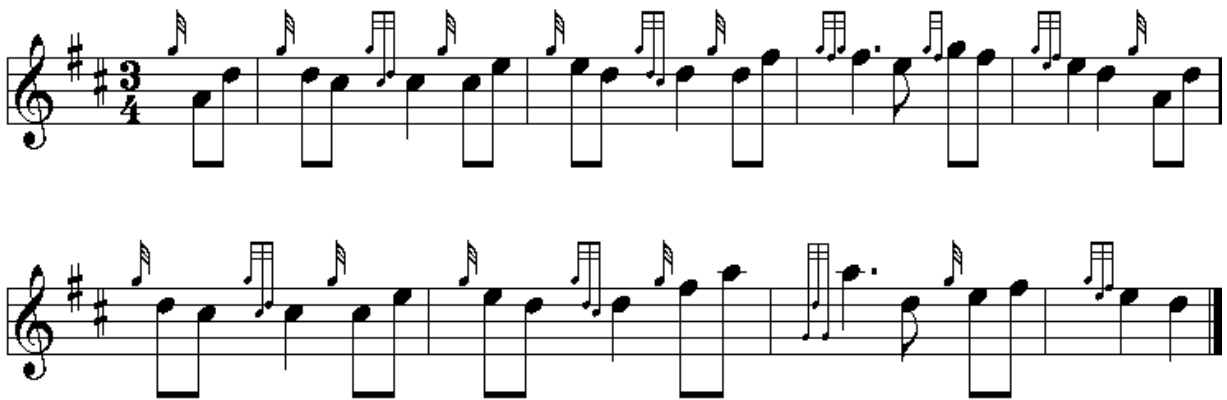
Angels sang about His birth;
Wise men sought and found Him;
Heaven's star shone brightly forth,
Glory all around Him:
Shepherds saw the wondrous sight,
Heard the angels singing;
All the plains were lit that night,
All the hills were ringing.

Gentle Mary laid her Child
 Lowly in a manger;
 He is still the undefiled,
 But no more a stranger:
 Son of God, of humble birth,
 Beautiful the story;
 Praise His name in all the earth,
 Hail the King of glory!

Glad Christmas Bells

I could find no information on this traditional carol other than it being printed in four hymnals.

Glad Christmas Bells



Lyrics

Glad Christmas bells, your music tells
 The sweet and pleasant story;
 How came to earth, in lowly birth,
 The Lord of life and glory.

No palace hall its ceiling tall
 His kingly head spread over,
 There only stood a stable rude
 The heavenly Babe to cover.

No raiment gay, as there He lay,
 Adorned the infant Stranger;
 Poor, humble Child of mother mild,
 She laid Him in a manger.

But from afar, a splendid star
 The wise men westward turning;
 The livelong night saw pure and bright,
 Above His birth place burning.

Go, Tell It on the Mountain

"Go, Tell It on the Mountain" is an African-American spiritual song, compiled by John Wesley Work Jr., dating back to at least 1865. Work (b. Nashville, TN, 1872; d. Nashville, 1925), is well known for his pioneering studies of African American folk music and for his leadership in the performance of spirituals. He studied music at Fisk University in Nashville and classics at Harvard and then taught Latin, Greek, and history at Fisk from 1898 to 1923. Director of the Jubilee Singers at Fisk, Work also sang tenor in the Fisk Jubilee Quartet, which toured the country after 1909 and made commercial recordings. He was president of Roger Williams University in Nashville during the last two years of his life. Work and his brother Frederick Jerome Work (1879-1942) were devoted to collecting, arranging, and publishing African American slave songs and spirituals. They published two collections: *New Jubilee Songs as Sung by the Fisk Jubilee Singers* (1901) and *Folk Songs of the American Negro* (1907).

It is considered a Christmas carol because its original lyrics celebrate the Nativity of Jesus.

Go, Tell It on the Mountain



Lyrics by Joseph John Wesley Work, Jr.

Refrain:
Go, tell it on the mountain,
Over the hills and ev'rywhere;
Go, tell it on the mountain
That Jesus Christ is born.

While shepherds kept their watching
O'er silent flocks by night,
Behold, throughout the heavens
There shone a holy light.
[Refrain]

The shepherds feared and trembled
When high above the earth
Rang out the angel chorus
That hailed our Savior's birth.
[Refrain]

And lo, when they had heard it,
They all bowed down and prayed;
They traveled on together
To where the Babe was laid.
[Refrain]

Down in a lowly manger
The humble Christ was born,
And God sent us salvation
That blessed Christmas morn.
[Refrain]

God Rest Ye Merry, Gentlemen

"God Rest Ye Merry, Gentlemen" is one of the oldest extant carols, dated to the 16th century or earlier. The earliest known printed edition of the carol is in a broadsheet dated to c. 1760. It had been traditional and associated with the carol since at least the mid-18th century.

The carol is referred to in Charles Dickens' 1843 *A Christmas Carol*: "... at the first sound of 'God bless you, merry gentlemen! May nothing you dismay!', Scrooge seized the ruler with such energy of action that the singer fled in terror, leaving the keyhole to the fog and even more congenial frost."

The first recorded version is found in *Three New Christmas Carols*, dated c. 1760. Its first verse reads:

God rest you merry, Gentlemen,
Let nothing you dismay,
For Jesus Christ our Savior
Was born upon this Day.
To save poor souls from Satan's power,
Which long time had gone astray.
Which brings tidings of comfort and joy

A variant text was printed in 1775 in *The Beauties of the Magazines, and Other Periodical Works, Selected for a Series of Years*. This text was reproduced from the song-sheet bought from a caroler in the street. This version is shown below alongside the version reported by W. B. Sandys (1833) and the version adopted by *Carols for Choirs* (1961), which has become the *de facto* baseline today.

God Rest Ye Merry, Gentlemen



Lyrics

***The Beauties of the Magazines* (1775)**

God rest you, merry gentlemen,
Let nothing you dismay,
Remember Christ our Savior
Was born on Christmas-day
To save poor souls from Satan's power,
Which long time had gone astray.
And it is tidings of comfort and joy.

From God that is our Father
The blessed angels came
Unto some certain shepherds,
With tidings of the same;
That he was born in Bethlehem
The Son of God by name.
And it is, etc.

Now when they came to Bethlehem,
Where our sweet Savior lay,
They found him in a manger
Where oxen feed on hay.
The blessed Virgin kneeling down
Unto the Lord did pray.
And it is, etc.

With sudden joy and gladness,
The shepherds were beguil'd,
To see the Babe of Israel

***Christmas Carols* (1833)**

God rest you merry, gentlemen
Let nothing you dismay
For Jesus Christ, our Savior
Was born upon this day,
To save us all from Satan's power
When we were gone astray.
O tidings of comfort and joy,...

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

From God our Heavenly Father
A blessed Angel came,
And unto certain Shepherds
Brought tidings of the same,
How that in Bethlehem was born
The Son of God by name.
O tidings, &c.

Fear not, then said the Angel,
Let nothing you affright,
This day is born a Savior

***Carols for Choirs* (1961)**

God rest you merry, gentlemen,
Let nothing you dismay,
For Jesus Christ our Savior
Was born upon this day,
To save us all from Satan's power
When we were gone astray:
O tidings of comfort and joy,...

From God our heavenly Father
A blessed angel came,
And unto certain shepherds
Brought tidings of the same,
How that in Bethlehem was born
The Son of God by name:
O tidings ...

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

But when to Bethlehem they came,
Whereat this Infant lay,
They found Him in a manger,

Before his mother mild.
O then with joy and cheerfulness
Rejoice each mother's child.
And it is, etc.

Of virtue, power and might;
So frequently to vanquish all
The friends of Satan quite.
O tidings, &c.

Where oxen feed on hay;
His mother Mary kneeling,
Unto the Lord did pray:
O tidings ...

Now to the Lord sing praises,
All you within this place
Like we true loving brethren,
Each other to embrace,
For the merry time of Christmas
Is coming on a-pace.
And it is, etc.

The Shepherds at those tidings
Rejoiced much in mind,
And left their flocks a feeding
In tempest, storm and wind,
And went to Bethlehem straightway,
This blessed babe to find.
O tidings, &c

Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
All other doth deface:
O tidings ...

But when to Bethlehem they came,
Whereas this infant lay,
They found him in a manger,
Where oxen feed on hay,
His mother Mary kneeling
Unto the Lord did pray.
O tidings, &c.

Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
All other doth deface.
O tidings, &c.

Good Christian Men, Rejoice

"In dulci jubilo" (Latin for "In sweet rejoicing") is a macaronic text of German and Latin dating from the Middle Ages. The original song text is thought to have been written by the German mystic Heinrich Seuse circa 1328.

The tune first appears in Codex 1305, a manuscript in Leipzig University Library dating from c. 1400, although it has been suggested that the melody may have existed in Europe prior to this date. In print, the tune was included in *Geistliche Lieder*, a 1533 Lutheran hymnal by Joseph Klug. It also appears in Michael Vehe's *Gesangbuch* of 1537. In 1545, another verse was added, possibly by Martin Luther. This was included in Valentin Babst's *Geistliche Lieder*, printed in Leipzig. The melody was also popular elsewhere in Europe, and appears in a Swedish/Latin version in the 1582 Finnish songbook *Piae Cantiones*, a collection of sacred and secular medieval songs. The tune appears in several collections by Michael Praetorius.

There have been a number of translations of the Latin/German poem into English. The most popular that keeps the macaronic structure is R. L. de Pearsall's 1837 translation, which retains the Latin phrases and substitutes English for German. A looser translation produced in 1853 by John Mason Neale titles the work "Good Christian Men, Rejoice".

John M. Neale's life is a study in contrasts: born into an evangelical home, he had sympathies toward Rome; in perpetual ill health, he was incredibly productive; of scholarly temperament, he devoted much time to improving social conditions in his area; often ignored or despised by his contemporaries, he is lauded today for his contributions to the church and hymnody. Neale's gifts came to expression early—he won the Seatonian prize for religious poetry eleven times while a student at Trinity College, Cambridge, England. He was ordained in the Church of England in 1842, but ill health and his strong support of the Oxford Movement kept him from ordinary parish ministry. So Neale spent the years between 1846 and 1866 as a warden of Sackville College in East Grinstead, a retirement home for poor men. There he served the men faithfully and expanded Sackville's ministry to indigent women and orphans. He also founded the Sisterhood of St. Margaret, which became one of the finest English training orders for nurses.

Laboring in relative obscurity, Neale turned out a prodigious number of books and articles on liturgy and church history, including *A History of the So-Called Jansenist Church of Holland* (1858); an account of the Roman Catholic Church of Utrecht and its break from Rome in the 1700s; and his scholarly *Essays on Liturgiology and Church History* (1863). Neale contributed to church music by writing original hymns, including two volumes of *Hymns for Children* (1842, 1846), but especially by translating Greek and Latin hymns into English. These translations appeared in *Medieval Hymns and Sequences* (1851, 1863, 1867), *The Hymnal Noted* (1852, 1854), *Hymns of the Eastern Church* (1862), and *Hymns Chiefly Medieval* (1865). Because a number of Neale's translations were judged unsingable, editors usually amended his work, as evident already in the 1861 edition of *Hymns Ancient and Modern*; Neale claimed no rights to his texts and was pleased that his translations could contribute to hymnody as the "common property of Christendom."

Good Christian Men, Rejoice



Lyrics by John Mason Neal

Good Christian friends, rejoice
with heart and soul and voice;
give ye heed to what we say:
Jesus Christ was born today.
Ox and ass before him bow,
and he is in the manger now.
Christ is born today!
Christ is born today!

Good Christian friends, rejoice
with heart and soul and voice;
now ye hear of endless bliss:

Jesus Christ was born for this!
He has opened heaven's door,
and we are blest forevermore.

Christ was born for this!
Christ was born for this!

Good Christian friends, rejoice
with heart and soul and voice;
now ye need not fear the grave:
Jesus Christ was born to save!
Calls you one and calls you all
to gain his everlasting hall.
Christ was born to save!
Christ was born to save!

Good King Wenceslas

"Good King Wenceslas" tells a story of a Bohemian king going on a journey and braving harsh winter weather to give alms to a poor peasant on the Feast of Stephen (December 26, the Second Day of Christmas). During the journey, his page is about to give up the struggle against the cold weather, but is enabled to continue by following the king's footprints, step for step, through the deep snow. The legend is based on the life of the historical Saint Wenceslaus I, Duke of Bohemia or *Svatý Václav* in Czech (907–935). The name Wenceslas is a Latinized version of the old Czech language "Venceslav".

Wenceslas was considered a martyr and a saint immediately after his death in the 10th century, when a cult of Wenceslas rose up in Bohemia and in England. Several centuries later the legend was claimed as fact by Pope Pius II, who himself also walked ten miles barefoot in the ice and snow as an act of pious thanksgiving.

Although Wenceslas was, during his lifetime, only a duke, Holy Roman Emperor Otto I (962–973) posthumously "conferred on [Wenceslas] the regal dignity and title" and that is why, in the legend and song, he is referred to as a "king".

In 1853, English hymnwriter John Mason Neale wrote the "Wenceslas" lyrics, in collaboration with his music editor Thomas Helmore, although he may have written his carol some time earlier, since he carried on the legend of St Wenceslas (the basis of this story) in his *Deeds of Faith* (1849), and the carol first appeared in *Carols for Christmas-Tide*, published by Novello & Co in 1853.

Neale's lyrics were set to the melody of 13th-century spring carol "Tempus adest florum" ("The time is near for flowering") first published in the 1582 Finnish song collection *Piae Cantiones*. *Piae Cantiones* is a collection of seventy-four songs compiled by Jacobus Finno, the Protestant headmaster of Turku Cathedral School, and published by Theodoric Petri, a young Catholic printer. The book is a unique document of European songs intended not only for use in church, but also schools, thus making the collection a unique record of the late medieval period.

Good King Wenceslas



Lyrics by John Mason Neale

Good King Wenceslas looked out, on the Feast of Stephen,
When the snow lay round about, deep and crisp and even;
Brightly shone the moon that night, tho' the frost was cruel,
When a poor man came in sight, gath'ring winter fuel.

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

"Bring me flesh, and bring me wine, bring me pine logs hither:
Thou and I shall see him dine, when we bear them thither."
Page and monarch, forth they went, forth they went together;
Through the rude wind's wild lament and the bitter weather.

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

In his master's steps he trod, where the snow lay dinted;
Heat was in the very sod which the saint had printed.
Therefore, Christian men, be sure, wealth or rank possessing,
Ye who now will bless the poor, shall yourselves find blessing.

Hark! The Herald Angels Sing

"Hark! The Herald Angels Sing" first appeared in the collection *Hymns and Sacred Poems* in 1739. As it is known in the modern era, it features lyrical contributions from Charles Wesley and George Whitefield, two of the founding ministers of Methodism, with music adapted from "Vaterland, in deinen Gauen" by Felix Mendelssohn.

The original hymn text was written as a "Hymn for Christmas-Day" by Charles Wesley, included in the 1739 John Wesley collection *Hymns and Sacred Poems*. Wesley's original hymn began with the opening line "Hark how all the Welkin rings". This was changed to the familiar "Hark! the Herald Angels sing" by George Whitefield in his 1754 *Collection of hymns for social worship*. A second change was made in the 1782 publication of the Tate and Brady *New Version of the Psalms of David*. In this work, Whitefield's adaptation of Wesley's hymn appears, with the repetition of the opening line "Hark! the Herald Angels sing/ Glory to the newborn king" at the end of each stanza, as it is commonly sung today.

In 1855, British musician William H. Cummings adapted Felix Mendelssohn's secular music from *Festgesang* to fit the lyrics of "Hark! The Herald Angels Sing" written by Charles Wesley. Cummings (1831-1915) was an English musician, tenor and organist at Waltham Abbey. In 1847, as a teenager, he was one of the choristers when Felix Mendelssohn conducted the first London performance of his *Elijah* at Exeter Hall.

Wesley envisioned the song being sung to the same tune as his Easter song "Christ the Lord Is Risen Today" and in some hymnals that tune is included for "Hark! The Herald Angels Sing" along with the more popular Mendelssohn-Cummings tune.

Hark! The Herald Angels Sing



Lyrics

"Hymn for Christmas-Day" (Charles Wesley, 1739)	Adaptation by George Whitefield (1758)	"Carols for Choirs" (1961)
HARK how all the Welkin rings "Glory to the Kings of Kings, "Peace on Earth, and Mercy mild, "GOD and Sinners reconcil'd!	HARK! the Herald Angels sing Glory to the new-born King! Peace on Earth, and Mercy mild, God and Sinners reconcil'd.	Hark! The herald-angels sing "Glory to the newborn king; Peace on earth and mercy mild, God and sinners reconciled"
Joyful all ye Nations rise, Join the Triumph of the Skies, Universal Nature say "CHRIST the LORD is born to Day!	Joyful all ye Nations rise, Join the Triumphs of the Skies; Nature rise and worship him, Who is born at Bethlehem	Joyful all ye nations rise, Join the triumph of the skies With the angelic host proclaim "Christ is born in Bethlehem" <i>Hark! The herald-angels sing</i> <i>"Glory to the new-born king"</i>
CHRIST, by highest Heav'n ador'd, CHRIST, the Everlasting Lord, Late in Time behold him come, Offspring of a Virgin's Womb.	Christ by highest Heav'n ador'd, Christ the everlasting Lord; Late in Time behold-him come, Offspring of the Virgin's Womb.	Christ, by highest heaven adored Christ, the everlasting Lord, Late in time behold Him come Offspring of a Virgin's womb:
Veil'd in Flesh, the Godhead see, Hail th' Incarnate Deity! Pleas'd as Man with Men t' appear JESUS, our <i>Immanuel</i> here!	Veil'd in Flesh the Godhead see, Hail th' incarnate Deity! Pleas'd as Man with Men t'appear, Jesus our Emmanuel here.	Veiled in flesh the Godhead see, Hail the incarnate Deity Pleased as man with man to dwell Jesus, our Emmanuel
Hail the Heav'nly Prince of Peace! Hail the Sun of Righteousness! Light and Life to All he brings, Ris'n with Healing in his Wings.	Hail the Heav'n-born Prince of Peace Hail the Son of Righteousness! Light and Life around he brings, Ris'n with Healing in his Wings.	<i>Hark! The herald-angels sing</i> <i>"Glory to the newborn King"</i> Hail the Heaven-born Prince of Peace! Hail the Son of Righteousness!
Mild he lays his Glory by, Born—that Man no more may die, Born—to raise the Sons of Earth, Born—to give them Second Birth.	Mild he lays his Glory by, Born that Men no more may die; Born to raise the sons of Earth, Born to give them second Birth.	Light and life to all He brings, Risen with healing in His wings; Mild He lays His glory by Born that man no more may die Born to raise the sons of earth Born to give them second birth
Come, Desire of Nations, come, Fix in Us thy humble Home, Rise, the Woman's Conqu'ring Seed, Bruise in Us the Serpent's Head.	Come, Desire of Nations, come, Fix in us thy heav'nly Home; Rise the Woman's conqu'ring Seed, Bruise in us the Serpent's Head.	<i>Hark! The herald angels sing</i> <i>"Glory to the new-born king"</i>
Now display thy saving Pow'r, Ruin'd Nature now restore, Now in Mystic Union join Thine to Ours, and Ours to Thine	Adam's Likeness now efface, Stamp thy Image in its Place; Second Adam from above, Work it in us by thy Love.	
.Adam's Likeness, LORD, efface, Stamp thy Image in its Place, Second <i>Adam</i> from above, Reinstall us in thy Love.		
Let us Thee, tho' lost, regain, Thee, the Life, the Inner Man: O! to All Thyself impart, Form'd in each Believing Heart		

He Is Born

"Il est né, le divin Enfant" (English: He is born, the divine Child) is a traditional French Christmas carol. The song was published for the first time in 1862 by R. Grosjean, organist of the Cathedral of Saint-Dié-des-Vosges, in a collection of carols entitled *Airs des Noël's lorrains*. The text of the carol was published for the first time in a collection of ancient carols, published in either 1875 or 1876 by Dom G. Legeay.

The text of the carol details the birth of Jesus and the wait of 4000 years for this event, as foretold by the prophets. It both observes the humility of God's birth in a stable and calls on the Kings of the Orient to attend the child.

The text of the carol has been translated into English numerous times. One translation (close in meaning and keeping to the original meter) is by Edward Bliss Reed (1930).

He Is Born



Lyrics

French

Chorus:

Il est né le divin enfant,
Jouez hautbois, résonnez musettes !
Il est né le divin enfant,
Chantons tous son avènement !

Depuis plus de quatre mille ans,
Nous le promettaient les prophètes
Depuis plus de quatre mille ans,
Nous attendions cet heureux temps.

Chorus

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 !

Chorus

Une étable est son logement
Un peu de paille est sa couchette,
Une étable est son logement
Pour un dieu quel abaissement !

Chorus

Partez, grands rois de l'Orient !
Venez vous unir à nos fêtes
Partez, grands rois de l'Orient !
Venez adorer cet enfant !

Chorus

Il veut nos cœurs, il les attend :
Il est là pour faire leur conquête
Il veut nos cœurs, il les attend :
Donnons-les lui donc promptement !

Chorus

O Jésus ! O Roi tout-puissant
Tout petit enfant que vous êtes,
O Jésus ! O Roi tout-puissant,
Régnez sur nous entièrement !

Chorus

English translation by Edward Bliss Reed (1930)

Chorus:

He is born, the Heav'nly Child,
Oboes play; set bagpipes sounding.
He is born, the Heav'nly Child,
Let all sing His nativity.

'Tis four thousand years and more,
Prophets have foretold His coming.
'Tis four thousand years and more,
Have we waited this happy hour.

Chorus

Ah, how lovely, Ah, how fair,
What perfection is His graces.
Ah, how lovely, Ah, how fair,
Child divine, so gentle there.

Chorus

In a stable lodged is He,
Straw is all He has for cradle.
In a stable lodged is He,
Oh how great humility!

Chorus

Jesus Lord, O King with power,
Though a little babe You come here.
Jesus Lord, O King with power,
Rule o'er us from this glad hour.

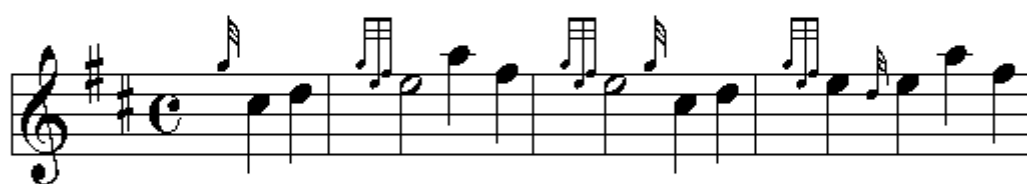
Chorus

Here We Come A-Wassailing

“Here We Come A-wassailing” (or *Here We Come A-caroling*) is a traditional English Christmas carol and New Year song, dating from at least the mid 19th century, but possibly much older. The old English wassail song refers to 'wassailing', or singing carols door to door wishing good health, while the *a-* is an archaic intensifying prefix; compare *A-Hunting We Will Go* and lyrics to *The Twelve Days of Christmas* (e.g., "Six geese **a**-laying").

Wassailing is a Medieval Christmastide English drinking ritual intended to ensure a good cider apple harvest the following year. The word *wassail* comes from Old English *was hál*, related to the Anglo-Saxon greeting *wes þú hál*, meaning "be you hale"—i.e., "be healthful" or "be healthy". Wassail is a hot, mulled punch often associated with Yuletide, drunk from a 'wassail bowl'. The earliest versions were warmed mead into which roasted crab apples were dropped and burst to create a drink called 'lambswool' drunk on Lammas day, still known in Shakespeare's time. Later, the drink evolved to become a mulled cider made with sugar, cinnamon, ginger and nutmeg, topped with slices of toast as sops and drunk from a large communal bowl. Modern recipes begin with a base of wine, fruit juice or mulled ale, sometimes with brandy or sherry added. Apples or oranges are often added to the mix, and some recipes also call for beaten eggs to be tempered into the drink. Great bowls turned from wood, pottery or tin often had many handles for shared drinking and highly decorated lids; antique examples can still be found in traditional pubs.

Here We Come A-Wassailing



As with most carols, there are several related versions of the words. One version is presented below, based on the text given in the *New Oxford Book of Carols*.

Lyrics

Here we come a-wassailing
Among the leaves so green;
Here we come a-wand'ring
So fair to be seen.

Chorus:

Love and joy come to you,
And to you your wassail too;
And God bless you and send you a Happy New
Year
And God send you a Happy New Year.

Our wassail cup is made
Of the rosemary tree,
And so is your beer
Of the best barley.

Chorus

We are not daily beggars
That beg from door to door;
But we are neighbours' children,
Whom you have seen before.

Chorus

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

Chorus

We have got a little purse
Of stretching leather skin;
We want a little of your money
To line it well within.

Chorus

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

Chorus

God bless the master of this house
Likewise the mistress too,
And all the little children
That round the table go.

Chorus

Good master and good mistress,
While you're sitting by the fire,
Pray think of us poor children
Who are wandering in the mire.

Chorus

I Heard the Bells on Christmas Day

"I Heard the Bells on Christmas Day" is based on the 1863 poem "Christmas Bells" by American poet Henry Wadsworth Longfellow. In 1861, two years before writing this poem, Longfellow's personal peace was shaken when his second wife of 18 years, to whom he was very devoted, was fatally burned in an accidental fire. Then in 1863, during the American Civil War, Longfellow's oldest son, Charles Appleton Longfellow, joined the Union Army without his father's blessing. Longfellow was informed by a letter dated March 14, 1863, after Charles had left. "I have tried hard to resist the temptation of going without your leave but I cannot any longer", he wrote. "I feel it to be my first duty to do what I can for my country and I would willingly lay down my life for it if it would be of any good." Charles was soon appointed as a lieutenant but, in November, he was severely wounded in the Battle of New Hope Church, Virginia, during the Mine Run Campaign. Charles eventually recovered, but his time as a soldier was finished.

Longfellow wrote the poem on Christmas Day in 1863. "Christmas Bells" was first published in February 1865, in *Our Young Folks*, a juvenile magazine published by Ticknor and Fields. References to the Civil War are prevalent in some of the verses that are not commonly sung. The refrain "peace on Earth, goodwill to men" is a reference to the King James Version of Luke 2:14.

It was not until 1872 that the poem is known to have been set to music. The English organist, John Baptiste Calkin, used the poem in a processional accompanied with a melody "Waltham" that he previously used as early as 1848. The Calkin version of the carol was long the standard. Less commonly, the poem has also been set to Joseph Mainzer's 1845 composition "Mainzer". Since at least the middle of the 20th century, the poem has been set to other musical arrangements, most notably in 1956 by Johnny Marks.

I Heard the Bells on Christmas Day



Lyrics

I heard the bells on Christmas day
Their old familiar carols play,
And wild and sweet the words repeat
Of peace on earth, good will to men.

I thought how, as the day had come,
The belfries of all Christendom
Had rolled along th'unbroken song
Of peace on earth, good will to men.

And in despair I bowed my head:
"There is no peace on earth," I said,
"For hate is strong, and mocks the song
Of peace on earth, good will to men."

Then pealed the bells more loud and deep:
"God is not dead, nor doth He sleep;
The wrong shall fail, the right prevail,
With peace on earth, good will to men."

Till, ringing, singing on its way,
The world revolved from night to day
A voice, a chime, a chant sublime,
Of peace on earth, good will to men

I Saw Three Ships

The earliest printed version of "I Saw Three Ships" is from the 17th century, possibly Derbyshire, England and was also published by William Sandys in 1833.

The lyrics mention the ships sailing into Bethlehem, but the nearest body of water is the Dead Sea about 20 miles away. The reference to three ships is thought to originate in the three ships that bore the purported relics of the Biblical magi to Cologne Cathedral in the 12th century. Another possible reference is to Wenceslaus II, King of Bohemia, who bore a coat of arms "Azure three galleys argent". Another suggestion is that the ships are actually the camels used by the Magi, as camels are frequently referred to as "ships of the desert".

I Saw Three Ships



Lyrics

I saw three ships come sailing in,
On Christmas day, on Christmas day,
I saw three ships come sailing in,
On Christmas day in the morning.

And what was in those ships all three?
On Christmas day, on Christmas day,
And what was in those ships all three?
On Christmas day in the morning.

Our Savior Christ and his lady
On Christmas day, on Christmas day,

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.

And all the Angels in Heaven shall sing,
On Christmas day, on Christmas day,
And all the Angels in Heaven shall sing,
On Christmas day in the morning.

And all the souls on earth shall sing,
On Christmas day, on Christmas day,

Our Savior Christ and his lady,
On Christmas day in the morning.

And all the souls on earth shall sing,
On Christmas day in the morning.

Pray whither sailed those ships all three?
On Christmas day, on Christmas day,
Pray whither sailed those ships all three?
On Christmas day in the morning.

Then let us all rejoice, amain,
On Christmas day, on Christmas day,
Then let us all rejoice, amain,
On Christmas day in the morning.

Oh, they sailed into Bethlehem,
On Christmas day, on Christmas day,
Oh, they sailed into Bethlehem,
On Christmas day in the morning.

I Wonder as I Wander

"I Wonder as I Wander" is a Christian folk hymn, typically performed as a Christmas carol, written by American folklorist and singer John Jacob Niles. The hymn has its origins in a song fragment collected by Niles on July 16, 1933. Niles (April 28, 1892 – March 1, 1980) was an American composer, singer, and collector of traditional ballads. Called the "Dean of American Balladeers", Niles was an important influence on the American folk music revival of the 1950s and 1960s, with Joan Baez, Burl Ives, Peter, Paul and Mary, and Bob Dylan, among others, recording his songs.

While in the town of Murphy in Appalachian North Carolina, Niles attended a fundraising meeting held by evangelicals who had been ordered out of town by the police. In his unpublished autobiography, he wrote of hearing the song:

A girl had stepped out to the edge of the little platform attached to the automobile. She began to sing. Her clothes were unbelievable dirty and ragged, and she, too, was unwashed. Her ash-blond hair hung down in long skeins. ... But, best of all, she was beautiful, and in her untutored way, she could sing. She smiled as she sang, smiled rather sadly, and sang only a single line of a song.

The girl, named Annie Morgan, repeated the fragment seven times in exchange for a quarter per performance, and Niles left with "three lines of verse, a garbled fragment of melodic material—and a magnificent idea". Based on this fragment, Niles composed the version of "I Wonder as I Wander" that is known today, extending the melody to four lines and the lyrics to three stanzas. His composition was completed on October 4, 1933. Niles first performed the song on December 19, 1933, at the John C. Campbell Folk School in Brasstown, North Carolina. It was originally published in *Songs of the Hill Folk* in 1934.

Niles's "folk composition" process caused confusion among singers and listeners, many of whom believed this song to be anonymous in origin. Niles undertook lawsuits to establish its authorship and demanded royalties of other performers of the song.

I Wonder as I Wander



Lyrics by John Jacob Niles

I wonder as I wander out under the sky
How Jesus the Savior did come for to die
For poor on'ry people like you and like I;
I wonder as I wander out under the sky.

If Jesus had wanted for any wee thing
A star in the sky or a bird on the wing
Or all of God's Angels in heaven to sing
He surely could have it, 'cause he was the King.

When Mary birthed Jesus 'twas in a cow's stall
With wise men and farmers and shepherds and all
But high from God's heaven, a star's light did fall
And the promise of ages it then did recall.

I wonder as I wander out under the sky
How Jesus the Savior did come for to die
For poor on'ry people like you and like I;
I wonder as I wander out under the sky.

In the Bleak Midwinter

"In the Bleak Midwinter" is based on a poem by the English poet Christina Rossetti. The poem was published, under the title "A Christmas Carol", in the January 1872 issue of *Scribner's Monthly*.

Rossetti (December 5, 1830 –December 29, 1894) wrote a variety of romantic, devotional, and children's poems. She is famous for "Goblin Market" and "Remember". She wrote the words of "In the Bleak Midwinter", later set to music by Gustav Holst and by Harold Darke, and "Love Came Down at Christmas", also set by Harold Darke and by other composers.

In verse one, Rossetti describes the physical circumstances of the Incarnation in Bethlehem. In verse two, Rossetti contrasts Christ's first and second coming. The third verse dwells on Christ's birth and describes the simple surroundings, in a humble stable and watched by beasts of burden. Rossetti achieves another contrast in the fourth verse, this time between the incorporeal angels attendant at Christ's birth with Mary's ability to render Jesus physical affection. The final verse shifts the description to a more introspective thought process.

The text of this Christmas poem has been set to music many times. Two of the most famous settings were composed by Gustav Holst and Harold Edwin Darke in the early 20th century. Holst's setting, *Cranham*, used below, is a hymn tune setting suitable for congregational singing, since the poem is irregular in metre and any setting of it requires a skillful and adaptable tune. The hymn is titled after Cranham, Gloucestershire and was written for the *English Hymnal* of 1906.

In the Bleak Midwinter



Lyrics by Christina Rossetti

In the bleak mid-winter
Frosty wind made moan;
Earth stood hard as iron,
Water like a stone;
Snow had fallen, snow on snow,
Snow on snow,
In the bleak mid-winter
Long ago.

Our God, heaven cannot hold Him
Nor earth sustain,

Angels and Archangels
May have gathered there,
Cherubim and seraphim
Thronged the air;
But only His Mother
In her maiden bliss
Worshipped the Beloved
With a kiss.

What can I give Him,
Poor as I am? —

Heaven and earth shall flee away
When He comes to reign:
In the bleak mid-winter
A stable-place sufficed
The Lord God Almighty —
Jesus Christ.

If I were a Shepherd
I would bring a lamb;
If I were a Wise Man
I would do my part, —
Yet what I can I give Him, —
Give my heart.

Enough for Him, whom Cherubim
Worship night and day,
A breast full of milk
And a manger full of hay;
Enough for Him, whom Angels
Fall down before,
The ox and ass and camel
Which adore.

Infant Holy, Infant Lowly

"Infant Holy, Infant lowly" is a traditional Polish Christmas carol ("W Żłobie Leży"). In 1920, the song was translated into English by Edith Margaret Gellibrand Reed (1885-1933), a British musician and playwright. Reed found the carol in the hymnal *Spiewniczek Piesni Koscielne* (published 1908), though the song itself may date back as far as the thirteenth century. The Polish text could possibly be attributed to Piotr Skarga (1536-1612).

The song's rhythm resembles that of the mazurka, a Polish folk dance popularized by Frédéric Chopin. The short, rhymed phrases lead to a crescendo in each stanza's final lines: "Christ the babe is lord of all, Christ the babe was born for you!"

Infant Holy, Infant Lowly



Lyrics

Infant holy,
Infant lowly,
For His bed a cattle stall;
Oxen lowing,
Little knowing
Christ the Babe is Lord of all.
Swift are winging
Angels singing,
Noels ringing,
Tidings bringing,
Christ the Babe is Lord of all.

Flocks were sleeping,
Shepherds keeping
Vigil till the morning new;
Saw the glory,
Heard the story,
Tidings of a Gospel true.
Thus rejoicing,
Free from sorrow,
Praises voicing,
Greet the morrow,
Christ the Babe was born for you!

It Came Upon the Midnight Clear

"It Came Upon a Midnight Clear", is based on an 1849 poem written by Edmund Sears, pastor of the Unitarian Church in Wayland, Massachusetts. It first appeared on December 29, 1849, in *The Christian Register* in Boston, Massachusetts.

He wrote *It Came Upon the Midnight Clear* while serving as a part-time preacher in Wayland. Writing during a period of personal melancholy, and with news of revolution in Europe and the United States' war with Mexico fresh in his mind, Sears portrayed the world as dark, full of "sin and strife", and not hearing the Christmas message.

Sears is said to have written these words at the request of his friend, William Parsons Lunt, pastor of United First Parish Church, Quincy, Massachusetts, for Lunt's Sunday school. One account says the carol was first performed by parishioners gathered in Sears' home on Christmas Eve, but to what tune the carol was sung is unknown as Willis' familiar melody was not written until the following year.

According to Ken Sawyer, Sears' song is remarkable for its focus not on Bethlehem, but on his own time, and on the contemporary issue of war and peace. Written in 1849, it has long been assumed to be Sears' response to the just ended Mexican–American War. The song has been included in many of the Christmas albums recorded by numerous singers in the modern era.

In 1850 Richard Storrs Willis, a composer who trained under Felix Mendelssohn, wrote the melody called "Carol". This melody is most often set in the key of B-flat major in a 6/8 time signature. "Carol" is still the most widely known tune to the song in the United States.

It Came Upon the Midnight Clear



Joy to the World

As of the late 20th century, "Joy to the World" was the most-published Christmas hymn in North America.

The words of the hymn are by English writer Isaac Watts, based on Psalm 98, 96:11–12 and Genesis 3:17–18. The song was first published in 1719 in Watts' collection *The Psalms of David: Imitated in the language of the New Testament, and applied to the Christian state and worship*. Watts' 1719 preface says the verses "...are fitted to the Tunes of the Old PSALM-BOOK" and includes the instruction "sing all entitled COMMON METER". In the late 1700s "Joy to the World" was printed together with music several times, however, the tunes did not resemble and were not related to the one commonly used today.

The tune usually used today is from an 1848 edition by Lowell Mason for *The National Psalmist* (Boston, 1848). Mason was by that time an accomplished and well-known composer and arranger, having composed tunes such as "Bethany", which was used for the hymn Nearer My God to Thee. Mason's 1848 publication of the current tune was the fourth version to have been published. The first, published in his 1836 book *Occasional Psalm and Hymn Tunes*, featured the present day tune (in a different arrangement) with the present-day lyrics; the first such publication to do so. The name of this tune was given as "Antioch", and was attributed as being "From Handel". Musically, the first four notes of "Joy to the World" are the same as the first four in the chorus "Lift up your heads" from Handel's *Messiah* (premiered 1742), and, in the third line, the same as found in another *Messiah* piece: the arioso, "Comfort ye".

Joy to the World



Lyrics by Isaac Watts

Joy to the World; the Lord is come!
Let earth receive her King!
Let ev'ry heart prepare Him room,
And Heaven and nature sing.

Joy to the earth, the Savior reigns!
Let men their songs employ;
While fields & floods, rocks, hills & plains
Repeat the sounding joy.

No more let sins and sorrows grow,
Nor thorns infest the ground;
He comes to make his blessings flow
Far as the curse is found.

He rules the world with truth and grace,
And makes the nations prove
The glories of His righteousness,
And wonders of His love.

Joyful, Joyful, We Adore You

Henry Van Dyke (1852 – 1933) wrote the hymn, "Joyful, Joyful, We Adore You" while staying at the home of Harry A. Garfield at Williams College, Massachusetts. Van Dyke attended Princeton University, and then served as pastor of the Brick Presbyterian Church in New York City. Seventeen years later, he returned to Princeton as a professor of English literature. Afterward, he held a number of eminent posts: American ambassador to the Netherlands and Luxembourg, moderator of the General Assembly of the Presbyterian Church, Commander of the Legion of Honor, and President of the National Institute of Arts and Letters. He chaired the committee that compiled the Presbyterian Book of Common Worship in 1905, and helped prepare the revised edition in 1932.

The music is the "Hymn to Joy," from the 9th Symphony of Ludwig van Beethoven; adapted by Edward Hodges. Hodges' musical gift showed itself at an early age; by 1819, he was playing the organ at St. James' Church in Bristol, and at St. Nicholas', 1821-1838. He also had an interesting mechanical bent, and spurred several technical improvements in organ design. He composed a number of services and anthem pieces, and Cambridge University awarded him a doctorate in music in 1825.

Hodges eventually emigrated, accepting a post at the cathedral in Toronto, Canada, in 1838. The next year, he became music director at Trinity Parish in New York City. He became the organist at Trinity Church when it opened in 1846 (the church had its organ built to his specifications). He retired for health reasons in 1859, and returned to his native England in 1863.

Joyful, Joyful, We Adore You

The image displays a musical score for the Christmas carol "Joyful, Joyful, We Adore You," specifically arranged for Highland Bagpipe. The score is written on six staves, each beginning with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The first staff includes a repeat sign and a first/second ending bracket. The notation features a variety of bagpipe-specific symbols, including grace notes, slurs, and complex rhythmic patterns. The melody is characterized by its lively, dance-like quality, typical of many traditional Scottish bagpipe tunes. The score concludes with a final double bar line on the sixth staff.

Lyrics by Henry Van Dyke

Joyful, joyful, we adore Thee, God of
glory, Lord of love;
Hearts unfold like flowers before Thee,
opening to the sun above.
Melt the clouds of sin and sadness; drive
the dark of doubt away;
Giver of immortal gladness, fill us with
the light of day!

All Thy works with joy surround Thee,
earth and heaven reflect Thy rays,
Stars and angels sing around Thee, center
of unbroken praise.
Field and forest, vale and mountain,
flowery meadow, flashing sea,
Singing bird and flowing fountain call us
to rejoice in Thee

Thou art giving and forgiving, ever
blessing, ever blessed,
Wellspring of the joy of living, ocean
depth of happy rest!
Thou our Father, Christ our Brother, all
who live in love are Thine;
Teach us how to love each other, lift us to
the joy divine.

Mortals, join the happy chorus, which the
morning stars began;
Father love is reigning o'er us, brother
love binds man to man.
Ever singing, march we onward, victors in
the midst of strife,
Joyful music leads us Sunward in the
triumph song of life.

Lo, How a Rose E'er Blooming

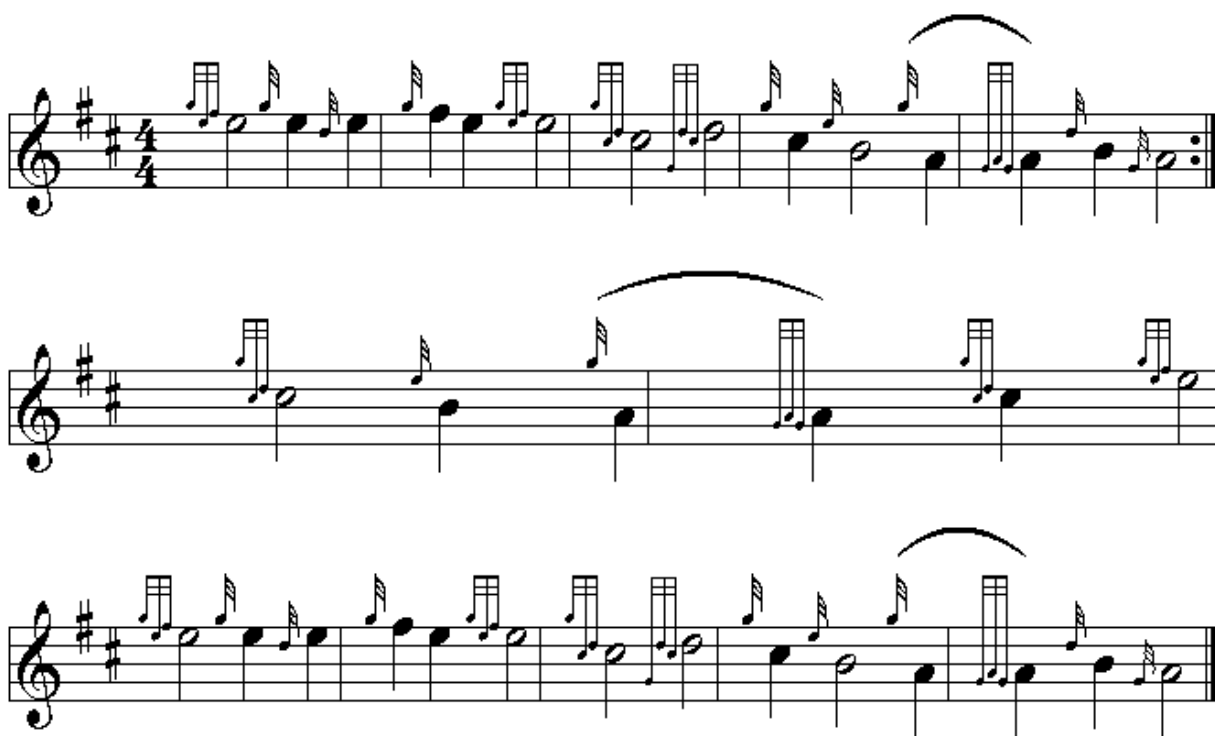
"Es ist ein Ros entsprungen" (lit., "A rose has sprung up"), is a Christmas carol and Marian Hymn of German origin. It is most commonly translated in English as "Lo, how a rose e'er blooming", and is sometimes known as "A Spotless Rose" or "Behold a Rose of Judah". The rose in the text is a symbolic reference to the Virgin Mary, and the hymn makes reference to the Old Testament prophecies of Isaiah which in Christian interpretation foretell the Incarnation of Christ, and to the Tree of Jesse, a traditional symbol of the lineage of Jesus. Because of its prophetic theme, the song is popular during the Christian season of Advent.

The hymn has its roots in an unknown author prior to the 17th century. It first appeared in print in 1599 in the *Speyer Hymnal* and has since been published with a varying number of verses and in several different translations. It is most commonly sung to a melody which was harmonized by the German composer Michael Praetorius in 1609.

The hymn was originally written with two verses, which express the fulfilment of the prophecy of Isaiah, foretelling the birth of Jesus. It emphasizes the royal genealogy of Jesus and Christian messianic prophecies. The first verse describes a rose sprouting from the stem of the Tree of Jesse, a symbolic device that depicts the descent of Jesus from Jesse of Bethlehem, the father of King David. The image was especially popular in medieval times and it features in many works of religious art from the period.

The second verse of the hymn, written in the first person, then explains to the listener the meaning of this symbolism: that Mary, the mother of Jesus, is the rose that has sprung up to bring forth a child, who is represented as a small flower ("*das Blümlein*"). The text affirms that Mary is a "pure maiden" ("*die reine Magd*"), emphasising the doctrine of the Virgin birth of Jesus.

Lo, How a Rose E'er Blooming



Lyrics

German

Es ist ein Ros entsprungen,
aus einer Wurzel zart,
wie uns die Alten sungen,
von Jesse kam die Art
Und hat ein Blümlein bracht
mitten im kalten Winter,
wohl zu der halben Nacht.

Das Röslein, das ich meine,
davon Isaías sagt,
ist Maria die reine
die uns das Blümlein bracht.
Aus Gottes ew'gem Rat
hat sie ein Kind geboren
und blieb ein reine Magd.
or: Welches uns selig macht.

Das Blümelein, so kleine,
das duftet uns so süß,

Popular Translation

Lo, how a rose e'er blooming,
From tender stem hath sprung.
Of Jesse's lineage coming,
As men of old have sung;
It came, a flow'ret bright,
Amid the cold of winter,
When half spent was the night.

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.

O Flower, whose fragrance tender
With sweetness fills the air,
Dispel with glorious splendor

mit seinem hellen Scheine
vertreibt's die Finsternis.
Wahr Mensch und wahrer Gott,
hilft uns aus allem Leide,
rettet von Sünd und Tod.

The darkness everywhere;
True man, yet very God,
From Sin and death now save us,
And share our every load.

O Christmas Tree

"O Christmas Tree" is based on a traditional German folk song (O Tannenbaum). It became associated with the traditional Christmas tree by the early 20th century and sung as a Christmas carol.

The modern lyrics were written in 1824, by the Leipzig organist, teacher and composer Ernst Anschütz. The lyrics do not actually refer to Christmas, or describe a decorated Christmas tree. Instead, they refer to the fir's evergreen quality as a symbol of constancy and faithfulness.

Anschütz based his text on a 16th-century Silesian folk song by Melchior Franck, "Ach Tannenbaum". August Zarnack in 1819 wrote a tragic love song inspired by this folk song, taking the evergreen, "faithful" fir tree as contrasting with a faithless lover. The folk song first became associated with Christmas with Anschütz, who added two verses of his own to the first, traditional verse. The custom of the Christmas tree developed in the course of the 19th century, and the song came to be seen as a Christmas carol. Anschütz's version still had *treu* (true, faithful) as the adjective describing the fir's leaves (needles), harking back to the contrast to the faithless maiden of the folk song. This was changed to *grün* (green) at some point in the 20th century.

The music does not transcribe well to bagpipes. Here is my rendition.

O Christmas Tree



There are numerous versions of the lyrics

Lyrics

Anschütz (1824)

O Tannenbaum, o Tannenbaum,
Wie treu sind deine Blätter!
Du grünst nicht nur zur Sommerzeit,
Nein, auch im Winter, wenn es schneit.
O Tannenbaum, o Tannenbaum,
Wie treu sind deine Blätter!

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

O Tannenbaum, o Tannenbaum,
Dein Kleid will mich was lehren:
Die Hoffnung und Beständigkeit
Gibt Mut und Kraft zu jeder Zeit!
O Tannenbaum, o Tannenbaum,
Dein Kleid will mich was lehren!

Translation

O Tannenbaum, O Tannenbaum,
How faithfully you blossom!
Through summer's heat and winter's chill
Your leaves are green and blooming still.
O Tannenbaum, O Tannenbaum,
How faithfully you blossom!

O Tannenbaum, O Tannenbaum,
With what delight I see you!
When winter days are dark and drear
You bring us hope for all the year.
O Tannenbaum, O Tannenbaum,
With what delight I see you!

O Tannenbaum, O Tannenbaum,
You bear a joyful message:
That faith and hope shall ever bloom
To bring us light in winter's gloom.
O Tannenbaum, O Tannenbaum,
You bear a joyful message!

O Come, All Ye Faithful

"O Come, All Ye Faithful" (originally written in Latin as *Adeste Fideles*) has been attributed to various authors, including John Francis Wade (1711–1786), John Reading (1645–1692), King John IV of Portugal (1604–1656), and anonymous Cistercian monks. The earliest printed version is in a book published by Wade, but the earliest manuscript bears the name of King John IV, and is located in the library of the Ducal Palace of Vila Viçosa. A manuscript by Wade, dating to 1751, is held by Stonyhurst College in Lancashire.

In modern English hymnals, the text is usually credited to John Francis Wade, whose name appears on the earliest printed versions. However, this is most likely an error of attribution. Wade, an English Catholic, lived in exile in France and made a living as a copyist of musical manuscripts which he found in libraries. He often signed his copies, possibly because his calligraphy was so beautiful that his clients requested this.

The version published by Wade consisted of four Latin verses. Later in the 18th century, the French Catholic priest Jean-François-Étienne Borderies wrote an additional three verses in Latin. Another anonymous Latin verse is rarely printed. The text has been translated innumerable times into English. The most common version today is a combination of one of Frederick Oakeley's translations of the original four verses, and William Thomas Brooke's translation of the three additional verses. It was first published in *Murray's Hymnal* in 1852. Oakeley originally titled the song "Ye Faithful, approach ye" when it was sung at his Margaret Church in Marylebone (London), before it was altered to its current form.

O Come, All Ye Faithful



Lyrics

Original four Latin verses as published by Wade

Adeste fideles læti triumphantes,
Venite, venite in Bethlehem.
Natum videte
Regem angelorum:
Venite adoremus (3×)
Dominum.

Deum de Deo, lumen de lumine
Gestant puellæ viscera
Deum verum, genitum non factum.
Venite adoremus (3×)
Dominum.

Cantet nunc io, chorus angelorum;
Cantet nunc aula cælestium,
Gloria, gloria in excelsis Deo,
Venite adoremus (3×)
Dominum.

Ergo qui natus die hodierna.
Jesu, tibi sit gloria,
Patris æterni Verbum caro factum.
Venite adoremus (3×)
Dominum.

English translation by Frederick Oakeley

O come, all ye faithful, joyful and triumphant!
O come ye, O come ye to Bethlehem;
Come and behold him
Born the King of Angels:
O come, let us adore Him, (3×)
Christ the Lord.

God of God, light of light,
Lo, he abhors not the Virgin's womb;
True God, begotten, not created:
O come, let us adore Him, (3×)
Christ the Lord.

Sing, choirs of angels, sing in exultation,
Sing, all ye citizens of Heaven above!
Glory to God, glory in the highest:
O come, let us adore Him, (3×)
Christ the Lord.

Yea, Lord, we greet thee, born this happy morning;
Jesus, to thee be glory given!
Word of the Father, now in flesh appearing!
O come, let us adore Him, (3×)
Christ the Lord.

O Come, O Come, Emmanuel

The words and the music of "O Come, O Come, Emmanuel" developed separately. The Latin text is first documented in Germany in 1710, whereas the tune most familiar in the English-speaking world has its origins in 15th-century France. The text was originally written in Latin. It is a metrical paraphrase of the O Antiphons, a series of plainchant antiphons attached to the Magnificat at Vespers over the final days before Christmas.

The original text created the reverse acrostic "ero cras," which means "I shall be with you tomorrow," and is particularly appropriate for the advent season. A metrical version of five of the verses appeared in the 13th century, which was translated into English by John Mason Neale in 1851. Each of the five verses expounds upon one of the names for the Messiah: "Emmanuel" (Isaiah 7:14, Mt 1:23) means "God with us" "Adonai" (Exodus 19:16) is a name for God, the giver of the law "Branch of Jesse" (Isaiah 11:1) refers to Jesus' lineage "Oriens" (Malachi 4:2, Luke 1:78-79) is the morning star or daystar "Key of David" (Isaiah 22:22) again refers to Jesus' lineage.

O Come, O Come, Emmanuel



Lyrics

O come, O come, Immanuel,
and ransom captive Israel
that mourns in lonely exile here
until the Son of God appear.

Chorus:

Rejoice! Rejoice! Immanuel
shall come to you, O Israel.

O come, O Wisdom from on high,
who ordered all things mightily;
to us the path of knowledge show
and teach us in its ways to go.

Chorus

O come, O come, great Lord of might,
who to your tribes on Sinai's height
in ancient times did give the law
in cloud and majesty and awe.

Chorus

O come, O Branch of Jesse's stem,
unto your own and rescue them!
From depths of hell your people save,
and give them victory o'er the grave.

Chorus

O come, O Key of David, come
and open wide our heavenly home.
Make safe for us the heavenward road
and bar the way to death's abode.

Chorus

O come, O Bright and Morning Star,
and bring us comfort from afar!
Dispel the shadows of the night
and turn our darkness into light.

Chorus

O come, O King of nations, bind
in one the hearts of all mankind.
Bid all our sad divisions cease
and be yourself our King of Peace.

Chorus

O Little Town of Bethlehem

The lyrics for “O Little Town of Bethlehem” was written by Phillips Brooks (1835–1893) an Episcopal priest, then rector of Church of the Holy Trinity, Philadelphia and later of Trinity Church, Boston.

In 1865, the year the Civil War ended and President Lincoln was assassinated, themes of peace and quiet would probably have been welcome to Americans. In that year, the Rev. Phillips Brooks took a trip to Israel and saw Bethlehem and its surrounding fields on Christmas Eve in 1865, which eventually inspired him to write this Christmas hymn. In contrast to some other Christmas hymns that emphasize the glory of God as seen in the grand chorus of angels, Brooks focuses on the quietness of Christ’s birth, and how little the larger world paid attention. The final stanza is a prayer that Christ would come and be present with us.

Three years later, he wrote the poem for his Sunday school, and his organist Lewis Redner (1831-1908) added the music.

Redner's tune, simply titled "St. Louis", is the tune used most often for this carol in the United States. Redner recounted the story of his composition:

As Christmas of 1868 approached, Mr. Brooks told me that he had written a simple little carol for the Christmas Sunday-school service, and he asked me to write the tune to it. The simple music was written in great haste and under great pressure. We were to practice it on the following Sunday. Mr. Brooks came to me on Friday, and said, 'Redner, have you ground out that music yet to "O Little Town of Bethlehem"? I replied, 'No,' but that he should have it by Sunday. On the Saturday night previous my brain was all confused about the tune. I thought more about my Sunday-school lesson than I did about the music. But I was roused from sleep late in the night hearing an angel-strain whispering in my ear, and seizing a piece of music paper I jotted down the treble of the tune as we now have it, and on Sunday morning before going to church I filled in the harmony. Neither Mr. Brooks nor I ever thought the carol or the music to it would live beyond that Christmas of 1868.

O Little Town of Bethlehem



In the United Kingdom and the Commonwealth, and sometimes in the U.S. (especially in the Episcopal Church), the English hymn tune "Forest Green" is used instead. "Forest Green" was adapted by Ralph Vaughan Williams from an English folk ballad called "The Ploughboy's Dream" which he had collected from a Mr. Garman of Forest Green, Surrey in 1903.

O Little Town of Bethlehem



Lyrics by Philips Brooks

O little town of Bethlehem,
 how still we see thee lie;
 above thy deep and dreamless sleep
 the silent stars go by:
 yet in thy dark streets shineth
 the everlasting Light;
 the hopes and fears of all the years
 are met in thee tonight.

For Christ is born of Mary,
 and gathered all above,
 while mortals sleep, the angels keep
 their watch of wond'ring love.
 O morning stars, together
 proclaim the holy birth!
 And praises sing to God the King,
 and peace to men on earth.

How silently, how silently,
 the wondrous gift is giv'n!
 So God imparts to human hearts
 the blessings of his heav'n.
 No ear may hear his coming,
 but in this world of sin,
 where meek souls will receive him still,
 the dear Christ enters in.

O holy child of Bethlehem,
 descend to us, we pray;
 cast out our sin and enter in;
 be born in us today.
 We hear the Christmas angels
 the great glad tidings tell;
 O come to us, abide with us,
 our Lord Emmanuel!

O Sing a Song of Bethlehem

"O Sing a Song of Bethlehem" was composed by Louis F. Benson. Louis FitzGerald Benson, D.D., was born at Philadelphia, Penn., July 22, 1855, and educated at the University of Penn. He was admitted to the Bar in 1877, and practiced until 1884. After a course of theological studies he was ordained by the Presbytery of Philadelphia North, in 1888. His pastorate of the Church of the Redeemer, Germantown, Philadelphia, extended from his ordination in 1888 to 1894, when he resigned and devoted himself to literary and Church work at Philadelphia.

The tune is Kingsfold. Thought by some scholars to date back to the Middle Ages, Kingsfold is a folk tune set to a variety of texts in England and Ireland. The tune was published in *English Country Songs* (1893), an anthology compiled by Lucy E. Broadwood and J. A. Fuller Maitland. After having heard the tune in Kingsfold, Sussex, England (thus its name), Ralph Vaughan Williams introduced it as a hymn tune in *The English Hymnal* (1906) as a setting for Horatius Bonar's "I Heard the Voice of Jesus Say".

O Sing a Song of Bethlehem



Lyrics by Louis F. Benson

O sing a song of Bethlehem,
Of shepherds watching there,
And of the news that came to them
From angels in the air:
The light that shone on Bethlehem
Fills all the world today;
Of Jesus' birth and peace on earth
The angels sing alway.

O sing a song of Nazareth,
Of sunny days of joy,
O sing of fragrant flowers' breath,
And of the sinless boy:
For now the flow'rs of Nazareth
In ev'ry heart may grow;
Now spreads the fame of his dear name
On all the winds that blow.

O sing a song of Galilee,
Of lake and woods and hill,
Of him who walked upon the sea
And bade the waves be still:
For though, like waves on Galilee,
Dark seas of trouble roll,
When faith has heard the Master's word,
Falls peace upon the soul.

O sing a song of Calvary,
Its glory and dismay;
Of him who hung upon the tree,
And took our sins away:
For he who died on Calvary
Is risen from the grave,
And Christ, our Lord, by heav'n adored,
Is mighty now to save.

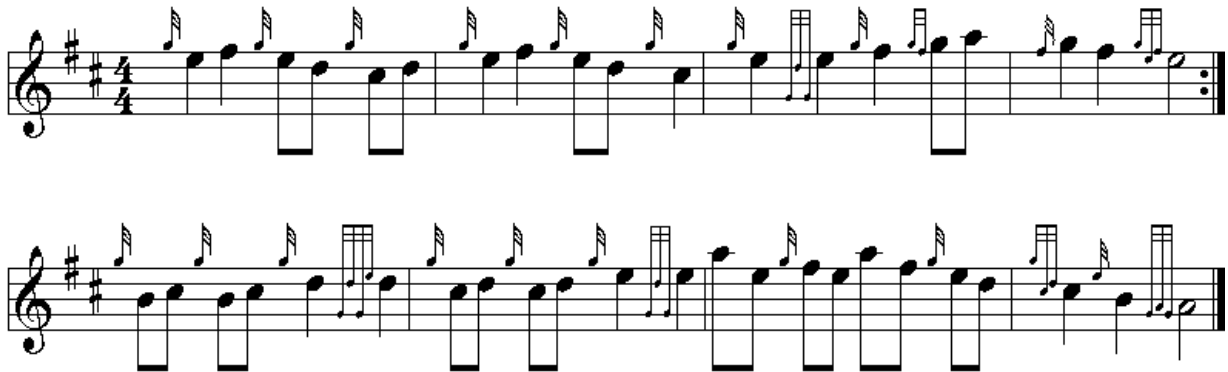
O Thou Joyful, O Thou Wonderful

"O Thou Joyful, O Thou Wonderful" was composed by Johannes Falk. Johannes Daniel Falk, was born October 28, 1768, at Danzig, where his father was a wig-maker. With a stipend from the Town Council of Danzig, he entered the University of Halle in 1791, where he studied the classics and theology, remaining as a private tutor for some time after completing his course. In 1798 he married and settled as a man of letters at Weimar, where he was welcomed by Herder, Goethe and Wieland, and where he gained some reputation as a writer of satirical works. During the Napoleonic wars, after the battle of Jena, 1806, Falk found his true vocation as a philanthropist, first in the field hospitals and then in the care of destitute children. With the court preacher Horn he founded the "Society of Friends in Need," and shortly thereafter began his Refuge for poor children; receiving them without restrictions as to age, birth, country or creed, and after giving them a godly industrial training sought to find the girls places as domestic servants and to apprentice the boys to trade. He lived to see the Refuge in permanent buildings (which in 1829 were made into a public training school for neglected children, under the name of Falk's Institute) and saw some 300 of his scholars fairly started in life. He died at Weimar, February 14, 1826.

The words were translated by Henry Katterjohn. Katterjohn was educated at Elmhurst College, Illinois (1888); Eden Seminary, Webster Groves, Missouri (1892); and Washington University, St. Louis, Missouri (MA 1919). Ordained in 1892, he pastored at Evangelical Synod churches in Urbana, Waverly, and Kenton, Ohio. From 1914 to 1921, he edited Sunday school materials. In 1924, he became professor of psychology and religion at Elmhurst College.

The tune is a Sicilian Mariner's hymn traditionally used for the Roman Catholic Marian hymn "O Sanctissima." According to tradition, Sicilian seamen ended each day on their ships by singing this hymn in unison. The tune probably traveled from Italy to Germany to England, where *The European Magazine* and *London Review* first published it in 1792.

O Thou Joyful, O Thou Wonderful



Lyrics by Johannes Falk

O thou joyful, O thou wonderful
Grace revealing Christmas-tide!
Jesus came to win us
From all sin within us;
Glorify the Holy Child!

O thou joyful, O thou wonderful
Love revealing Christmas-tide!
Loud hosannas singing
And all praises bringing;
May Thy love with us abide!

O thou joyful, O thou wonderful
Peace revealing Christmas-tide!
Darkness disappeareth,
God's own light now neareth;
Peace and joy to all betide.

On Christmas Night All Christians Sing

"On Christmas Night All Christians Sing" was composed by Luke Wadding. Luke Wadding, O.F.M. (October 16, 1588 – November 18, 1657), was an Irish Franciscan friar and historian. Wadding was born in Waterford to a wealthy merchant and educated at the school of Mrs. Jane Barden in Waterford and of Peter White in Kilkenny, in 1604 he went to study in Lisbon and at the University of Coimbra.

After completing his university studies, Wadding became a Franciscan friar in 1607, and spent his novitiate at Matosinhos, Portugal. He was ordained priest in 1613 by João Manuel, Bishop of Viseu, and in 1617 he was made President of the Irish College at the University of Salamanca, and Master of Students and Professor of Divinity. The next year, he went to Rome as chaplain to the Spanish ambassador to the Papal States, Bishop Antonio Trejo de Sande, O.F.M. Wadding collected the funds for the establishment of the College of St. Isidore in Rome. He gave the college a library of 5,000 printed books and 800 manuscripts, and thirty resident students soon came. Wadding served as rector of the college for 15 years. From 1630 to 1634, he was Procurator of the Order of Friars Minor at their headquarters in Rome, and Vice Commissary from 1645 to 1648. During the papal conclaves of 1644 and 1655, Wadding received votes to become pope, making him "as close as the church has come to having an Irish pope."

A voluminous writer, his chief work was the *Annales Minorum* in 8 folio volumes (1625–1654), re-edited in the 18th century and continued up to the year 1622; it is the classical work on Franciscan history. He published also a *Bibliotheca* of Franciscan writers, an edition of the works of Duns Scotus, and the first collection of the writings of St Francis of Assisi

The tune is a traditional Sussex carol.

On Christmas Night All Christians Sing



Lyrics by Luke Wadding

On Christmas night all Christians sing
to hear the news the angels bring;
on Christmas night all Christians sing
to hear the news the angels bring:
news of great joy, news of great mirth,
news of our merciful King's birth.

Then why should we on earth be sad,
since our Redeemer made us glad?
Then why should we on earth be sad,
since our Redeemer made us glad,
when from our sin He set us free,
all for to gain our liberty?

When sin departs before His grace,
then life and health come in its place;
when sin departs before His grace,
then life and health come in its place;
angels and men with joy may sing,
all for to see the newborn King.

All out of darkness we have light,
which made the angels sing this night;
all out of darkness we have light,
which made the angels sing this night:
"Glory to God and peace to men
now and forevermore. Amen."

Once in David's Royal City

"Once in David's Royal City" was originally written as a poem by Cecil Frances Alexander. The carol was first published in 1848 in her hymnbook *Hymns for Little Children*. As a small girl, Cecil Frances Humphries (b. Redcross, County Wicklow, Ireland, 1818; d. Londonderry, Ireland, 1895) wrote poetry in her school's journal. In 1850 she married Rev. William Alexander, who later became the Anglican primate (chief bishop) of Ireland. She showed her concern for disadvantaged people by traveling many miles each day to visit the sick and the poor, providing food, warm clothes, and medical supplies. She and her sister also founded a school for the deaf. Alexander was strongly influenced by the Oxford Movement and by John Keble's *Christian Year*. Her first book of poetry, *Verses for Seasons*, was a "Christian Year" for children. She wrote hymns based on the Apostles' Creed, baptism, the Lord's Supper, the Ten Commandments, and prayer, writing in simple language for children. She composed more than four hundred hymn texts.

A year later (1849), the English organist Henry John Gauntlett discovered the poem and set it to music.

Gauntlett was born in Britain on July 9, 1805, at Wellington, Shropshire. He became the organist at Olney church in Buckinghamshire, where his father Henry Gauntlett was then curate, and later vicar, at the age of nine. He was intended for a career in law, and he remained a lawyer until he was almost forty years of age, when he abandoned the profession and devoted himself to music. He was organist at a number of leading London churches, including St Olave's in Tooley Street, Southwark from 1827 to 1846, where he designed a new grand organ which was built, installed and perfected to his satisfaction between 1844 and March 1846, and Union Chapel, Islington from 1852 - 1861.

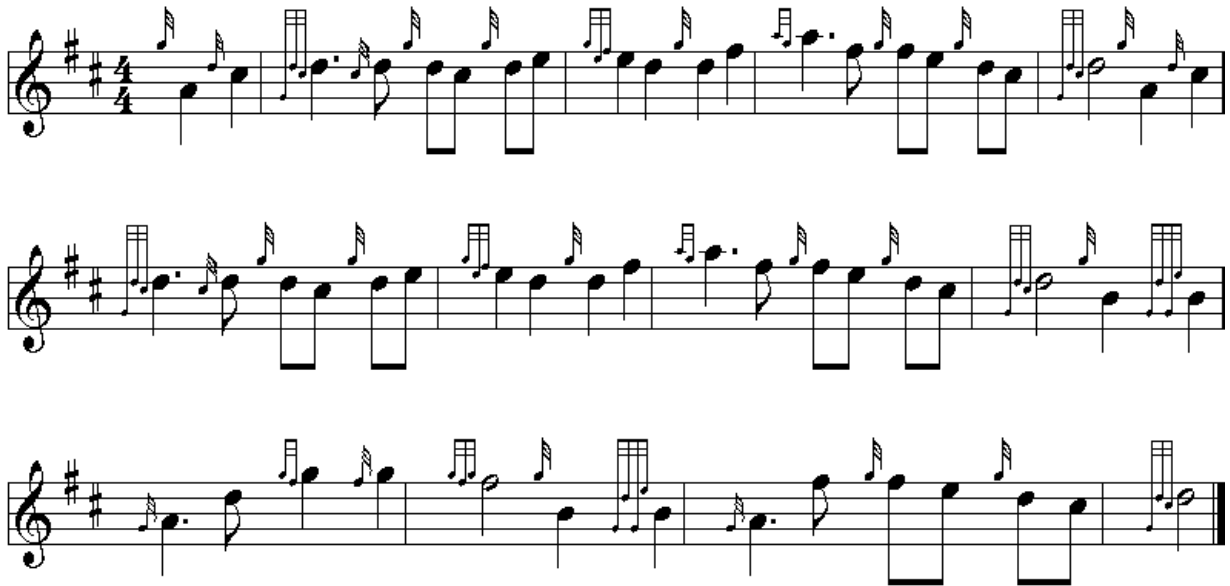
Eventually the degree of Mus. Doc. was conferred on him by the Archbishop of Canterbury, he being the first to receive such a degree from that quarter for over 200 years. He did much to raise the standard of church music both mechanically and musically.

In 1852 he patented an "electrical-action apparatus" for organs. He wrote much music and over 1,000 hymn tunes, and edited a large number of hymn books. His most famous tune is "Irby", the tune to which the Christmas carol, "Once in Royal David's City" is usually sung.

Gauntlett died in London aged seventy in 1876 and was buried at Kensal Green Cemetery.

This Christmas hymn was originally written to explain this part of the Apostles' Creed: "Who was conceived by the Holy Spirit, born of the Virgin Mary." Each stanza explores part of the contrast between Jesus' divinity and humanity. The first stanza contrasts the grand idea of "royal David's city" with the lowliness of a cattle-shed, and the second, the glory of heaven, from where He came, with the poverty of earth to which He came. The hymn ends by reminding us that Christ has ascended once again to glory, where we shall see Him, as He said: "And if I go and prepare a place for you, I will come back and take you to be with me that you also may be where I am" (John 14:3 NIV).

Once in Royals David's City



Lyrics by Cecil Alexander

Once in royal David's city
stood a lowly cattle shed,
where a mother laid her baby
in a manger for his bed:
Mary was that mother mild,
Jesus Christ, her little child.

He came down to earth from heaven
who is God and Lord of all,
and his shelter was a stable,
and his cradle was a stall:
with the poor, and mean, and lowly,
lived on earth our Savior holy.

And thro' all his wondrous childhood
he would honor and obey,
love and watch the lowly maiden
in whose gentle arms he lay:
Christian children all must be
mild, obedient, good as he.

And our eyes at last shall see him,
thro' his own redeeming love;
for that child so dear and gentle
is our Lord in heav'n above:
and he leads his children on
to the place where he is gone.

Not in that poor lowly stable,
with the oxen standing by,
we shall see him, but in heaven,
set at God's right hand on high;
when like stars his children crowned
all in white shall wait around.

See, Amid the Winter's Snow

"See, amid the Winter's Snow", also known as "Hymn for Christmas Day" and "The Hymn for Christmas", is an English Christmas carol. It was written by Edward Caswall, with music composed by Sir John Goss.

Caswall was born at Yateley, Hampshire on July 15, 1814, the son of Rev. R. C. Caswall, sometime Vicar of Yateley, Hampshire. Caswall was educated at Marlborough Grammar School and Brasenose College, Oxford, where he graduated Bachelor of Arts in 1836 with honors and later proceeded to Master of Arts. In 1838 he was ordained deacon, and in 1839 priest, in the Church of England. He was curate of the Church of St Lawrence at Stratford-sub-Castle, near Salisbury from 1840 to 1847.

He resigned his curacy and, in January 1847, was received into the Roman Catholic Church by Cardinal Acton at Rome. His brother Tom had converted to Catholicism previously. Caswall's conversion caused an estrangement from some members of his family, including his mother and brother Alfred. His wife, Louisa Stuart Caswall, who had also become a Catholic, died of cholera on September 14, 1849 while they were staying at Torquay. The following year Caswall joined the Oratory of St. Philip Neri under future Cardinal Newman, to whose influence his conversion to Roman Catholicism was due. He was ordained a Catholic priest in 1852. Caswall was delegated the responsibility of establishing the Oratory school, which opened in 1859. He often served as Acting Superior in Newman's absence.

He died at the Oratory, Edgbaston, near Birmingham on 2 January 2, 1878.

Caswall wrote "See, amid the Winter's Snow" shortly after converting from the Church of England to the Roman Catholic Church and joining the Oratory of Saint Philip Neri. The hymn was published earliest in 1858 as part of *The Masque of Mary and Other Poems* by Caswall.

The tune has been re-used in a variety of social protest and union songs in the late 20th century, beginning with "Coal, Not Dole", written in the mid-1980s by Kay Sutcliffe about the closing of the Kent coal fields to a tune by Paul Abrahams, but later reset to Goss's tune.

Sir John Goss (December 27, 1800 – May 10, 1880) was an English organist, composer and teacher. Born to a musical family, Goss was a boy chorister of the Chapel Royal, London, and later a pupil of Thomas Attwood, organist of St Paul's Cathedral. After a brief period as a chorus member in an opera company he was appointed organist of a chapel in south London, later moving to more prestigious organ posts at St Luke's Church, Chelsea and finally St Paul's Cathedral, where he struggled to improve musical standards.

As a composer, Goss wrote little for the orchestra, but was known for his vocal music, both religious and secular. Among his best-known compositions are his hymn tunes "Praise, My Soul, the King of Heaven" and "See, Amid the Winter's Snow". The music critic of *The Times* described him as the last of the line of English composers who confined themselves almost entirely to ecclesiastical music.

"See, amid the Winter's Snow" was initially composed with seven verses of four lines with a chorus after each one. The chorus' line calls for the listener to "sing through all Jerusalem, Christ is born in Bethlehem". Several hymnbooks do not contain all seven verses.

See, Amid the Winter's Snow



Lyrics by Edward Caswall

See, amid the winter's snow,
Born for us on Earth below,
See, the tender Lamb appears,
Promised from eternal years.

Chorus:

*Hail, thou ever blessed morn,
Hail redemption's happy dawn,
Sing through all Jerusalem,
Christ is born in Bethlehem.*

Lo, within a manger lies
He who built the starry skies;
He who, throned in height sublime,
Sits among the cherubim.

Chorus

Say, ye holy shepherds, say,
What your joyful news today;
Wherefore have ye left your sheep
On the lonely mountain steep?

Chorus

"As we watched at dead of night,
Lo, we saw a wondrous light:
Angels singing 'Peace On Earth'
Told us of the Savior's birth."

Chorus

Sacred Infant, all divine,
What a tender love was Thine,
Thus to come from highest bliss
Down to such a world as this.

Chorus

Teach, O teach us, Holy Child,
By Thy face so meek and mild,
Teach us to resemble Thee,
In Thy sweet humility.

Chorus

The omitted seventh verse is as follows:

Virgin Mother, Mary blest
By the joys that fill thy breast,
Pray for us, that we may prove
Worthy of the Savior's love.

Silent Night

"Silent Night" was composed in 1818 by Franz Xaver Gruber to lyrics by Joseph Mohr in the small town of Oberndorf bei Salzburg, Austria.

Gruber was born on November 25, 1787 in the village of Hochburg-Ach, Upper Austria, the son of linen weavers, Josef and Maria Gruber. Gruber worked as a weaver until the age of 18, then trained to become a schoolteacher. He completed his music education studying with the church organist of Burghausen, Georg Hartdobler. In 1807 Gruber became a schoolteacher in Arnsdorf. He also became the church caretaker and organist.

In 1816 he took on the additional responsibilities of organist and choirmaster at St Nicholas Church in the neighboring village of Oberndorf bei Salzburg. Together with Joseph Mohr, a Catholic priest who wrote the original German lyrics, Gruber composed the music for *Silent Night*. On Christmas Eve of 1818, Mohr, an assistant pastor at St Nicholas, showed Gruber a six-stanza poem he had written in 1816. He asked Gruber to set the poem to music. The church organ had broken down so Gruber produced a

melody with guitar arrangement for the poem. The two men sang *Stille Nacht* for the first time at Christmas Mass in St Nicholas Church while Mohr played guitar and the choir repeated the last two lines of each verse.

According to Gruber, Karl Mauracher, an organ builder who serviced the instrument at the Obendorf church, was enamored with the song, and took the composition home with him to the Zillertal. From there, two traveling families of folk singers, the Strassers and the Rainers, included the tune in their shows. The Rainers were already singing it around Christmas 1819, and once performed it for an audience that included Franz I of Austria and Alexander I of Russia, as well as making the first performance of the song in the U.S., in New York City in 1839. By the 1840s the song was well known in Lower Saxony and was reported to be a favorite of Frederick William IV of Prussia. During this period, the melody changed slightly to become the version that is commonly played today.

In 1859, the Episcopal priest John Freeman Young, then serving at Trinity Church, New York City, wrote and published the English translation that is most frequently sung today, translated from three of Mohr's original six verses.

The song was declared an intangible cultural heritage by UNESCO in 2011.

Silent Night



Lyrics by John Freeman Young

German

Stille Nacht, heilige Nacht,
Alles schläft; einsam wacht
Nur das traute hochheilige Paar.
Holder Knabe im lockigen Haar,
Schlaf in himmlischer Ruh!
Schlaf in himmlischer Ruh!

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!

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!

English

Silent night! Holy night!
All is calm, all is bright
Round yon virgin mother and child!
Holy infant, so tender and mild,
Sleep in heavenly peace!
Sleep in heavenly peace!

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!

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!

Star of the East

The words for "Star of the East" were written by George Cooper in 1890. Cooper (May 14, 1840 – September 26, 1927) was educated in the public schools of his native city, and afterwards studied law under the late Chester A. Arthur. After practicing for a short time, he renounced his profession to devote himself to the vocation to which his natural gifts inclined him. In his early years, he had developed a taste for writing, and before his sixteenth year had begun to contribute acceptable verses to several leading magazines. Encouraged by the success that met his early productions, he wrote constantly, and became a regular contributor to such periodicals as "The Independent," "Harpers' Young People," and "Harper's Magazine," "Atlantic Monthly," "Putman's Monthly," "Our Young Folks," and "Appleton's Journal." He is remembered chiefly for his song lyrics, many set to music by Stephen Foster.

The music was arranged by composer Amanda Kennedy in 1883, for a song called "Star of the Sea".

Star of the East



Lyrics by George Cooper

Star of the East, Oh Bethlehem's star,
Guiding us on to Heaven afar!
Sorrow and grief and lull'd by thy light,
Thou hope of each mortal, in death's lonely night!

Fearless and tranquil, we look up to Thee!
Knowing thou beam'st thro' eternity!
Help us to follow where Thou still dost guide,
Pilgrims of earth so wide.

Star of the East, thou hope of the soul,
While round us here the dark billows roll,
Lead us from sin to glory afar,
Thou star of the East, thou sweet Bethlehem's star.

Star of the East, un-dim'd by each cloud,
What tho' the storms of grief gather loud?
Faithful and pure thy rays beam to save,
Still bright o'er the cradle, and bright o'er the grave!

Smiles of a Savior are mirror'd in Thee!
Glimpses of Heav'n in thy light we see!
Guide us still onward to that blessed shore,
After earth's toil is o'er!

Star of the East, thou hope of the soul,
While round us here the dark billows roll,
Lead us from sin to glory afar,
Thou star of the East, thou sweet Bethlehem's star.

Oh star that leads to God above!
Whose rays are peace and joy and love!
Watch o'er us still till life hath ceased,
Beam on, bright star, sweet Bethlehem star!

Still, Still, Still

The melody for “Still, Still, Still” is a folk tune from the district of Salzburg, Austria. The tune appeared for the first time in 1865 in a folksong collection of Vinzenz Maria Süß (1802–1868), founder of the Salzburg Museum. The words describe the peace of the infant Jesus and his mother as the baby is sung to sleep. They have changed slightly over the years but the modern Standard German version remains attributed to Georg Götsch (1895–1956). There are various English translations.

Still, Still, Still



Lyrics

German

Still, still, still,
Weil's Kindlein schlafen will.
Maria tut es niedersingen
Ihre keusche Brust darbringen,
Still, still, still,
Weil Kindlein schlafen will.

Schlaf, schlaf, schlaf,
Mein liebes Kindlein, schlaf.
Die Englein tun schön musizieren
Bei dem Kindlein jubilieren,
Schlaf, schlaf, schlaf,
Mein liebes Kindlein, schlaf.

Translation

Still, still, still,
Let Baby sleep its fill.
Maria sings a lullaby sweet
And lays her true heart at Your feet
Still, still, still,
Let Baby sleep its fill.

Sleep, sleep, sleep,
My precious Baby sleep.
The Angels are all music making
By the Manger jubilating
Sleep, sleep, sleep,
My precious Baby sleep.

Auf, auf, auf,
Ihr Adamskinder auf.
Fallet Jesum all zu Füßen,
Weil er für uns d'Sünd tut büßen.
Auf, auf, auf,
Ihr Adamskinder auf.

Wir, wir, wir,
Wir rufen all zu Dir:
Tu uns des Himmels Reich aufschliessen,
Wenn wir einmal sterben müssen.
Wir, wir, wir,
Wir rufen all zu Dir.

Rise, rise, rise,
All Adam's children rise.
O, kneel at the feet of Jesus now,
Our sins to atone He did vow.
Rise, rise, rise,
All Adam's children rise.

We, we, we,
We all implore Thee:
Open for us heaven's gate
Let Your Kingdom be our fate.
We, we, we,
We all implore Thee.

The Carol of the Bagpipers

The words and music for “The Carol of the Bagpipers” was written and composed by Alphonsus Maria de Liguori. Saint Alphonsus Liguori (1696–1787) was an Italian Catholic bishop, spiritual writer, composer, musician, artist, poet, lawyer, scholastic philosopher, and theologian.

He founded the Congregation of the Most Holy Redeemer, known as the Redemptorists, in November 1732. In 1762 he was appointed Bishop of Sant'Agata dei Goti. A prolific writer, he published nine editions of his *Moral Theology* in his lifetime, in addition to other devotional and ascetic works and letters. Among his best known works are *The Glories of Mary* and *The Way of the Cross*, the latter still used in parishes during Lenten devotions.

He was canonized in 1839 by Pope Gregory XVI and proclaimed a Doctor of the Church by Pope Pius IX in 1871. One of the most widely read Catholic authors, he is the patron saint of confessors.

The original Italian poem is said to contain 24 verses. It was translated by Dr. Theodore Baker in 1904.

The Carol of the Bagpipers



Lyrics by Saint Alphonsus Ligouri

When Christ our Lord was born at Bethlehem afar,
Altho' 't was night, there shone as bright as noon a star:
 Never so brightly
 Never so whitely
Shone the stars, as on that night!
 The brightest star went
Away to call the Wise Men from the Orient.

There were no foes on Earth, or warfare blazing,
Beside the lion then the sheep was grazing,
 Safe by the leopard
 Wander'd the shepherd
With the bear the calf did play,
 The wolf so savage
Would not the tender lamb molest or ravage

While shepards in the fields their flocks were tending,
A shining angel came from heav'n descending;
 When he beheld them,
 Straightway he told them:
Hear my voice, be not afraid!
 Be glad, rejoice, now,
For Earth has all become like Paradise, now!

The First Noel

"The First Nowell" (also written "The First Noël" or "The First Noel") is of Cornish origin. Its current form was first published in *Carols Ancient and Modern* (1823) and *Gilbert and Sandys Carols* (1833), both of which were edited by William Sandys and arranged, edited and with extra lyrics written by Davies Gilbert for *Hymns and Carols of God*. *Nowell* is an Early Modern English synonym of "Christmas" from French *Noël* "the Christmas season", ultimately from Latin *natalis [dies]* "[day] of birth". The word was regularly used in the burden of carols in the middle ages towards the early modern period; Sir Christèmas, "Nowell sing we now all and some" and "Nowel - out of youre slepe arise and wake" being 15th century examples.

The melody is unusual among English folk melodies in that it consists of one musical phrase repeated twice, followed by a refrain which is a variation on that phrase. All three phrases end on the third of the scale.

The Annunciation to the shepherds and the Adoration of the shepherds are episodes in the Nativity of Jesus described in the second chapter of the Gospel of Luke (Luke 2). The Star of Bethlehem appears in the story of the Magi in the Gospel of Matthew; it does not appear in the story of the shepherds.

The First Noel



In common with many traditional songs and carols the lyrics vary.

Lyrics

Cornish Songbook

O well, O well, the Angels did say
To shepherds there in the fields did lay;
Late in the night a-folding their sheep,
A winter's night, both cold and bleak.

Chorus

*O well, O well, O well, O well,
Born is the King of Israel.*

And then there did appear a Star,
Whose glory then did shine so far:
Unto the earth it gave a great light,
And there it continued a day and a night.

Chorus

And by the light of that same Star,
Three Wise Men came from country far;
To seek a King was their intent -
They follow'd the Star wherever it went.

Chorus

The Star went before them unto the North West,
And seemed o'er the City of Bethlehem to rest,
And there did remain by night and by day,
Right over the place where Jesus Christ lay.

Chorus

Then enter'd in these Wise Men three,
With reverence fall on their knee,
And offer'd up in His presence
The gifts of gold and frankincense.

Chorus

'Tween an ox manger and an ass,
Our Blest Messiah's place it was;
To save us all from bond and thrall,
He was a Redeemer for us all!

Chorus

Carols Old and Carols New

The first Noel, the angels say
To Bethlehem's shepherds as they lay.
At midnight watch, when keeping sheep,
The winter wild, the light snow deep.

Chorus

*Noel, Noel, Noel, Noel
Born is the King of Israel.*

The shepherds rose, and saw a star
Bright in the East, beyond them far,
Its beauty gave them great delight,
This star it set now day nor night.

Chorus

Now by the light of this bright star
Three wise men came from country far;
They sought a king, such their intent,
The star their guide where'er it went.

Chorus

Then drawing nigh to the northwest,
O'er Bethlehem town it took its rest;
The wise men learnt its cause of stay,
And found the place where Jesus lay.

Chorus

The Holy and the Ivy

The words of the carol, "The Holy and the Ivy" occur in three broadsides published in Birmingham, England in the early nineteenth century.

An early mention of the carol's title occurs in William Hone's 1823 work *Ancient Mysteries Described*, which includes "The holly and the ivy, now are both well grown" among an alphabetical list of "Christmas Carols, now annually printed" that were in the author's possession.

The complete words of the carol are found in a book review dating from 1849, in which the reviewer suggested using the text of "The Holly and the Ivy" in place of one of the readings found in the book under discussion.

The words of the carol were included in Sylvester's 1861 collection *A Garland of Christmas Carols* where it is claimed to originate from "an old broadside, printed a century and a half since" [i.e. around 1711].

The usual melody for the carol was first published in Cecil Sharp's 1911 collection *English Folk-Carols*. Sharp states that he heard the tune sung by "Mrs. Mary Clayton, at Chipping Campden".

The Holy and the Ivy



Lyrics

The holly and the ivy,
When they are both full grown,
Of all the trees that are in the wood,
The holly bears the crown.

Chorus:

The rising of the sun
And the running of the deer,
The playing of the merry organ,
Sweet singing in the choir.

The holly bears a blossom,
As white as the lily flower,
And Mary bore sweet Jesus Christ,
To be our sweet Savior.

Chorus

The holly bears a berry,
As red as any blood,
And Mary bore sweet Jesus Christ
For to do us sinners good.

Chorus

The holly bears a prickly,
As sharp as any thorn,
And Mary bore sweet Jesus Christ
On Christmas Day in the morn.

Chorus

The holly bears a bark,
As bitter as any gall,
And Mary bore sweet Jesus Christ
For to redeem us all.

Chorus

The holly and the ivy,
When they are both full grown,
Of all the trees that are in the wood,
The holly bears the crown.

Chorus

The Little Drummer Boy

"The Little Drummer Boy" was written by the American classical music composer and teacher Katherine Kennicott Davis in 1941. The song was originally titled "Carol of the Drum" and was published by Davis based upon a traditional Czech song. Davis's interest was in producing material for amateur and girls' choirs.

"Carol of the Drum" appealed to the Austrian Trapp Family Singers, who first brought the song to wider prominence when they recorded it for Decca Records in 1951 on their first album for Decca. In 1957 it was recorded, with a slightly altered arrangement by Jack Halloran for his *Jack Halloran Singers* on their Dot Records album *Christmas Is A-Comin'*. This arrangement is the one commonly sung today.

In the lyrics, the singer relates how, as a poor young boy, he was summoned by the Magi to the Nativity of Jesus. Without a gift for the Infant, the little drummer boy played his drum with approval from Jesus' mother, Mary, recalling, "I played my best for him" and "He smiled at me".

The Little Drummer Boy



Lyrics

Come they told me
Pa rum pum pum pum
A new born King to see
Pa rum pum pum pum
Our finest gifts we bring
Pa rum pum pum pum
To lay before the King
Pa rum pum pum pum,
rum pum pum pum,
rum pum pum pum

So to honor Him
Pa rum pum pum pum
When we come

Little baby
Pa rum pum pum pum
I am a poor boy too
Pa rum pum pum pum
I have no gift to bring
Pa rum pum pum pum
That's fit to give our King
Pa rum pum pum pum,
rum pum pum pum,
rum pum pum pum

Shall I play for you
Pa rum pum pum pum
On my drum

Mary nodded
Pa rum pum pum pum
The ox and lamb kept time
Pa rum pum pum pum
I played my drum for Him
Pa rum pum pum pum
I played my best for Him
Pa rum pum pum pum,
rum pum pum pum,
rum pum pum pum

Then He smiled at me
Pa rum pum pum pum
Me and my drum

The Snow Lay on the Ground

"The Snow Lay on the Ground" appears to be a West-of-England traditional carol, and is given as such in R. R. Chope's *Carols*, 1875, No. 44, where it begins "The snow lay deep upon the ground." In the *Crown of Jesus*, 1862, No. 146, it begins "The snow lay on the ground" and is marked, with regard to the tune, as "Christmas Carol, sung in Rome by the Pifferari from the Abruzzi Mountains."

The Snow Lay on the Ground



Lyrics

he snow lay on the ground,
The stars shone bright,
When Christ our Lord was born
On Christmas night.
Venite adoremus Dominum;
Venite adoremus Dominum.

Chorus:

Venite adoremus Dominum;
Venite adoremus Dominum;
Venite adoremus Dominum;
Venite adoremus Dominum;

'Twas Mary maid, so young and strong,
Who welcomed here the Christchild with a song
She laid Him in a stall
At Bethlehem;
The ass and oxen shared

Chorus

Saint Joseph, too, was by
To tend the Child;
To guard him, and protect
His mother mild;
The angels hovered round,
And sung this song,
Venite adoremus Dominum.

Chorus

And thus that manger poor
Became a throne;
For He Whom Mary bore
Was God the Son.
O come, then, let us join
The heavenly host,
To praise the Father, Son,
And Holy Ghost.

Chorus

The Twelve Days of Christmas

"The Twelve Days of Christmas" is an English carol that enumerates in the manner of a cumulative song a series of increasingly grand gifts given on each of the twelve days of Christmas (the twelve days that make up the Christmas season, starting with Christmas Day). The song, published in England in 1780 without music as a chant or rhyme, is thought to be French in origin.

The standard tune now associated with it is derived from a 1909 arrangement of a traditional folk melody by English composer Frederic Austin, who introduced the familiar prolongation of the verse "five gold rings" (now often "five golden rings"). Austin (March 30, 1872 – April 10, 1952) was an English baritone singer, a musical teacher and composer in the period 1905–30.

In the transcription below, it is necessary to repeat lines 6 and 7 for verses 6 through 12.

The Twelve Days of Christmas



Lyrics

The earliest known version of the lyrics was published in London under the title "The Twelve Days of Christmas sung at King Pepin's Ball", as part of a 1780 children's book, *Mirth without Mischief*. Subsequent versions have shown considerable variation.

The lyrics given here are from Frederic Austin's 1909 publication that established the current form of the carol. The first three verses run, in full, as follows:

On the first day of Christmas my true love sent to me
A partridge in a pear tree.

On the second day of Christmas my true love sent to me
Two turtle doves,
And a partridge in a pear tree.

On the third day of Christmas my true love sent to me
Three French hens,
Two turtle doves,
And a partridge in a pear tree.

Subsequent verses follow the same pattern, each adding one new gift and repeating all the earlier gifts so that each verse is one line longer than its predecessor:

- 4 calling birds
- 5 gold rings
- 6 geese a-laying
- 7 swans a-swimming
- 8 maids a-milking
- 9 ladies dancing
- 10 lords a-leaping
- 11 pipers piping
- 12 drummers drumming

Unto Us Is Born a Son

"*Puer nobis nascitur*", usually translated as "Unto Us Is Born a Son", is a medieval carol found in a number of manuscript sources—the 14th-century German *Moosburg Gradual* and a 15th-century Trier manuscript. The *Moosburg Gradual* itself contained a number of melodies derived from the 12th- and 13th-century organum repertoires of Notre Dame de Paris and the Abbey of Saint Martial, Limoges, suggesting that its antiquity may be much greater.

The song was first published in the 1582 Finnish song book *Piae Cantiones*, a volume of 74 medieval songs with Latin texts collected by Jaakko Suomalainen, a Finnish Lutheran cleric, and published by T. P. Rutha, a Catholic printer. The song book had its origins in the libraries of cathedral song schools, whose repertory also had strong links with medieval Prague, where clerical students from Finland and Sweden had studied for generations. Songs from *Piae Cantiones* continued to be performed in Finland until the 19th century.

The book became well known in Britain after a rare original copy of *Piae Cantiones* owned by Peter of Nyland was given as a gift to the British Minister in Stockholm. He subsequently gave it to John Mason Neale in 1852, and it was from this copy that Neale, in collaboration with Thomas Helmore published songs in two collections in 1853 and 1854 respectively, although this carol was not included in either.

The carol became popular as a processional hymn following a translation by George Ratcliffe Woodward first published in 1902. Percy Dearmer also translated the hymn for inclusion in the 1928 *Oxford Book of Carols* as "Unto Us a Boy Is Born". Both translations are commonly used.

Robert Cummings of the *All Music Guide* notes that, "Its text speaks of the birth of Christ and of his mission on Earth. The melody is glorious in its triumphant character and ecstatic devotional sense ... a

radiant hymn of strong appeal, brighter and more colorful than most of the chants emerging from and before the fourteenth century."

Unto Us Is Born a Son



Lyrics

English translation by George Ratcliffe Woodward (1902)

Unto us is born a son,
King of choirs supernal:
See on earth his life begun,
Of lords the Lord eternal.

Christ, from heav'n descending low,
Comes on earth a stranger;
Ox and ass their Owner know
Now cradled in a manger.

This did Herod sore affray,
And did him bewilder,
So he gave the word to slay,
And slew the little childer.

Of his love and mercy mild
Hear the Christmas story:

English translation by Percy Dearmer (1928)

Unto us a Boy is born,
King of all creation:
Came He to a world forlorn,
The Lord of every nation.

Cradled in a stall was He
'Midst the cows and asses;
But the very beasts could see
That He all men surpasses.

Herod then with fear was filled:
"A prince," he said, "in Jewry!"
All the little boys he killed
At Bethl'em in his fury.

Now may Mary's Son, who came
Long ago to love us,

O that Mary's gentle Child
Might lead us up to glory!

Lead us all with hearts aflame
To the joys above us.

O and A and A and O,
Cantemus in choro,
Voice and organ, sing we so,
Benedicamus Domino.

Omega and Alpha He!
Let the organ thunder,
While the choir with peals of glee
Rends the air asunder.

We Three Kings

"We Three Kings", original title "Three Kings of Orient", also known as "We Three Kings of Orient Are" or "The Quest of the Magi", was written by John Henry Hopkins Jr. in 1857. At the time he was serving as the rector of Christ Episcopal Church in Williamsport, Pennsylvania. Although he originally worked as a journalist for a New York newspaper and studied to become a lawyer, he chose to join the clergy upon graduating from the University of Vermont. Hopkins studied at the General Theological Seminary in New York City and after graduating and being ordained a deacon in 1850, he became its first music teacher five years later, holding the post until 1857 alongside his ministry in the Episcopal Church.

During his final year of teaching at the seminary, Hopkins wrote "We Three Kings" for a Christmas pageant held at the college. It was noteworthy that Hopkins composed both the lyrics and music; contemporary carol composers usually wrote either the lyrics or music but not both. Originally titled "Three Kings of Orient", it was sung within his circle of family and friends. Because of the popularity it achieved among them, Hopkins decided to publish the carol in 1863 in his book *Carols, Hymns, and Songs*. It was the first Christmas carol originating from the United States to achieve widespread popularity, as well as the first to be featured in *Christmas Carols Old and New*, a "prestigious" and "influential" collection of carols that was published in the United Kingdom. In 1916, the carol was printed in the hymnal for the Episcopal Church; that year's edition was the first to have a separate section for Christmas songs. "We Three Kings" was also included in the *Oxford Book of Carols* published in 1928, which praised the song as "one of the most successful of modern composed carols."

The carol centers around the Biblical Magi, who visited Jesus as a child in a house (Matthew 2:11) sometime after his Nativity and gave him gifts of gold, frankincense and myrrh while paying homage to him.

Hopkins organized the carol in such a way that three male voices would each sing a single verse by himself in order to correspond with the three kings. The first and last verses of the carol are sung together by all three as "verses of praise", while the intermediate verses are sung individually with each king describing the gift he was bringing. The refrain proceeds to praise the beauty of the Star of Bethlehem. Nowadays, however, the Magi's solos are typically not observed when singing the carol.

We Three Kings



Lyrics

We Three Kings of Orient are,
Bearing gifts we traverse afar,
Field and fountain,
Moor and mountain,
Following yonder Star.

Chorus:

O Star of Wonder, Star of Night,
Star with Royal Beauty bright,
Westward leading,
Still proceeding,
Guide us to Thy perfect Light.

Gaspard

Born a King on Bethlehem plain,
Gold I bring to crown Him again,
King for ever,
Ceasing never
Over us all to reign.

Chorus

Melchior

Frankincense to offer have I,
Incense owns a Deity nigh:
Prayer and praising
All men raising,
Worship Him God on High.

Chorus

Balthazar

Myrrh is mine; its bitter perfume
Breathes a life of gathering gloom;—
Sorrowing, sighing,
Bleeding, dying,
Sealed in the stone-cold tomb.

Chorus

Glorious now behold Him arise,
King, and God, and Sacrifice;
Heav'n sings Hallelujah:
Hallelujah the earth replies.

Chorus

We Wish You a Merry Christmas

"We Wish You a Merry Christmas" is an English carol from the West Country of England. The Bristol-based composer, conductor and organist Arthur Warrell is responsible for the popularity of the carol. Warrell arranged the tune for his own University of Bristol Madrigal Singers, and performed it with them in concert on December 6, 1935. That same year, his elaborate four-part arrangement was published by Oxford University Press, under the title "A Merry Christmas: West Country traditional song". The earlier history of the carol is unclear.

Warrell's arrangement is notable for using "I" instead of "we" in the words; the first line is "I wish you a Merry Christmas". It was subsequently republished in the collection *Carols for Choirs* (1961), and remains widely performed.

It was sung by "mummers" – i.e. children who would go about singing from door to door to request gifts. An example is given in the short story *The Christmas Mummers* (1858) by Charlotte Yonge:

When at last they were all ready, off they marched, with all the little boys and girls running behind them; and went straight to Farmer Buller's door, where they knew they should find a welcome. They all stood in a row, and began to sing as loud as they were able:

*I wish you a merry Christmas
And a happy New Year,
A pantryful of good roast-beef,
And barrels full of beer.*

After they are allowed in and perform a Mummers play, the boys are served beer by the farmer's maid.

We Wish You a Merry Christmas



Lyrics

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas
And a happy New Year.
Good tidings we bring
To you and your kin;
We wish you a merry Christmas
And a happy New Year!

Oh, bring us some figgy pudding,
Oh, bring us some figgy pudding,
Oh, bring us some figgy pudding,
And bring it right here.
Good tidings we bring
To you and your kin;
We wish you a merry Christmas
And a happy New Year!

For we all like figgy pudding,
We all like figgy pudding,
For we all like figgy pudding,
So bring it right here.
Good tidings we bring
To you and your kin;
We wish you a merry Christmas
And a happy New Year!

We won't go until we've got some
We won't go until we've got some
We won't go until we've got some
So bring some out here
Good tidings we bring
To you and your kin
We wish you a merry Christmas
And a happy New Year!

Medieval cooking commonly employed figs, in both sweet and savory dishes. One such dish is fygey, in the 14th century cookbook *The Forme of Cury*, which in Modern English is "figgy", this dish being known as figgy pudding or fig pudding.

What Child is This?

The lyrics of the carol "What Child is This?" are taken from a poem written by William Chatterton Dix in 1865. At the time, Dix was working as the manager of an insurance company. He was afflicted by an unexpected and severe illness that resulted in him being bedridden and suffering from severe depression. His near-death experience brought about a spiritual renewal in him while he was recovering. During this time, he read the Bible comprehensively and was inspired to author hymns like "Alleluia! Sing to Jesus!" and "As with Gladness Men of Old". The precise time in 1865 when he wrote the poem "The Manger Throne" is disputed. While the *St. Petersburg Times* details how Dix penned the work after reading the Gospel for Epiphany that year (Matthew 2:1–12) recounting the journey of the Biblical Magi; *Singer's Library of Song: Medium Voice* contends that it was actually authored during the Christmas of 1865.

Although written in 1865, "What Child Is This?" was only first published six years later in 1871, when it featured in *Christmas Carols Old and New*, a "prestigious" and "influential" collection of carols that was published in the United Kingdom. The hymnal was edited by Henry Ramsden Bramley and John Stainer; even though it is not known with certainty who paired the three stanzas from "The Manger Throne" with the music from "Greensleeves".

"Greensleeves" is a traditional English folk song. A broadside ballad by this name was registered at the London Stationer's Company in September 1580 and the tune is found in several late-16th-century and early-17th-century sources.

The context of the carol centers on the Adoration of the Shepherds, who visited Jesus during his Nativity. The questions posed in the lyrics reflect what the shepherds were possibly pondering to themselves when they encountered him, with the rest of the carol providing a response to their questions.

What Child is This?



Lyrics by William Chatterton Dix

What Child is this, who, laid to rest,
On Mary's lap is sleeping?
Whom angels greet with anthems sweet,
While shepherds watch are keeping?

Chorus:

This, this is Christ, the King,
Whom shepherds guard and angels sing:
Haste, haste to bring Him laud,
The Babe, the Son of Mary!

Why lies He in such mean estate,
Where ox and ass are feeding?
Good Christian, fear: for sinners here
The silent Word is pleading.

Chorus

So bring Him incense, gold, and myrrh,
Come, peasant, king to own Him.
The King of kings salvation brings;
Let loving hearts enthrone Him.

Chorus

While by My Sheep

"While by My Sheep" is a traditional German carol by Nach Friedrich von Spee in 1623. Spee (February 25, 1591 – August 7, 1635) was a German Jesuit priest, professor, and poet, most well-known as a forceful opponent of witch trials and one who was an insider writing from the epicenter of the European witch-phobia.

Spee wrote the lyrics and tunes of dozens of hymns, and is still the most heavily attributed author in German Catholic hymnals today. Although an anonymous hymnist during his lifetime, today he is credited with several popular works including the Advent song "O Heiland, reiß die Himmel auf", the Christmas carols "Vom Himmel hoch, o Engel, kommt" and "Zu Bethlehem geboren", and the Easter hymn "Lasst uns erfreuen" widely used with the 20th-century English texts "Ye Watchers and Ye Holy Ones" and "All Creatures of Our God and King".

Hugo Jüngst arranged the text to a traditional German melody. Jüngst (born 26 February 26, 1853 - March 3, 1923) was a German composer and choir-leader.

Theodore Baker translated the carol into English. Baker (June 3, 1851– October 12, 1934) was an American musicologist. He studied business but turned to music as a career, becoming an organist in Concord, Massachusetts. In 1874 he moved to Leipzig, Germany where he studied with Oscar Paul. He attended Leipzig Conservatory beginning in 1878 where he was awarded a doctorate in 1881. His dissertation, published in 1882 as *Über die Musik der nordamerikanischen Wilden* (*On the music of the North American Indians*), dealt with the music of the Seneca Indians, and was the first major work published on the music of American Indians.

In 1890 Baker returned to the United States. In 1892, he became literary editor for the music publisher G. Schirmer, a job he held until 1926. During his tenure he translated a considerable body of books and *libretti* into English.

While by My Sheep



Lyrics by Nach Friedrich von Spee

While by the sheep we watched at night,
glad tidings brought an angel bright.

Chorus:

How great our joy!
Great our joy!
Joy, joy, joy!
Joy, joy, joy!

Praise we the Lord in heaven on high!
Praise we the Lord in heaven on high!

There shall be born, so he did say,
in Bethlehem a child today.

Chorus

There shall the child lie in a stall,
this child who shall redeem us all.

Chorus

This gift of God we'll cherish well,
that ever joy our hearts shall fill.

Chorus

While Shepherds Watched Their Flocks

“While Shepherds Watched Their Flocks” was written by Nahum Tate. Tate was born in Dublin and graduated from Trinity College, Dublin, B.A. 1672. He lacked great talent but wrote much for the stage, adapting other men's work, really successful only in a version of King Lear. Although he collaborated with Dryden on several occasions, he was never fully in step with the intellectual life of his times, and spent most of his life in a futile pursuit of popular favor. Nonetheless, he was appointed poet laureate in 1692 and royal historiographer in 1702. He is now known only for the *New Version of the Psalms of David*, 1696, which he produced in collaboration with Nicholas Brady. Poverty stricken throughout much of his life, he died in the Mint at Southwark, where he had taken refuge from his creditors, on August 12, 1715.

The tune, “Winchester Old” has been associated with Nahum Tate's Christmas text ever since it was published in *Hymns Ancient and Modern* (1861). Winchester Old is a famous common-meter psalm tune, presumably arranged by George Kirbye (c. 1560 - 1634) from a melody in Christopher Tye's *Acts of the Apostles* and published in T. Este's *The Whole Book of Psalmes* (1592) set to Psalm 84. Kirbye was responsible for most of the harmonization in that psalter. Kirbye was an English composer of the late Tudor period and early Jacobean era. He was one of the members of the English Madrigal School, but also composed sacred music.

Little is known of the details of Kirby's life, though some of his contacts can be inferred. He worked at Rushbrooke Hall near Bury St Edmunds, evidently as a tutor to the daughters of Sir Robert Jermyn. In 1598 he married Anne Saxye, afterwards moving to Bury St Edmunds. Around this time he probably made the acquaintance of John Wilbye, a much more famous madrigalist, who lived and worked only a few miles away, and whose style he sometimes approaches. In 1626 his wife died, and he is known to have been a churchwarden during the next several years until his death.

Kirbye's most significant musical contributions were the psalm settings he wrote for East's psalter in 1592, the madrigals he wrote for the *Triumphs of Oriana* (1601), the famous collection dedicated to Elizabeth I, and an independent set of madrigals published in 1597.

This rendering of the shepherds' story from Luke 2 is based directly on the account as given in the King James Version of the Bible. Nahum Tate versified it in 1700 and included a few extra details to accentuate some of the facts. While Luke wrote only that Christ was born “in the city of David” (Luke 2:11), Tate emphasized Christ's title “Son of David” in the third stanza – “in David's town ... of David's line.” The public ministry of Jesus is also foreshadowed in the fourth stanza; where Luke wrote “Ye shall find the babe” (Luke 2:12), Tate wrote “The heavenly babe you there shall find to human view displayed.”

While Shepherds Watched Their Flocks

Winchester Old



David Weyman's adaptation of "Christmas", taken from an aria in the 1728 opera *Siroe* by George Frideric Handel was arranged by Lowell Mason in 1821, and it is now this version which is most commonly used in the United States. The Hymnal Committee of the United Methodist Church, for example, selected "Christmas" for its current hymnal, published in 1989, after the previous 1966 edition had used "Winchester Old". *The Presbyterian Hymnal* (1990) and the more recent *Glory to God* hymnal published in 2013 by the Presbyterian Church (USA) include both the "Winchester Old" and "Christmas" versions, while the *Episcopal Hymnal 1982* has "Winchester Old" and an alternate tune, "Hampton", composed by McNeil Robinson in 1985.

While Shepherds Watched Their Flocks



Lyrics by Nahum Tate

While shepherds watched their flocks by night,
all seated on the ground,
an angel of the Lord came down,
and glory shone around.

"Fear not," said he for mighty dread
had seized their troubled mind
"glad tidings of great joy I bring
to you and all mankind.

"To you, in David's town, this day
is born of David's line
a Savior, who is Christ the Lord;
and this shall be the sign:

"The heavenly babe you there shall find
to human view displayed,
all simply wrapped in swaddling clothes
and in a manger laid."

Thus spoke the angel. Suddenly
appeared a shining throng
of angels praising God, who thus
addressed their joyful song:

"All glory be to God on high,
and to the earth be peace;
to those on whom his favor rests
goodwill shall never cease."

Wise Men Seeking Jesus

"Wise Men Seeking Jesus" was written by Richard Slater; popularly known as the 'Father of Salvation Army Music'. Slater (1854-1939) worked in the Army's Musical Department from 1883 until his retirement in 1913. His detailed hand-written diaries reveal new information about his background before he became a Salvationist at the age of 28. He then worked as the principal Salvationist composer, arranger and musical editor of the period and had contact with William Booth, the Army's Founder, who rejoiced in 'robbing the devil of his choice tunes'; George Bernard Shaw who wrote a penetrating critique of a band festival in 1905; and Eric Ball who was to become one of the Army's finest composers.

The melody is an older Normandy carol of unknown origin.

Wise Men Seeking Jesus



Lyrics by Richard Slater

When wise men came seeking for Jesus from far,
With rich gifts to greet him and led by a star,
They found in a stable the Savior of men,
A manger his cradle, so poor was he then.

Though laid in a manger, he came from a throne,
On earth though a stranger, in Heaven he was known.
How lowly, how gracious his coming to earth!
His love my love kindles to joy in his birth.

The first part of the paper discusses the importance of understanding the cultural context of the research. It highlights how cultural differences can influence the interpretation of data and the design of the study. The second part of the paper focuses on the methodology used in the study, including the selection of participants and the data collection process. The third part of the paper presents the results of the study, which show that there are significant differences in the way that people from different cultures interpret and use technology. The final part of the paper discusses the implications of these findings for future research and for the design of technology that is culturally sensitive.