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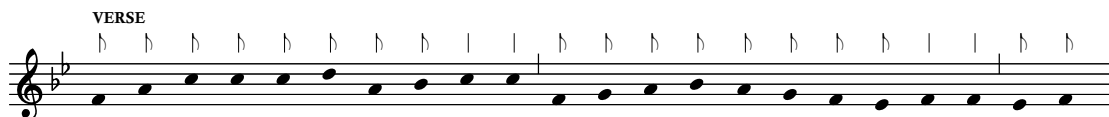
Verbum Patris umanatur

I

(New Year; Christmas)


(Moosburg Gradual, 1355–60)

VERSE



1. Ver-bum Pa - tris u - ma - na - tur, O! O! Dum pu - el - la sa - lu - ta - tur, O! O! Sa - lu -
 2. No - vus mo - dus ge - ni - tu - re, O! O! Sed ex - ce - dens vim na - tu - re, O! O! Dum u -

REFRAIN



- ta - ta fe - cun - da - tur vi - ri ne - sci - a. — Ey! ey! ey - a! no - va gau - di - a!
 - ni - tur cre - a - tu - re Cre - ans om - ni - a. —

3 Audi partum praeter morem, O! O!
 Virgo parit Salvatorem, O! O!
 Creatura Creatorem, Patrem filia.

4 In parente Salvatoris, O! O!
 Non est parens nostri moris, O! O!
 Virgo parit, nec pudoris marcent lilia.

5 Homo Deus nobis datur, O! O!
 Datus nobis demonstratur, O! O!
 Dum pax terris nuntiatur celis gloria.

Thirteenth-century
(Cambridge University MS)

TRANSLATION 1 The Word of the Father is made man, when a maiden is greeted; she, being greeted, conceives without knowledge of a man. Ey! ey! eya! new joys!

2 This is a new manner of birth, but exceeding the power of nature, when the Creator of all things is united with his creation [man].

3 Hear of an unexampled birth: a virgin has borne the Saviour, a creature the Creator, a daughter the Father.

4 In the Saviour's birth there is no parent of our kind; a virgin gives birth, but the lilies of her chastity do not wither.

5 God-made-man is given to us; this gift is shown to us, while peace on earth is announced with glory in the heavens.

This may have been written for the rumbustious festival of the subdeacons/lay brothers on New Year's Day.

PERFORMANCE I, verse, solo voice(s); refrain, choir. II, three voices.

II

*Thirteenth-century
(Cambridge University MS)*

VERSE

1. Ver-bum Pa - tris u - ma - na - tur, O! O! Dum pu - el - la sa - lu - ta - tur,
 1. Ver-bum Pa - tris u - ma - na - tur, O! O! Dum pu - el - la sa - lu - ta - tur,
 1. Ver-bum Pa - tris u - ma - na - tur, O! O! Dum pu - el - la sa - lu - ta - tur,

6
 O! O! Sa - lu - ta - ta fe - cun - da - tur vi - ri ne - sci - a.
 O! O! Sa - lu - ta - ta fe - cun - da - tur vi - ri ne - sci - a.
 O! O! Sa - lu - ta - ta fe - cun - da - tur vi - ri ne - sci - a.

REFRAIN

11
 He! he! he - i! no - va gau - di - a!
 He! he! he - i! no - va gau - di - a!
 He! he! he - i! no - va gau - di - a!

2 Novus modus geniture, O! O!
 Sed excedens vim nature, O! O!
 Dum unitur creature Creans omnia.

3 Audi partum praeter morem, O! O!
 Virgo parit Salvatorem, O! O!
 Creatura Creatorem, Patrem filia.

4 In parente Salvatoris, O! O!
 Non est parens nostri moris, O! O!
 Virgo parit, nec pudoris marcent lilia.

5 Homo Deus nobis datur, O! O!
 Datus nobis demonstratur, O! O!
 Dum pax terris nuntiatur celis gloria.

*Thirteenth-century
(Cambridge University MS)*

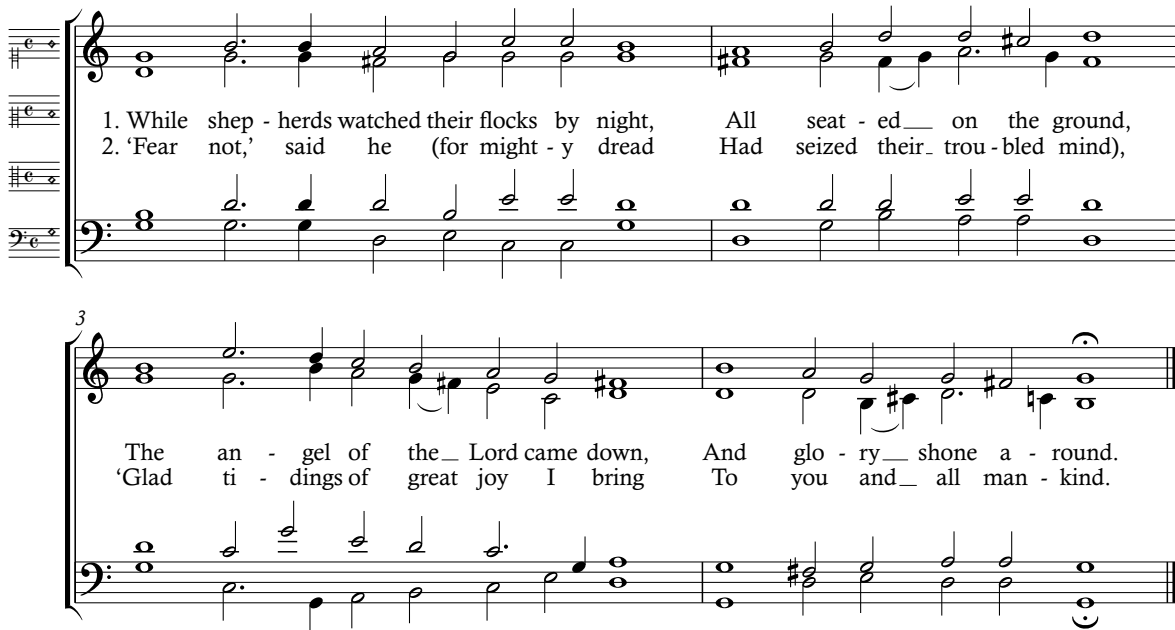
20

While shepherds watched their flocks by night

I

(Christmas)

after Christopher Tye (c.1500–73)
(arr. Richard Alison, fl. 1592–1606)



1. While shep - herds watched their flocks by night, All seat - ed on the ground,
2. 'Fear not,' said he (for might - y dread Had seized their trou - bled mind),
The an - gel of the Lord came down, And glo - ry shone a - round.
'Glad ti - dings of great joy I bring To you and all man - kind.

- 3 'To you in David's town this day
Is born of David's line
The Saviour, who is Christ the Lord;
And this shall be the sign:
- 4 'The heavenly Babe you there shall find
To human view displayed,
All meanly wrapped in swathing bands,
And in a manger laid.'

- 5 Thus spake the seraph; and forthwith
Appeared a shining throng
Of angels, praising God, who thus
Addressed their joyful song:
- 6 'All glory be to God on high,
And to the earth be peace;
Good will henceforth from heaven to men
Begin and never cease.'

Nahum Tate? (1652–1715)

This paraphrase of Luke 2: 8–14 appeared in Tate and Brady's Supplement (1700) to their *New Version of the Psalms of David*, and has traditionally been ascribed to Tate. It was the first (and for more than eighty years the only) Christmas hymn 'permitted to be used in [Anglican] churches', and was sung to any suitable psalm tune in common measure (8.6.8.6.). 'Winchester Old' (I) was included among seventy-five tunes in the sixth edition of the Supplement, but only with *Hymns Ancient and Modern* (1861) did it begin to oust the rich variety of melodies that the words had attracted over the previous century and a half. Tune II, widely sung in the US, derives from the aria 'Non vi piaque ingiusti dei' in Handel's opera *Siroe*. Tune V, 'Cranbrook',

now better known to the Yorkshire words 'On Ilkla Moor baht 'at', was written by a Kentish cobbler (and fine composer of hymn-tunes), Thomas Clark of Canterbury. 'Old Foster' (VII) was published in an orchestral setting with the words of Psalm 47, but circulated widely in the gallery repertory and in Yorkshire is always sung to 'While shepherds watched'.

NOBC Tunes III, IV, and VI (not included here) are, respectively, a major version of the tune commonly sung to 'God rest you merry, gentlemen' (85:1), an early futing tune by Joseph Watts (1749), and a gallery setting from a manuscript of c.1830.

For performance note see p. 55.

(NOBC no. 46)

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OXFORD

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The Shorter New Oxford Book of Carols,
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II

after George Frideric Handel (1685–1759)

1. While shep-herds watched their flocks by night, All seat-ed on the

ground, The an-gel of the Lord came down, And

glo-ry shone a-round, and glo-ry shone a-round.

V

*(Christmas)**Thomas Clark (1775–1859)*

1. While shep-herds watched their flocks by night, All seat-ed on the

ground, The an-gel of the Lord came down, the an-gel

The an-gel of the Lord came down, (v. 1-5)

The an-gel of the Lord came down, (v. 1-5)

6 of the Lord came down,
of the Lord came down, And glo - ry shone a -
of the Lord came down, And glo - ry shone a - round, and
8 - round, and glo - ry shone a - round, and glo - ry shone a - round.
glo - ry shone a - round, and glo - ry shone a - round.

2 'Fear not,' said he (for mighty dread
Had seized their troubled mind),
'Glad tidings of great joy I bring
To you and all mankind.

3 'To you in David's town this day
Is born of David's line
The Saviour, who is Christ the Lord;
And this shall be the sign:

6 'All glory be to God on high,
And to the earth be peace;
Good will henceforth from heaven to men
Begin and never cease.'

4 'The heavenly Babe you there shall find
To human view displayed,
All meanly wrapped in swathing bands,
And in a manger laid.'

5 Thus spake the seraph; and forthwith
Appeared a shining throng
Of angels, praising God, who thus
Addressed their joyful song:

Nahum Tate? (1652–1715)

PERFORMANCE I (i) solo voice and lute, orpharion and/or cittern, with or without bass viol (tabulature parts are in *NOBC*); (ii) solo voice or four voices with mixed consort. Alison's setting is also suitable for congregation and organ, when it may be treated as a normal modern hymn-tune.

(Elizabethan congregations normally sang hymns in unison and unaccompanied.)

II, voices and organ.

V, voices, with instruments *ad lib.* (see Introduction).

VII (i) choir and organ or piano; (ii) choir and orchestra.

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IV

(Christmas)

William Matthews (1759–1830)

(Heath, 1889, arr. editors)

SYMPHONY

[ORGAN]

5 VERSE [SOLO]

1. An - gels, from the realms of glo - ry, Wing your flight o'er all the earth; Ye who sang Cre -
 2. Shep-herds, in the field a - bi - ding, Watch-ing o'er your flocks by night: God with man is
 3. Sa - ges, leave your con-tem-pla-tions: Bright-er vis - ions beam a - far. — Seek the Great De -

10 REFRAIN [SOLO]

- a - tion's sto - ry Now pro-claim Mes - si - ah's birth!
 now re - si - ding, Yon - der shines the In - fant Light. Come and wor - ship, come and wor - ship,
 - sire of Na - tions: Ye have seen his na - tal star.

15

wor - ship Christ the new - born King! wor - ship Christ the new - born King!

19 VERSE [FULL]

1. An - gels, from the realms of glo - ry, an - gels, from the realms of
 2. Shep - herds, in the field a - bi - ding, shep - herds, in the field a -
 3. Sa - ges, leave your con - tem - pla - tions: sa - ges, leave your con - tem -

glo - ry, Wing your flight o'er all the earth; Ye who sang Cre - a - tion's
 - bi - ding, Watch - ing o'er your flocks by night: God with man is now re -
 - pla - tions: Bright - er vis - ions beam a - far. Seek the Great De - sire of

sto - ry Now pro - claim Mes - si - ah's birth! now pro - claim Mes - si - ah's birth!
 - si - ding, Yon - der shines the In - fant Light, yon - der shines the In - fant Light.
 Na - tions: Ye have seen his na - tal star, ye have seen his na - tal star.

Ye who sang Cre - a - tion's sto - ry Now pro -
 God with man is now re - si - ding, Yon - der
 Seek the Great De - sire of Na - tions: Ye have

[T.B. tacent]
 [ORG.]

40

REFRAIN

- claim _____ Mes - si - ah's birth!
 shines _____ the In - fant Light. Come and wor - ship,
 seen _____ his na - tal star.

[T.]

[B. *tacet*]
 [ORG.]

45

come and wor - ship, wor - ship Christ the new-born King! wor - ship Christ the

T.

B.

50

new - born King! wor - ship Christ the new - born King!

Tune I, from the French Noël 'Les anges dans nos campagnes' (116), was chosen for Montgomery's hymn by the editors of *The Oxford Book of Carols* purely on account of the similarity between the opening stanzas of the two texts. In the US the carol is widely sung to tune II.

IV, virtually a little cantata, was published without attribution in William Eade's *Cornish Carols* (pt. I, 1889). Its second part is not a refrain but a common-time reworking

of the entire verse and refrain. *NOBC* setting III (not included here) is an anonymous nineteenth-century church-gallery setting.

PERFORMANCE I, choir; II, voices and organ; IV, soprano and tenor soli, choir, congregation *ad lib.* (bars 19 to end), organ, and instruments *ad lib.*

53

What child is this

(Christmas)

Traditional
(arr. John Stainer, 1840–1901)

1. What child is this_ who, laid to rest,_ On Ma - ry's lap___ is sleep - ing, Whom

an - gels greet_ with an - thems sweet While shep - herds watch_ are keep - ing?

This, this___ is Christ the King, Whom shep - herds guard_ and an - gels sing:

Haste, haste___ to bring him laud,_ The Babe,_ the Son___ of Ma - ry!

(NOBC no. 98)

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OXFORD

This carol is taken from
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- 2 Why lies he in such mean estate
 Where ox and ass are feeding?
 Good Christians fear: for sinners here
 The silent Word is pleading.
 Nail, spear shall pierce him through,
 The Cross be borne for me, for you;
 Hail! hail the Word Made Flesh,
 The Babe, the Son of Mary!
- 3 So bring him incense, gold and myrrh;
 Come, peasant, king, to own him!
 The King of Kings salvation brings:
 Let loving hearts enthrone him!
 Raise, raise the song on high!
 The Virgin sings her lullaby.
 Joy! joy! for Christ is born,
 The Babe, the Son of Mary!

William Chatterton Dix (1837–98)

'What child is this' was written for the tune of 'Greensleeves' in about 1865 and appeared with Stainer's setting in *Christmas Carols New and Old* in 1871. See 'The old yeare now away is fled' (*NOBC* no. 135) for a seveneenth-century variant of the 'Greensleeves' tune.

PERFORMANCE (i) Choir; (ii) voices and organ.

80

All hayle to the dayes

(Christmas)

English traditional
(Chappell, 1853–9, arr. editors)

VERSES 1 & 2

1. All hayle to the dayes¹ That me - rite more praise Then
2. The Court in all state Now o - pens her gate And

all the rest of the year! And wel - come the nights That
bids a free wel - come to most: The Ci - ty, like - wise, Though

dou - ble de - lights As well for the poore as the peere!² Good for - tune at - tend Each
some - what pre - cise, Doth will - ing - ly part with her cost; And yet, by re - port, From

¹ those of the Christmas season [i.e., 25 December to 5 January] ² nobleman

10

mer - ry man's friend That doth but³ the best that he may, For -
Ci - ty and Court The coun - trey doth get the day: More

13

- get - ting old wrongs With ca - rols and songs - To drive the cold win - ter a - way. -
li - quor is spent, And bet - ter con - tent, -

3 The gentry there
For cost do not spare;
The yeomanry fast in Lent;
The farmers and such
Thinke nothing too much
If they keep but to pay their rent.
The poorest of all
Do merrily call
(Want beares but a little sway)
For a song, or a tale,
Ore a pot of good ale,
To drive the cold winter away.

4 Thus none will allow
Of solitude now,
But merrily greete the time,
To make it appeare
Of all the whole yeare
That this is accounted the prime:
December is seene
Apparel'd in greene,⁴
And January, fresh as May,
Comes dancing along
With a cup and a song
To drive the cold winter away.

(continued overleaf)

³ [orig: bat] ⁴ houses were decorated with greenery

VERSES 5 & 6

5. This time of the yeare___ Is spent in good cheare;___ Kind
6. To maske and to mum⁵___ Kind neigh - bours will come___ With

3

neigh - bours to - ge - ther meet___ To sit by the fire___ With
was - sels⁶ of not - browne ale,___ To drinke and ca - rouse___ To

6

friend - ly de - sire___ Each o - ther in love___ to greet;___ Old grud - ges, for - got, Are
all in this house, As mer - ry as bucks in the pale;⁷___ Where cake, bread and cheese Is

10

put in the pot, All sor - rowes a - side they lay; The___
brought for your fees To make you the lon - ger stay, At the

⁵ to act and mime [in plays, games] ⁶ wassail-cups
⁷ enclosure

13

old and the yong Doth ca - roll his song— To drive the cold win - ter a - way. —

7 When Christmastide
Comes in like a bride,
With holly and ivy clad,
Twelve dayes in the yeare
Much mirth and good cheare
In every houshold is had;
The countrey guise⁸
Is then to devise
Some gambole of Christmas play,
Whereas⁹ the yong men
Do best that they can
To drive the cold winter away.

8 When white-bearded Frost
Hath threatned his worst
And fallen from branch and brier,
Then time away cals
From husbandry hals¹⁰
And from the good countryman's fire,
Together to go
To plow and to sow,
To get us both food and array;¹¹
And thus with content
The time we have spent
To drive the cold winter away.

*English traditional
(Pepys Collection broadside)*

⁸ custom ⁹ whereat ¹⁰ [farmers'] indoor places of work
¹¹ clothing

We give eight of the twelve verses comprising 'A pleasant Countrey new Ditty: Merrily shewing how To drive the cold Winter away', from a broadside in the Pepys Collection. The broadside was printed in the early seventeenth

century, though the ballad may predate it. The tune is as found in Chappell's *The Popular Music of the Olden Time* (1853–9).

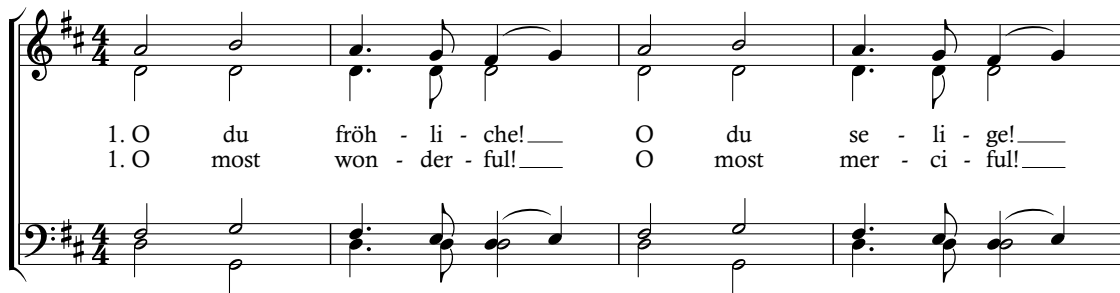
PERFORMANCE (i) Solo voice; (ii) voice with lute, guitar, keyboard, etc. (adapting our bass); (iii) choir.

101

O du fröhliche! O du selige!
O most wonderful! O most merciful!

(Christmas)

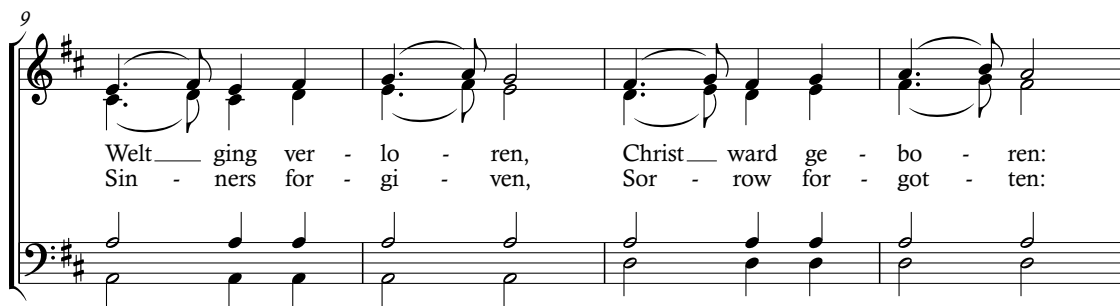
Italian traditional
(arr. Johannes Daniel Falk, 1768–1826)



1. O du fröh - li - che! O du se - li - ge!
1. O most won - der - ful! O most mer - ci - ful!



gna - den our - brin - gen - de Weih - nachts - zeit!
Christ, our Sa - viour, is born on earth!



Welt - ging ver - lo - ren, Christ - ward ge - bo - ren:
Sin - ners for - gi - ven, Sor - row for - got - ten:



Freu - e, freu - e dich, o Chri - sten - heit!
Greet, O greet we now his glo - rious birth!

(NOBC no. 180)

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OXFORD

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2 O du fröhliche!
 O du selige!
 gnadenbringende Weihnachtszeit!
 Christ ist erschienen,
 uns zu versöhnen:
 Freude, freue dich, o Christenheit!

3 O du fröhliche!
 O du selige!
 gnadenbringende Weihnachtszeit!
 Himmlische Heere
 jauchzen dir Ehre:
 Freude, freue dich, o Christenheit!

v. 1 Johannes Daniel Falk (1768–1826)
vv. 2, 3 Heinrich Holzschuher (fl. 1819)

2 O most wonderful!
 O most merciful!
 Christ, our Saviour, is born on earth!
 Christ comes among us,
 Christ will redeem us:
 Greet, O greet we now his glorious birth!

3 O most wonderful!
 O most merciful!
 Christ, our Saviour, is born on earth!
 Armies on high sing
 Praises unending:
 Greet, O greet we now his glorious birth!

tr. Anne Ridler

Known as 'The Sicilian Mariners' Hymn' and sung to a purely Marian text beginning 'O sanctissima! O piissima!' or its Italian equivalent, this piece has established itself as a kind of honorary Christmas carol in English-speaking countries. Its origins are mysterious, and quite possibly unconnected with Sicily (see *NOBC* notes). A three-part setting from a London magazine of 1792 is the earliest known source (*NOBC* setting I, not included here), and the song was later published by Gottfried von Herder, who claimed

to have collected it during a trip to Italy in 1788. Falk was the warden of a Weimar orphanage, and in 1819 he wrote a drama for his charges to perform (published in 1830). 'O sanctissima!' appears there in versions for Christmas (with two additional verses by a colleague) and other feasts. The Christmas text is now firmly established among Lutherans.

PERFORMANCE Voices, with organ or piano *ad lib.*

108

De matin ai rescountra lou trin
 Ce matin j'ai rencontré le train
 Far away, what splendour comes this way?
 (Marcho di Rei)

(Provençal & French)

(Epiphany)

Provençal traditional
 (arr. Georges Bizet, 1838-75, adapted)

1. De ma - tin ai res - coun-tra lou trin De tres gran rei qu'a - na - voun
 2. Dins un char doou - ra de tou - to par Ve - sias lei rei mou-des - te

1. Ce ma - tin j'ai ren - con - tré le train De trois grands rois qui al - laient
 2. Dans un char, do - ré de tou - tes parts, On voit les rois, gra-cieux com -

4 en vou - ya - gi; — De ma - tin ai res - coun-tra lou trin De
 cou - mo d'an - gi; — Dins un char doou - ra de tou - to par Ve -
 en voy - a - ge; — Ce ma - tin j'ai ren - con - tré le train De
 - me des an - ges; — Dans un char, do - ré de tou - tes parts, On

7 tres gran rei des - su lou gran ca - min. Ai vis d'a - bor — De
 - sias bri - ha de rich - eis e - stan - dar. Oou - sias d'ou - houas, — De
 trois grands rois des - sus le grand che - min. Tout char - gés d'or Les sui -
 voit bril - ler de ri - ches é - ten - dards. En - tour les rois, — De

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OXFORD

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10

gar - do cor, De gen ar - ma em' u - no trou-po de pa - gi; Ai
 bel - lei vouas, Que de moun Dieou pub - li - a - voun lei lou - an - gi; Oou-
 - vants d'a - bord, De grands guer - riers et les gar - des du tré - sor; Tout
 bel - les voix Qui du Sei - gneur pro - cla - maient les lou - an - ges; En -

13

vis d'a - bor De gar - do cor, Tou - tei doou - ra des - su sei just' ouou cor.
 - sias d'ouou - houas De bel - lei vouas Que di - sien d'er d'un ad - mi - ra - ble chouas.
 char - gés d'or Les sui - vants d'a - bord, De grands guer - riers a - vec leurs bou - cli - ers.
 - tour les rois, De bel - les voix Qui tout en haut chan - taient un air de choix.

3 Tout ravi d'entendre aco d'aqui
 Mi sieou rangea per veire l'equipagi;
 Tout ravi d'entendre aco d'aqui
 De luen en luen leis ai toujours suivi.
 L'astre brihan
 Qu'ero davan
 Servie de guido e menavo les tres magi;
 L'astre brihan
 Qu'ero davan
 S'aresté net quan fougué ver l' Enfan.

J. F. Domergue (fl. 1742)

3 Tout ravi de les entendre ainsi,
 Me suis rangé pour voir leur équipage;
 Tout ravi de les entendre ainsi,
 De loin en loin les ai toujours suivis.
 L'astre brillant,
 Toujours devant,
 Servait de guide et menait les trois mages;
 L'astre brillant,
 Toujours devant,
 S'arrêta net, venu devant l'Enfant.

tr. Stephen Haynes

TRANSLATION (Provençal) 1 One morning I met a procession of three great kings who were travelling on a journey, . . . three great kings on the highway. First I saw their bodyguard of armed men with a group of pages, . . . their tunics all covered with gold.

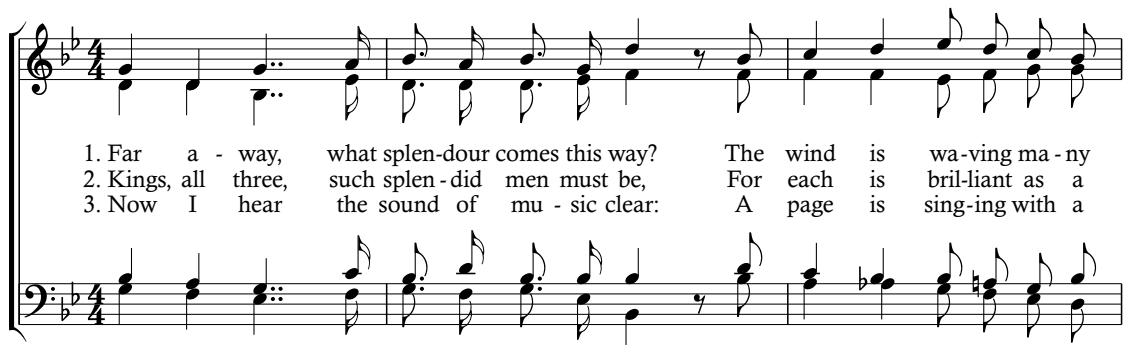
2 In a carriage, gilded all over, you could see the kings, as comely as angels, . . . rich standards shining. You could

hear beautiful voices singing the praises of our Lord, . . . a most choice melody.

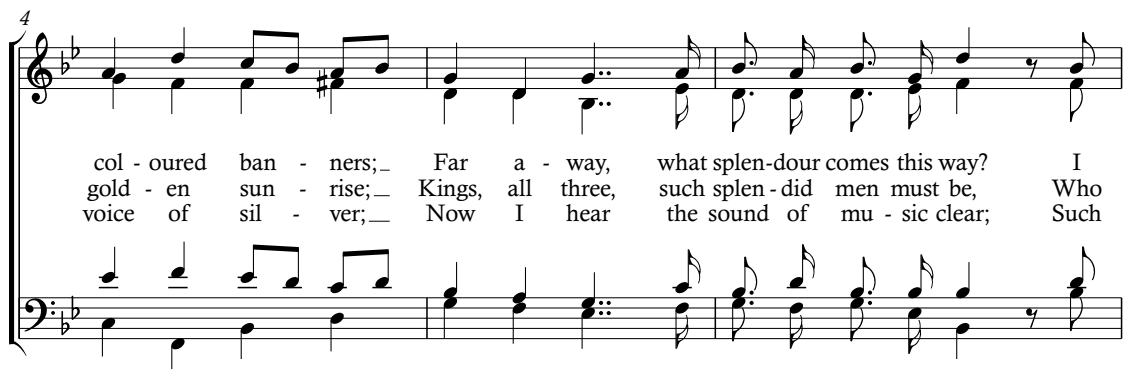
3 Ravished by what I heard, I drew near to see the procession; . . . I continued to follow them mile after mile. The blazing star, which went before, guided and led the three magi, . . . stopped when it came before the child.

(tr. Stephen Haynes)

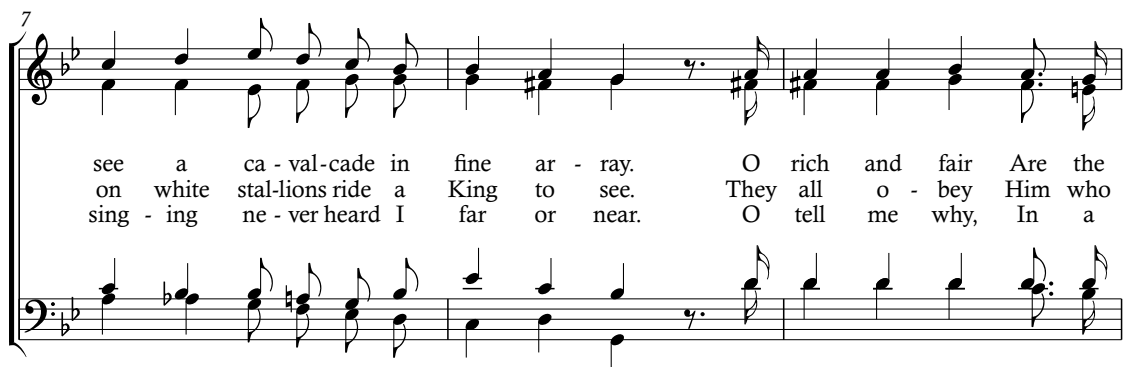
(English)

*(Epiphany)**Provençal traditional
(arr. Georges Bizet, 1838–75, adapted)*


1. Far a - way, what splen-dour comes this way? The wind is wa-ving ma - ny
 2. Kings, all three, such splen - did men must be, For each is bril-liant as a
 3. Now I hear the sound of mu - sic clear: A page is sing-ing with a



col - oured ban - ners; Far a - way, what splen-dour comes this way? I
 gold - en sun - rise; Kings, all three, such splen - did men must be, Who
 voice of sil - ver; Now I hear the sound of mu - sic clear; Such



see a ca - val-cade in fine ar - ray. O rich and fair Are the
 on white stal-lions ride a King to see. They all o - bey Him who
 sing - ing ne - ver heard I far or near. O tell me why, In a

10

robes they wear, And bright gold gleams on the har-ness of the ca - mels; O
 leads by day, But e - very night by a star they have been guid - ed, They
 sta - ble nigh, They stoop so low to a ba - by in a man - ger? O

13

rich and fair Are the robes they wear, And on their tur-bans glit - ter jew - els rare.
 all o - bey Him who leads by day; His long white beard is seen from far a - way.
 tell me why, In a sta - ble nigh, They wor - ship him who on a cross will die?

English version by Mary Barham Johnson

The tune began life as a march, composed (perhaps by Lully) in honour of the celebrated French military hero Henri de la Tour d'Auvergne (1611–75), Vicomte de Turenne. The words were written for the tune in Avignon during the eighteenth century, possibly for use in one of the great processions of the three kings that made their way into Provençal towns on the eve of the Epiphany. Bizet used the carol in his incidental music to Daudet's drama of rustic passion, *L'Arlésienne*, and our arrangement is a stitching together of two different sections from the last act.

PERFORMANCE (i) Solo voice or unison voices (with drone accompaniment); (ii) choir. One possible scheme (using Bizet's various treatments of the tune) is: v. 1, unison; v. 2, bars 1–8 unison sopranos and altos followed in canon by unison tenors and basses at a distance of two beats, bars 9–16 in harmony; v. 3, harmony.

117

Birjina gaztettobat zegoen The angel Gabriel from heaven came

I

(Annunciation; Christmas)

Basque traditional
(Bordes, 1895, arr. editors)

1. Bir - ji - na gaz - te - tto - bat ze - go - en Kre -
2. Ain gu - ri - a sar-tzen, di - o - la - rik: 'A -

3
- a - za - le Jao - na - ren o - thoi - tzen, Nou -
- gour, gra - zi - az zi - ra be - ther - ik, Jao -

5
- iz et' ain - gu - ru - bat le - hi - a - tu ki Bei -
- na da zou - re - kin, be - ne - di - ka - tu tu Zi -

7
- tzen ze - lu - tik jai - tchi Min - tza - tze - ra ha - ren.
- ra e - ta hai - ta - tu E - ma - tzen ga - ñe - tik.'

3 Maria ordian duluratu,
Eta bere beithan gogaratu
Zeren zian ouste gabe entzuten
Houra agour erraiten,
Hanbat zen lotsatu.

4 'Etzitela, ez, lotza, Maria:
Jinkoatan bathu' zu grazia:
Zuk duzu sabelian ernaturen,
Eta haorbat sorthuren
Jesus datiana.'

(NOBC no. 196)

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OXFORD

This carol is taken from
The Shorter New Oxford Book of Carols,
and is also in
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- 5 Harek, duluraturik, harzara:
 'Bena noula izan daite hola,
 Etzu danaz gizounik ezagutzen,
 Ez eta ezaguturen
 Batere sekula?'
- 6 'Ezpiritu saintiak hountia
 Izanen duzu hori, Maria.'
 Zu zirateke, ber ordian, ama
 Bai et'ere birjina,
 Mundian bakhoitza.
- 7 Mariak arrapostu ordian:
 'Hao naizu Jinkoren zerbutchian,
 Zuk errana nitan biz konplitu.'
 Jaona aragitu
 Heren sabelian.
- 8 O Jinkoaren ama saintia,
 Bekhatugilen urgaitzarria,
 Zuk gitzatzu lagunt, bai Jinkoaren,
 Baita berthutiaren
 Bihotzez mait hatzen.

*Eighteenth-century (?) Basque
 (Bordes, 1895)*

TRANSLATION 1 A young maiden was worshipping the Lord of Creation when an angel descended precipitously from the heavens to speak with her.

2 The angel entered, saying: 'Hail! thou who art full of grace; the Lord is with thee; thou art blessed and elect above all women.'

3 Mary was troubled, and wondered why she was hearing the angel greet her in this fashion; she was sore afraid.

4 'Be not afraid, Mary! Thou hast found grace with God; thou shalt conceive in thy womb and shalt bring forth a Son who shall be Jesus.'

5 She, troubled once more, [replied]: 'But how may this come to pass, since I know not a man, nor shall know one—no, not one?'

6 'The Holy Spirit will take care of all that, Mary. Thou shalt be at the same time a mother and also a maiden: thou alone of all the world.'

7 Mary replied thus: 'Behold the handmaid of God! May what you speak of come to pass in me!' And the Word was made flesh within her womb.

8 O Mary, blessed saint of God, refuge of sinners, teach us to love with all our heart both the Saviour and virtue.

Bordes's collection *Douze Noël's populaires* (1895) was part of the series *Archives de la tradition basque*, commissioned by a government department. The tunes are unharmonized and accompanied by the Basque texts and French prose translations. The manner of the present text (like that of 118) suggests the hand of an eighteenth-century clerical poet. Baring-Gould's version of the text was made expressly for Edgar Pettman's characterful setting (II), now standard in England, with its quasi-archaic flattened leading notes in bars 4 and 8. The small notes in the penultimate bar are alternatives: Pettman published both readings.

PERFORMANCE I, one or two voices, at any suitable pitch, with instrumental or vocal drone; II, choir.


In the Basque text all pairs of vowels except 'ia', 'oa', and 'oe' are to be treated as a single syllable.

119

El desembre congelat Cold December's winds were stilled (Catalan)

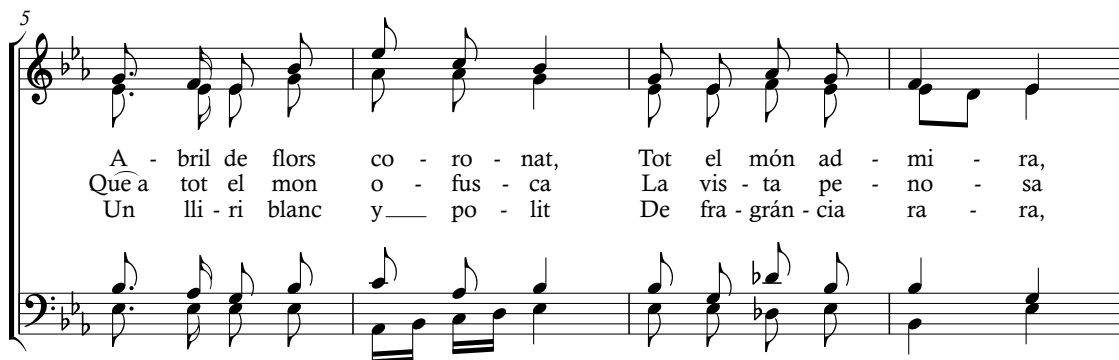
(Christmas)

Catalan traditional
(arr. editors)



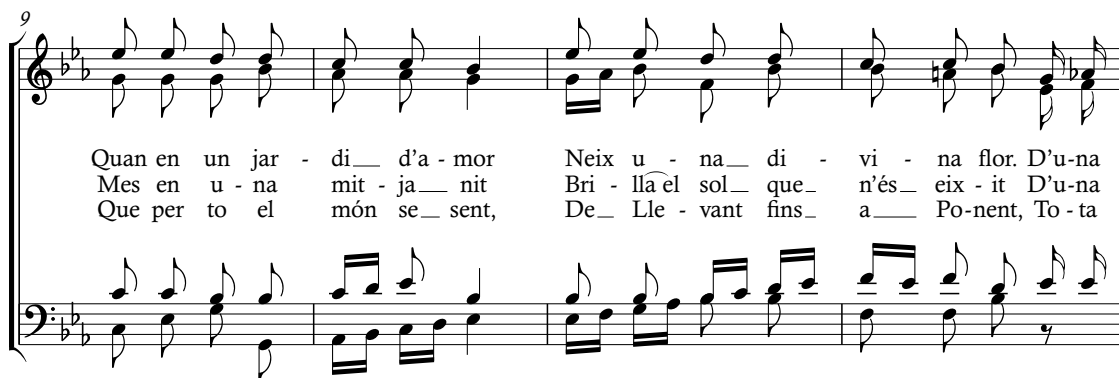
1. El de-sem - bre con - ge - lat, Con - fús es re - ti - ra.
2. El pri-mer Pa - re__ cau - sá, La nit te - ne - vro - sa
3. El més de maig ha__ flo - rit, Sen - se ser en - ca - ra,

5



A - bril de flors co - ro - nat, Tot el món ad - mi - ra,
Que a tot el mon o - fus - ca La vis - ta pe - no - sa
Un lli - ri blanc y__ po - lit De fra - grán - cia ra - ra,

9



Quan en un jar - di__ d'a - mor Neix u - na__ di - vi - na flor. D'u-na
Mes en u - na mit - ja__ nit Bri - lla el sol__ que__ n'és__ eix - it D'u-na
Que per to el món se__ sent, De__ Lle - vant fins__ a__ Po- nent, To - ta

(NOBC no. 198)

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OXFORD

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13

ro-, ro-, ro-, D'u-na - sa, - sa, - sa, D'un-a ro-, d'u-na - sa, D'un-a
bel-, bel-, bel-, D'u-na - la, - la, - la, D'u-na bel-, d'u-na - la, D'u-na
sa, sa, sa, To - ta dul-, dul-, dul-, To - ta sa, to - ta dul-, To - ta

16

ro - sa be - lla, Fe - cun - da y_ pon - ce - lla.
be - lla au - ro - ra Que el cel e - na - mo - ra.
sa dul - cu - ra I o - lor, amb_ ven - tu - ra.

Catalan traditional

We have been unable to trace a Spanish source for this folk carol, which is popular in both the United States and Britain. The flowering rose-tree features in innumerable medieval legends (see notes for *NOBC* nos. 66 and 176): here the rose-flower is Christ. The star in verse 2 is the Star of Bethlehem; the lily in verse 3 is the traditional emblem of Mary, to whom the month of May is dedicated.

The melody derives from an old drinking-song, 'C'est notre grand père Noël', and was also sung as a *noël* to a variety of texts, including 'Bon Joseph, écoute moi' and 'Quand Dieu naquit à Noël'.

PERFORMANCE Choir.

121

El Noi de la Mare The Son of the Virgin

(Catalan)

(Christmas)

Catalan traditional
(arr. editors)

1. Qué li da - rem a n'el Noi de la Ma - re? Qué li da - rem que li
2. Qué li da - rem el fi - llet de Ma - ri - a, Qué li da - rem a l'her -
3. Tam pa-tan - tam, que les fi - gues son ver - des, Tam pa-tan - tam, que ja

Ah! Ah!

sá - pi - ga bon? — Li da - rem pan - ses en u - nes ba - lan - ces,
- mós In - fan - tó? — Pan - ses i fi - gues i nuez i o - li - ves,
ma - du - ra - rán. — Si no ma - du - ren el di - a de Pas - qua,

Li da - rem fi - gues en un pa - ne - ró. — un pa - ne - ró.
Pan - ses i fi - gues i mel i ma - tó. — mel i ma - tó.
Ma - du - ra - rán en el di - a del Ram. — di - a del Ram.

Catalan traditional

(NOBC no. 200)

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OXFORD

This carol is taken from
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(English)

(Christmas)

Catalan traditional
(arr. editors)

1. What shall we give to the Son of the Vir - gin? What can we give him that
 2. What shall we give the be - lov - ed of Ma - ry? What can we give to her
 3. What shall we do if the figs are not ri - pened? What shall we do if the

Ah! Ah!

he will en - joy? First, we shall give him a tray full of rai - sins,
 beau - ti - ful Child? Rai - sins and o - lives and figs and sweet ho - ney,
 figs are still green? If by Palm Sun - day they still have not ri - pened,

Then we shall of - fer sweet figs to the boy. figs to the boy.
 Can - dy and figs and a cheese that is mild. cheese that is mild.
 Yet shall that ripe - ness at Eas - ter be seen. Eas - ter be seen.

1. 2.

tr. George K. Evans, adapted

A song of the shepherds. In the third verse the green fig is the innocent Child, its ripening his work of redemption.

PERFORMANCE (i) Solo voice or unison voices, with instrumental or vocal drone (on Eb, or Eb and Bb, throughout); (ii) two voices or two-part choir with drone (in this case the first two alto Eb's in the last bar should be sung as D's); (iii) choir.