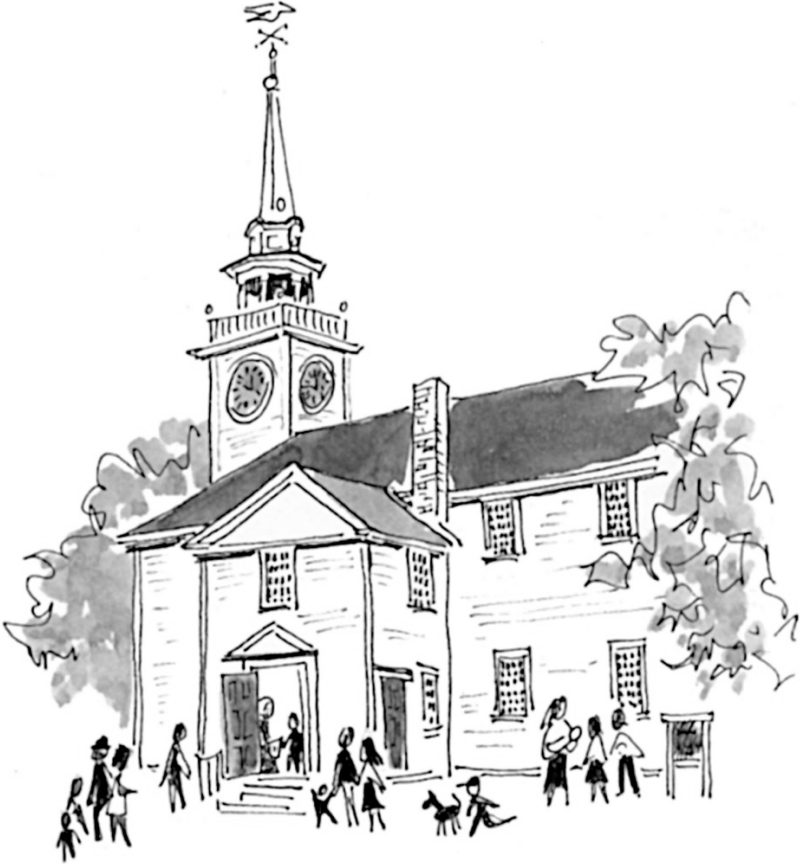


# Carols

Christmas Eve Candlelight Service  
December 24, 2023



First Parish in Cohasset

[www.firstparishcohasset.org](http://www.firstparishcohasset.org)

# O Come, O Come, Emmanuel

Trans.: vv. 1-2 John M. Neale, composite;  
v. 3, Vincent Silliman

*Hymnal Noted, Part II, 1856;*  
based on 15th C. processional

$\text{♩} = \text{c.108}$

1. O come, O come, Em - man - u - el, And  
2. O come, thou Day-spring, come \_\_\_\_\_ and cheer Our  
3. O come, O come, thou Lord \_\_\_\_\_ of love, De -

4

with your cap - tive child - ren dwell Who  
spir - its by thine ad - vent here, Bid  
clare thy law all laws \_\_\_\_\_ a - bove; From

7

mourn in lone - ly ex - ile here Un -  
en - vy, strife, and quar - rels cease, Fill  
dire op - pres - sions bring \_\_\_\_\_ re - lease, And

10

til the Child of God \_\_\_\_\_ ap - pear.  
the whole world with heav'n - ly peace.  
lead us in the way \_\_\_\_\_ of peace.

O Come, O Come Emmanuel, p. 2

13

Re - jice! Re - jice! Em - man - u -

This musical system contains measures 13 through 16. The melody is written in the treble clef with a key signature of one sharp (F#). The lyrics are: "Re - jice! Re - jice! Em - man - u -". The melody features a series of eighth notes in measures 13 and 14, followed by a half note in measure 15, and a quarter note in measure 16. The bass line consists of sustained chords in measures 13 and 14, and a moving line of eighth notes in measures 15 and 16.

17

el Shall come to thee, O Is - ra - el!

This musical system contains measures 17 through 20. The melody continues in the treble clef with a key signature of one sharp. The lyrics are: "el Shall come to thee, O Is - ra - el!". The melody includes a half note in measure 17, followed by a series of eighth notes in measures 18 and 19, and a quarter note in measure 20. The bass line features sustained chords in measures 17 and 18, and a moving line of eighth notes in measures 19 and 20. The system concludes with a double bar line.

# O Come, All Ye Faithful

John F. Wade, c. 1743

Trans. Frederick Oakeley, 1852

John F. Wade, c. 1743

1. O come, all ye faith - ful, joy - ful and tri -  
 2. Lo, hum - ble shep - herds, hast - ing to his  
 3. Sing, choirs of an - gels, sing in ex - ul -

4

um - phant, O come ye, O come — ye to  
 cra - dle, — Leav - ing their flocks in the  
 ta - tion, O sing all ye cit - i - zens of

7

Beth - le - hem. Come and be - hold him,  
 fields, — draw near. We, too, with glad - ness,  
 heav'n — a - bove. Glor - y to God, —

11

born the king of an - gels,  
 thi - ther bend our foot - steps, O come let us a -  
 glor - y in the high - est,

14

The musical score is for a two-part setting of 'Come Let Us Adore Him'. It features a treble and a bass staff, both in the key of D major (two sharps) and 4/4 time. The melody is simple and homophonic, with the vocal parts moving in parallel motion. The lyrics are: 'dore him, O come let us a - dore him, O'. The score is marked with a '14' in the top left corner, indicating the measure number.

dore him, O come let us a - dore him, O

17

come let us a - dore him, Christ the Lord.

# Angels We Have Heard on High

v. 1, French carol, trans. James  
Chadwick (1860); vv. 2-3, Anon.

French carol melody,  
arr. Edward S. Barnes, c. 1915

1. An - gels we have heard on high Sweet - ly sing - ing  
2. In the fields be - side their sheep, Shep - herds watch - ing  
3. See him in a man - ger laid, Whom the an - gels

4

o'er the plains And the moun tains in re - ply  
thro' the night, Hear, a - mid the si - lence deep,  
praise a - bove, Ma - ry, Jo - seph, lend your aid,

7

E - cho - ing their joy - ous strains.  
Those sweet voic - es, clear and bright.  
While we raise our hearts in love.

9

Glo - - - - - ri - a,

Angels We Have Heard on High, p. 2

13

in ex-cel-sis De-o, De-o.

The musical score is written for two staves, Treble and Bass, in a key with one flat (B-flat). The Treble staff begins with a treble clef and a key signature of one flat. The Bass staff begins with a bass clef and a key signature of one flat. The music consists of two systems. The first system has four measures: the first measure contains a quarter note chord (F2, A2), the second a quarter note chord (Bb2, D3), the third a quarter note chord (E3, G3), and the fourth a quarter note chord (F3, A2). The second system has four measures: the first measure contains a quarter note chord (Bb2, D3), the second a quarter note chord (E3, G3), the third a half note chord (F3, A2), and the fourth a half note chord (Bb2, D3). The lyrics 'in ex-cel-sis De-o, De-o.' are written below the Treble staff, aligned with the notes. The first system of the Treble staff has a first ending bracket over the last two measures, and the second system has a second ending bracket over the last two measures. The first ending bracket is labeled '1.' and the second ending bracket is labeled '2.'.

# It Came upon the Midnight Clear

Edmund H. Sears, 1849

Richard S. Willis, 1850

1. It came up - on — the mid - night clear, That  
2. Still through the clo - ven skies they come, With  
3. For lo! the days are has - tening on By

3  
glo - rious song of old, — From an - gels bend - ing  
peace - ful wings un - furled; And still their heav - en - ly  
pro - phet bards fore - told, — When with the ev - er -

6  
near the earth, To touch their harps of gold: — "Peace  
mu - sic floats O'er all the wea - ry world. — A -  
cir - ling years Comes round the age of gold: — When

9  
on the earth, good-will to men, From heaven's all - gra - cious  
bove its sad and low - ly plains They bend on hov - ering  
peace shall o - ver all the earth Its an - cient splen - dors



It Came Upon the Midnight Clear, p. 2

12

king.” — The world in sol - emn still - ness lay, To  
wing; — And ev - er o’er its Ba - bel sounds The  
fling, — And the whole world give back the song Which

The musical score for measures 12-14 is written for a single melodic line on a treble clef staff. The key signature has two flats (B-flat and E-flat). Measure 12 begins with a half note G4, followed by a half note F4 in measure 13. Measure 14 contains a half note E4, a half note D4, and a half note C4. The lyrics are aligned with the notes: "king." under G, "The world in" under F, "sol - emn still - ness lay," under E, "To" under D, "wing;" under C, "And ev - er" under the next measure's notes, "o’er its Ba - bel sounds The" under the next measure's notes, "fling," under the next measure's notes, and "And the whole world give back the song Which" under the final measure's notes.

15

hear the an - gels sing. \_\_\_\_\_  
bless - ed an - gels sing. \_\_\_\_\_  
now the an - gels sing. \_\_\_\_\_

The musical score for measures 15-16 is written for a single melodic line on a treble clef staff. The key signature has two flats (B-flat and E-flat). Measure 15 begins with a half note G4, followed by a half note F4 in measure 16. Measure 17 contains a half note E4, a half note D4, and a half note C4. The lyrics are aligned with the notes: "hear" under G, "the" under F, "an - gels" under E, "sing." under D, "bless - ed" under C, "an - gels" under the next measure's notes, "sing." under the next measure's notes, "now" under the next measure's notes, "the" under the next measure's notes, "an - gels" under the next measure's notes, and "sing." under the final measure's notes.

# Joy to the World

Isaac Watts, 1719

English tune (c. 1830),  
arr. Lowell Mason, 1836

1. Joy to the world! the Lord is  
 2. Joy to the earth! the sav - ior  
 3. No more let sins and sor - rows  
 4. He rules the world with truth and

4

come: Let earth re - ceive her king; Let  
 reigns: Let us our songs em - ploy, While  
 grow, Nor thorns in - fest the ground: He  
 grace, And makes the nat - tions prove The

8

ev - ery heart pre -  
 fields and floods, rocks,  
 comes to make his  
 glor - ies of his

10

pare him room, And  
 hills, and plains, Re -  
 bless - ings flow As  
 right - eous ness, And

# Joy to the World, p. 2

12

heav'n and na - ture sing, And heav'n and na - ture  
peat the sound-ing joy, Re - peat the sound-ing  
far as sin is found, As far as sin is  
won - ders of his love, And won-ders of his

And heav'n and na - ture sing, And  
Re - peat the sound-ing joy, Re -  
As far as sin is found, As  
And won-ders of his love, And

15

sing, And heav'n, and  
joy, Re - peat, re -  
found, As far, as  
love, And won - ders,

heav'n and na - ture sing,  
peat the sound - ing joy,  
far as sin is found,  
won - ders of his love,

17

heav'n and na - ture sing.  
peat the sound - ing joy.  
far as sin is found.  
won - ders of his love.

# Silent Night

Joseph Mohr, 1816

Trans. J. Freeman Young, 1859, alt.

Franz Grüber, 1818

Harm. by Carl Reinecke, 1916

1. Si - lent night! ho - ly night! All is calm,  
2. Si - lent night! ho - ly night! Shep-herds quake  
3. Si - lent night! ho - ly night! Child of God,

4

all is bright, Round yon vir - gin moth-er and child,  
at the sight, Glo - ries stream from heav-en a - far  
love's pure light, Ra - diant light from thy ho-ly face,

7

Ho - ly in - fant, so ten-der and mild, Sleep in heav-en-ly  
Heav'n-ly hosts\_\_ sing, Al - le - lu - ia, Sleep in heav-en-ly  
With the dawn of re - deem - ing grace, Sleep in heav-en-ly

10

peace, — Sleep in heav - en-ly peace. —  
peace, — Sleep in heav - en-ly peace. —  
peace, — Sleep in heav - en-ly peace. —