

**GABRIELI**  
**R**  **A R**

**A Grand Georgian Christmas  
with Gabrieli Roar**

**November - December 2024**

Teacher's Resource Pack

# Gabrieli Roar

# A Grand Georgian Christmas

## Christmas Tour 2024

Welcome to the teachers' music pack for Gabrieli Roar's Christmas tour, November 27th to December 11th in Portsmouth, Norwich, Ely, Coventry, Blackburn, and Carlisle Cathedrals, Hull and York Minsters, ending in the South West in Exeter and Truro Cathedrals, and Bristol St Mary Redcliffe.

Following our hugely successful Praetorius tour in 2022, we will be working with over 5000 young people from Cumbria to Cornwall and from Durham to Kent. The purpose of this enterprise is to connect young choirs up and down the land in partnership, and to encourage more young people to connect with classical music. As you will see, the programme offers opportunities for established choirs capable of singing in parts, but there are also simpler pieces which enable those new to singing to join in this magnificent music.

The programme explores English music for parish churches in the Georgian period, spanning the century from around 1740. This tradition, sometimes referred to as 'Psalmody' or 'Gallery Music' embraces many kinds of music, from simple hymns and 'fuguing tunes' to more elaborate anthems; as many country churches lacked organs, the music was often led by an ensemble of singers and a mixed band of instruments from a gallery in the west end of the church. Many now-forgotten composers wrote music in the late baroque and nascent classical style, but equally it was common to retext well-known music by Handel, Haydn, Purcell and others. Much of the music is robust and cheerful and well connected to folk traditions: the Christmas repertoire especially so.

For the tour, Gabrieli's dozen singers will lead the choirs, and the band will comprise strings, flutes, clarinets, bassoons, horns, trumpets, drums, organ, harpsichord, ophicleide and, (how could we not?) two very special serpents. It's worth reading Thomas Hardy's wonderful description of a village band in '[Under the Greenwood Tree](#)', which still paints a vivid picture of 19th Century music making.

There are three excellent and well-known recordings of this repertoire by Peter Holman and the Parley of Instruments: [Nativity](#), [While Shepherds Watched](#), and [Haydn and his English Friends](#), which are widely available and contain most of the pieces we will perform. We're grateful to Peter for his help, and especially to Sally Drage who is the great expert on this repertoire and who has kindly provided most of the material here, with permission to use for the tour and in schools.

We are hoping that this material will be useful for your own carol concerts. The solo parts are often quite simple and might be sung by more confident singers. Likewise, the instrumental parts are hardly virtuoso; the beauty is that there is no right or wrong, and parts can be taken by whatever players you have to hand in your school.

The music here is marked 'stage choir' and 'big choir' as agreed in advance. Please contact Anna ([anna@gabrieli.com](mailto:anna@gabrieli.com)) or Freya ([freya@gabrieli.com](mailto:freya@gabrieli.com)) if you need clarification on what your choir should sing. We've made notes after every piece which we hope will be helpful. If you would also like the orchestral parts, please let Anna and Freya know and we can send them to you.

Hugely looking forward to working with you all later this year.

Paul McCreesh, Artistic Director  
Charles MacDougall and Emily Dickens, Creative Directors

# A Grand Georgian Christmas

## The Promise

Remember O Thou Man - ?Thomas Ravenscroft	p.5
Veni Emmanuel - trad, ?13th Century	p.7
The people that walked in darkness - John Hill of Rugby	p.9
Lo, he comes with clouds descending - arr Edward Miller of Doncaster	p.20

## Shepherds

There were shepherds abiding the fields - Thomas Jarman of Clipstone	p.21
While shepherds watched their fleecy care - Thomas Key of Nuneaton While	p.25
Shepherds watched their flocks by night - Thomas Clark of Canterbury	p.27

## At the Manger

Adeste Fideles - ?Wade arr Vincent Novello	p.30
Hush! My Dear, Lie Still and Slumber - Anon arr Thomas Butts	p.38
Give to God our thankful songs - Haydn, arr William Gardiner of Leicester	p.39

## Angels

Hark! The Herald Angels Sing - Handel arr Edward Miller of Doncaster	p.41
Strike! seraphs, Strike! - John Fawcett of Bolton	p.42
Hark! How All the Welkin Rings - Anon arr Thomas Butts	p.52

## Encore

While shepherds watched (Old Foster) - John Foster of High Green, Yorkshire	p.54
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# Who is singing each piece?

	Title	Gabrielis	Stage	Big Choir	Cong
<b>A The Promise</b>	Remember O Thou Man - Ravenscroft	Y			
	Veni Emmanuel - trad	Y	Y	Y	
	The people that walked in darkness - John Hill of Rugby	Y	Y		
	Lo, he comes with clouds descending - arr Edward Miller of Doncaster	Y	Y	Y	Y
<b>B Shepherds</b>	There were shepherds abiding the fields - Thomas Jarman of Clipstone	Y	Y		
	Pifa 1 - instrumental				
	While shepherds watched their fleecy care - Thomas Key of Nuneaton	Y	Y		
	Pifa 2 - instrumental				
	While Shepherds watched their flocks by night - Thomas Clark of Canterbury	Y	Y	Y	
<b>C At the Manger</b>	Adeste Fideles - Wade arr Novello	Y	Y	Y	
	Hush! My Dear, Lie Still and Slumber - Anon arr Thomas Butts	Y			
	Give to God our thankful songs - Haydn, arr. William Gardiner of Leicester	Y	Y		
<b>D Angels</b>	Hark! The Herald Angels Sing (Georgia) - Handel arr Edward Miller of Doncaster	Y	Y	Y	Y
	Strike, Seraph Strike! - John Fawcett of Bolton	Y	Y		
	Hark! How All the Welkin Rings - Anon arr Thomas Butts	Y	Y	Y	Y
<b>Encore</b>	While shepherds watched (Old Foster) - John Foster of High Green, Yorkshire	Y	Y	Y	

# Remember O Thou Man

## A Christmas Carroll

Melismata (London, 1611)

?Thomas Ravenscroft  
(c.1582-1635)

© this edition  
Sally Drage 2006

1. Re-mem-ber, O thou man, O thou man, O thou man, Re-mem-ber, O thou man, Thy time is spent.  
3. Re-mem-ber God's goodness, O thou man, O thou man, Re-mem-ber God's goodness, And his pro-mise made.

1. Re-mem-ber, O thou man, O thou man, O thou man, Re-mem-ber, O thou man, Thy time is spent.  
3. Re-mem-ber God's goodness, O thou man, O thou man, Re-mem-ber God's goodness, And his pro-mise made.

8 1. O thou man, O thou man,  
3. O thou man, O thou man,

1. O thou man, O thou man,  
3. O thou man, O thou man,

5

Re-mem-ber, O thou man, How thou art dead and gone, And I did what I can: There-fore re - pent.  
Re-mem-ber God's goodness, How he sent his son, doubtless, Our sins for to re-dress: Be not a - fraid.

Re-mem-ber, O thou man, How thou art dead and gone, And I did what I can: There-fore re - pent.  
Re-mem-ber God's goodness, How he sent his son, doubtless, Our sins for to re-dress: Be not a - fraid.

8 There-fore re-pent.  
Be not a-fraid.

There-fore re - pent.  
Be not a - fraid.

9

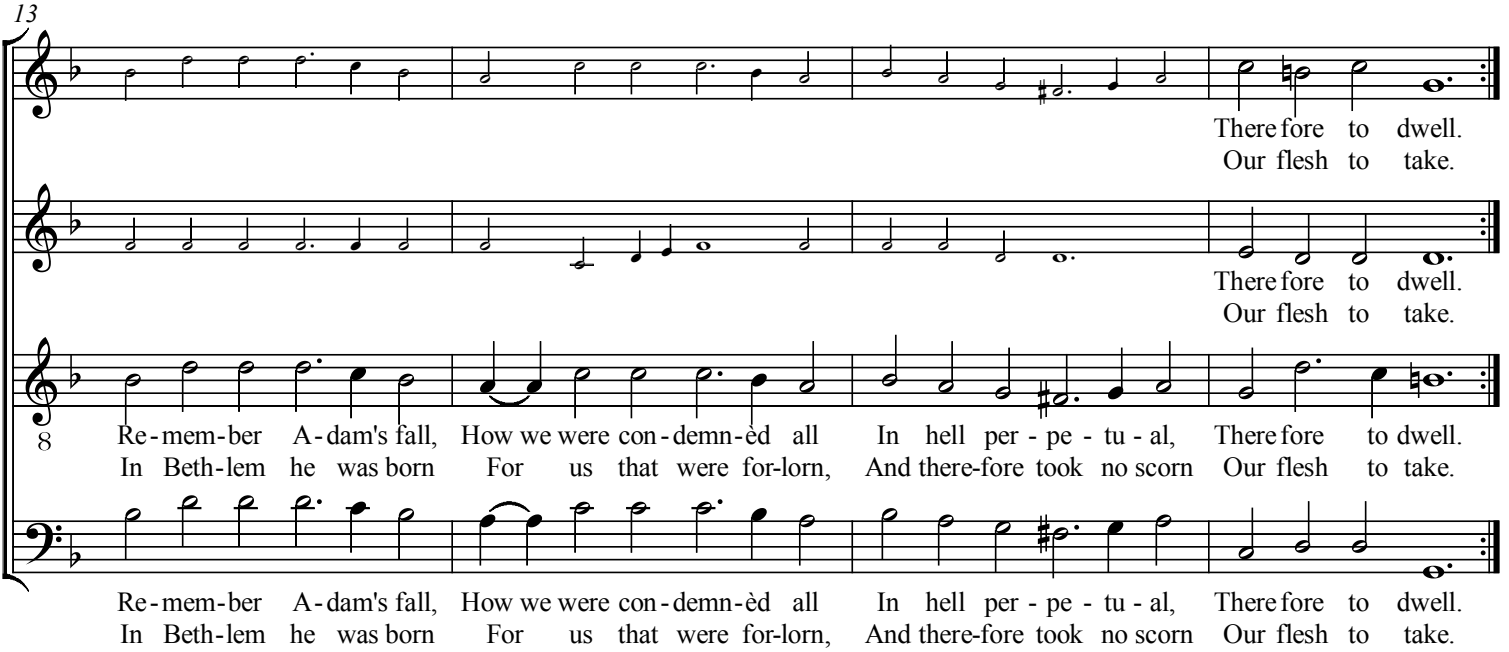
2. O thou man, O thou man,  
4. O thou man, O thou man,

2. O thou man, O thou man,  
4. O thou man, O thou man,

8 2. Re-mem-ber A-dam's fall, O thou man, O thou man, Re-mem-ber A-dam's fall From heav'n to hell.  
4. In Beth-lem he was born, O thou man, O thou man, In Beth-lem he was born, For man-kind's sake.

2. Re-mem-ber A-dam's fall, O thou man, O thou man, Re-mem-ber A-dam's fall From heav'n to hell.  
4. In Beth-lem he was born, O thou man, O thou man, In Beth-lem he was born, For man-kind's sake.

13



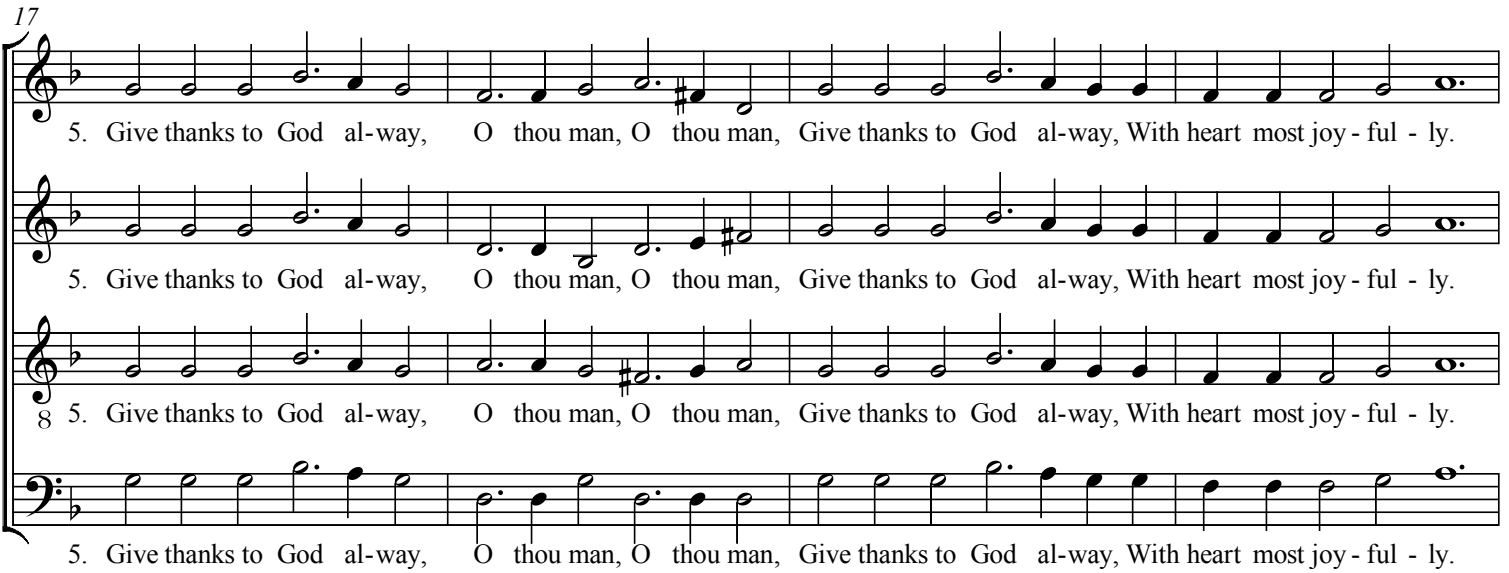
There fore to dwell.  
Our flesh to take.

There fore to dwell.  
Our flesh to take.

8 Re-mem-ber A-dam's fall, How we were con-demn-ed all In hell per-pe-tu-al, There fore to dwell.  
In Beth-lem he was born For us that were for-lorn, And there-fore took no scorn Our flesh to take.

Re-mem-ber A-dam's fall, How we were con-demn-ed all In hell per-pe-tu-al, There fore to dwell.  
In Beth-lem he was born For us that were for-lorn, And there-fore took no scorn Our flesh to take.

17



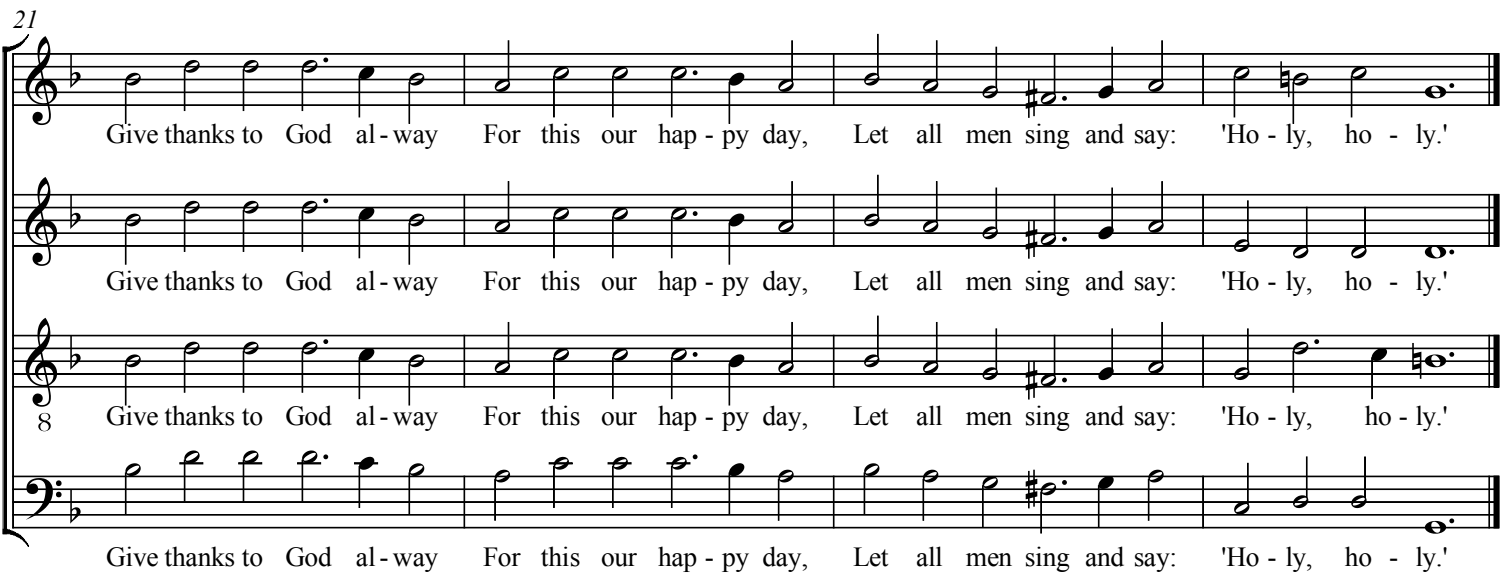
5. Give thanks to God al-way, O thou man, O thou man, Give thanks to God al-way, With heart most joy-ful-ly.

5. Give thanks to God al-way, O thou man, O thou man, Give thanks to God al-way, With heart most joy-ful-ly.

8 5. Give thanks to God al-way, O thou man, O thou man, Give thanks to God al-way, With heart most joy-ful-ly.

5. Give thanks to God al-way, O thou man, O thou man, Give thanks to God al-way, With heart most joy-ful-ly.

21



Give thanks to God al-way For this our hap-py day, Let all men sing and say: 'Ho-ly, ho-ly.'

Give thanks to God al-way For this our hap-py day, Let all men sing and say: 'Ho-ly, ho-ly.'

8 Give thanks to God al-way For this our hap-py day, Let all men sing and say: 'Ho-ly, ho-ly.'

Give thanks to God al-way For this our hap-py day, Let all men sing and say: 'Ho-ly, ho-ly.'

# Veni Emanuel

13th Century  
(Bibliothèque National MS)

## VERSE



1. Ve - ni, ve - ni, E - ma - nu - el: Cap - ti - vum sol - ve Is - ra - el,  
2. Ve - ni, O Jes - se Vir - gu - la, ex hos - tis tu - os un - gu - la  
3. Ve - ni, ve - ni O O - ri - ens, so - la - re nos ad - ve - ni - ens.  
4. Ve - ni, Cla - vis Da - vi - di - ca, reg - na re - clu - de ce - li - ca,  
5. Ve - ni, ve - ni A - do - na - i, qui po - pu - lo in Si - na - i



Qui ge - mit in ex - i - li - o, Pri - va - tus De - i Fi - li - o.  
De spe - cu tu - os tar - ta - ri e - duc, et an - tro ba - ra - thi.  
Noc - tis de - pe - lle ne - bu - las, Di - ras - que noc - tis te - ne - bras.  
Fac i - ter tu - tum su - pe - rum et clau - de vi - as in - fe - rum.  
Le - gem de - di - sti ver - ti - ce in ma - jes - ta - te glo - ri - ae.

## REFRAIN

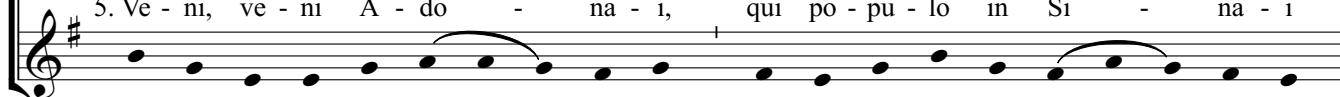


*Gau - de! gau - de! E - ma - nu - el Na - sce - tur pro te, Is - ra - el.*

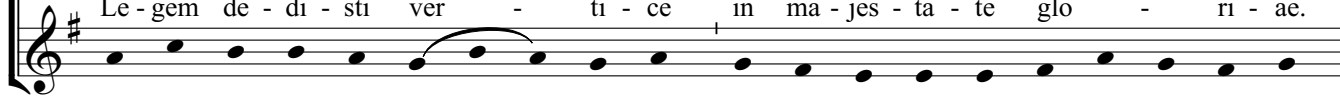
## VERSE



1. Ve - ni, ve - ni, E - ma - nu - el: Cap - ti - vum sol - ve Is - ra - el,  
2. Ve - ni, O Jes - se vir - gu - la, ex hos - tis tu - os un - gu - la  
3. Ve - ni, ve - ni O O - ri - ens, so - la - re nos ad - ve - ni - ens.  
4. Ve - ni, cla - vis Da - vi - di - ca, reg - na re - clu - de ce - li - ca,  
5. Ve - ni, ve - ni A - do - na - i, qui po - pu - lo in Si - na - i



Qui ge - mit in ex - i - li - o, Pri - va - tus De - i Fi - li - o.  
De spe - cu tu - os tar - ta - ri e - duc, et an - tro ba - ra - thi.  
Noc - tis de - pe - lle ne - bu - las, Di - ras - que noc - tis te - ne - bras.  
Fac i - ter tu - tum su - pe - rum et clau - de vi - as in - fe - rum.  
Le - gem de - di - sti ver - ti - ce in ma - jes - ta - te glo - ri - ae.



## REFRAIN



*Gau - de! gau - de! E - ma - nu - el Na - sce - tur pro te, Is - ra - el.*



# Veni Emanuel

13th Century  
(Bibliothèque National MS)

## VERSE

1. Ve - ni, ve - ni, E - ma - nu - el: Cap - ti - vum sol - ve Is - ra - el, Qui  
 2. Ve - ni, O Jes - se Vir - gu - la, ex hos - tis tu - os un - gu - la De  
 3. Ve - ni, ve - ni O O - ri - ens, so - la - re nos ad - ve - ni - ens. Noc -  
 4. Ve - ni, Cla - vis Da - vi - di - ca, reg - na re - clu - de ce - li - ca, Fac -  
 5. Ve - ni, ve - ni A - do - na - i, qui po - pu - lo in Si - na - i Le -

ge - mit in ex - i - li - o, Pri - va - tus De - i Fi - li - o.  
 spe - cu tu - os tar - ta - ri e - duc, et an - tro ba - ra - thi.  
 tis de - pe - lle ne - bu - las, Di - ras - que noc - tis te - ne - bras.  
 i - ter tu - tum su - pe - rum et clau - de vi - as in - fe - rum.  
 gem de - di - sti ver - ti - ce in ma - jes - ta - te glo - ri - ae.

## REFRAIN

Gau - de! gau - de! E - ma - nu - el Na - sce - tur pro te, Is - ra - el.



# The people that walked in darkness

## ANTHEM

Hill's Church Music iv (London, [1790])

John Hill

Isaiah 9, v.2, 6, 7.

© this edition  
Sally Drage 2003

Slow and soft

[Solo]

The peo-ple that walk-ed in dark-ness, that walk - - - ed, that walk-ed in dark-ness

Brisk and loud

S

A

T

B, vc

have seen a great light, the peo-ple that walk-ed in dark-ness have seen a great light.

have seen a great light, the peo-ple that walk-ed in dark-ness have seen a great light.

8 have seen a great light, the peo-ple that walk-ed in dark-ness have seen a great light.

have seen a great light, the peo-ple that walk-ed in dark-ness have seen a great light.

Slow and soft

The peo - ple that walk - ed, that walk - ed in dark - ness

Brisk and loud

S

A

T

B, vc

have seen a great light, have seen a great light, the peo-ple that walk-ed in dark-ness have

have seen a great light, have seen a great light, the peo-ple that walk-ed in dark-ness have

8 have seen a great light, have seen a great light, the peo-ple that walk-ed in dark-ness have

have seen a great light, have seen a great light, the peo-ple that walk-ed in dark-ness have

27

S  
seen a great light, have seen a great light, Sym. Sym.

A  
seen a great light, have seen a great light,

T  
8 seen a great light, have seen a great light, Sym. Sym.

B, vc  
6 4 3 6 6 6 4 5 3 5 6 5 6  
seen a great light, have seen a great light,

34

S  
have seen a great light, the peo - ple that Sym.

A  
have seen a great light, the peo - ple that

T  
8 have seen a great light, the peo - ple that Sym.

B, vc  
have seen a great light, the peo - ple that

40

S  
walk - ed in dark - ness have seen a great light.

A  
walk - ed in dark - ness have seen a great light.

T  
8 walk - ed in dark - ness have seen a great light.

B, vc  
walk - ed in dark - ness have seen a great light.

47 Very slow

And they that dwell, that dwell \_\_\_\_\_ in the land \_\_\_\_\_ of the sha-dow of death,

55 Quick

Cho[ru]s

S up-on them has the light \_\_\_\_\_ shi - - - -

A up - on them \_\_\_\_\_ hath the

T 8 up-on them has the light \_\_\_\_\_ shi - - - -

B, vc up - on them \_\_\_\_\_ hath the

62

S - - - - ned, up-on them has the light \_\_\_\_\_ shi -

A light shi - - - - ned, up-on them has the light \_\_\_\_\_ shi

T 8 - - - - ned, up - on them \_\_\_\_\_

B, vc light shi - - - - ned, up - on them \_\_\_\_\_



103

Sy. [Alto] *p*

-on his shoul - der, and his name shall be call - ed

109

S  
A  
T  
B, vc

won - der - ful, coun - sel - lor, the migh - ty God, the

113

S  
A  
T  
B, vc

ev - er - last - ing fa - ther, the prince of peace.

117

Tenor

For un-to us a child is born, for un-to us a son is giv'n, and the gov - ernment shall be up -

123 *Sy.*

-on his shoul - der and his name shall be call - ed

130

S  
A  
T  
B, vc

won - der - ful, coun - sel - lor, the migh - ty God, the

134

S  
A  
T  
B, vc

ev - er - last - ing fa - ther, the prince of peace.

Duett - Treble and Tenor

138 *Slow*

Of the in -

143

-crease of his gov - erment and peace, of his gov - erment and peace\_ there\_

Of the in - crease of his gov - erment, his gov - erment and peace there\_

6 5 6 9 8 6 6 6 6 5  
4 3 4 3 4 4 4 4 4

148

— shall be no end,

— shall be no end,

Sym.

6 6 # 6 6 6 6 #

154

up - on\_ the\_\_ throne, the throne\_\_ of Da - vid, the throne of Da - vid and\_

up - on\_ the\_\_ throne, the throne of Da - vid, the throne of Da - vid and\_

6 7 6 # 6 6 # 6

160

— up - on his king - dom, to or - der it, to

up - on his king - dom, to or - der it, and to es - tab - lish it,

5 6 # 6 6 6 #

165

or - der it, and to es - tab - lish it with judg - ment and jus - tice from  
and to es - tab - lish it with judg - ment and jus - tice from

170

Very slow

hence-forth ev'n for e - ver. The zeal of the Lord of hosts will per - form\_ this.  
hence-forth ev'n for e - ver. The zeal of the Lord of hosts will per - form\_ this.

180

Andante

For un-to us a child is born, for un-to us a son is giv'n, and the gov - erment shall be up -

186

Sym.

*p*

-on his shoul - der, and his name shall be call - ed



193

S  
won - der - ful, coun - sel - lor, the migh - ty God, the

A  
won - der - ful, coun - sel - lor, the migh - ty God, the

T  
8 won - der - ful, coun - sel - lor, the migh - ty God, the

B, vc  
won - der - ful, coun - sel - lor, the migh - ty God, the

197

S  
ev - er - last - ing fa - ther, the prince of peace.

A  
ev - er - last - ing fa - ther, the prince of peace.

T  
8 ev - er - last - ing fa - ther, the prince of peace.

B, vc  
ev - er - last - ing fa - ther, the prince of peace.

Solo

201 Andante

For un-to us a child is born, for un-to us a son is giv'n, and the gov - erment shall be up -

*pp*

207

-on his shoul - der, and his name shall be call-ed

*f* *Sym.* *p*

214

S  
won - der - ful, coun - sel - lor, the migh - ty God, the

A  
won - der - ful, coun - sel - lor, the migh - ty God, the

T  
8  
won - der - ful, coun - sel - lor, the migh - ty God, the

B, vc  
won - der - ful, coun - sel - lor, the migh - ty God, the

218

S  
ev - er - last - ing fa - ther, the prince of peace.

A  
ev - er - last - ing fa - ther, the prince of peace.

T  
8  
ev - er - last - ing fa - ther, the prince of peace.

B, vc  
ev - er - last - ing fa - ther, the prince of peace.

Ver[se]

222 Soft

Al - le - lu - ia, a - le - lu - ia, a - le - lu - ia, al - le - lu - ia,

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

226

al - le - lu - ia, al - le - lu - ia.  
a - - - - - le - lu - ia.

229

S Al - le - lu - ia, a - le - lu - ia, a - le - lu - ia, al - le - lu - ia,  
A Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
T 8 Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
B, vc Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

233

S al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.  
A a - - - - - le - lu - ia, al - le - lu - ia.  
T 8 a - - - - - le - lu - ia, al - le - lu - ia.  
B, vc al - - - - - le - lu - ia, al - le - lu - ia.

# Lo, He comes with clouds descending

David's Harp (London, c.1803)  
text: John Cennick / Charles Wesley

Martin Madan? (1725-1790)  
arr: Edward Miller of  
Doncaster (1735-1807)

© this edition  
Sally Drage 2001

1. Lo! he comes with clouds de - scend - ing, Once for fa - vour'd sin - ners slain;  
2. Ev' - ry eye shall now be - hold him Robed in dread - ful ma - jes - ty;  
3. The dear to - kens of his pas - sion, Still his daz - zling bo - dy bears,  
4. Yea, a - men! Let all a - dore thee, High on thy e - ter - nal throne;

1. Lo! he comes with clouds de - scend - ing, Once for fa - vour'd sin - ners slain;  
2. Ev' - ry eye shall now be - hold him Robed in dread - ful ma - jes - ty;  
3. The dear to - kens of his pas - sion, Still his daz - zling bo - dy bears,  
4. Yea, a - men! Let all a - dore thee, High on thy e - ter - nal throne;

1. Lo! he comes with clouds de - scend - ing, Once for fa - vour'd sin - ners slain;  
2. Ev' - ry eye shall now be - hold him Robed in dread - ful ma - jes - ty;  
3. The dear to - kens of his pas - sion, Still his daz - zling bo - dy bears,  
4. Yea, a - men! Let all a - dore thee, High on thy e - ter - nal throne;

5

Thou - sand thou - sand saints at - tend - ing, Swell the tri - umph of his train:  
Those who set at nought and sold him, Pierced and nailed him to the tree,  
Cause of end - less ex - ul - ta - tion To his ran - somed wor - ship - pers:  
Sa - viour, take the power and glo - ry, Claim the king - dom for thine own:

Thou - sand thou - sand saints at - tend - ing, Swell the tri - umph of his train:  
Those who set at nought and sold him, Pierced and nailed him to the tree,  
Cause of end - less ex - ul - ta - tion To his ran - somed wor - ship - pers:  
Sa - viour, take the power and glo - ry, Claim the king - dom for thine own:

Thou - sand thou - sand saints at - tend - ing, Swell the tri - umph of his train:  
Those who set at nought and sold him, Pierced and nailed him to the tree,  
Cause of end - less ex - ul - ta - tion To his ran - somed wor - ship - pers:  
Sa - viour, take the power and glo - ry, Claim the king - dom for thine own:

9

Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, God ap - pears, on earth to reign.  
Deep - ly wail - ing, deep - ly wail - ing, deep - ly wail - ing, Shall the true Mes - si - ah see.  
With what rap - ture, with what rap - ture, with what rap - ture Gaze we on those glor - ious scars.  
Jah, Je - ho - vah, Jah, Je - ho - vah, Jah, Je - ho - vah, E - ver - last - ing God, come down.

Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, God ap - pears on earth to reign.  
Deep - ly wail - ing, deep - ly wail - ing, deep - ly wail - ing, Shall the true Mes - si - ah see.  
With what rap - ture, with what rap - ture, with what rap - ture Gaze we on those glor - ious scars.  
Jah, Je - ho - vah, Jah, Je - ho - vah, Jah, Je - ho - vah, E - ver - last - ing God, come down.

Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, God ap - pears on earth to reign.  
Deep - ly wail - ing, deep - ly wail - ing, deep - ly wail - ing, Shall the true Mes - si - ah see.  
With what rap - ture, with what rap - ture, with what rap - ture Gaze we on those glor - ious scars.  
Jah, Je - ho - vah, Jah, Je - ho - vah, Jah, Je - ho - vah, E - ver - last - ing God, come down.

emendations:

original stave order: ASB; original key A major; last words of v.1 originally 'earth again'; v.2-4 added; small accompaniment notes excluded

**For Christmas Day**

Also adapted for those who celebrate the birth of Christ, in the open air, early in the morning.

**There were shepherds abiding in the field**

*The Voice of Melody* (London, c.1830)  
text: St Luke ch.2 v.8

Thomas Jarman  
of Clipstone  
(1776-1861)

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Sally Drage 2000

Moderato

[tr]

Duetto

9

Sym.

S There were shepherds a - bid-ing in the field, keep-ing watch, keep-ing watch, o - ver their flock by night.

B There were shepherds a - bid-ing in the field, keep-ing watch, keep-ing watch, o - ver their flock by night.

15

S And lo! the an - gel, the an - gel of the Lord came up - on them, and the

B And lo! the an - gel of the Lord came up - on them, and the

22

S glo - ry of the Lord shone round a - bout them, and they were sore a - fraid:

B glo - ry of the Lord shone round a - bout them, and they were sore a - fraid:

29

S And the an - gel said un - to them: 'Fear not, fear not,

B And the an - gel said un - to them: 'Fear not,

37

S for be - hold I bring you glad tid-ings, I bring you glad tid-ings, glad tid-ings of great

B for be - hold I bring you glad tid-ings, glad tid-ings of great

44

S joy which shall be to all peo-ple. For un - to you is

B joy which shall be to all peo-ple. For un - to you is

Sym.

52

S born this day in the ci - ty of Da - vid, a Sa-viour which is Christ the Lord.' And sudden-ly there was

B born this day in the ci - ty of Da - vid, a Sa-viour which is Christ the Lord.' And sudden-ly there was

59

S with the an - gel a mul-ti-tude of the heavenly host, prais-ing God, prais-ing God, prais-ing God and say - ing:

B with the an - gel a mul-ti-tude of the heavenly host, prais-ing God, prais-ing God, prais-ing God and say - ing:

Chorus

67 Majestically

Soprano: 'Glo-ry to God in the high - est, glo-ry to God in the high - est, and peace on earth, good - will to men, good - will to men.

Alto: 'Glo-ry to God in the high - est, glo-ry to God in the high - est, good - will to men, good - will to men.

Tenor: 8 'Glo-ry to God in the high - est, glo-ry to God in the high - est, good - will to men, good - will to men.

Bass: 'Glo-ry to God in the high - est, glo-ry to God in the high - est, good - will to men, good - will to men.

74

Soprano: glo-ry to God in the high - est, and peace on earth, good - will to men, good - will to men.

Alto: glo-ry to God in the high - est, good - will to men, good - will to men.

Tenor: 8 glo-ry to God in the high - est, good - will to men, good - will to men.

Bass: glo-ry to God in the high - est, good - will to men, good - will to men.

80

S *[p]* Glo - ry to God in the high - est, and *[f]* peace on earth, good - will to men, good - will to men. *[tr]*

A Glo - ry to God in the high - est, good - will to men, good - will to men. *[tr]*

T 8 Glo - ry to God in the high - est, good - will to men, good - will to men.

B Glo - ry to God in the high - est, good - will to men, good - will to men.

86

S *pp* Ritard. *ff* A tempo *[tr]*  
Peace on earth, good - will to men, good - will to men, good - will to men.'

A *pp* *ff* *[tr]*  
Peace on earth, good - will to men, good - will to men, good - will to men.'

T 8 *pp* *ff*  
Peace on earth, good - will to men, good - will to men, good - will to men.'

B *pp* *ff*  
Peace on earth, good - will to men, good - will to men, good - will to men.'

Ritard. A tempo

N.B. The last eight bars may be omitted, ad lib.

emendation:  
bar 28 - soprano minim originally dotted



# While Shepherds watched their fleecy care

Five Anthems, Four Collects [etc.] (London, 1785) (Key)  
 A Collection of Anthems and Psalms (Nuneaton, c. 1790) (Collins)

Joseph Key of Nuneaton (d.1784)

**Symphony** (Thomas Collins)

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[The addition of this symphony was suggested by Blaise Compton]

As shep - herds watched their fleecy care, An heaven - ly an - gel did ap - pear. Shep - herds at

tend to you I bring Glad ti - dings of a new - born King, glad tid - ings of a newborn King.

2. In Beth'lem town this blessed morn,  
 The Saviour of Mankind is born;  
 Born of a spotless virgin pure,  
 Free from all sin, from guilt secure.

3. Arise, your tender care forsake,  
 With hasty steps your journey take,  
 To David's city, there you'll find  
 The great Redeemer of Mankind.

4. In swaddling clothes the Babe behold,  
 No costly garb his limbs unfold,  
 Laid in a manger there you'll see  
 The pattern of humility.

5. To save us from eternal death  
 The great Messiah came on earth.  
 Then let us with united voice,  
 In hallelujahs all rejoice.

### Chorus

41

S Loud ho - san - nas send on high, Raise your voi - ces to the sky, *tr*

A Loud ho - san - nas send on high, Raise your voi - ces to the sky,

S/T Loud ho - san - nas send on high, Raise your voi - ces to the sky,

B Loud ho - san - nas send on high, Raise your voi - ces to the sky,

49

S raise your voi - ces to the sky, Hymns of prai - ses e - ver sing, *tr*

A raise your voi - ces to the sky, Hymns of prai - ses e - ver sing,

S/T raise your voi - ces to the sky, Hymns of prai - ses e - ver sing, *tr*

B raise your voi - ces to the sky, Hymns of prai - ses e - ver sing,

57

S To this new - born heaven - ly King, to this new - born heaven - ly King. *tr*

A To this new - born heaven - ly King, to this new - born heaven - ly King.

S/T To this new - born heaven - ly King, to this new - born heaven - ly King. *tr*

B To this new - born heaven - ly King, to this new - born heaven - ly King.

# While Shepherds Watched their flocks by night

A Set of Psalm and Hymn Tunes  
(London, 1805)

Thomas Clark (1775-1859)

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

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

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

B  
6 6 5 6 5 6 6 5 6 6 6 5 3  
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 of the Lord came down, And glo - ry shone a -

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

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

6 6 6 6 6 6 6 6  
The an-gel of the Lord came down, of the Lord came down, And glo - ry shone a -

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

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

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

6 6 5 4 7 3  
round, and 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  
A Saviour, who is Christ the Lord;  
And this shall be the sign:

4. 'The heav'nly 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;  
God will henceforth from heav'n to men  
Begin and never cease.'

emendations:  
original text 'Grace 'tis a charming sound'  
alto transposed down an octave  
alto bar 6 2nd beat quavers originally even

# Cranbrook

Thomas Clark

Symphony by Peter Holman

Flute

Flute

Bassoon

This system contains the first three measures of the score. It features two staves: a Flute staff in the upper voice and a Bassoon staff in the lower voice. Both instruments play in a key of one sharp (F#) and a common time signature (C). The Flute part begins with a quarter note followed by eighth notes, while the Bassoon part has a similar rhythmic pattern. The notation includes various note values and rests.

4

Violin

Violoncello

Both

Both

This system contains measures 4 through 7. It features four staves: two Violin staves (upper and lower) and two Violoncello staves (upper and lower). The Violin and Violoncello parts are marked with 'Both', indicating they play the same line. The music continues with eighth and quarter notes, and includes a fermata over the first measure of this system. The notation is dense with rhythmic patterns.

8

Voices & Instruments

This system contains measures 8 through 11. It features four staves, with the top two staves representing Voices and the bottom two representing Instruments. The music includes trills (tr) and continues with eighth and quarter notes. The notation is complex, with many beamed notes and rests.

13

Musical score for measures 13-15. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is two sharps (F# and C#). The music consists of eighth and sixteenth notes, with some rests and accidentals. Measure 13 starts with a whole note rest in the top staff. Measure 14 features a melodic line in the top staff and a bass line in the bottom staff. Measure 15 concludes with a final note in the top staff and a bass line in the bottom staff.

Dal segno vv. 1 & 2  
Da capo v. 3

16

Musical score for measures 16-18. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is two sharps (F# and C#). The music consists of eighth and sixteenth notes, with some rests and accidentals. Measure 16 starts with a melodic line in the top staff and a bass line in the bottom staff. Measure 17 continues the melodic and bass lines. Measure 18 concludes with a final note in the top staff and a bass line in the bottom staff.

# Come, all ye Faithful.

(ADESTE FIDELES.)

CHRISTMAS HYMN for Four Voices.

Arranged by V. NOVELLO.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York

INTRODUCTION.\* 17

TRIBLE SOLO.

ACCOMP.  $\text{♩} = 96.$

*Andante grazioso.* 17 *p* *Sw. 2 Diaps.*

*Dulciana.*

here our great God has made for all who Him serve; Raise we our voi - ces, Joy - ful in thanks -  
 - ni - te, ve - ni - te in Beth - le - hem; Na - tum vi - de - te, re - gem an - ge -

giv - ing, With cheerful a - do - ra - tion, with cheerful a - do - ra - tion, with cheerful a - do - ra - tion, Thus  
 - lo - rum, Ve - ni - te a - do - re - mus, ve - ni - te a - do - re - mus, ve - ni - te a - do - re - mus

TUTTI.—SOPRANO. SOLO.

praise we the Lord. Raise we our voi - ces, Joy - ful in thanks - giv - ing, With cheerful a - do -  
 Do - mi - num. Na - tum vi - de - te, re - gem an - ge - lo - rum, Ve - ni - te a - do -

ALTO.

Raise we our voi - ces, Joy - ful in thanks - giv - ing,  
 Na - tum vi - de - te, re - gem an - ge - lo - rum,

TENOR.

Raise we our voi - ces, Joy - ful in thanks - giv - ing,  
 Na - tum vi - de - te, re - gem an - ge - lo - rum,

BASS.

Raise we our voi - ces, Joy - ful in thanks - giv - ing,  
 Na - tum vi - de - te, re - gem an - ge - lo - rum,

*f* Full to 15 *p*

Pedals 8ves. 8ves.

O COME, ALL YE FAITHFUL (ADESTE FIDELES).

**Tutti.**

- - ra-tion, with cheerful a - do - ra-tion, With cheerful a - do - ra - tion Thus praise we the Lord.  
 - re-mus, ve - ni - te a - do - re-mus, Ve - ni - te a - do - re - mus Do - mi - num.

With cheerful a - do - ra - tion Thus praise we the Lord.  
 Ve - ni - te a - do - re - mus Do - mi - num.

**Tutti.**

With cheerful a - do - ra - tion Thus praise we the Lord.  
 Ve - ni - te a - do - re - mus Do - mi - num.

With cheerful a - do - ra - tion Thus praise we the Lord  
 Ve - ni - te a - do - re - mus Do - mi - num.

*f*

*8ves.*

**DUET.—TENOR and BASS.**

2. Come, let us wor - ship our dear Lord and Sa - vi-our, Who gave His precious self the  
 2. De-um de De - o, Lu - men de lu - mi - ne, Ges - tant Pu - el - lae

2. Come, let us wor - ship our dear Lord and Sa - vi-our, Who gave His precious self the  
 2. De-um de De - o, Lu - men de lu - mi - ne, Ges - tant Pu - el - lae

*p*

*8ves.*

*tr*

sinner to save; Grate-ful de - vo - tion Of-fer we un - to Him, With cheerful a - do -  
 vis - ce - ra; De - um ve - rum, Ge - ni - tum non fac - tum, Ve - ni - te a - do

sinner to save; Grate-ful de - vo - tion Of-fer we un - to Him,  
 vis - ce - ra; De - um ve - rum, Ge - ni - tum non fac - tum,

- - ra-tion, With cheerful a-do-ra-tion, With cheerful a-do-ra-tion thus praise we the Lord.  
 - - re-mus, Ve-ni-te a-do-re-mus, Ve-ni-te a-do-re-mus Do-mi-num.

With cheerful a-do-ra-tion, With cheerful a-do-ra-tion thus praise we the Lord.  
 Ve-ni-te a-do-re-mus, Ve-ni-te a-do-re-mus Do-mi-num.

*8ves.*

**TUTTI.**  
 Grate-ful de-vo-tion of-fer we un-to... Him;  
 De-um ve-rum, Ge-ni-tum non fac-tum;

Grate-ful de-vo-tion of-fer we un-to... Him;  
 De-um ve-rum, Ge-ni-tum non fac-tum;

**TUTTI.** **SOLI.**  
 Grate-ful de-vo-tion of-fer we un-to... Him; With cheerful a-do-ra-tion, With  
 De-um ve-rum, Ge-ni-tum non fac-tum; Ve-ni-te a-do-re-mus, Ve-

Grate-ful de-vo-tion of-fer we un-to Him; With  
 De-um ve-rum, Ge-ni-tum non fac-tum; Ve-

*f* *p*  
*Ped. 8ves.* *8ves.*

**TUTTI.** *hr*  
 With cheerful a-do-ra-tion thus praise we the Lord.  
 Ve-ni-te a-do-re-mus Do-mi-num.

With cheerful a-do-ra-tion thus praise we the Lord.  
 Ve-ni-te a-do-re-mus Do-mi-num.

**TUTTI.**  
 cheerful a-do-ra-tion, With cheerful a-do-ra-tion thus praise we the Lord.  
 - ni-te a-do-re-mus, Ve-ni-te a-do-re-mus Do-mi-num.

cheerful a-do-ra-tion, With cheerful a-do-ra-tion thus praise we the Lord.  
 - ni-te a-do-re-mus, Ve-ni-te a-do-re-mus Do-mi-num.

*f*  
*8ves.*



O COME, ALL YE FAITHFUL (ADESTE FIDELES).

TRIO.—ALTO, TENOR and BASS.

3. E - ver sin - cere - ly of - fer - ing our ho - mage To our be - nign for - giv - ing Lord and  
 3. Can - tet nunc I - o, cho - rus an - ge - lo - rum, Can - tet nunc au - la cæ - les - ti -  
*The Melody.*

3. E - ver sin - cere - ly of - fer - ing our ho - mage To our be - nign for - giv - ing Lord and  
 3. Can - tet nunc I - o, cho - rus an - ge - lo - rum, Can - tet nunc au - la cæ - les - ti -

3. E - ver sin - cere - ly of - fer - ing our ho - mage To our be - nign for - giv - ing Lord and  
 3. Can - tet nunc I - o, cho - rus an - ge - lo - rum, Can - tet nunc au - la cæ - les - ti -

God; Bless Him for e - ver, sing His praise e - ter - nally, we praise Thee, with  
 - um; Glo - - ri - a in ex - cel - sis De - o; Ve - ni - te, ve -

God; Bless Him for e - ver, sing His praise e - ter - nally, with cheerful a - do - ra - tion, with  
 - um; Glo - - ri - a in ex - cel - sis De - o; Ve - ni - te a - do - re - mus, ve -

God; Bless Him for e - ver, sing His praise e - ter - nally, with cheerful a - do - ra - tion we  
 - um; Glo - - ri - a in ex - cel - sis De - o; Ve - ni - te a - do - re - mus, ve -

cheerful a - do - ra - tion, with cheer - ful a - do - ra - tion thus praise we the Lord.  
 - ni - te a - do - re - mus, ve - ni - te a - do - re - mus, Do - mi - num.

cheerful a - do - ra - tion, with cheerful a - do - ra - tion thus praise we the Lord.  
 - ni - te a - do - re - mus, ve - ni - te a - do - re - mus, Do - mi - num.

praise thee, with cheerful a - do - ra - tion thus praise we the Lord.  
 - ni - te, ve - ni - te a - do - re - mus, Do - mi - num.

*Sves.*

(4)

O COME, ALL YE FAITHFUL (ADESTE FIDELES)

**TUTTI.**

Bless Him for e - ver, sing His Name e - ter - nal-ly,  
*Glo - - - ri - a in ex - cel - sis De - o;*

**TUTTI.** *SOLI.*

Bless Him for e - ver, sing His Name e - ter - nal-ly; We praise Thee with  
*Glo - - - ri - a in ex - cel - sis De - o; Ve - ni - te, Ve -*

**TUTTI.** *SOLI.*

Bless Him for e - ver, sing His Name e - ter - nal-ly; With cheerful ado - ra - tion, With  
*Glo - - - ri - a in ex - cel - sis De - o; Ve - ni - te ado - re - mus, Ve -*

**TUTTI.** *SOLI.*

Bless Him for e - ver, sing His Name e - ter - nal-ly; With cheerful ado - ra - tion, With  
*Glo - - - ri - a in ex - cel - sis De - o; Ve - ni - te ado - re - mus, Ve -*

*f* *p*  
 Ped. 8ves.

**TUTTI.**

With cheer-ful a - do - ra - tion thus praise we the Lord.  
*Ve - ni - te a - do - re - - mus Do - - mi - num.*

cheerful a - do - ra - tion, With cheerful a - do - ra - tion thus praise we the Lord.  
*- ni - te a - do - re - mus, Ve - ni - te a - do - re - - mus Do - - mi - num.*

**TUTTI.**

cheerful a - do - ra - tion, With cheer-ful a - do - ra - tion thus praise we the Lord.  
*- ni - te a - do - re - mus, Ve - ni - te a - do - re - - mus Do - mi - num.*

praise Thee, With cheer-ful a - do - ra - tion thus praise we the Lord.  
*- - ni - - - te, Ve - ni - te a - do - re - - mus Do - mi - num.*

*f*  
 8ves.

O COME, ALL YE FAITHFUL (ADESTE FIDELES).

QUARTETT.  
*p* SOLI.

4. Glo - ri - ous, e - ter - nal, mer - ci - ful Re - deem - er, Deign to re -  
 4. Er - go qui na - tus di - e ho - di - er - na, Je - - su

*p* SOLI.

4. Glo - ri - ous, e - ter - nal, mer - ci - ful Re - deem - er, Deign to re -  
 4. Er - go qui na - tus di - e ho - di - er - na, Je - - su

*p* SOLI.

4. Glo - ri - ous, e - ter - nal, mer - ci - ful Re - deem - er, Deign to re -  
 4. Er - go qui na - tus di - e ho - di - er - na, Je - - su

*p* SOLI.

4. Glo - ri - ous, e - ter - nal, mer - ci - ful Re - deem - er, Deign to re -  
 4. Er - go qui na - tus di - e ho - di - er - na, Je - - su

*p*

8ves.

- ceive our ear - nest fer - vent pray'rs: Gra - cious-ly hear us, bend - ing thus be -  
 ti - bi sit Glo - ri - a: Pa - tris æ - ter - ni, ver - bum ca - ro

- ceive our ear - nest fer - vent pray'rs: Gra - cious-ly hear us, bend - ing thus be -  
 ti - bi sit Glo - ri - a: Pa - tris æ - ter - ni, ver - bum ca - ro

- ceive our ear - nest fer - vent pray'rs: Gra - cious-ly hear us, bend - ing thus be -  
 ti - bi sit Glo - ri - a: Pa - tris æ - ter - ni, ver - bum ca - ro

- ceive our ear - nest fer - vent pray'rs: Gra - cious-ly hear us, bend - ing thus be -  
 ti - bi sit Glo - ri - a: Pa - tris æ - ter - ni, ver - bum ca - ro

O COME, ALL YE FAITHFUL (ADESTE FIDELES).

fore . . Thee, with cheer-ful a - do - ra - tion, with cheer-ful a - do - ra - tion, with  
*fac - tum, ve - ni - te a - do - re - mus, ve - ni - te a - do - re - mus, ve -*

fore . . Thee, we praise Thee, with cheer-ful a - do - ra - tion, with  
*fac - tum, ve - ni - te, ve - ni - te a - do - re - mus, ve -*

fore . . Thee, with cheer-ful a - do - ra - tion, with cheer-ful a - do - ra - tion, with  
*fac - tum, ve - ni - te a - do - re - mus, ve - ni - te a - do - re - mus, ve -*

fore Thee, with cheer-ful a - do - ra - tion, with  
*fac - tum, ve - ni - te a - do - re - mus, ve -*

*Sves.*

*tr* **TUTTI.**  
 cheer-ful a - do - ra - tion thus praise we the Lord. Gra - cious-ly hear us,  
*ni - te a - do - re - mus Do - mi - num. Pa - tris æ - ter - ni,*

*tr*  
 cheer-ful a - do - ra - tion thus praise we the Lord. Gra - cious-ly hear us,  
*ni - te a - do - re - mus Do - mi - num. Pa - tris æ - ter - ni,*

**TUTTI.**  
 cheer-ful a - do - ra - tion thus praise we the Lord. Gra - cious-ly hear us,  
*ni - te a - do - re - mus Do - mi - num. Pa - tris æ - ter - ni,*

cheer-ful a - do - ra - tion thus praise we the Lord. Gra - cious-ly hear us,  
*ni - te a - do - re - mus Do - mi - num. Pa - tris æ - ter - ni,*

*f*

O COME, ALL YE FAITHFUL (ADESTE FIDELES).

**SOLI.**

bend - ing thus be - fore . . Thee, with cheer - ful a - do - ra - tion, with cheer - ful a - do -  
 ver - bum ca - ro fac - tum, ve - ni - te a - do - re - mus, ve - ni - te a - do -

bend - ing thus be - fore Thee, with cheer - ful a - do - ra - tion, with cheer - ful a - do -  
 ver - bum ca - ro fac - tum, ve - ni - te a - do - re - mus, ve - ni - te a - do -

bend - ing thus be - fore Thee, with cheer - ful a - do - ra - tion, with cheer - ful a - do -  
 ver - bum ca - ro fac - tum, ve - ni - te a - do - re - mus, ve ni - te a - do -

bend - ing thus be - fore Thee, with cheer - ful a - do - ra - tion, with cheer - ful a - do -  
 ver - bum ca - ro fac - tum, ve - ni - te a - do - re - mus, ve ni - te a - do -

*p*

8ves. 8ves.

**TUTTI.**

- ra - tion, with cheer - ful a - do - ra - tion thus praise we the Lord  
 - re - mus, ve - ni - te a - do - re - mus Do - mi - num.

- ra - tion, with cheer - ful a - do - ra - tion thus praise we the Lord  
 - re - mus, ve - ni - te a - do - re - mus Do - mi - num.

**TUTTI.**

- ra - tion, with cheer - ful a - do - ra - tion thus praise we the Lord  
 - re - mus, ve - ni - te a - do - re - mus Do - mi - num.

- ra - tion, with cheer - ful a - do - ra - tion thus praise we the Lord  
 - re - mus, ve - ni - te a - do - re - mus Do - mi - num.

*f*

8ves.

# The Cradle Hymn

Slow

Hush! my dear, I ye still and flumber; Holy Angels guard thy Bed! Heavenly blessings without number Gently falling on thy head.

Sleep my Babe; thy Food & Raiment, House & Home thy Friends provide; All without thy Care or Payment, All thy Wants are well supply'd.

(2)

How much better Thour't attended  
 Than the Son of GOD could be,  
 When from Heaven he descended,  
 And became a Child like Thee!  
 Soft and easy is thy Cradle:  
 Coarse and hard thy Saviour lay;  
 When his Birth place was a Stable,  
 And his softest Bed was Hay.

(3)

See the simple Shepherds round him,  
 Telling Wonders from the Sky;  
 There they sought him, there they found him,  
 With his Virgin Mother by.  
 Lo, he flumbers in his Manger,  
 Where the Horned Oxen fed;  
 Peace, my Darling here's no danger,  
 Here's no Ox a near thy Bed.

(4)

'Twas to save Thee, Child, from dying,  
 Save my Dear from burning Flame,  
 Bitter Groans, and endless Crying,  
 That thy blest Redeemer came.  
 May'st Thou live to know & fear him,  
 Trust and love him all thy days!  
 Then go dwell for ever near him,  
 See his Face, and sing his Praise.

# Give to God our thankful songs

JOSEPH HAYDN  
arr. William Gardiner

Legato

S.  
Give to God our thank - ful songs, All the Earth praise ye the Lord; Glo - ri - fy the King of

A.  
Give to God our thank - ful songs, All the Earth praise ye the Lord; Glo - ri - fy the King of

T.  
Give thank - ful songs, Earth praise ye the Lord; King of

B.  
Give thank - ful songs, Earth praise ye the Lord; King of

6  
Kings, Ev - er be His name a - dored; Truth and love are all His ways, Lift your

Kings, Ev - er be His name a - dored; Truth and love all His ways, Lift your

Kings, be His name a - dored; Truth and love all His ways, Lift your.

Kings, be His name a - dored; Truth and love all His ways, Lift your.

11  
voice in end - less praise: Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, A - - -

voice in end - less praise: Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, A - - -

voice in end - less praise: Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, A - - -

voice in end - less praise: Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, A - - -

16  
- men. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, A - - - men.

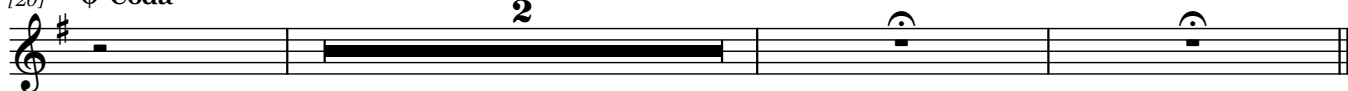
- men. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, A - - - men.

- men. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, A - - - men.

- men. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, A - - - men.

- men. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, A - - - 39men.

[20] Coda



25 Verse 1

Soprano Solo



Has - ten to the low - ly sta - ble, Scene of ten - der - ness and joy, As fore -



- told in wond - 'rous fa - ble, Wor - ship then this new - born boy. Truth and love are all His



ways, Lift your voice in end - less praise: Hal - le - lu - jah, hal - le - lu - jah, hal - le -

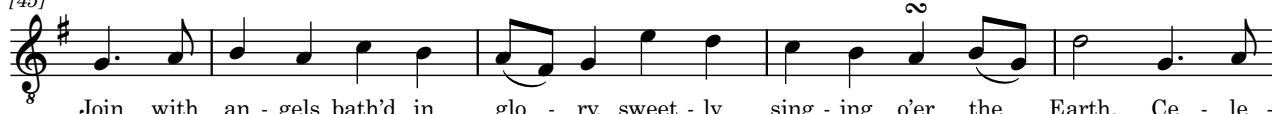


D.C. Chorus

- lu - jah, A - - men. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, A - - men.

[45] Verse 2

Tenor Solo



Join with an - gels bath'd in glo - ry, sweet - ly sing - ing o'er the Earth. Ce - le -



brate this joy - ful sto - ry, Hail the great Mes - si - ah's birth. Truth and love are all His



ways, Lift your voice in end - less praise: Hal - le - lu - jah, hal - le - lu - jah, hal - le -



D.C. Chorus &amp; Coda

- lu - jah, A - - men. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, A - - men.



VOICES

Hark the Herald Angels Sing

Dr Watts's Psalms and Hymns, set to new music...  
(London, [1800])

G.F.Handel (1685-1759)  
arr. Edward Miller of  
Doncaster (1735-1807)

text: after Charles Wesley

© this edition  
Sally Drage 1995

Con Giubilo

Soprano  
Alto  
Tenor  
Bass

1. Hark! the he - rald an - gels sing glo - ry to the

new - born king, Peace on earth and mer - cy mild,

[All]

God and sin - ners re - con - cil'd, Peace on earth and

mer - cy mild, God and sin - ners re - con - cil'd.

2. Christ, by highest heaven adored,  
Christ, the everlasting Lord,  
Late in time behold him come,  
Offspring of a virgin's womb.

4. Hail the heaven-born Prince of peace!  
Hail the Sun of righteousness!  
Light and life to all he brings,  
Risen with healing in his wings.

3. Veiled in flesh the Godhead see;  
Hail th'incarnate Deity:  
Pleased as man with men to appear,  
Jesus our Immanuel here.

5. 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.

# Strike! seraphs, strike your harps of gold

A NEW CHRISTMAS PIECE

John Fawcett (1789-1867)

*The Voice of Harmony*, 16 + 17 (London, [c.1850])

© Sally Drage 2006

text: Mr. G. Pike

The musical score is arranged in four systems. The first system is for the organ, marked *Animato* and *f*. The second system continues the organ part, starting at measure 5. The third system contains the vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano and Alto parts have lyrics: "Strike! se-raphs, strike your harps of gold, strike! se-raphs, strike your harps of". The Tenor part has lyrics: "Strike! se-raphs, strike" and "strike! se-raphs, strike". The Bass part has lyrics: "Strike! se-raphs, strike" and "strike! se-raphs, strike". The organ part continues in the fourth system, with dynamics *f* and *p*. The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), a 3/4 time signature, and dynamic markings like *f* (forte) and *p* (piano). There are also performance instructions like *Animato* and *8* for the Tenor part.

16

gold, strike! strike! seraphs, strike! strike! seraphs, strike your harps of gold, And

8

strike! strike! strike your harps of gold,

strike! strike! strike your harps of gold,

21

bow be - fore th'e - ter - nal throne; Strike! se-raphs, strike! strike! se-raphs,

bow be - fore th'e - ter - nal throne; Strike! se-raphs, strike! strike! se-raphs,

8

And bow be-fore th'eter-nal throne; strike!

And bow be - fore th'e-ter - nal throne; strike!

26 *mp*  
strike your harps of gold, And bow\_\_ be - fore th'e - ter - nal throne; Let

8 *mp*  
strike your harps of gold, And bow be - fore th'e - ter - nal throne; Let

33 *cresc.*  
heav'n's my - ster - ious love be told, And make\_\_ re - demp - tion's glo - ries

8 *cresc.*  
heav'n's my - ster - ious love be\_\_ told, And make re - demp - tion's glo - ries

40

known, Strike! se-raphs, strike! strike! se-raphs, strike your harps of gold, And

known, Strike! strike your harps of gold, And

8 known, Strike! se-raphs, strike! strike! se-raphs, strike your harps of gold, And

known, Strike! strike your harps of gold, And

45

bow be - fore th'e - ter - nal throne; Let heav'n's my - ster - ious

bow be - fore th'e - ter - nal throne; Let heav'n's my - ster - ious

8 bow be - fore th'e - ter - nal throne; Let heav'n's my -

bow be - fore th'e - ter - nal throne; Let heav'n's my -

51

love\_ be told, And make\_ re - demp - tion's glo - ries known.

love\_ be told, And make\_ re - demp - tion's glo - ries known.

8 -ster - ious love\_ be told, And make\_ re - demp - tion's glo - ries known.

-ster - ious love\_ be told, And make\_ re - demp - tion's glo - ries known.

57

*poco rall.*

DUET - Trebles

64 *Pastorale*

*p*

The shep-herd swains on Ju - dah's plains, Have seen, from heav'n de-scending, An an - gel band at

*p*

The shep-herd swains on Ju - dah's plains, Have seen, from heav'n de-scending, An an - gel band at

*p* *f* *p*

70

God's command, Their harps and voi - ces blending. The shepherd swains on Ju - dah's plains, Have

God's command, Their harps and voi - ces blending. The shepherd swains on Ju - dah's plains, Have

*mp* *mp* *f* *mp*

75

seen, from heav'n de - scending, An an - gel\_ band at God's command, Their

seen, from heav'n de - scending, An an - gel\_ band at God's command, Their

*p* *cresc.* *p* *cresc.* *Ad lib.* *Ad lib.* *Ad lib.*

*f* *p* *cresc.*

79

harps and voi - ces blending.

harps and voi - ces blending.

*f* [*p*] *A tempo*

CHORUS

85 *Animato*

Then haste, haste to Beth-le-hem, haste, haste to Beth-le-hem, haste and be - hold The Sa - viour

Then haste, haste to Beth-le-hem, haste, haste to Beth-le-hem, haste and be - hold The Sa - viour

8 Then haste, haste to Beth-le-hem, haste, haste to Beth-le-hem, haste and be - hold The Sa - viour

Then haste, haste to Beth-le-hem, haste, haste to Beth-le-hem, haste and be - hold The Sa - viour

93

in his low es - tate, haste, haste, haste, haste,

in his low es - tate, haste, haste, haste, haste,

8 in his\_ low es - tate, Then haste to Beth - le-hem, then haste to Beth - le-hem, then haste to

in his low es - tate, Then haste to Beth - le-hem, then haste to Beth - le-hem, then haste to



100

haste, haste to Beth-le-hem and be - hold, be - hold, The Sa - viour in his

haste, haste to Beth-le-hem and be - hold, be - hold, The Sa - viour in his

8 Beth - le-hem, haste to Beth-le-hem and be - hold The Sa - viour in his

Beth - le-hem, haste to Beth-le-hem and be - hold The Sa - viour in his

*mf*

107

low es - tate. Yet bring A - ra - bia's gifts of gold To deck his

low es - tate. Yet bring A - ra - bia's gifts of gold To deck his

8 low es - tate.

low es - tate.

*p*

113

bed with re - gal state. Then haste, haste to Beth-le-hem, haste and be -

bed with re - gal state. Then haste, haste to Beth-le-hem, haste and be -

8 Then haste, haste to Beth-le-hem, haste and be -

Then haste, haste to Beth-le-hem, haste and be -

*f*

119

-hold The Sa - viour in his low es - tate, Yet bring A - ra - bia's gifts of gold To

-hold The Sa - viour in his low es - tate, Yet bring A - ra - bia's gifts of gold To

8 -hold The Sa - viour in his low es - tate, Yet bring A - ra - bia's gifts of gold To

-hold The Sa - viour in his low es - tate, Yet bring A - ra - bia's gifts of gold To

*mf* *f*

*mf* *f*

*mf* *f*

128

deck his bed with re - gal state, And wor - ship at his in - fant shrine, Whose name

deck his bed with re - gal state, And wor - ship at his in - fant shrine, Whose name

8 deck his bed with re - gal state, And wor - ship at his in - fant shrine, Whose name

deck his bed with re - gal state, And wor - ship at his in - fant shrine, Whose name

141

Adagio

and ho - nours are di - vine, whose name and ho - nours are di - vine.

and ho - nours are di - vine, whose name and ho - nours are di - vine.

8 and ho - nours are di - vine, whose name and ho - nours are di - vine.

and ho - nours are di - vine, whose name and ho - nours are di - vine.

Adagio



Peace on earth, and mer - cy mild, Hal - le - lu - jah,  
 U - ni - ver - sal na - ture say Hal - le - lu - jah,  
 Late in time be - hold him come, Hal - le - lu - jah,  
 Pleased as man with men t'ap - pear, Hal - le - lu - jah,

8 Peace on earth, and mer - cy mild, Hal - le - lu - jah,  
 U - ni - ver - sal na - ture say Hal - le - lu - jah,  
 Late in time be - hold him come, Hal - le - lu - jah,  
 Pleased as man with men t'ap - pear, Hal - le - lu - jah,

6 4 2 6 6 6 6 6 6 5 4 #

Peace on earth, and mer - cy mild, Hal - le - lu - jah,  
 U - ni - ver - sal na - ture say Hal - le - lu - jah,  
 Late in time be - hold him come, Hal - le - lu - jah,  
 Pleased as man with men t'ap - pear, Hal - le - lu - jah,

God and sin - ners re - con - ciled, Hal - le - lu - jah.  
 'Christ the Lord is born to - day', Hal - le - lu - jah.  
 Off - spring of a vir - gin's womb, Hal - le - lu - jah.  
 Je - sus our Im - man - uel here, Hal - le - lu - jah.

8 God and sin - ners re - con - ciled, Hal - le - lu - jah.  
 'Christ the Lord is born to - day', Hal - le - lu - jah.  
 Off - spring of a vir - gin's womb, Hal - le - lu - jah.  
 Je - sus our Im - man - uel here, Hal - le - lu - jah.

4 2 6 6 5 3 6 4 5 3 6 4 5 3

God and sin - ners re - con - ciled, Hal - le - lu - jah.  
 'Christ the Lord is born to - day', Hal - le - lu - jah.  
 Off - spring of a vir - gin's womb, Hal - le - lu - jah.  
 Je - sus our Im - man - uel here, Hal - le - lu - jah.

emendations: verses 5 to 9 omitted, originally in D major, tenor originally 8va higher

# While shepherds watched their flocks by night

John Foster  
(1752-1822)

A 2d Collection of Sacred Music (York, [c.1817])

'Old Foster'

text: Nahum Tate, 1700

© Sally Drage 2004

*Allegro*

27

1. While shep - herds watched their flocks by night, All seat - ed on the ground, The  
 2. 'Fear not', said he (for migh - ty dread, Had seized their trou - bled mind), 'Glad  
 3. 'To you in Da - vid's town this day Is born of Da - vid's line The

8

1. While shep - herds watched their flocks by night, All seat - ed on the ground,  
 2. 'Fear not', said he (for migh - ty dread, Had seized their trou - bled mind),  
 3. 'To you in Da - vid's town this day Is born of Da - vid's line

1. While shep - herds watched their flocks by night, All seat - ed on the ground,  
 2. 'Fear not', said he (for migh - ty dread, Had seized their trou - bled mind),  
 3. 'To you in Da - vid's town this day Is born of Da - vid's line

34

an - gel of the Lord came down, And glo - ry shone a -  
 ti - dings of great joy I bring To you and all man -  
 Sa - viour, who is Christ the Lord; And this shall be the

8

an - gel of the Lord came down, And  
 ti - dings of great joy I bring To  
 Sa - viour, who is Christ the Lord; And

And glo - ry shone a -  
 To you and all man -  
 And this shall be the

39

-round, and glo - ry shone a - round, and  
 -kind, to you and all man - kind, to  
 sign, and this shall be the sign, and

8  
 glo - ry shone a - round, and glo - ry shone a - round, and  
 you and all man - kind, to you and all man - kind, to  
 this shall be the sign, and this shall be the sign, and

-round, and glo - ry shone a - round, and  
 -kind, to you and all man - kind, to  
 sign, and this shall be the sign, and

44

glo - ry shone a - round, and glo - ry shone a - round.  
 you and all man - kind, to you and all man - kind.  
 this shall be the sign, and this shall be the sign:

8  
 glo - ry shone a - round, and glo - ry shone a - round.  
 you and all man - kind, to you and all man - kind.  
 this shall be the sign, and this shall be the sign:

glo - ry shone a - round, and glo - ry shone a - round.  
 you and all man - kind, to you and all man - kind.  
 this shall be the sign, and this shall be the sign:

50

58

glo - ry shone a - round, and glo - ry shone a - round.  
 you and all man - kind, to you and all man - kind.  
 this shall be the sign, and this shall be the sign:

27

4. 'The heav'n-ly babe you there shall find To hu - man view dis - played, All  
 5. Thus spake the se - raph, and forth - with Ap - peared a shin - ing thron Of  
 6. 'All glo - ry be to God on high, And to the earth be peace; Good

8 4. 'The heav'n-ly babe you there shall find To hu - man view dis - played,  
 5. Thus spake the se - raph, and forth - with Ap - peared a shin - ing thron  
 6. 'All glo - ry be to God on high, And to the earth be peace;

4. 'The heav'n-ly babe you there shall find To hu - man view dis - played,  
 5. Thus spake the se - raph, and forth - with Ap - peared a shin - ing thron  
 6. 'All glo - ry be to God on high, And to the earth be peace;

34

mean - ly wrapped in swath - ing bands, And in a man - ger  
 an - gels, prais - ing God, and thus Ad - dressed their joy - ful  
 -will hence - forth from heav'n to men Be - gin and ne - ver

mean - ly wrapped in swath - ing bands, And  
 an - gels, prais - ing God, and thus Ad -  
 -will hence - forth from heav'n to men Be -

8 And  
 Ad -  
 Be -

And in a man - ger  
 Ad - dressed their joy - ful  
 Be - gin and ne - ver



39

laid, \_\_\_\_\_ and in a man - ger laid, \_\_\_\_\_ and  
 song, \_\_\_\_\_ ad - dressed their joy - ful song, \_\_\_\_\_ ad -  
 cease, \_\_\_\_\_ be - gin and ne - ver cease, \_\_\_\_\_ be -

in \_\_\_\_\_ a man - ger laid, \_\_\_\_\_ and in \_\_\_\_\_ a man - ger laid, and  
 -dressed \_\_\_\_\_ their joy - ful song, \_\_\_\_\_ ad - dressed \_\_\_\_\_ their joy - ful song, ad -  
 -gin \_\_\_\_\_ and ne - ver cease, \_\_\_\_\_ be - gin \_\_\_\_\_ and ne - ver cease, be -

8 in \_\_\_\_\_ a man - ger laid, \_\_\_\_\_ and in \_\_\_\_\_ a man - ger laid, and  
 -dressed \_\_\_\_\_ their joy - ful song, \_\_\_\_\_ ad - dressed \_\_\_\_\_ their joy - ful song, ad -  
 -gin \_\_\_\_\_ and ne - ver cease, \_\_\_\_\_ be - gin \_\_\_\_\_ and ne - ver cease, be -

laid, \_\_\_\_\_ and in a man - ger laid, \_\_\_\_\_ and  
 song, \_\_\_\_\_ ad - dressed their joy - ful song, \_\_\_\_\_ ad -  
 cease, \_\_\_\_\_ be - gin and ne - ver cease, \_\_\_\_\_ be -

44

in a man - ger laid, \_\_\_\_\_ and in \_\_\_\_\_ a man - ger laid.'  
 -dressed their joy - ful song, \_\_\_\_\_ ad - dressed \_\_\_\_\_ their joy - ful song:  
 -gin and ne - ver cease, \_\_\_\_\_ be - gin \_\_\_\_\_ and ne - ver cease.'

in a man - ger laid, \_\_\_\_\_ and in \_\_\_\_\_ a man - ger laid.'  
 -dressed their joy - ful song, \_\_\_\_\_ ad - dressed \_\_\_\_\_ their joy - ful song:  
 -gin and ne - ver cease, \_\_\_\_\_ be - gin \_\_\_\_\_ and ne - ver cease.'

8 in a man - ger laid, \_\_\_\_\_ and in \_\_\_\_\_ a man - ger laid.'  
 -dressed their joy - ful song, \_\_\_\_\_ ad - dressed \_\_\_\_\_ their joy - ful song:  
 -gin and ne - ver cease, \_\_\_\_\_ be - gin \_\_\_\_\_ and ne - ver cease.'

in a man - ger laid, \_\_\_\_\_ and in \_\_\_\_\_ a man - ger laid.'  
 -dressed their joy - ful song, \_\_\_\_\_ ad - dressed \_\_\_\_\_ their joy - ful song:  
 -gin and ne - ver cease, \_\_\_\_\_ be - gin \_\_\_\_\_ and ne - ver cease.'

50

58

# Appendix

## Remember O Thou Man *?Thomas Ravenscroft*

Source: Melismata (London, 1611)

Reference to a recording: [https://www.youtube.com/watch?v=Fd8iMnk07cU&ab\\_channel=ChoirofKing%27sCollege%2CCambridge-Topic](https://www.youtube.com/watch?v=Fd8iMnk07cU&ab_channel=ChoirofKing%27sCollege%2CCambridge-Topic)

Performance notes (tour): This number will be sung by Gabrielis alone

Performance notes (schools): There are all manner of options - the unison line could be sung as a solo, with choral or instrumental refrains (O thou man/Thy time is spent)

## Veni Emanuel *Traditional, ?13th Century*

Source: Ancient melody, ?13th Century

Arrangement details: The two-part version is ancient and may originate from a nunnery. The four-part version is arranged by Ben Parry.

Other information: Its complex history is summarised in New Oxford Book of Carols. The tune was first published in Neale and Helmore's Hymnal Noted (1854)

Reference to a recording:

Example of plainchant - [https://www.youtube.com/watch?v=5nRtnWlUfnI&ab\\_channel=WestminsterChoir-Topic](https://www.youtube.com/watch?v=5nRtnWlUfnI&ab_channel=WestminsterChoir-Topic)

Example of two-part chant - [https://www.youtube.com/watch?v=4fMja12dVdQ&t=5s&ab\\_channel=ccwatershed](https://www.youtube.com/watch?v=4fMja12dVdQ&t=5s&ab_channel=ccwatershed)

Performance notes (tour): In latin, 5 verses

Performance notes (schools): Numerous options - there are many other settings with organ in Carols for Choirs

Performance notes (schools): Numerous options - there are many other settings with organ in Carols for Choirs

## The people that walked in darkness *John Hill of Rugby*

Source: Hill's Church Music 4 (London, 1790), Text: Isaiah 9, v.2, 6, 7

Arrangement details: Sally Drage

Other information: This is a more extensive piece in anthem style, which sets a text familiar from Handel's Messiah.

Reference to a recording: [Nativity, Christmas Music from Georgian England, The Parley of Instruments, Psalmody, Peter Holman: Track 4](#)

Performance notes (tour): Choruses to be performed by Stage Choir

Tempi: b.9 and b.20, dotted minim = 60

b.55 in one, approx. minim = 69

b.109, crochet = 120

b. 222 in two, minim = 66

Lo, He comes with clouds descending  
*arr Edward Miller of Doncaster*

Source: David's Harp (London, c.1803), Text: John Cennick/Charles Wesley Arrangement details: Sally Drage

Reference to a recording: [Nativity, Christmas Music from Georgian England, The Parley of Instruments, Psalmody, Peter Holman: Track 5](#)

Performance notes (tour): This famous Wesley Hymn is sung to the tune now known as Helmsley. The melody line is sung by sopranos and tenors, with an alto line and bass line below. In churches with organs was traditional for the organist to play interludes between each verse - Samuel Sebastian Wesley and Mendelsohnn, with many others, have left examples of the form.

Note the appoggiaturas in bars 1, 4, 5, and 8 are half the value of the note length.

There were shepherds abiding the fields  
*Thomas Jarman of Clipstone*

Source: The Voice of Melody (London, c. 1830), Text: St Luke ch.2 v.8 Arrangement details: Sally Drage

Reference to a recording: [While shepherds watched, Christmas Music from English Parish Churches, 1740–1830, Psalmody, The Parley of Instruments, Peter Holman: Track 11](#)

Performance notes: Big Chorus will join in for choruses

While shepherds watched their fleecy care  
*Thomas Key of Nuneaton*

Source: Five Anthems, Four Collects (London, 1785)

Arrangement details: Sally Drage

Reference to a recording: [While shepherds watched, Christmas Music from English Parish Churches, 1740–1830, Psalmody, The Parley of Instruments, Peter Holman: Track 7](#)

While Shepherds watched their flocks by night  
*Thomas Clark of Canterbury*

Source: A Set of Psalm and Hymn Tunes (London, 1805)

Arrangement details: Sally Drage

Other information and performance notes: This is a comparatively rare example of a sacred tune which is now better known as a secular tune: On Ilkley Moore Bar t'At. With the imitative entries, it owes something to the tradition of fuguing tunes. Also included is a cheerful symphony, written by Peter Holman, which will be played before each verse (reprinted with kind permission).

For further background history, see also New Oxford Book of Carols no.46 p.134

Reference to a recording: [While shepherds watched, Christmas Music from English Parish Churches, 1740–1830, Psalmody, The Parley of Instruments, Peter Holman: Track 9](#)

Adeste Fideles  
*Wade arr Vincent Novello*

Source: The Musical Times, No.166 (London, n.d.[1856])

Arrangement details: Vincent Novello

Other information: The background to this carol is lost in obscurity. It first appears in English sources in the mid-18th Century and has strong Catholic connections. The verse you hear appeared in the mid-19th Century, rather charmingly arranged for small orchestra, solo quartet, and chorus.

For further background history, see New Oxford Book of Carols no.70 p.238. Reference to a recording: [Nativity, Christmas Music from Georgian England, The Parley of Instruments/Psalmody, Peter Holman: Track 17](#)

Hush! My dear, Lie Still and Slumber  
*Anon arr Thomas Butts*

Source: Harmonia Sacra, London, 1767

Arrangement details: Thomas Butts

Other information: An early version of what became a popular American hymn. Like many cradle songs, this may well have been performed in a domestic setting

For further background history, see New Oxford Book of Carols no.15 p.410.

Performance notes: This will be sung by a solo member of the Gabriellis.

Reference to a recording: [While shepherds watched: Christmas Music from English Parish Churches, 1740–1830, Psalmody, The Parley of Instruments, Peter Holman: Track 6](#)

Give to God our thankful songs  
*Haydn, arr William Gardiner of Leicester*

Source: Sacred Melodies from Haydn, Mozart and Beethoven (London, 1812)

Arrangement details: William Gardiner

Other information: William Gardiner was a hosier from Leicester and a Haydn enthusiast, who allegedly sent the composer 6 pairs of stockings, embroidered with themes of his works. He published a series of volumes of sacred music, based on themes by Haydn, Mozart, Beethoven and others; this reworking of Haydn's Emperor Variations is particularly charming. The text has been further adapted by Paul McCreesh to make it appropriate for Christmas.

Reference to a recording: [Haydn and his English Friends, Psalmody, The Parley of Instruments, Peter Holman: Track 8](#)

Hark! The Herald Angels Sing  
*Handel arr Edward Miller of Doncaster*

Source: Dr Watts's Psalms and Hymns, set to new music (London, [1800]), Text: after Charles Wesley

Arrangement details: Sally Drage

Performance notes (tour): Hark! The Herald Angels Sing was sung to a great number of different tunes. This, an adaptation of Handel's chorus "See, lo the conquering hero comes", was one of the most popular.

In accordance with gallery traditions, the top two lines should be doubled by tenors or baritones to give a particularly rich vocal texture. Again this carol will be sung with organ interludes. The second half of the verse is always repeated. Note that the appoggiaturas are half the length of the value of the note.

Reference to a recording: [While shepherds watched: Christmas Music from English Parish Churches, 1740–1830, Psalmody, The Parley of Instruments, Peter Holman: Track 8](#)

Strike! seraphs Strike  
*John Fawcett of Bolton*

Source: The Voice of Harmony, 16, 17 (London c.1840)

Arrangement details: Sally Drage

Performance notes (tour): To be performed by the Stage Choir. This anthem may have been written for a music festival as it is scored for large classical orchestra, and may have been written for the Bolton Philharmonic Society.

Reference to a recording: [Nativity: Christmas Music from Georgian England, The Parley of Instruments/Psalms, Peter Holman: Track 1](#)

Hark! How All the Welkin Rings  
*Anon arr Thomas Butts*

Source: Harmonia Sacra [2nd ed.] (London, 1767), Text: Charles Wesley

Arrangement details: Sally Drage

Reference to a recording: [While shepherds watched: Christmas Music from English Parish Churches, 1740–1830, Psalmody, The Parley of Instruments, Peter Holman: Track 5](#)

Encore: While shepherds watched their flocks by night, 'Old Foster'  
*John Foster*

Source: A 2nd Collection of Sacred Music (York, [c.1817]), Text: Nahum Tate, 170

Arrangement details: Sally Drage

Reference to a recording: [While shepherds watched, Christmas Music from English Parish Churches, 1740–1830, Psalmody, The Parley of Instruments, Peter Holman: Track 15](#)