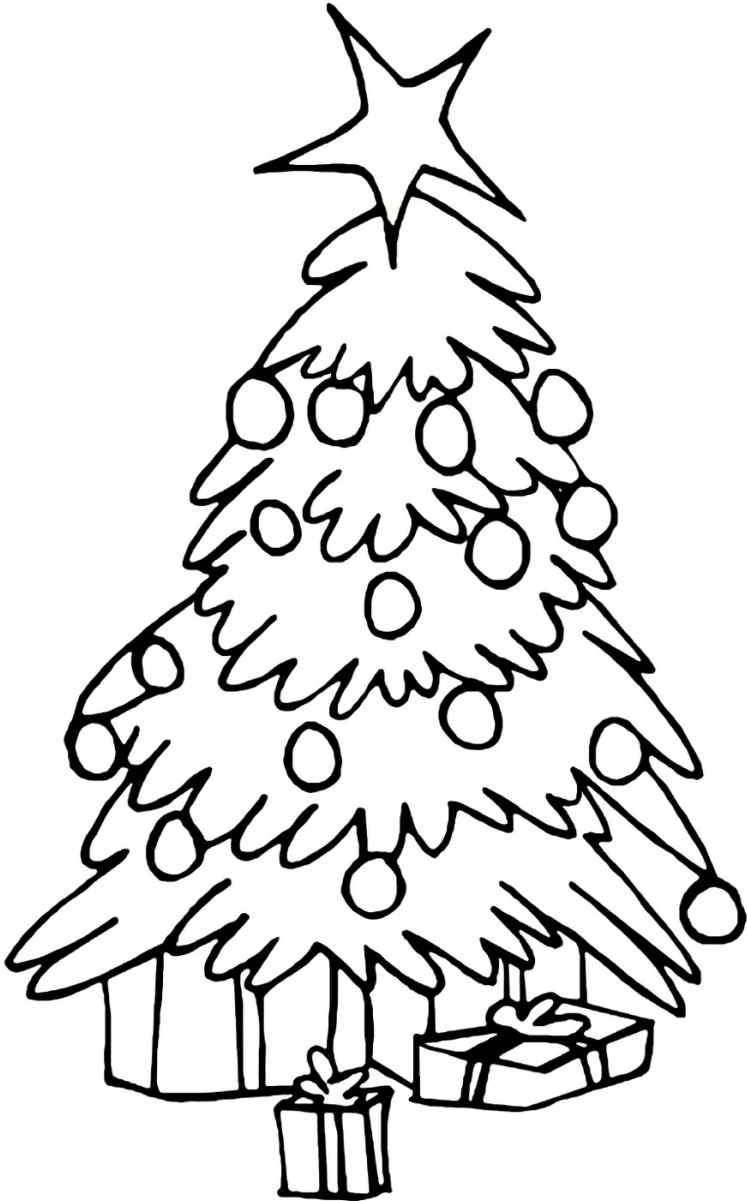


First Parish in Cohasset, December 24, 2024



Carols for the Christmas Eve Candlelight Service

O Come, O Come, Emmanuel

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

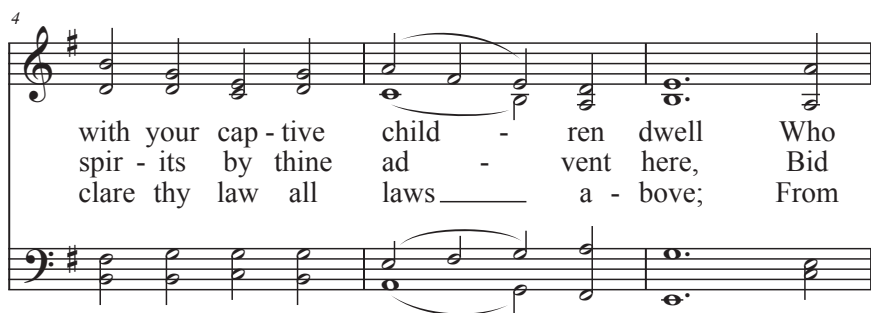
Hymnal Noted, Part II, 1856;
based on 15th C. processional

$\text{♩} = \text{c.}108$



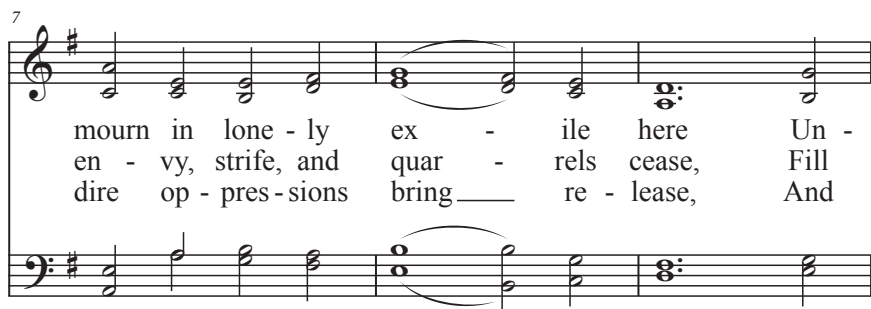
1. O come, O come, Em - man - u - el, And
2. O come, thou Day-spring, come and cheer Our
3. O come, O come, thou Lord of love, De -

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 - joice! Re - joice! Em - man - u -

The musical score for measures 13-16 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. The first two measures are chords: a D major triad (D, F#, A) and a D major triad with a dotted half note (D, F#, A). The third measure is a D major triad with a dotted half note (D, F#, A). The fourth measure is a D major triad with a dotted half note (D, F#, A). The lower staff is in bass clef with a key signature of one sharp (F#). It contains four measures of music. The first two measures are chords: a D major triad (D, F#, A) and a D major triad with a dotted half note (D, F#, A). The third measure is a D major triad with a dotted half note (D, F#, A). The fourth measure is a D major triad with a dotted half note (D, F#, A). The lyrics "Re - joice! Re - joice! Em - man - u -" are written below the upper staff, with "Em - man - u -" spanning the last two measures.

17

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


The musical score for measures 17-20 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. The first two measures are chords: a D major triad (D, F#, A) and a D major triad with a dotted half note (D, F#, A). The third measure is a D major triad with a dotted half note (D, F#, A). The fourth measure is a D major triad with a dotted half note (D, F#, A). The lower staff is in bass clef with a key signature of one sharp (F#). It contains four measures of music. The first two measures are chords: a D major triad (D, F#, A) and a D major triad with a dotted half note (D, F#, A). The third measure is a D major triad with a dotted half note (D, F#, A). The fourth measure is a D major triad with a dotted half note (D, F#, A). The lyrics "el Shall come to thee, O Is - ra - el!" are written below the upper staff, with "el" under the first measure and "Is - ra - el!" under the last three measures.

O Come, O Come, Emmanuel

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v. 3, Vincent Silliman

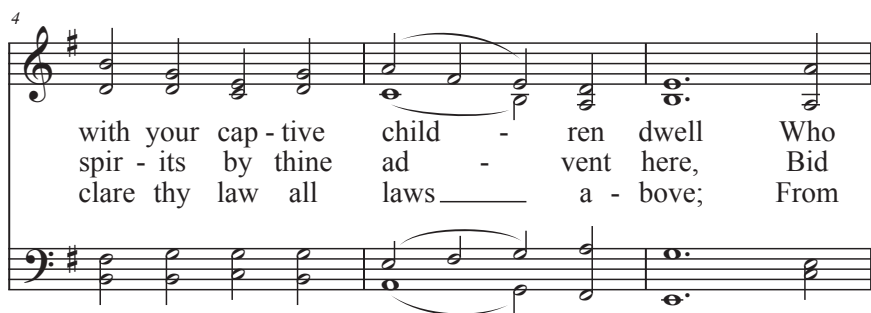
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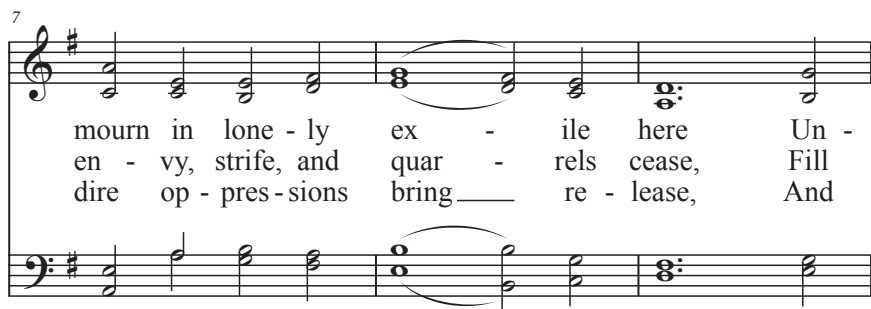
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The musical score for measures 13-16 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains four measures of music. The first two measures are chords: a triad of G4, B4, and D5 in the first measure, and a triad of G4, B4, and D5 in the second measure. The third measure contains a half note G4, a quarter note B4, and a quarter note D5. The fourth measure contains a half note G4, a quarter note B4, and a quarter note D5. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature. It contains four measures of music. The first two measures are chords: a triad of G2, B2, and D3 in the first measure, and a triad of G2, B2, and D3 in the second measure. The third measure contains a half note G2, a quarter note B2, and a quarter note D3. The fourth measure contains a half note G2, a quarter note B2, and a quarter note D3. The lyrics "Re - joice! Re - joice! Em - man - u -" are written below the upper staff, with "Em - man" spanning the third and fourth measures.

17

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

The musical score for measures 17-20 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains four measures of music. The first two measures are chords: a triad of G4, B4, and D5 in the first measure, and a triad of G4, B4, and D5 in the second measure. The third measure contains a half note G4, a quarter note B4, and a quarter note D5. The fourth measure contains a half note G4, a quarter note B4, and a quarter note D5. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature. It contains four measures of music. The first measure is marked with a forte dynamic (f) and contains a triad of G2, B2, and D3. The second measure contains a triad of G2, B2, and D3. The third measure contains a half note G2, a quarter note B2, and a quarter note D3. The fourth measure contains a half note G2, a quarter note B2, and a quarter note D3. The lyrics "el Shall come to thee, O Is - ra - el!" are written below the upper staff, with "el" under the first measure and "Is - ra - el!" spanning the third and fourth measures.

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

The image shows a musical score for the hymn 'Angels We Have Heard on High, p. 2'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are 'in ex-cel-sis De-o, De-o.' The score includes two endings: the first ending is a repeat sign followed by a bar line, and the second ending is a repeat sign followed by a bar line. The first ending leads to the second ending. The lyrics are placed below the treble staff.

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

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

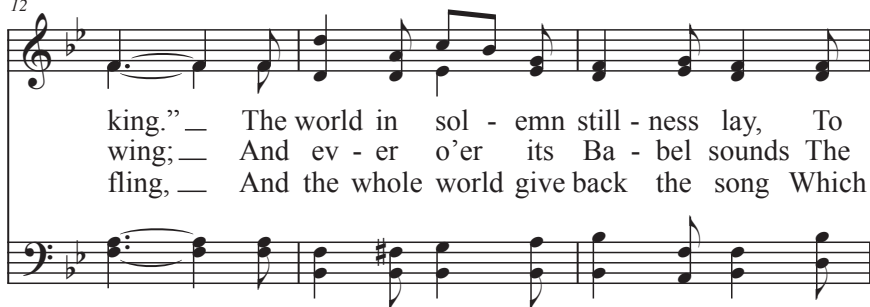
3
glo - rious song of old, — From an - gels bend - ing
peace - ful wings un - furled; And still their heav - en - ly
pro - phet bards fore - told, — When with the ev - er -

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

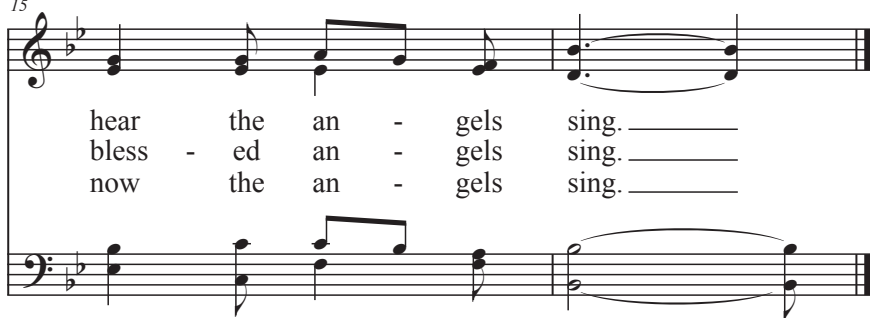
12



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 notation for measures 12-14 consists of a treble and bass staff in B-flat major. The treble staff features a vocal line with a long note on 'king.' followed by eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

15



hear the an - gels sing. _____
bless - ed an - gels sing. _____
now the an - gels sing. _____

The musical notation for measures 15-16 continues the vocal line in the treble staff, with a final long note on 'sing.' followed by a double bar line. The bass staff continues the accompaniment, also ending with a double bar line.

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. —