

# 1. GOOD CHRISTIAN MEN, REJOICE.



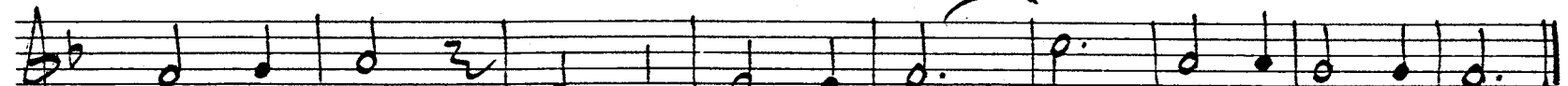
1. } Good Chris-tian men, re-joice — With heart and soul and voice; —  
 2. }  
 3. }



1. Give ye heed to what we say: News! News! Je-sus Christ is  
 2. Now ye hear of end-less bless: Joy! Joy! Je-sus Christ was  
 3. Now ye need not fear the grave: Peace! Peace! Je-sus Christ was



born to-day. Ox and ass be-fore Him bow, And He is in the  
 born for this. He hath op'ed the heav'n-ly door, And man is bless-ed  
 born to save. Calls you one and calls you all, To gain His e-ver-



man-ger now; Christ is born to-day! — Christ is born to-day!  
 e-ver-more; Christ was born for this! — Christ was born for this!  
 -last-ing hall; Christ was born to save! — Christ was born to save!

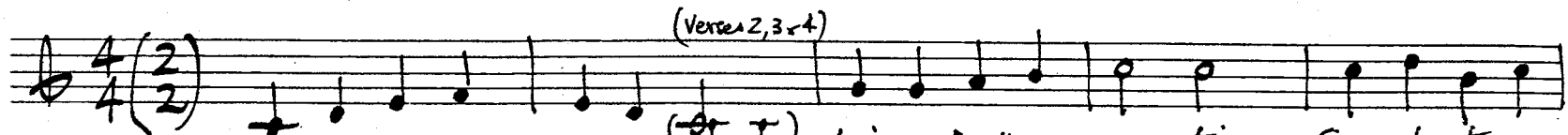
The original words of this fourteenth century carol were in alternate lines of Latin and German: "In dulci júbilo / Nu singet und seyt fro.....". The words of this English version are by Dr. John Mason Neale, with an extra two bars ("News! News!" in the first verse) added to the tune.

# 1. GOOD CHRISTIAN MEN, REJOICE.

Dancing (d. = c 84)

Handwritten musical score for the dance "Good Christian Men, Rejoice". The score is written on four systems of two staves each (treble and bass clef). The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked "Dancing (d. = c 84)". The first system includes a "4 mf" marking. The second system includes a "mf" marking. The third system includes a "mf" marking. The fourth system includes a "FINE" marking, a "Ped" marking, and a "to repeat" section. The score is written in a clear, legible hand.

## 2. UNTO US A BOY IS BORN.



1. Un-to us a boy is <sup>(2)</sup>born! King of all cre-a-tion, Came he to a  
2. Cradled in a stall was he With sleep-y cows and ass-es; But the ve-ry



1. world-for-lorn, The Lord of ev-ery na-tion.  
2. beasts could see That he all men sur-pass-es.

3. Herod then with fear was filled;  
"A prince", he cried, "in Jewry!"  
All the little boys he killed  
At Bethlehem in his fury.

4. Now may Mary's son, who came  
So long ago to love us,  
Lead us all with hearts aflame  
Unto the joys above us.

5. Omega and Alpha he!  
Let the organ thunder,  
While the choir with peals of glee  
Doth rend the air asunder.

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A German tune from the fifteenth century. The original words were in Latin ("Puer nobis nascitur"), and later put into German ("Uns ist geboren ein Kindelein"). This English translation is from The Oxford Book of Carols.

# 2. UNTO US A BOY IS BORN.

Smooth and sustained (♩ = c 60)

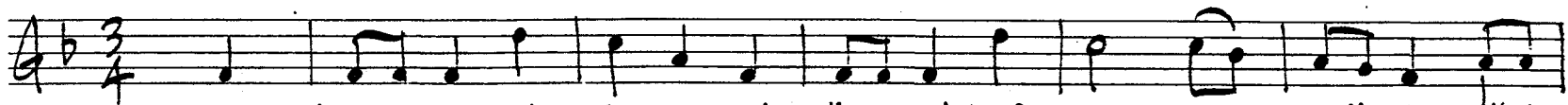
2  
2 *p* (Verses 1, 2 and 4)

*mf*  
Verses 3 and 5

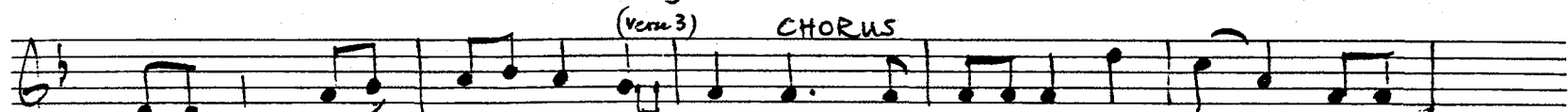
*cresc* - - - -

to repeat      to end  
*f*      *f*      *ff*

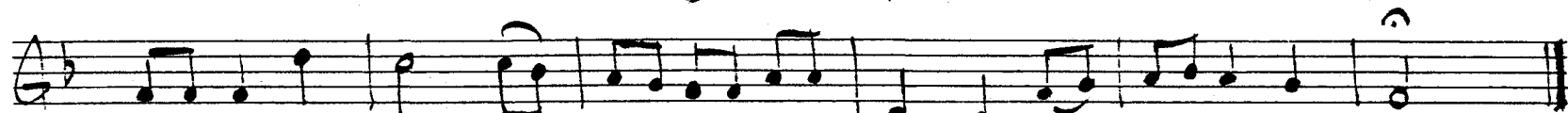
### 3. THE HOLLY AND THE IVY



1. The holly and the ivy, when they are both full grown, Of all the trees that are  
2. The holly bears a berry As red as any blood, And Mary bore sweet



in the wood The holly bears the crown } O the rising of the sun And the  
Je-sus Christ To do poor sinners good.



running of the deer, The playing of the merry or-gan, Sweet singing in the choir.

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

4. Repeat the first verse.

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Traditional English tune and words. The words are probably of pre-Christian origin, symbolizing male (holly) and female (ivy) elements, and performed as a dance between the men and women.

### 3. THE HOLLY AND THE IVY.

Flowing ( $\text{♩} = \text{c}96$ )

Handwritten musical notation for the first system. The music is in 3/4 time with a tempo of 96 beats per minute. The key signature has one flat (B-flat). The notation consists of two staves. The upper staff contains a melody with various note values and rests, including a triplet of eighth notes. The lower staff contains a bass line with chords and single notes. A dynamic marking 'p' (piano) is present. There are also some handwritten annotations, possibly '3' and '4', near the beginning of the piece.

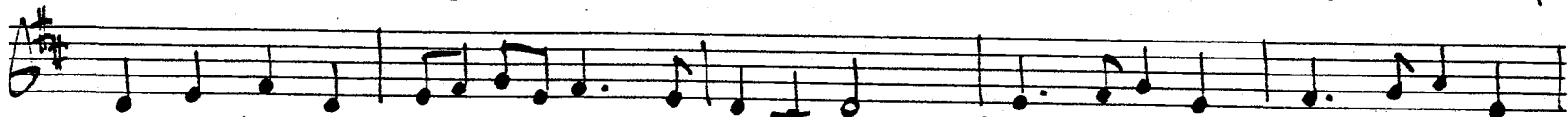
Handwritten musical notation for the second system. The music continues from the first system. The upper staff features a melodic line with a dynamic marking 'mf' (mezzo-forte) and a crescendo hairpin. The lower staff has a bass line with a dynamic marking 'f' (forte) and a 'legato' instruction. The notation includes various note values and rests.

Handwritten musical notation for the third system, which concludes the piece. The upper staff shows a melodic line ending with a fermata. The lower staff has a bass line with a 'poco rall' (poco rallentando) instruction. The piece ends with a double bar line and repeat dots.

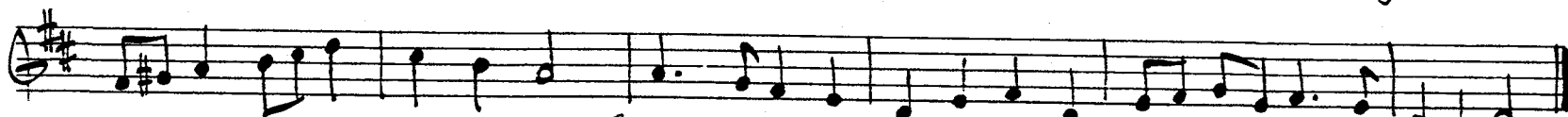
## 4. DECK THE HALL



1. Deck the hall with boughs of holly, } Falalalala la la la la { 'Tis the sea-son  
2. See the flowing bowl be-fore us } Strike the harp and



to be jo-ly } Falalalala la la la la. { Fill the mead cup, raise the wassail, }  
join the chorus } Fol-low me in merry mea-sure }



Falalalalala la la la, { Sing the an-cient Christmas car-ol, } Falalalala la la la la.  
White (sing of mirth and pleasure)

3. Fast away the old year passes, .....  
Hail the new, ye lads and lasses, .....  
Singing gaily all together, .....  
Heedless of the wind and weather, .....

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A Welsh New Year carol, with words by  
Thomas Bliphant.

# 4. DECK THE HALL

Rhythmic ( $\text{♩} = 0.132$ )

Handwritten musical notation for the first system of 'Deck the Hall'. The music is written on two staves in G major (one sharp) and 4/4 time. The tempo is marked 'Rhythmic' with a quarter note equal to 0.132. The first staff contains the melody, starting with a quarter rest followed by a quarter note G, then a half note A-B, and a quarter note C. The second staff contains the bass line, starting with a quarter note G, followed by eighth notes A-B, C-D, E-F, and G-A. There are some handwritten annotations, including a '4' in the first measure and a '4' with a slash in the second measure.

Handwritten musical notation for the second system of 'Deck the Hall'. The music continues on two staves. The first staff has a quarter note G, a half note A-B, and a quarter note C. The second staff continues the bass line with eighth notes G-A, B-C, D-E, and F-G. A dynamic marking 'mf' is present in the third measure of the second staff.

Handwritten musical notation for the third system of 'Deck the Hall'. The first staff has a quarter note G, a half note A-B, and a quarter note C. The second staff continues the bass line with eighth notes G-A, B-C, D-E, and F-G. The system concludes with a double bar line.