

A Christmas Songbook

edited by

Daniel Sadowsky

Ukulele Score

2025 edition

“And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.”

-Luke 2:10

“Christ-mas day: the old heathens feasting day, in honour to Saturn their idol-god; the Papists massing day; the prophane mans ranting day; the superstitious mans idol day; the multitudes idle day; whereon, because they cannot do nothing: they do worse then nothing[...].”

-Ezekias Woodward, 1656

Table of Contents

Part I

| | |
|---------------------------------|----|
| Adeste Fideles | 2 |
| Ding Dong Merrily on High | 3 |
| O Little Town of Bethlehem | 4 |
| Hark! The Herald Angels Sing | 5 |
| It Came Upon the Midnight Clear | 6 |
| Angels We Have Heard on High | 7 |
| Once in Royal David's City | 8 |
| In the Bleak Mid-Winter | 9 |
| Lo, How a Rose E'er Blooming | 10 |
| Joy to the World | 11 |

Part II

| | |
|-------------------------------|----|
| O Come, O Come, Emmanuel | 13 |
| We Wish You a Merry Christmas | 14 |
| The Snow Lay on the Ground | 15 |
| Here We Come A-wassailing | 16 |
| What Child Is This? | 17 |
| I Saw Three Ships | 18 |
| Masters in This Hall | 19 |
| The Holly and the Ivy | 20 |
| Deck the Hall | 21 |
| Away in a Manger | 22 |
| Silent Night | 23 |
| God Rest You Merry, Gentlemen | 24 |
| Auld Lang Syne | 25 |

Part III

| | |
|---------------------------|----|
| O Tannenbaum | 27 |
| In dulci jubilo | 28 |
| Puer natus in Bethlehem | 29 |
| Quem Pastores | 30 |
| Los Peces en el Río | 31 |
| Fum, Fum, Fum | 32 |
| Guillô, pran ton tamborin | 33 |
| Minuit, chrétiens | 34 |
| How Great Our Joy | 35 |
| Eesus Ahatonyah | 36 |
| Boh predvičny narodilsja | 37 |

Notes on the Collection

There are three types of vocal pieces that are worth singing during the Advent and Christmas seasons in the English-speaking world. There are the classics: a repertoire mostly of hymns and mostly in four parts which are all widely known in excellent, singable arrangements. There is also a large repertoire of carols which, in part due to their origin as such, have only melodies which are well-known; attempts to arrange such tunes in four parts have been largely unsuccessful, and no such attempts are made here. And finally, there is a repertoire which originates outside of the English-speaking world that many would find either too difficult or unfamiliar, but which is too delightful to neglect entirely.

Each of the three parts in this collection takes on one of these three repertoires and is designed both to sample the best literature in the public domain and also to be sung through as a set. The entire collection is edited with spontaneous groups of singers and/or instrumentalists in mind. Directions to the performers, for example, are kept at a bare minimum in order to allow users of the scores maximum flexibility. For most groups, especially large ones, the first part of the collection contains the pieces which should form the core repertoire. Ensembles for which four-part harmony is not an option might consider the second part of the collection, which contains several two-part arrangements. And while it may be that only relatively adventurous groups of vocalists will approach the third part of the collection, there is plenty of excellent material for instrumental groups to be found there.

Notes on the License

This collection draws from a wealth of texts, music, and arrangements which are in the public domain. Some pieces appear with arrangements which are the original work of the editor (and which are distinguishable as such by the abbreviation “arr. ed.”) while others, long ago perfected, appear with nothing original but the name of the editor. All engravings, regardless of their novelty, are licensed under a Creative Commons Attribution-ShareAlike 4.0 International License, as are any novel arrangements. The intent in using such a license is to allow, for example, for individual pages from the collection to be reproduced and distributed freely; the easiest way to comply with the terms of the license is to ensure that the icon and text at the bottom of each page is preserved in all copies. For more information, visit <https://creativecommons.org/licenses/by-sa/4.0/>.



Notes on the Songs

Ding Dong Merrily on High The arrangement here borrows heavily from the original 4-part harmonization by Charles Wood, but has been considerably simplified. It should be performed at a lively tempo.

Lo, How a Rose E'er Blooming The anonymous text and melody first appears in the Speyerer Gesangbuch of 1599. The setting by Praetorius is best performed either a cappella or, if necessary, with light keyboard accompaniment. The German lyrics provided are taken from Friedrich Layriz's 1844 edition of the text, which makes slight alterations to the original.

O Come, O Come, Emmanuel While the oldest known manuscript containing the melody dates to the 15th century and the text is a paraphrase of the much older O Antiphons, the marriage of the two dates only to 1851. However, the 15th century manuscript, in which the melody is only one of two voices in a parallel organum, was probably unknown to the melody's 19th century popularizers and was only rediscovered in 1966. The practice of setting the text to both parts of the organum seems to be first suggested in 2015 by Jeff Ostrowski, choirmaster of St. Vitus Roman Catholic Church in San Fernando, CA.

The Snow Lay on the Ground An Anglo-Irish carol of unknown origin. The arrangement here borrows heavily from Julius Henry Waterbury's 1871 "Children's Praise".

I Saw Three Ships Several variants of this folk song have been recorded; the two-part arrangement here is based on two separate arrangements published by William Sandys in 1833 and 1862 based on a variant collected in Derbyshire. One possibility for performance is to have women sing the melody while men sing the second line down an octave. Alternatively, both parts can be sung by mixed groups of men and women. However it is sung, the melody should be heard first alone.

Deck the Hall This song originated with a 1862 publication of several popular Welsh songs. Alongside the lyrics to the traditional New Year's carol, Nos Galan, the publication included a very loose English paraphrase by Thomas Oliphant. These lyrics, as well as the tune of Nos Galan, were the basis of a 1877 publication, "Deck the Hall with Boughs of Holly", by the Pennsylvania State Education Association. This version notably censored all mention of alcoholic beverages and, in doing so, introduced the notorious lyric "Don we now our gay apparel". Here, Oliphant's 1862 lyrics are restored, with one minor alteration. The arrangement featured here makes an attempt to reconnect with the song's roots as a dance tune, and should be played at a lively tempo.

Away in a Manger The two-part setting which has been reproduced here with minimal alteration is the version that is best known in the United Kingdom, despite the lyrics and setting both being of North American authorship.

Silent Night The duet arrangement here reproduces the vocal parts that appear in Gruber's 1818 manuscript, although the bass line has been altered. It should not be performed at a slow tempo.

God Rest You Merry, Gentlemen While the earliest known text, "Sit you merry Gentlemen", dates to c. 1650, the earliest extant printing of the tune reproduced here is Edward F. Rimbault's 1846 "A Little Book of Christmas Carols". Rimbault and other authors suggest that the association of the tune with the carol originates in London. The text used here comes from the J. & C. Evans (1822-1828) broadside, which contains eight verses, the first two and final two of which are reproduced here. Two customary alterations of the text are also accepted: the line "And it's tidings" has been altered to "O tidings", and the "To save pour souls from Satan's Power, Which had long time gone astray" has been altered to "To save us all from Satan's pow'r, When we were gone astray". This carol should be sung at a lively tempo, and to encourage this, a four-part arrangement is not used. However, an optional descant has been composed. If the descant is used, it should not be used on the first and final verses.

Auld Lang Syne The original poem in the Scots language by Robert Burns is reproduced here along with a minimalist English translation.

Puer natus in Bethlehem Like most choral settings of this tune, the setting by Bach from the cantata BWV 65, "Sie werden aus Saba alle kommen" that is used here was originally set to a 1545 German text by Cyriakus Spangenberg. The Spangenberg text is a loose translation of the original Latin, which is thought to date to the 13th century. Here, the first four verses found in the Piae Cantiones manuscript of 1582 are used.

Los Peces en el Río This score is based on the 1958 recording by Manolo Escobar, where the song is presented as one of three "aires navideños jerezanos", as well as a later recording by Escobar. The song is often suggested to be of Extremaduran, and ultimately Arabic, origin; however, there does not seem to be any documentation of this.

Fum, Fum, Fum A traditional Catalan carol originating in either the 16th or 17th centuries. The best known English translations are not in the public domain.

How Great Our Joy This piece, often known as the “Echo Carol”, should be performed in such a way that the sections marked “echo” are distinct from the sections that precede them. This can be done to good effect with two different groups of singers or a group of singers and a group of instrumentalists, if such forces are available. Another possibility is to simply make a dynamic contrast between the two.

Eesus Ahatonyah A recent transcription by John Steckley of Brébeuf’s original Wendat lyrics has been used here with permission. The text should be pronounced as it would be in North American English, with the exception of “th” and “sth”, which should be excecuted as “t” and “st”, respectively, and followed by an aspiration. Brébeuf wrote six verses; the first, second, and final verses appear here.

Boh predvičny narodilsja A traditional Rusyn-language carol from the Carpathian mountains dating as early as the late eighteenth century. The lyrics reproduced here are the first two verses and the final verse from the Užhorod Pisennik of 1913. The “c” in Rusyn is pronounced as a “ts” in English, the “č” as a “ch”, the “j” as a “y”, the “š” as a “sh”, the apostrophe as a consonant “y”, the “ž” like the “s” in ‘measure’, and the “r” is always trilled.

Part I

Music for Christmas, mostly in four parts.

Adeste Fideles

John Francis Wade(?), 1744

Ibid.

trans. Frederick Oakeley, 1841

G D C Em A A7 D7

The musical score consists of three parts: a guitar chord chart at the top, and two vocal parts, SA (Soprano-Alto) and TB (Tenor-Bass), below. The guitar chords are: G, D, C, Em, A, A7, D7. The vocal parts are in G major, common time. The SA part starts with a bass line, followed by a vocal line. The TB part starts with a bass line. The lyrics are as follows:

1. O come, all ye faith- ful, joy- ful and tri- um- pant! O come ye, o come ye to
 2. Sing, choirs of an- gels, sing in ex- ul- ta- tion, Sing, all ye ci- ti- zens of
 3. A- dest- e fi- de- les lae- ti tri- um- phan- tes, Ve- ní- te, ve- ní- te in

7

Beth- le- hem; Come and be- hold Him Born the King of Ang- els: O come, let us a-
 Hea- ven a- bove! Glo- ry to God, glo- ry in the high- est: O come, let us a-
 Beth- le- hem. Na- tum vi- dé- te, Re- gem an- ge- lo- rum: Ve- ní- te a- do-

14

dore Him, O come, let us a- dore Him, O come, let us a- dore Him, Christ the Lord.
 dore Him, O come, let us a- dore Him, O come, let us a- dore Him, Christ the Lord.
 re- mus Ve- ní- te a- do- re- mus Ve- ní- te a- do- re- mus Dó- mi- num.

Ding Dong Merrily on High

George Ratcliffe Woodward, 1910

Thoinot Arbeau, 1589

G Am D C Em D7 A7

Mel.

Rhyt.

5

10

G Am D G C D G G Em

Ding dong! ver- ri- ly the sky is riv'n with An- gel sing- ing. Glo-
And i- o, i- o, i- o, by priest and peo- ple sung- en. Glo-
May you beau- ti- ful- ly rime your Eve- time Song, ye sing- ers: Glo-

ri- a, Ho-san-na in ex- cel- sis!
ri- a, Ho-san-na in ex- cel- sis!
ri- a, Ho-san-na in ex- cel- sis!

O Little Town of Bethlehem

Phillips Brooks, 1868

traditional (SE England)

arr. Ralph Vaughan Williams, 1903

C F Bb C7 Dm Gm Am

SA (Soprano) TB (Tenor) SA (Soprano) TB (Tenor)

1. O lit-tle town of Beth-le-hem, How still we see thee lie! A-
2. For Christ is born of Ma-ry; And, gath-ered all a-bove, While

5 F Bb F C7 F Dm C Dm Gm F Gm C7 F Dm

bove thy deep and dream less sleep The si-lent stars go by. Yet
mor-tals sleep, the ang-els keep Their watch of wond-’ring love. O

9 Am C F Dm C F Gm Dm C Dm C

in thy dark streets shi-neth The ev-er last-ing light; The
morn-ing stars, to-ther Pro-claim the ho-ly birth, And

13 F Bb F C7 F Dm C Dm Gm F C7 F

hopes and fears of all the years Are met in thee to-night.
prais-es sing to God the King, And peace to men on earth.

Hark! The Herald Angels Sing

Charles Wesley, 1739 (alt.)

Felix Mendelssohn, 1840

adapt. William H. Cummings, 1855

F C Am Gm C7 G7 Bb D

SA

TB

5

10

15

CC BY-SA Licensed under a Creative Commons Attribution-ShareAlike 4.0 International License and available for free at www.tunavalleypiano.com.

It Came Upon the Midnight Clear

Edmund Sears, 1849

Richard Storrs Willis, 1850

arr. Uzziah Christopher Burnap

Bb Eb F7 C7 F Cm D Gm

SA

1. It came u-pon the mid- night clear, that glo- ri-ous song of old, From
 2. Still through the clo- ven skies they come, with peace- ful wings unfurled, And
 3. Yet with the woes of sin and strife the world has suf- fered long; Be-

TB

5

an- gels ben- ding near the Earth, to touch their harps of gold: "Peace
 still their hea-ven- ly mu- sic floats o'er all the wea- ry world; A-
 neath the an- gel strain have rolled two thou- sand years of wrong; And

D Gm F C7 F

9

on the Earth, good- will to men, from hea- ven's all-gra- cious King." The
 bove its sad and low- ly plains, they bend on ho- ver- ing wing,
 man, at war with man, hears not the love song which they bring; And
 O

Bb Eb Bb F7 Bb Eb F7 Bb

13

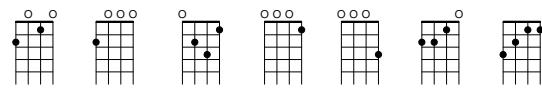
world in so- lemn still- ness lay, to hear the an- gels sing.
 e- ver o'er its ba- bel sounds the bles- sed an- gels sing.
 hush the noise, ye men of strife, and hear the an- gels sing.

Angels We Have Heard on High

traditional (Languedoc)

trans. James Chadwick, 1862

F Am Gm C7 C Dm Bb



Ibid.

arr. Edward Shippen Barnes (1887-1958)

SA

1. An-gels we have heard on high sweet-ly sing-ing o'er the plain,
 2. She-pherds, why this ju-bi-lee? Why your joy-ous strains pro-long?
 3. Come to Beth-le-hem and see Christ Whose birth the an-gels sing;

TB

5

and the moun-tains in re-ply e-cho-ing their joy-ous strain.
 What the glad-some ti-dings be? Which in-spire your heav'n-ly songs?
 Come, a-dore on ben-ded knee, Christ, the Lord, the new-born King.

Glo-_____

10

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

1. Les anges dans nos campagnes
 Ont entonné l'hymne des cieux;
 Et l'écho de nos montagnes
 Redit ce chant mélodieux.
 Gloria...

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

3. Cherchons tous l'heureux village
 Qui l'a vu naître sous ses toits,
 Offrons-lui le tendre hommage
 Et de nos coeurs et de nos voix!
 Gloria...

Once in Royal David's City

Cecil Frances Alexander, 1848, alt.

Henry John Gauntlett, 1849
arr. Arthur Henry Mann, 1919

F C7 G7 C Gm Bb

SA (Soprano) TB (Tenor) 4

1. Once in roy-al Da-vid's ci-ty stood a low-ly cat-tle
 2. He came down to earth from hea-ven who is God and Lord of
 3. Je-sus is our child-hood's pat-tern; day by day like us he
 4. And our eyes at last shall see him, through his own re-deem-ing

shed, where a moth-er laid her ba-by in a man-ger for his
 all, and his shel-ter was a sta-ble, and his cra-dle was a
 grew; he was lit-tle, weak, and help-less; tears and smiles like us he
 love; for that child so dear and gen-tle is our Lord in heav'n a-

8

bed; Ma-ry was that moth-er mild; Je-sus Christ, her lit-tle child.
 stall; with the poor and meek and low-ly, liv'd on earth our Sav-ior ho-ly.
 knew; and he feels for all our sad-ness, and he shares in all our glad-ness.
 bove; and he leads his chil-dren on to the place where he is gone.

In the Bleak Mid-Winter

Christina Rossetti, 1872

Gustav Holst, 1905

SA

6

11

CC BY-SA

Lo, How a Rose E'er Blooming

anonymous, 1599, alt.

trans. Theodore Baker, 1894

Ibid.

arr. Michael Praetorius, 1609

SA

TB

6

12

1. Lo, how a rose e'er blooming, From ten- der stem hath sprung. Of
 2. I- sai- ah 'twas fore- told it, The Rose I have in mind, With

1. Lo, how a rose e'er blooming, From ten- der stem hath sprung. Of
 2. I- sai- ah 'twas fore- told it, The Rose I have in mind, With

Jes- se's lin- eage co- ming, As men of old have sung; It came, a flow'- ret
 Ma- ry we be- hold it, The vir- gin mo- ther kind; To show God's love a-

Jes- se's lin- eage co- ming, As men of old have sung; It came, a flow'- ret
 Ma- ry we be- hold it, The vir-gin mo- ther kind; To show God's love a-

bright, A- mid the cold of win- ter, When half spent was the night.
 right, She bore to men a Sa- voir; When half spent was the night.

bright, A- mid the cold of win- ter, When half spent was the night.
 right, She bore to men a Sa- voir; When half spent was the night.

1. 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.

2. Das Röslein, das ich meine, davon Jesaias sagt,
 Hat uns gebracht alleine Marie, die reine Magd.
 Aus Gottes ew'gem Rat hat sie ein Kind geboren,
 wohl zu der halben Nacht.

Joy to the World

Isaac Watts, 1719

Lowell Mason, 1839

D Em A7 G A

1. Joy to the world! The Lord is come; Let earth re- ceive her King; Let
 2. Joy to the world! The Sav- ior reigns; Let men their songs em- ploy; While
 3. No more let sin and sor- rows grow, Nor thorns in- fest the ground; He
 4. He rules the world with truth and grace, And makes the nat- ions prove The

9 ev'- ry heart pre- pare him room, And heav'n and na- ture sing, And
 fields and flood, rocks, hills, and plains Re- peat the soun- ding joy, Re-
 comes to make His bles- sing s flow Far as the curse is found, Far
 glo- ries of His right- eous- ness, And won- ders of his love, And

15 A A7 D G D Em D A7 D
 heav'n and na- ture sing, And heav'n and heav'n and na- ture sing.
 peat the sound- ing joy, Re- peat, re- peat the soun- ding joy.
 as the curse is found, Far as, far as the curse is found,
 won- ders of his love, And won- ders, won- ders, of his love.

Part II

Music for Christmas, mostly in one or two parts.

O Come, O Come, Emmanuel

anonymous, 1710

anonymous, 15th c.

trans. John Mason Neale, 1861 (v. 1, 4-7); Henry Sloane Coffin, 1916 (v. 2-3)

4. O come, Thou Rod of Jesse, free
Thine own from Satan's tyranny;
From depths of hell Thy people save,
And give them vict'ry o'er the grave.
Rejoice!...

6. O come, Thou Key of David, come
And open wide our heav'nly home;
Make safe the way that leads on high,
And close the path to misery.
Rejoice!...

5. O come, Thou Dayspring, from on high,
And cheer us by Thy drawing nigh;
Disperse the gloomy clouds of night,
And death's dark shadows put to flight.
Rejoice!...

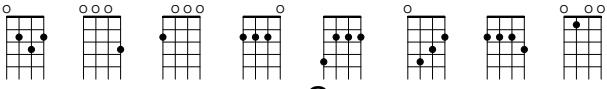
7. O come, Adonai, Lord of might,
Who to Thy tribes, on Sinai's height,
In ancient times didst give the law
In cloud and majesty and awe.
Rejoice!...

We Wish You a Merry Christmas

Traditional (England)

Ibid.
arr. ed.

G C Am D Bm Em D7 A7



Mel. 3 4

1, 4. We wish you a mer-ry Christ-mas, We wish you a mer-ry Christ-mas, We
2. Now bring us some fig- gy pud- ding, Now bring us some fig- gy pud- ding, Now
3. We won't go un- til we get some We won't go un- til we get some We

5 Bm Em G C Am D G D

wish you a mer-ry Christ-mas, And a Hap- py New Year! Good ti- dings we bring for
bring us some fig- gy pud- ding, And a cup of good cheer! Good ti- dings we bring for
won't go un- til we get some So bring it out here! Good ti- dings we bring for

11 G D A7 D G D G C Am D G

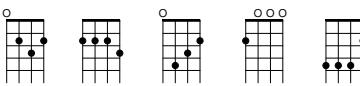
you and your kin; We
you and your kin; We wish you a mer-ry Christ-mas and a Hap- py New Year!
you and your kin; We

The Snow Lay on the Ground

traditional (Ireland)

Ibid.

G D7 Em Am E



SA (Soprano) and TB (Bass) parts are shown. The SA part starts with a G chord. The TB part starts with a G chord. The lyrics are:

1. The snow lay on the ground, the stars shone bright, when Christ our Lord was
 2. 'Twas Mary, daughter pure of holy Anne, that brought in- to this
 3. Saint Joseph, too, was by to tend the child; to guard him, and pro-
 4. And thus that man- ger poor be- came a throne; for He whom Ma- ry

6 The music continues with a D7 chord. The lyrics are:

born on Christ- mas night. Ve- ni- te a- do- re- mus Do- mi-
 world the God made man. She laid Him in a stall at Beth-
 tect His moth- er mild; The an- gels ho- ver'd round, and le-
 bore was God the Son. O come, then, let us join the le-
 sungen this heav'n- ly

12 The music continues with an Em chord. The lyrics are:

num; Ve- ni- te a- do- re- mus Do- mi- num. Ve- ni- te a- do-
 hem; the ass and ox- en shared the roof with them.
 song: Ve- ni- te a- do- re- mus Do- mi- num.
 host, to praise the Fa- ther, Son, and Ho- ly Ghost.

18 The music continues with an Am chord. The lyrics are:

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

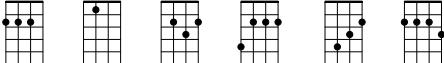
Here We Come A-wassailing

traditional (England)

Ibid.

arr. ed.

D A7 G Bm Em D7



Mel. D A7 D G D

1. Here we come a-wassailing a-mong the leaves so green, Here we come a-
 2. Our was-sail cup is made of the rose-ma-ry tree, And so is your
 3. Call up the but-ler of this house, put on his gol-den ring: Let him bring us up a

Harm.

6 A7 Bm Em A7 N.C. D G D N.C.

wan-dering, so fair to be seen:
 beer of the best bar-ley: Love and joy come to you, And to
 glass of beer, and bet-ter shall we sing:

Love and joy come to

11 D G D N.C. G D G Em D A7

you your was-sail too, And God bless you and send you a
 you, And to you your was-sail too, And God send you a

15 D G N.C. G D G Em D A7 D

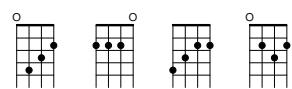
hap- py new year, and God send you a hap- py new year.
 hap- py new year, and a hap- py new year.

What Child Is This?

William Chatterton Dix, 1865

traditional

Em D B G



Mel. 1. What child is this who, laid to rest on Mary's lap is slee- ping? Whom 2. Why lies He in such mean es- tate, where ox and ass are fee- ding? Good 3. So bring Him in- cense, gold, and myrrh, come pea- sant, king to own Him; The

5 an- gels greet with an- them斯 sweet while she- pherds watch are kee- ping? Chris- tians, fear for sin- ners here the si- lent Word is plea- ding. king of kings sal- va- tion brings, Let lov- ing hearts en- throne Him.

9 This, this is Christ the King, whom she- pherds guard and An- gels sing; This, this is Christ the King, whom she- pherds guard and An- gels sing; Raise, raise a song on high, the vir- gin sings her lul- la- by.

13 Haste, haste, to bring Him laud, the Babe, the son of Ma- ry. Haste, haste, to bring Him laud, the Babe, the son of Ma- ry. Joy, joy for Christ is born, the Babe, the son of Ma- ry.

The music score consists of four staves. The top staff is for the Melodic line (treble clef, G major, 8th note time signature), the second for the Descant (bass clef, G major, 8th note time signature), and the bottom two are for the harmonic progression (Em, D, B, G). The lyrics are integrated into the music, with each line of text corresponding to a specific chord or measure. The score is in G major with a key signature of one sharp.

I Saw Three Ships

traditional (Derbyshire)

Ibid.

arr. William Sandys, 1833

G D7

Mel.

Harm.

1. I saw three ships come sail- ing in on Christ- mas Day, on Christ- mas Day, I
2. And what was in those ships all three? on Christ- mas Day, on Christ- mas Day, and
3. Our Sa- viour Christ and his la- dy, on Christ- mas Day, on Christ- mas Day, our

1. I saw three ships come sail- ing in on Christ- mas Day, on Christ- mas Day, I
2. And what was in those ships all three? on Christ- mas Day, on Christ- mas Day, and
3. Our Sa- viour Christ and his la- dy, on Christ- mas Day, on Christ- mas Day, our

5

saw three ships come sail- ing in on Christ- mas Day in the morn- ing.
what was in those ships all three? on Christ- mas Day in the morn- ing.
Sa- viour Christ and his la- dy, on Christ- mas Day in the morn- ing.

saw three ships come sail- ing in on Christ- mas Day in the morn- ing.
what was in those ships all three? on Christ- mas Day in the morn- ing.
Sa- viour Christ and his la- dy, on Christ- mas Day in the morn- ing.

4. Pray, whither sailed those ships all three...
5. O they sailed into Bethlehem...
6. And all the bells on Earth shall ring...
7. And all the angels in heav'n shall sing...
8. And all the souls on Earth shall sing...
9. Then let us all rejoice amain!...

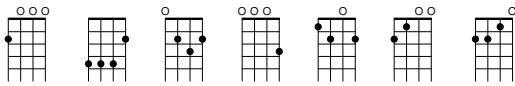
Masters in This Hall

William Morris, c. 1860

Marin Marais, 1706

arr. ed.

Capo to 3rd Fret: Am E G C E7 A Dm



Mel.

Am E Am G C E⁷ Am E⁷ Am E

1. Masters in this hall, Hear ye news to-day, Brought from o-ver
 2. Then to Beth-l'em town Went we two by two, In a sor-ry
 3. Ox and ass Him know, Knee-ling on their knee, Won- d'rous joy had
 4. This is Christ the Lord, Masters be ye glad! Christ- mas is come

Harm.

Am E Am G C E⁷ Am E

1. Masters in this hall, Hear ye news to-day, Brought from o-ver
 2. Then to Beth-l'em town Went we two by two, In a sor-ry
 3. Ox and ass Him know, Knee-ling on their knee, Won- d'rous joy had
 4. This is Christ the Lord, Masters be ye glad! Christ- mas is come

6 Am G C E⁷ Am

sea, And e- ver you I pray: No- well! No- well! No- well! No- well, sing we
 place We heard the ox- en low:
 I This lit- tle babe to see:
 in, And no folk shall be sad!

sea, And e- ver you I pray: No- well! No- well! No- well! No- well, sing we
 place We heard the ox- en low:
 I This lit- tle babe to see:
 in, And no folk shall be sad!

12 A Dm E⁷ Am E⁷ Am 4th verse only

clear! Hol- pen all the folk on earth, Born the Son of God so dear! No- well!, No- well!,
 clear! Hol- pen all the folk on earth, Born the Son of God so dear! No- well!, No- well!,

18 A Dm E⁷ Am E⁷ A

No- well! No- well, sing we loud! God to- day hath poor folk rais- ed And cast a- down the proud.
 No- well! No- well, sing we loud! God to- day hath poor folk rais- ed And cast a- down the proud.

The Holly and the Ivy

traditional (Gloucestershire)

transcr. Cecil Sharp, 1911
arr. David McCarthy, 2021

F Bb C Dm

Mel. 1. The holly and the ivy, when they are both full grown, Of all the trees that are
2. The holly bears a blos-som, as white as the lily flower, And Ma-ry bore sweet
3. The holly bears a pric-kle, as sharp as a-ny thorn, And Ma-ry bore sweet

Harm.

6 Bb F Dm C F Bb F
in the wood, the holly bears the crown. The ri-sing of the sun and the
Je-sus Christ to be our sweet Sa- viour. The ri-sing of the sun and the
Je-sus Christ on Christ-mas Day in the morn'. The ri-sing of the sun and the
The ri-sing of the sun and the

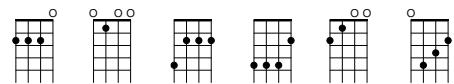
11 Bb F C Dm Bb F Dm C F
run-ning of the deer, The play-ing of the mer-ry org'n, sweet sing-ing in the choir.
run-ning of the deer, The play-ing of the mer-ry org'n, sweet sing-ing in the choir.
run-ning of the deer, The play-ing of the mer-ry org'n, sweet sing-ing in the choir.
run-ning of the deer, The play-ing of the mer-ry org'n, sweet sing-ing in the choir.

Deck the Hall

Thomas Oliphant, 1862

traditional (Wales)

D A7 Bm E A Em



1. Deck the hall with boughs of hol- ly, Fa la la la la la la la la! 'Tis the sea- son
2. See the flow- ing bowl be- fore us, Fa la la la la la la la! Strike the harp and
3. Fast a- way the old year pas- ses, Fa la la la la la la la la! Hail the new, ye



to be jol- ly, Fa la la la la la la la la! Fill the mead- cup, drain the bar- rel,
join the cho- rus, Fa la la la la la la la la! Fol- low me in mer- ry mea- sure,
lads and las- ses, Fa la la la la la la la la! Laugh-ing, drin- king all to- ge- ther,



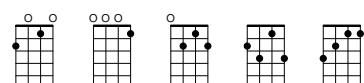
Fa la la la la la la la la! Troul the an- cient Christ- mas ca- rol, Fa la la la la la la la la!
Fa la la la la la la la la! While I sing of beau- ty's trea- sure, Fa la la la la la la la la!
Fa la la la la la la la la! Heed- less of the wind and wea- ther, Fa la la la la la la la la!

Away in a Manger

anonymous, 1883

William J. Kirkpatrick, 1895, alt.

F C7 G7 F7 Bb



S: **F** **C⁷**

1. A-way in a man-ger, no crib for a bed, The lit-tle Lord
 2. The cat-tle are low-ing, the ba-by a-wakes, But lit-tle Lord

A: **F** **G⁷** **C⁷** **F**

1. A-way in a man-ger, no crib for a bed, The lit-tle Lord
 2. The cat-tle are low-ing, the ba-by a-wakes, But lit-tle Lord

6. **F** **G⁷** **C⁷** **F**

Je-sus laid down his sweet head; The stars in the bright sky looked
 Je-sus, no cry-ing he makes, I love thee, Lord Je-sus! look

Je-sus laid down his sweet head; The stars in the bright sky looked
 Je-sus, no cry-ing he makes, I love thee, Lord Je-sus! look

11. **F⁷** **B_b** **F** **C⁷** **F**

down where he lay; The lit-tle Lord Je-sus, a sleep on the hay.
 down from the sky, And stay by my cra-dle till morn-ing is nigh.

down where he lay; The lit-tle Lord Je-sus, a sleep on the hay.
 down from the sky, And stay by my cra-dle till morn-ing is nigh.

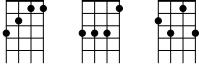
Silent Night

Joseph Mohr, 1816, alt.

trans. John Freeman Young, 1859

Bb Eb F7

Franz Xaver Gruber, 1818



Soprano (S):

B_b B_b F⁷ B_b

1. Si- lent night, ho- ly night, all is calm, all is bright
 2. Si- lent night, ho- ly night, she- pherds quake at the sight;
 3. Si- lent night, ho- ly night, Son of God, love's pure light;

Alto (A):

B_b B_b F⁷ B_b

1. Si- lent night, ho- ly night, all is calm, all is bright
 2. Si- lent night, ho- ly night, she- pherds quake at the sight;
 3. Si- lent night, ho- ly night, Son of God, love's pure light;

5 **Bass (B):**

E_b B_b E_b B_b

round yon vir- gen mo- ther and child. Ho- ly in- fant, so ten- der and mild,
 glo- ries stream from heav- ven a- far, heav'n- ly hosts - sing Al- le- lu- ia!
 ra- dient beams from thy ho- ly face with- the dawn of re- deem- ming grace

round yon vir- gen mo- ther and child. Ho- ly in- fant, so ten- der and mild,
 glo- ries stream from heav- ven a- far, heav'n- ly hosts - sing Al- le- lu- ia!
 ra- dient beams from thy ho- ly face with- the dawn of re- deem- ming grace

9 **Tenor (T):**

F⁷ B_b B_b F⁷ B_b

sleep in hea- ven- ly peace, - sleep in hea- ven- ly peace.
 Christ the Sa- voir is born, - Christ the Sa- voir is born,
 Je- sus, Lord, at thy birth, - Je- sus, Lord, at thy birth.

sleep in hea- ven- ly peace, - sleep in hea- ven- ly peace.
 Christ the Sa- voir is born, - Christ the Sa- voir is born,
 Je- sus, Lord, at thy birth, - Je- sus, Lord, at thy birth.

1. 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!

2. Stille Nacht, heilige Nacht!

Gottes Sohn, o wie lacht

Lieb aus deinem göttlichen Mund,

Da uns schlägt die rettende Stund,

Christ, in deiner Geburt,

Christ, in deiner Geburt.

3. 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!

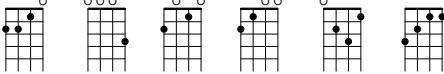
God Rest You Merry, Gentlemen

traditional (London)

Ibid.

arr. ed.

Dm C F A Gm Bb



Mel. Dm C F Dm A

1. God rest you mer- ry, gent- le- men, Let no- thing you dis- may, Re-
 2. From God that is our Fa- _ ther The bless- ed an- gels came And
 3. Now to the Lord sing prai- _ ses, All you wi- thin this place Like
 4. God bless the ru- ler of this house, And send him long to reign, And

Desc. Dm C F Dm A

2. From God our Fa- _ ther The bless- ed an- gels came
 3. Now to sing prai- _ ses, All you wi- thin this place

5 Dm C F Dm A Gm

mem- ber Christ our Sa- _ viour Was born on Christ- mas- day To save us all from
 un- to cer- tain she- _pherds Brought ti- dings of the same, That there was born in
 we true lo- ving bre- _thren, Each o- ther to em- brace, The mer- ry time of
 ma- ny a mer- ry Christ- mas May live to see a- gain. A- mong your friends and

To cer- tain she- _pherds Brought ti- dings of the same, That there was born in
 We lov- ing bre- _thren, Each o- ther to em- brace, The mer- ry time of

F C Dm C F Bb F c Dm A

Sa- tan's pow'r, When we were gone a- stray. O ti- dings of com- fort and
 Beth- le- hem The Son of God by name. O ti- dings of com- fort and
 Christ- mas Is draw- ing on a pace. O ti- dings of com- fort and
 kin- dred, That live both far and near, And God send you a hap- py New

Beth- le- hem The Son of God by name. O ti- dings of com- fort and
 Christ- mas Is draw- ing on a pace. O ti- dings of com- fort and

Dm C F Bb F C Dm A Dm

joy, com- fort and joy: O ti- dings of com- fort and joy.
 joy, com- fort and joy: O ti- dings of com- fort and joy.
 joy, com- fort and joy: O ti- dings of com- fort and joy.
 Year, hap- py New Year: And God send you a hap- py New Year.

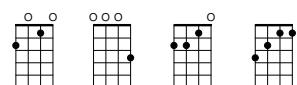
joy, com- fort and joy: O ti- dings of com- fort and joy.
 joy, com- fort and joy: O ti- dings of com- fort and joy.

Auld Lang Syne

Robert Burns, 1788, alt.

traditional

F C Dm Bb



F C F Dm F B_b

1. Should old ac-quain-tance be for-got, and ne-ver brought to mind? Should
 2. And sure-ly you'll buy your pint cup, and sure-ly I'll buy mine! And we'll
 3. We two have run a-bout the braes, and pick'd the go-wans fine; But we've
 4. We two have padd-led in the stream, from morn-ing sun 'till dine; But
 5. And there's a hand, my trus-ty friend! and give me a hand of thine! And we'll

5 F C F B_b C F B_b F

old ac-quain-tance be for-got, and auld lang syne?
 take a cup of kind-ness yet, for auld lang syne.
 wan-der'd many a wea-ry foot, since auld lang syne. For auld lang
 seas be-tween us broad have roar'd since auld lang syne.
 take a right good-will-ie waught, for auld lang syne?

10 C B_b F B_b F C F B_b C F

syne, my dear, and auld lang syne, we'll take a cup of kind-ness yet, for auld lang syne.

1. Should auld acquaintance be forgot,
 and never brought to mind?
 Should auld acquaintance be forgot,
 and auld lang syne?
 For auld lang syne, my jo,
 for auld lang syne,
 we'll tak' a cup o' kindness yet,
 for auld lang syne.
2. 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.
 For auld ...
3. 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.
 For auld ...
4. We twa hae paidl'ed in the burn,
 frae morning sun till dine;
 But seas between us braid hae roar'd
 sin' auld lang syne.
 For auld ...
5. And there's a hand, my trusty fier!
 and gie's a hand o' thine!
 And we'll tak' a right gude-willie waught
 for auld lang syne.
 For auld ...

Part III

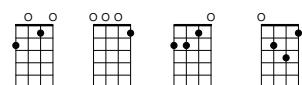
Music for Christmas, mostly not in English.

O Tannenbaum

Ernst Anschütz, 1824

traditional

F C7 Dm Gm



F C⁷ F C⁷ F

1. O Tan- nen- baum, o Tan- nen- baum, Wie treu sind dei- ne Blät- ter! Du
2. O Tan- nen- baum, o Tan- nen- baum, Du kannst mir sehr ge- fal- len! Wie
3. O Tan- nen- baum, o Tan- nen- baum, Dein Kleid will mich was leh- ren: Die

5 Dm Gm C⁷ F

grünst nicht nur zur Som- mer- zeit, Nein, auch im Win- ter, wenn es schneit. O
oft hat nicht zur Weih- nacht- zeit Ein Baum von dir mich hoch er- freut! O
Hoff- nung und Be- stän- dig- keit Gibt Mut und Kraft zu je- der Zeit! O

9 F C⁷ F C⁷ F

Tan- nen- baum, o Tan- nen- baum, Wie treu sind dei- ne Blät- ter!
Tan- nen- baum, o Tan- nen- baum, Du kannst mir sehr ge- fal- len!
Tan- nen- baum, o Tan- nen- baum, Dein Kleid will mich was leh- ren!

In dulci jubilo

Heinrich Seuse, c. 1328

traditional

arr. Robert Lucas de Pearsall, 1837

F Bb C Am Dm Gm C7 Em A7 D

SA (Soprano) TB (Tenor) 3/4 time signature

1. In dul- ci ju- bi- lo, nun sin- get und seid froh!
 2. O Je- su par- vu- le, nach dir ist mir so Weh!
 3. O pa- tris ca- ri- tas, o na- ti le- ni tas!

8 C Am Bb C F Dm Gm F C7 F

Un- sers Her- zens Won leit in pra- se- pi- o,
 Tröst mir mein Ge- mü- te, o pu- er op- ti- me
 Wir wär'n all ver- ren per no- stra cri- mi- na,

16 Dm F Bb C F Dm Gm F C7 F

— und leuch- tet wie die Son- ne mat- ris in gre- mi- o.
 — durch al- le dei- ne Gü- te, o prin- ceps glo- ri- ae.
 — so hat er uns er- wor- ben coe- fo- rum gau- di- a:

24 F Dm Em A7 D Bb C F Bb Gm C F

— Al- pha es et O!
 — Tra- he me post te,
 — ei- a, wär'n wir da,

Al- pha es et O!
 Tra- he me post
 ei- a, wär'n wir da!

Instrumental accompaniment: 8 measures of chords F, Bb, C, Am, Dm, Gm, C7, Em.

Puer natus in Bethlehem

Anonymous, 1582

Ibid.

arr. Johann Sebastian Bach, BWV 65

SA

1. Pu- er na- tus in Beth- le- hem, Beth- le- hem, Un- de gau-
 2. As- sum- sit ca- rem ho- mi- nis, ho- mi- nis, Ver- bum Pa-
 3. Per Gab- ri- e- lis nun- ci- um, Nun- ci- um, Vir- go con-
 4. De ma- tre na- tus vir- gi- ne, Vir- gi- ne, Si- ne vi-

TB

9

det Je- ru- sa- lem. Al- le- lu- ia, al- le- lu- ia! lu- ia!
 tris al- tis- si- mi, Al- le- lu- ia, al- le- lu- ia! lu- ia!
 ce- pit fi- li- um, Al- le- lu- ia, al- le- lu- ia! lu- ia!
 ri- li- se- mi- ne, Al- le- lu- ia, al- le- lu- ia! lu- ia!

Quem Pastores

Anonymous, 14th c.

Ibid.

arr. Ralph Vaughan Williams, 1928

F C Bb C7 Gm G Dm A

SA

1. Quem pas- to res laud da- ve- re, Qui bus an ge- li dix- e- re:
 2. Ad quem ma gi am bu- la- bant, Au rum, thus, myr- rham port- ta- bant,
 3. Chris to re gi, De o na to, Per Ma- ri am no bis da to,

TB

9

F Bb F Bb C⁷ A Dm Gm Am Dm Gm C⁷ F

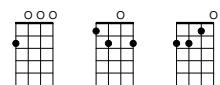
"Ab sit vo bis jam ti me re, Na tus est rex glo ri ae."
 "Im mo la bant haec si ce re, Na to re gi glo ri ae."
 "Me ri to re so net ve re, Laus, ho nor et glo ri a."

Los Peces en el Río

traditional (Jerez)

Am E7 Dm

Ibid.



Mel. 1. La Vir-gen se e- stá pei- nan- do en- tre cor- ti- na y cor- ti- na.
 2. La Vir-gen e- stá la- van- do y ten- dien- do en el ro- me- ro.
 3. La Vir-gen va ca- mi- nan- do va ca- mi- nan- do so- li- ta.

Harm.

9 Los ca-be- llos son de o- ro y el pei- ne de pla- ta fi- na. Pe- ro
 Los pa-ja- ri- llos can- tan- do y el ro- me- ro flo- re- cien- do. Pe- ro
 Y no lle- va más com- pa- ña que el ni- ño de su ma- ni- ta. Pe- ro
 Pe- ro

17 mi- ra có- mo be- ben los pe- ces en el rí- o Pe- ro mi- ra có- mo be- ben por ver al Dios na- ci- do.
 mi- ra có- mo be- ben los pe- ces en el rí- o Pe- ro mi- ra có- mo be- ben por ver al Dios na- ci- do.

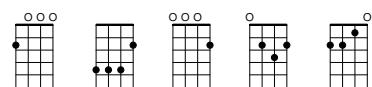
25 Be- ben y be- ben y vuel- van a be- ber Los pe- ces en el rí- o por ver a Dios Na- cer.
 Be- ben y be- ben y vuel- van a be- ber Los pe- ces en el rí- o por ver a Dios Na- cer.

Fum, Fum, Fum

traditional (Catalonia)

Ibid.

Am E C G Dm



Mel. 1. A vint-i- cinc de de- sem- bre: fum, fum, fum. A vint-i- cinc de de- sem- bre:
 2. Al- lí dalt de la mun- tan- ya, fum, fum, fum. Al- lí dalt de la mun- tan- ya,
 3. Qui di- rà més gran men- ti- da? fum, fum, fum. Qui di- rà més gran men- ti- da?

Harm.

7 Am E Am G C G C G C G
 fum, fum, fum. Ha nas- cut un min- yo- net ros i blan- quet, ros i blan- quet; fill de
 fum, fum, fum. Si n'hi ha dos pas- to- rets ab- ri- ga- dets, ab- ri- ga- dets; amb la
 fum, fum, fum. Ja en re- spon el ma- jo- ral el gran ta- bal, el gran ta- bal; jo en fa-

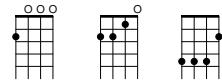
13 Dm E Am E Am E Am
 la Ver- ge Ma- ri- a, n'és nat en un- a es- tab- li- a, fum, fum, fum.
 pell i la sa- ma- rra, men- jant ous i bo- ti- fa- rra, fum, fum, fum.
 ré deu mil ca- ma- des amb un salt to- tes ple- ga- des, fum, fum, fum.

Guillô, pran ton tamborin

Bernard de la Monnoye, c. 1700

Ibid.
arr. ed.

Am Dm E



Mel.

Harm.

Rhyt.

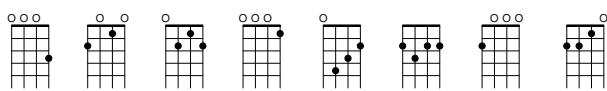
6 Am Am Dm E E Am Dm
 man, Tu-re-lu-re-lu, pa-ta-pa-ta pan, Au son de cés in- stru-man, Je di-ron No-
 man, Tu-re-lu-re-lu, pa-ta-pa-ta pan, Au son de cés in- stru-man, Ai nos an fau-
 man, Tu-re-lu-re-lu, pa-ta-pa-ta pan, Au son de cés in- stru-man, Fe- zon lai ni-
 man, Tu-re-lu-re-lu, pa-ta-pa-ta pan, Au son de cés in- stru-man, Chan-ton, dan- son,
 man, Tu-re-lu-re-lu, pa-ta-pa-ta pan! Au son de cés in- stru-man.

11 E Am
 ei gai- man.
 faire au- tan.
 que ai Sa- tan.
 sau- tons- an.

Minuit, chrétiens

Placide Cappeau, 1843

C F G7 C7 Em B7 Am Dm



Adolphe Adam, 1847

Mel.

1. Mi-nuit, chré-tiens ! c'est l'heu-re so-len-nel-le, Où l'hom-me
 2. De not-re foi que la lu-mière ar-den-te Nous gui-de
 3. Le Ré-demp-teur a bri-sé toute en-tra-ve, La Terre est

4
 Dieu des-cen-dit jus-qu'à nous Pour ef-fa-cer la ta-che o-ri-gi-nale
 tous au ber-ceau de l'En-fant, Comme aut-re-fois une é-toile bril-lante
 libre et le Ciel est ou-vert. Il voit un frère où n'é-tait qu'un es-

8
 nel-le, Et de son Père ar-ré-ter le cour-roux. Le monde en-tier tres-
 lan-te Y con-dui-sit les chefs de l'O-ri-ent. Le Roi des rois naît
 cla-ve, L'a-mour u-nit ceux qu'en-chaî-naît le fer. Qui lui di-ra no-

12
 sail-le d'es-pé-ran-ce, À cet-te nuit qui lui donne un Sau-veur. Peu-ple à ge-
 dans une humb-le crè-che; Puis-sants du jour, fiers de vot-re gran-deur, À votre or-
 tre re-con-naissan-ce? C'est pour nous tous qu'il naît, qu'il souffre et meurt. Peu-ple, de-

16
 noux, at-tends ta dé-li-vran-ce, No-ël, No-ël, voi-
 gueil, c'est de là que Dieu prê-che. Cour-bez vos fronts dev-
 bout! Chante ta dé-li-vran-ce. No-ël! No-ël! Chan-

21
 ci le Ré-demp-teur, No-ël, No-ël, voi-ci le Ré-demp-teur.
 ant le Ré-demp-teur! Cour-bez vos fronts dev-ant le Ré-demp-teur!
 tons le Ré-demp-teur! No-ël! Chan-tons le Ré-demp-teur!

How Great Our Joy

anonymous, 1623

trans. Theodore Baker, alt.

Gm Dm Eb Bb F D

Ibid.

arr. ed.

SA

TB

1. While by the sheep we watched at night, Glad tidings brought an angel
 2. There shall be born, so he did say, In Beth- le- hem a Child to-
 3. There shall the Child lie in a stall, This Child who shall re- deem us

8

Bb D Gm D Gm Bb F Bb Bb F Bb echo

bright.
 day. How great our joy! Great our joy! Joy, joy, joy! Joy, joy, joy!
 all.

Bb F Gm D Gm D Gm Bb F Gm D Gm D Gm

17

Bene-di- ca- mus Do- mi- no, Bene-di- ca- mus Do- mi- no.

1. Als ich bei meinen Schafen wacht',
 ein Engel mir die Botschaft bracht',
 Des bin ich froh,
 bin ich froh!
 Froh, froh, froh!
 Froh, froh, froh!
 Benedicamus Domino.

2. Er sagt', es soll geboren sein,
 zu Bethelhem ein Kindelein.

 3. Er sagt', das Kind läg da im Stall,
 und sollt die Welt erlösen all'.

 4. Den Shatz muss ich bewahren wohl,
 so bleibt mein Herz der Freuden voll.

Eesus Ahatonyah

Jean de Brébeuf, 1643
transcr. John Steckley

traditional
arr. ed.

SA

1. Eh- sten- nyah- yon deh tson- weh Ee- sus a- ha- ton- nyah!
2. A- yo- kee on- kee- nhah- sheh eh- ron- hya- yeh- ron- non
3. Teh- heh- kwah- tah- ten- non- ten ah- heh- kwah- shyen- ndah- en

TB

5
On- nah- wah- teh- wah do- kee non- ywah- ndah- skwa- en- tak En- non- shyen skwah-
Yon- tonk on- tah- tya- ndeh ndyo sen tsah- ton- nha- ron- nyon Wah-ree on- nah-
Teh- heh- kwan- non- ron- kwan- nyon deh son- ywen- ten- ran- ndeh U- to- yeh- tee

10
tree- ho- tat non- ywa- ndee- yon- ra- shah- thah- Ee- sus a-
wah- kweh- ton ndyo sen tsah- ton- nha- ron- nyon Ee- sus a-
skwan- non- hweh ee- shyeh- rheh ah- keh- non- hon- sthah- Ee- sus a-

14
ha- ton- nyah, a- ha- ton- nyah, Ee- sus a- ha- ton- nyah!
ha- ton- nyah, a- ha- ton- nyah, Ee- sus a- ha- ton- nyah!
ha- ton- nyah, a- ha- ton- nyah, Ee- sus a- ha- ton- nyah!

Boh predvičny narodilsja

traditional (Transcarpathia)

trans. Joseph Roll (alt.)

G D C A7 D7

Ibid.

arr. ed.

○ ○ ○ ○ ○
N.C.

SA

1. E- ter- nal God, rich in His grace! Has come down from a-
 2. In Beth- le- hem this night is born! The Mes- si- ah fore-
 3. "Glo- ry to God!" Let us sing out Bend- ing low to the
 1. Boh pred- vič- ny na- ro- dil- sja, prij- šol dnes so ne-
 2. V Vi- fle- je- mi na- ro- dil- sja, Me- si- ja Chri- stos
 3. Sla- va Bo- hu za- spi- vaj- me: čest Sy- nu Bo- že-

TB

11

bove To re- claim us with His love Christ the Son of God. Has come
 told By the prop- phe- cies of old Christ the Son of God. The Mes-
 Child Born of Vir- gin un- de- filed Christ the Son of God. Bend- ing
 bes, a- by spas Ľud svoj ves, i u- tí- šil sja. Pri- šol
 naš ho- spod naš, dl'a vsich naš nam na- ro- dil- sja. Me- si-
 mu i Spa- su na- še- mu po- klon ot- daj- mo. Čest' Sy-

20

down from a- bove To re- claim us with His love Christ the Son of God.
 si- ah fore- told By the prop- phe- cies of old Christ the Son of God.
 low to the Child Born of Vir- gin un- de- filed Christ the Son of God.
 dnes so ne- bes, a- by spas Ľud svoj ves, i u- tí- šil sja.
 ja Chri- stos naš hos- pod naš, dl'a vsich naš nam na- ro- dil- sja.
 nu Bo- že- mu i Spa- su na- še- mu po- klon ot- daj- mo.