

ENGLISH FOLK-CAROLS

WITH PIANOFORTE ACCOMPANIMENT
AND AN INTRODUCTION
AND NOTES.

COLLECTED BY
CECIL J. SHARP

London:

NOVELLO & CO., LTD.

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TAUNTON: BARNICOTT & PEARCE, THE WESSEX PRESS.

MCMXI

ENGLISH FOLK-CAROLS.

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COLLECTED IN VARIOUS PARTS OF ENGLAND

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TO
RALPH VAUGHAN WILLIAMS.

PREFACE.



THE Editor wishes to thank, first of all, those singers, many of them of great age, who, in allowing him to note down their songs, have provided him with the material for this volume ; their names are recorded in the Notes. And, secondly, he would thank the many kind friends who in various ways have aided him in his investigations, making special mention of Mrs. Stanton, Miss K. Sorby, Miss Eliza Wedgwood and Mr. Robin Hammond.



INTRODUCTION.



THE term "Carol" is not an easy one to define. The Rev. H. R. Bramley's definition—a kind of popular song appropriated to some special season of the ecclesiastical or natural year—is, perhaps, the best that has been devised ; it is, at any rate, wide enough to embrace all the songs in this collection. Formerly there existed carols associated with Easter (e.g. "The Moon shines bright") and other festivals of the Church's year ; but the carol of the present day is almost invariably connected with the season of Christmas.

Unhappily, like many another ancient traditional custom, that of Christmas carol singing by parties of men and women in the village streets is gradually disappearing. At one time, and not so very long ago, the number of carols that were sung in this way in different parts of England must have been very large, to judge by the carol broadsheets and chap-books that have been preserved. Hone, too, in his *Ancient Mysteries Described* (pp. 97-9), quotes the first lines of no less than eighty-nine carols, all of which, he says, were then, *i.e.* 1822, being annually printed. Several of the carols in Hone's list are included in this collection, viz.—Nos. 1, 5, 6, 7, 8, 10, 12, 13, 14, 15, 18 and 19 ; perhaps also Nos. 2 and 21. Probably all, or very nearly all the words of the carols mentioned by Hone might still be traced ; of the tunes, however, to which they were traditionally

sung, many, it is feared, have been irretrievably lost. This is not surprising, when it is realized how intimately the Christmas carol is associated in the minds of folk-singers with the custom of house-to-house singing, already referred to. Only a few weeks ago I asked two old men who were singing to me whether they knew a certain carol. One of them said that he did ; the other, the elder of the two, shook his head doubtfully. Whereupon the younger singer stood up and, dragging his companion up beside him, said encouragingly : "Stand up, and think you've got snow in your boots, and it'll come to you all right." And it did !

In several parts of England I have found carols which are peculiar to certain villages, by the inhabitants of which they are regarded as private possessions of great value, to be jealously guarded and retained for their own use. These are not traditional or folk-carols but the elementary compositions of simple musicians, very possibly of those who in the old days were members of the Church bands. They are easily distinguished from the popular carol by the formal nature of the music and words, and also by the fact that many of them are written in parts. Some of these compositions are by no means without merit. The melodies, if not inspired, are usually strong and sincere, and, plainly, the expression of genuine feeling. The following example, which may be taken as fairly representative of the type, was noted at Armscote, a small hamlet in Worcestershire.



2. Deck every hearth with holly green,
Let not a care intrude,
But Christian love and joy be seen
And heartfelt gratitude.

3. For sad indeed had been our case,
Most piteous and forlorn,
No hope for pardon or for grace,
Had Jesus not been born.
4. My song is done, I must be gone,
I can stay no longer here ;
God bless you all, both great and small,
And send you a happy New Year.

This, while it lacks the freshness, the *naïveté*, and indeed pretty nearly all the typical and characteristic qualities of the folk-carol, is nevertheless quite as good as some, and far better than many of the modern Christmas hymns annually sung in fashionable Churches and Chapels.

There is, perhaps, no branch of folk-music in the creation of which the unconscious art of the peasant is seen to greater advantage than the carol. For his peculiar and most characteristic qualities, mental and emotional, are precisely those which in this case are most needed—his passion for simple, direct statement, his dislike of ornament and of the tricks of circumlocution, his abhorrence of sentimentality, and above all his courage in using, without hesitation, the obvious and commonplace phrase, of words or music, when by its means the required expression can most easily be realized. What cultivated musician would dare to set to such words as “The Virgin Unspotted” the graceful, flowing, 3-time melody given in this collection, even if he had the luck or skill to think of it? What, again, could be more concise in its diction or clearer in its meaning, than the last stanza in “King Herod and the Cock,” or more vivid than the following lines in “The New Year’s Carol”?—

Then Christ He called Thomas
And bid him : Come and see
And put thy fingers in the wounds
That are in my body ;
And be not faithless, but believe !
And happy shalt thou be—

which will, I venture to think, bear comparison with the parallel stanza of the Easter carol “Ye Sons and Daughters,” translated by Neale.

It is just his transparent sincerity, his freedom from affectation, self-consciousness and conventional restrictions, that makes the unlettered

rustic pre-eminently fitted to translate into music and poetry the dramatic incidents of the Christ story. His simplicity disarms criticism ; just as his pious, intense, child-like belief in every detail of the Gospel narrative banishes scepticism. Nor did he trouble himself about the place of performance ; village Church or village inn—it mattered not. A tune, so long as it expressed his feeling, harmonized with the sense and fitted the metre of the words, served his purpose wherever and whenever it was destined to be sung.

Even when, in later days, his carols suffered from the intrusion of theological doctrine, he somehow managed to avoid the religious emotionalism of the revivalist. Take, for instance, the tune of "The Little Room" given in this collection ; note the noble sweep, the severe grandeur of its phrases and compare it with the air to which those words would be set in a mission hymn-book.

The folk-carol defies imitation. A skilled musician, saturated in the literature of his country's folk-music might, conceivably, make a folk-song without betraying himself ; but it seems impossible that he could imitate a popular carol and escape detection.

There is, then, every reason why we should do all that is possible, while there is yet time, to collect and publish our traditional carols ; for in them we have a unique possession, a national heritage of inestimable worth.

C. J. S.

Dragonfield, Uxbridge,

November, 1911.

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ENGLISH FOLK-CAROLS.

I. KING HEROD AND THE COCK.

Moderato.

1. There was a star in Da-vid's land, In

p e legato.

Da-vid's land ap-peared; And in King He-rod's cham-ber So

mf

bright it did shine there. 2. The Wise Men they soon

p

spi-ed it, And told the King a-nigh That a Prince-ly Babe was

cres.

The musical score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Moderato'. The score is divided into two systems, each with two staves. The first system contains the first two lines of the first verse. The second system contains the third line of the first verse and the first line of the second verse. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Dynamics include piano (p), mezzo-forte (mf), and crescendo (cres.).

born that night, No king shall e'er, des - troy. 3. If

this be the truth, King He - rod said, That thou hast told to me, The

mf

il basso marcato.

f

roast - ed cock that lies in the dish Shall crow full sen - ses three.

cres.

4. O the cock soon thrusted and fea - thered well, By the work of God's own

ff *sfs* *sfs* *sfs*

hand, And he did crow full sen - ses three In the dish where he did

sfs *sfs*

stand.

sfs *mf* *p*

The musical score is written for voice and piano. The voice part is in G major (one flat) and 4/4 time. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *sfs* (sforzando), *mf* (mezzo-forte), and *p* (piano). The score ends with a double bar line.

KING HEROD AND THE COCK.

- 1 THERE was a star in David's land,
In David's land appeared ;
And in King Herod's chamber
So bright it did shine there.
- 2 The Wise Men they soon spi-ed it,
And told the King a-nigh
That a Princely Babe was born that night,
No King shall e'er destroy.
- 3 If this be the truth, King Herod said,
That thou hast told to me,
The roasted cock that lies in the dish
Shall crow full senses three.
- 4 O the cock soon thrustened and feathered well,
By the work of God's own hand,
And he did crow full senses three
In the dish where he did stand.

II. THE BITTER WITHY.

Allegretto.

1. As it fell out on a bright hol-i-day, Small
hail from the sky did fall; Our Sa-viour asked His mo-ther dear If He
may go and play at ball. 2. At ball! at ball! my own dear Son! It is
time that you were gone; And don't let me hear of an-y do-ings At

p *cres.* *p* *p e legato.* *mf* *marcato.* *decres.* *p*

The musical score is written for voice and piano. It consists of four systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Allegretto.' The music features a vocal line and a piano accompaniment. The piano part includes dynamic markings of 'p' (piano) and 'cres.' (crescendo). The second system continues the vocal line with the lyrics 'hail from the sky did fall; Our Sa-viour asked His mo-ther dear If He'. The piano part includes a 'p e legato.' marking. The third system begins with the lyrics 'may go and play at ball. 2. At ball! at ball! my own dear Son! It is'. The piano part includes a 'mf' (mezzo-forte) marking. The fourth system continues the vocal line with the lyrics 'time that you were gone; And don't let me hear of an-y do-ings At'. The piano part includes markings for 'marcato.', 'decres.' (decrescendo), and 'p' (piano).



THE BITTER WITHY.

- 1 As it fell out on a bright holiday,
Small hail from the sky did fall ;
Our Saviour asked His mother dear
If he may go and play at ball.
- 2 At ball ! at ball ! my own dear Son !
It is time that you were gone ;
And don't let me hear of any doings
At night when you come home.
- 3 So up Lincull and down Lincull
Our sweetest Saviour ran,
And there He met three rich young lords :
Good morning ! to you all.
- 4 Good morn ! good morn ! good morn ! said they :
Good morning ! then said He,
O which of you three rich young men
Will play at ball with me ?
- 5 We are all lords' and ladies' sons,
Born in our bower and hall ;
And Thou art nothing but a poor maid's child,
Born in an ox's stall.
- 6 If you're all lords' and ladies' sons,
Born in your bower and hall,
I will make you believe in your latter end ;
I'm an angel above you all.
- 7 So He made Him a bridge with the beams of the sun,
And o'er the water crossed He.
These rich young lords followed after Him,
And drowned they were all three.
- 8 Then up Lincull and down Lincull
These young lords' mothers ran,
Saying : Mary mild, fetch home your child,
For ours He has drowned all.
- 9 So Mary mild fetched home her child
And laid Him across her knee ;
With a handful of green withy twigs
She gave Him slashes three.
- 10 O withy ! O withy ! O bitter withy !
Thou hast caused Me to smart ;
And the withy shall be the very first tree
That shall perish at the heart !

III. THE CHERRY TREE.

FIRST VERSION.

Andante con moto.

1. Jo - seph was an old man And an

mf *Play 3 times.* *p*

old man was he; And Jo - seph mar-ried Ma - ry, The

mf

Queen of Ga - li - lee,.... And Jo - seph mar-ried Ma - ry, The

Queen of Ga - li - lee. 2 Ma - ry and

p *p e legato.*

Jo - seph To - ge - ther did go, And there they saw a

Sua

mf

cher-ry tree, Both red, white and green,... And there they saw a

Loco

cres.

cher-ry tree, Both red, white and green.

dal Sento. Last verse.

p

CHERRY TREE CAROL.

FIRST VERSION.

- | | |
|---|---|
| <p>1 JOSEPH was an old man
And an old man was he ;
And Joseph married Mary,
The Queen of Galilee.</p> <p>2 Mary and Joseph
Together did go,
And there they saw a cherry tree,
Both red, white and green.</p> <p>3 Then up speaks Mary,
So meek and so mild :
O gather me cherries, Joseph,
For I am with child.</p> | <p>4 Then up speaks Joseph
With his words so unkind :
Let them gather thee cherries
That brought thee with child.</p> <p>5 Then up speaks the little Child -
In his own mother's womb :
Bow down, you sweet cherry tree,
And give my mother some.</p> <p>6 Then the top spray of the cherry tree
Bowed down to her knee :
And now you see, Joseph,
There are cherries for me.</p> |
|---|---|

IV. THE CHERRY TREE.

SECOND VERSION.

Andante moderato.

1. Jo - seph was an old man, An

p *Play 3 times..*

old man was he; He mar - ried with Ma - ry, The Queen of Glo -

mf *dim.*

- ry. 2. Jo - seph took Ma - ry In the or - - chard

p *mf* *p*

wood, Where there were ap - ples, plums, cher-ries, As red as a - ny blood.

mf *d m.* *dal* *dal*

Last verse.

7. Ma - ry got cher-ries By one, two, and three; Ma - ry got
cher-ries For her young Son and she.

THE CHERRY TREE.

SECOND VERSION.

- | | |
|---|--|
| <p>1 JOSEPH was an old man,
And old man was he ;
He married with Mary,
The Queen of Glory.</p> <p>2 Joseph took Mary
In the orchard wood,
Where there were apples, plums, cherries,
As red as any blood.</p> <p>3 Then bespoke Mary,
So meek and so mild :
Get me some cherries
For my body's bound with child.</p> | <p>4 Joseph he's taken
These words so unkind :
Let them get you cherries, Mary,
That did your body bind.</p> <p>5 Then bespoke Jesus,
All in His mother's womb :
Go to the tree, Mary,
And it shall bow down ;</p> <p>6 The highest bough of the cherry tree
Shall bow down to Mary's knee,
And she shall have cherries
For her young Son and she.</p> |
|---|--|
- 7 Mary got cherries
By one, two and three ;
Mary got cherries
For her young Son and she.

V. THE MOON SHINES BRIGHT.

Andante maestoso.

1. The moon shines bright and the stars give a light A

lit - tle be - fore it is day; Our Lord our God He

call - ed on us And bids us a - wake and pray. 2. A -

- wake! O a - wake! good peo - ple all, A - wake! and you shall

il basso marcato.

The musical score is written for voice and piano. It begins with the tempo marking 'Andante maestoso.' in 4/4 time. The first system shows the vocal melody and piano accompaniment for the first line of the song. The piano part includes dynamic markings: *f*, *sfs*, *mf*, *sfs*, and *sfs*. The second system continues the melody and accompaniment, with piano dynamics *p*, *cres.*, *f*, *deces.*, and *mf*. The third system introduces the second line of the song, with piano dynamics *dim.* and *f*, and the instruction *il basso marcato.* at the end. The fourth system concludes the piece with the piano part featuring a more active, marcato accompaniment.

hear, Our Lord our God He suf-ered on the cross For

us whom He lov-ed so dear. 3. The Year.

mf *f* *sfz* *sfz*

3 times. *dal Segno.* *Last time.*

THE MOON SHINES BRIGHT.

- | | |
|---|--|
| 1 THE moon shines bright and the stars
give a light
A little before it is day ;
Our Lord our God he called on us
And bids us awake and pray. | 2 Awake ! O awake ! good people all,
Awake ! and you shall hear,
Our Lord our God He suffered on
the cross
For us whom He loved so dear. |
| 3 The fields were green, as green could be,
When we from His glory fell ;
And we His children then were brought
To death and near to hell. | |
| 4 The life of a man it is but a span,
It's like a morning flower ;
We're here to day, to-morrow we are
gone,
We are dead all in one hour. | 6 To-day you may be living, dear man,
With a many thousand pound ;
To-morrow you may be dead, dear
man,
And your corpse lie underground. |
| 5 O teach them well your children, dear
man,
While you have got them here ;
It will be better for your soul, dear man,
When your corpse lies on the bier. | 7 With the green turf at your head, dear
man,
And another at your feet ;
Your good deeds and your bad, dear man,
Will all together meet. |
| 8 My song it is done and I must be gone,
No longer can I stay here.
God bless you all, both great and small,
And send you a happy New Year. | |

VI. GOD BLESS YOU, MERRY GENTLEMEN.

Allegro moderato.

1. God bless you, mer - ry gen - tle - men, Let
- way they went to Beth - le - hem, Where

no - thing you dis - may; Re - mem - ber Christ our Sa - vi - our Was
our sweet Sa - viour ly; They found Him in a man - ger, Where

born on Christ - mas Day To save poor souls from Sa - tan's power, That
ox - en feed with hay; The Bles - sed Vir - gin Ma - ry Kneel -

long have gone a - stray - } Which brings ti - dings of com - fort and
- ing to the Lord did pray - }

p *cres.* *f* *mf* *f* *mf legato.*

The musical score is written for a single melodic line (soprano or alto) and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/2. The tempo is marked 'Allegro moderato.' The score is divided into four systems. The first system begins with a repeat sign and a first ending bracket. The piano accompaniment starts with a piano (p) dynamic, followed by a crescendo (cres.) and then a forte (f) dynamic. The second system continues the melody and accompaniment, with dynamics of mezzo-forte (mf) and forte (f). The third system includes the instruction 'mf legato.' for the piano part. The fourth system concludes the piece with a final chord. The lyrics are written below the melody, with some words split across lines.

joy, Joy and joy, Which brings ti - dings of com - fort and

cres. *f*

joy. 2. The shep - herds brought these ti - dings And re -
 4. God bless the Mas - ter of this house And

mf

Ped. * *Ped.* *

- joic - ed much in mind; They left their flocks a - feed - ing In
 Mis - ter - ess al - so; God bless the lit - tle chil - dren That

tem - pest, storm and wind. Straight-way they went to Beth - le - hem The
 round the ta - ble go; God bless their friends and kin - dred, That

cres.

Son of God to find— Which brings ti - dings of com - fort and
come from far and near, May the Lord send a hap - py New

joy, Joy and joy, Which brings ti - dings of com - fort and
Year, Happy New Year, May the Lord send a hap - py New

joy.
Year.

1st time. *dal 8* 2nd time.

3. Straight -

cres. *rall.*

GOD BLESS YOU, MERRY GENTLEMEN.

- I God bless you, merry gentlemen,
Let nothing you dismay ;
Re member Christ our Saviour
Was born on Christmas Day
To save poor souls from Satan's power,
That long have gone astray—
Which brings tidings of comfort and joy,
Joy and joy,
Which brings tidings of comfort and ioy.

- 2 The shepherds brought these tidings
And rejoiced much in mind ;
They left their flocks a-feeding
In tempest, storm and wind.
Straightway they went to Bethlehem
The Son of God to find—
Which brings tidings of comfort and joy,
Joy and joy.
Which brings tidings of comfort and joy.
- 3 Straightway they went to Bethlehem,
Where our sweet Saviour lay ;
They found Him in a manger,
Where oxen feed with hay ;
The Blessed Virgin Mary
Kneeling to the Lord did pray—
Which brings tidings of comfort and joy,
Joy and joy,
Which brings tidings of comfort and joy.
- 4 God bless the Master of this house
And Mis-ter-ess also ;
God bless the little children
That round the table go ;
God bless their friends and kindred,
That come from far and near ;
May the Lord send a happy New Year,
Happy New Year,
May the Lord send a happy New Year.

VII. THE HOLLY AND THE IVY.

Andante moderato.

8

The hol - ly and the

p *Play 6 times.* *sfz*

i - vy, When they are both full grown, Of ..

cres. *mf*

all the trees that are in the wood, The.. hol - ly bears the

cres.

crown. The ri - sing of the sun And the

mf *f*

Detailed description: This is a musical score for the hymn 'The Holly and the Ivy'. It is written for voice and piano. The tempo is 'Andante moderato' and the key signature has one sharp (F#). The score is divided into four systems. The first system shows the vocal melody and piano accompaniment. The piano part includes a section marked 'Play 6 times' with a forte dynamic. The second system continues the vocal line with lyrics 'i - vy, When they are both full grown, Of ..' and includes piano accompaniment with a crescendo and mezzo-forte dynamic. The third system continues with 'all the trees that are in the wood, The.. hol - ly bears the' and includes piano accompaniment with a crescendo. The fourth system concludes with 'crown. The ri - sing of the sun And the' and includes piano accompaniment with mezzo-forte and forte dynamics.

run-ning of the deer, The play-ing of the mer-ry or-gan, Sweet

sing-ing in the choir.

dal Segno. Last verse.

THE HOLLY AND THE IVY.

- 1 THE holly and the ivy,
When they are both full grown,
Of all the trees that are in the wood,
The holly bears the crown.
The rising of the sun
And the running of the deer,
The playing of the merry organ,
Sweet singing in the choir.
- 2 The holly bears a blossom,
As white as the lily flower,
And Mary bore sweet Jesus Christ,
To be our sweet Saviour.
The rising, etc., etc.
- 3 The holly bears a berry,
As red as any blood,
And Mary bore sweet Jesus Christ
For to do us sinners good.
The rising, etc., etc.
- 4 The holly bears a prickly,
As sharp as any thorn,
And Mary bore sweet Jesus Christ
On Christmas day in the morn.
The rising, etc., etc.
- 5 The holly bears a bark,
As bitter as any gall,
And Mary bore sweet Jesus Christ
For to redeem us all.
The rising, etc., etc.
- 6 The holly and the ivy,
When they are both full grown.
Of all the trees that are in the wood,
The holly bears the crown.
The rising, etc., etc.

VIII. THE SINNERS' REDEMPTION.

Andante serioso.

1. All you that are un - to mirth in - clined, Con -

mf *p* *legato. Play 4 times.*

si - der well and do bear in mind What our great God for us hath done In

f *dim.*

send - ing His be - lov - ed Son. 2. Let

p *mf*

all your songs and your prai - ses be Un - to His hea - ven - ly

p *mf*

Ma - jes - ty ; And e - ver - more, a - mongst your mirth, Re -

- mem-ber Christ our Saviour's birth.

3. The dal Segno.

THE SINNERS' REDEMPTION.

- 1 ALL you that are unto mirth inclined,
Consider well and do bear in mind
What our great God for us hath done
In sending His beloved Son.
- 2 Let all your songs and your praises be
Unto His heavenly Majesty ;
And evermore, amongst your mirth,
Remember Christ our Saviour's birth.
- 3 The five-and-twentieth of December
Great cause we have to remember ;
In Bethlehem, upon that morn,
There was our bless'd Messiah born.
- 4 Near Bethlehem shepherds they did keep
Their herds and flocks, a-feeding sheep,
To whom God's Angel did soon appear,
Which put the shepherds in great fear.

- 5 Prepare and go, the Angel said,
To Bethlehem, be ye not afraid ;
There shall ye see, this blessed morn,
The heavenly Babe, sweet Jesus, born.
- 6 With thankful heart and with joyful mind
The shepherds went for this Babe to find ;
And, as the heavenly Angel told,
They did our Saviour Christ behold.
- 7 Within a manger the Babe was laid ;
The Virgin Mary beside Him stayed,
Attending on the Lord of Life,
Being both Mother, Maid and Wife.
- 8 If choirs of angels they did rejoice,
Well may mankind, both with heart and voice,
Sing praises to the God of heaven,
Who unto us His Son hath given.

IX. COME ALL YOU TRUE GOOD CHRISTIANS.

Moderato.

1. Come all you true good Chris - ti - ans, That

p e legato. *Play 3 times.*

liv - eth here on earth, O sal - u - tate the morn - ing Of our

mf

Bles - sed Sa - viour's birth. This is the hap - py morn - ing! This

f

is the bles - sed morn! To save us all from ru - in The

mf

The musical score is written for a voice and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderato.' The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: '1. Come all you true good Christians, That liveth here on earth, O salute the morning Of our Blessed Saviour's birth. This is the happy morning! This is the blessed morn! To save us all from ruin The'. The piano accompaniment includes dynamic markings: 'p e legato.' and 'Play 3 times.' for the first system, 'mf' for the second, 'f' for the third, and 'mf' for the fourth. The score ends with a double bar line.



COME ALL YOU TRUE GOOD CHRISTIANS.

- 1 Come all you true good Christians,
That liveth here on earth,
O salutate the morning
Of our Blessed Saviour's birth.
This is the happy morning !
This is the blessed morn !
To save us all from ruin
The Son of God was born.
- 2 Come, Christians all, behold the Lamb,
That on this day was born ;
O come and praise His Holy Name
And usher in the morn.
This is the happy, etc.
- 3 Now to the Father, to the Son,
Be praise and glory giv'n ;
Let saints on earth with angels join
The harmony of heaven.
This is the happy morning !
This is the blessed morn !
To save us all from ruin
The Son of God was born.

X. ON CHRISTMAS NIGHT.

Modrato.

1. On Christ mas night all Chris-tians sing To hear what news those
sin de-part, be-hold His grace, Ev-er-last-ing life comes

an-gels bring; News of great joy, news of great mirth, News of our Sa-viour
in its place, And soon we shall its ter-ror see, And poor and rich must

King's own birth. 2. Then why should men on earth be so sad? Since
con- quered be. 4. Then out of dark-ness we see light, Which

our Re-deem-er made us glad, When from sin He set us free, All
makes all an-gels to sing this night: Glo-ry to God and peace to men Both

mf *p* *mf* *mf* *p* *f*

for to gain our li - ber - ty.
now and ev - er - more. A - men.

1st time. *dal Segno.* 2nd time.

3. Now

1st time. *dal Segno.* 2nd time.

mf *p*

ON CHRISTMAS NIGHT.

- 1 ON Christmas night all Christians sing
To hear what news those angels bring ;
News of great joy, news of great mirth,
News of our Saviour King's own birth.
- 2 Then why should men on earth be so sad ?
Since our Redeemer made us glad,
When from sin He set us free
All for to gain our liberty.
- 3 Now sin depart, behold His grace,
Everlasting life comes in its place,
And soon we shall its terror see
And poor and rich must conquered be.
- 4 Then out of darkness we see light,
Which makes all angels to sing this night :
Glory to God and peace to men
Both now and evermore. Amen.

XI. COME ALL YOU WORTHY GENTLEMEN.

Allegretto.

8

Come all you wor - thy gen - tle - men That

mf *p*

may be stand - ing by, Christ our Bles - sed Sa - viour Was

p

born on Christ - mas Day. The Bles - sed Vir - gin Ma - ry Un -

cres. mf

- to the Lord did pray. O we wish you the com - fort and

dim. p

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on grand staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegretto.' and there are repeat signs with first and second endings marked '8'. Dynamics include *mf* (mezzo-forte), *p* (piano), *cres.* (crescendo), and *dim.* (diminuendo). The lyrics are: 'Come all you worthy gentlemen That may be standing by, Christ our Blessed Saviour Was born on Christmas Day. The Blessed Virgin Mary Unto the Lord did pray. O we wish you the comfort and'.



COME ALL YOU WORTHY GENTLEMEN.

- 1 COME all you worthy gentlemen
That may be standing by,
Christ our Blessed Saviour
Was born on Christmas Day.
The Blessed Virgin Mary
Unto the Lord did pray.
O we wish you the comfort and tidings of joy !
- 2 Christ our Blessed Saviour
Now in the manger lay—
He's lying in the manger,
While the oxen feed on hay.
The Blessed Virgin Mary
Unto the Lord did pray.
O we wish you the comfort and tidings of joy !
- 3 God bless the ruler of this house,
And long on may he reign,
Many happy Christmases
He live to see again !
God bless our generation,
Who live both far and near
And we wish them a happy, a happy New Year !

XII. AS I SAT ON A SUNNY BANK.

FIRST VERSION.

Alligretto con grazia.

1. As I sat on a sun - ny bank, As
 3. Who do you think were in those ships?

mf *p*

I sat on a sun - ny bank, As I sat on a sun - ny bank On
 Who do you think were in those ships? Who do you think were in those ships On

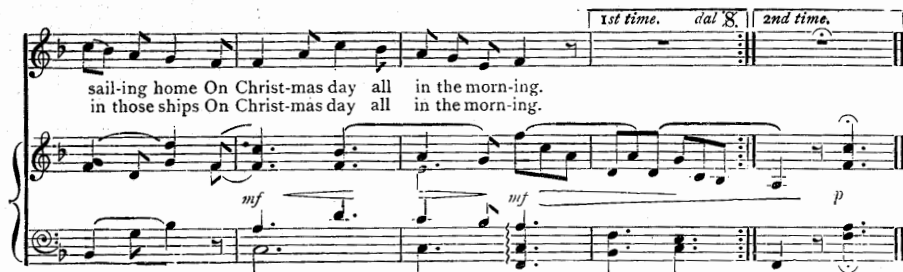
cres.

Christ - mas day all in the morn - ing. 2. I saw three ships come
 Christ - mas day all in the morn - ing? 4. Christ and His mo - ther were

mf *p* *legato.*

sail - ing home, I saw three ships come sail - ing home, I saw three ships come
 in those ships, Christ and His mo - ther were in those ships, Christ and His mo - ther were

cres.



AS I SAT ON A SUNNY BANK.

FIRST VERSION.

- 1 As I sat on a sunny bank,
As I sat on a sunny bank,
As I sat on a sunny bank,
On Christmas Day all in the morning.
- 2 I saw three ships come sailing home,
I saw three ships come sailing home,
I saw three ships come sailing home
On Christmas Day all in the morning.
- 3 Who do you think were in those ships?
Who do you think were in those ships?
Who do you think were in those ships
On Christmas Day all in the morning?
- 4 Christ and His Mother were in those ships,
Christ and His Mother were in those ships,
Christ and His Mother were in those ships
On Christmas Day all in the morning.

XIII. AS I SAT ON A SUNNY BANK.

SECOND VERSION.

Allegretto.

1. As I sat on a sun - ny bank, A sun - ny bank, a sun - ny bank, As

I sat on a sun - ny bank, On Christ - mas Day in the morn - ing. 2. I

1st & 2nd times. dal 8

La - dy. 4. O he did whis - tle and she did sing, And all the bells on

3rd time.

earth did ring For joy our Sa - viour Christ was born On Christmas Day in the morn - ing.

AS I SAT ON A SUNNY BANK.

SECOND VERSION.

- 1 As I sat on a sunny bank,
A sunny bank, a sunny bank,
As I sat on a sunny bank
On Christmas Day in the morning.
- 2 I saw three ships come sailing by,
Come sailing by, come sailing by,
I saw three ships come sailing by
On Christmas Day in the morning.
- 3 And who d'you think were on the ship,
Were on the ship, were on the ship,
And who d'you think were on the ship
But Joseph and his Fair Lady.
- 4 O he did whistle and she did sing,
And all the bells on earth did ring
For joy our Saviour Christ was born
On Christmas Day in the morning.

AS I SAT BY MY OLD COTTAGE DOOR.

(ALTERNATIVE WORDS TO "AS I SAT ON A SUNNY BANK,"
SECOND VERSION).

- 1 As I sat by my old cottage door,
Old cottage door, old cottage door,
As I sat by my old cottage door
On Christmas Day in the morning.
- 2 I saw three ships come sailing by,
Come sailing by, come sailing by,
I saw three ships come sailing by
On Christmas Day in the morning.
- 3 I asked them what they had got in them,
Had got in them, had got in them,
I asked them what they had got in them
On Christmas Day in the morning.
- 4 They said they'd got their Saviour there,
Their Saviour there, their Saviour there,
They said they'd got their Saviour there
On Christmas Day in the morning.
- 5 I asked them where they were taking Him to,
Taking Him to, taking Him to,
I asked them where they were taking Him to
On Christmas Day in the morning.
- 6 They said they took Him to Jerusalem,
Jerusalem, Jerusalem,
They said they took Him to Jerusalem
On Christmas Day in the morning.
- 7 I asked them what they would do with Him there,
Do with Him there, do with Him there,
I asked them what they would do with Him there
On Christmas Day in the morning.
- 8 They said that they would Him crucify,
Him crucify, Him crucify,
They said that they would Him crucify
On Christmas Day in the morning.

XIV. THE TEN JOYS OF MARY.

Moderato.

1. The first great joy that Ma - ry had, It

mf *p* *Play 10 times.*

was the joy of one, To see her own Son Je - sus To

cres. *mf*

suck at her breast - bone; To suck at her breast - bone, good man, How

dim. *p* *mf*

hap - py may you be; O Fa - ther, Son and Ho - ly Ghost, And



THE TEN JOYS OF MARY.

- 1 THE first great joy that Mary had,
It was the joy of one,
To see her own Son Jesus
To suck at her breast bone ;
To suck at her breast bone, good man,
How happy may you be ;
O Father, Son, and Holy Ghost,
And Christ to eternity.
- 2 The next great joy that Mary had,
It was the joy of two,
To see her own Son Jesus
To bring the lame to go ;
To bring the lame to go, good man,
Etc., etc.
- 3 The next great joy that Mary had,
It was the joy of three,
To see her own Son Jesus
To bring the blind to see ;
To bring the blind to see, good man,
Etc., etc.
- 4 The next great joy that Mary had,
It was the joy of four,
To see her own Son Jesus
To read the Bible o'er ;
To read the Bible o'er, good man,
Etc., etc.
- 5 The next great joy that Mary had,
It was the joy of five,
To see her own Son Jesus
To bring the dead to life ;
To bring the dead to life, good man,
Etc., etc.

- 6 The next great joy that Mary had,
It was the joy of six,
To see her own Son Jesus
To bear the crucifix ;
To bear the crucifix, good man,
Etc., etc.
- 7 The next great joy that Mary had,
It was the joy of seven,
To see her own Son Jesus
To wear the crown of Heaven ;
To wear the crown of Heaven, good man,
Etc., etc.
- 8 The next great joy that Mary had,
It was the joy of eight,
To see her own Son Jesus
To bring the crooked straight ;
To bring the crooked straight, good man,
Etc., etc.
- 9 The next great joy that Mary had,
It was the joy of nine,
To see her own Son Jesus
Turn water into wine ;
Turn water into wine, good man,
Etc., etc.
- 10 The next great joy that Mary had,
It was the joy of ten,
To see her own Son Jesus
Bring up ten gentlemen ;
Bring up ten gentlemen, good man,
How happy may you be ;
O Father, Son, and Holy Ghost,
And Christ to eternity.

XV. THE VIRGIN UNSPOTTED.

Allegretto grazioso.

1. The Vir - gin un - spot - ted the

p *p* Play 4 times.

Proph - ets fore - told Should bring forth a Sa - viour, which now you be -

- hold, To be our Re - deem - er from death, hell and sin, Which

mf

A - dam's trans - gress - ions in - vol - ved us in. Then let us be

decres. *p* *mf*

The musical score is written for voice and piano. It features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Allegretto grazioso.' The score is divided into five systems. The first system includes a repeat sign with a first ending bracket. Dynamics include piano (p), mezzo-forte (mf), and decrescendo (decres.). The piano part includes a 'Play 4 times' instruction for a specific figure.



THE VIRGIN UNSPOTTED.

- 1 THE Virgin unspotted the Prophets foretold
Should bring forth a Saviour, which now you behold,
To be our Redeemer, from death, hell and sin,
Which Adam's transgressions involved us in.
Then let us be merry,
Cast sorrow away,
Our Saviour Christ Jesus
Is born on this day.
- 2 Through Bethlehem city, in Judah, it was
That Joseph and Mary together did pass ;
All for to be tax-ed 'twas there that they came,
Since Cæsar Augustus commanded the same.
Then let us, etc., etc.
- 3 Now Mary's full time being come, as we find,
She brought forth Her First-born to save all mankind ;
The Inn being so full for this heavenly guest,
No place could be found for to lay Him to rest.
Then let us, etc., etc.
- 4 Then presently after the shepherds did spy
Vast numbers of angels for to stand in the sky ;
How happy they conversed ! so sweet did they sing :
All glory and praise to our Heavenly King.
Then let us be merry,
Cast sorrow away,
Our Saviour Christ Jesus,
Is born on this day.

XVI. SONS OF LEVI.

Alla marcia.

8

1. Come all you knights, you

knights of hon - our, For the wars have just be - gun, That

you may shine in your ar - mour bright All in the new Je -

- ru - sa - lem. And we are the true born sons of Le - vi,

f *sfz* *sfz* *p* *mf* *cres.* *ff* *sfz* *f*

Ve - ry few with us.. com-pare, For we are the root and the branch of Da - vid,

By the bright and the glo - rious star. And we are the true born

sons of Le - vi, Ve - ry few with us.. com-pare, For we are the root and the

branch of Da - vid, By the bright and the glo - rious star. 4 times. *dal Segno.* Last time. glo - rious star.

SONS OF LEVI.

- 1 COME all you knights, you knights of honour,
For the wars have just begun,
That you may shine in your armour bright
All in the New Jerusalem.
And we are the true born sons of Levi,
Very few with us compare,
For we are the root and the branch of David,
By the bright and the glorious star.
- 2 It was in Gilgal that Moses wandered,
Playing on his musical horn,
It was in Gilgal that Moses was quartered
Where he left his holy mark.
And we are, etc., etc.
- 3 It was in Gilgal that Moses wandered
Near unto the place that's good,
Where he smote the waters of the Egyptians
And turned the Jordan into blood.
And we are, etc., etc.
- 4 Broad is the path that leads to ruin,
Many walk that way therein ;
It will take you to that sinful Temple,
The place that's burdened with sin.
And we are, etc., etc.
- 5 Narrow is the path that leads to Heaven,
Very few that walk therein ;
It will take you to that holy Temple,
The very place that is free from sin.
And we are, etc., etc.

XVII. THE LITTLE ROOM.

Andante ma non troppo.

1. As on my bed with
grief oppressed I laid me down to take my rest In -
to a dream most strange I fell Which to the world in
brief I'll tell. 2. Me - the last day.

p *cres.* *mf* *cres.* *f* *dim.*

All verses except the last, dal Segno. Last verse.

THE LITTLE ROOM.

- 1 As on my bed with grief oppressed
I laid me down to take my rest,
Into a dream most strange I fell,
Which to the world in brief I'll tell.
- 2 Methought an angel all in white
Did come to me, when late at night,
And said : Prepare to go with me !
I'll show strange wonders unto thee.
- 3 The angel forc-ed me to go—
Indeed, whether I would or no—
And, in a very little space,
He brought me to a glorious place.
- 4 Upon a throne there sat a King ;
Many melodiously did sing
All clothed in fine white array,
Which shined brighter than the day.
- 5 It was so beautiful and fair
I fain would have continued there ;
With that the angel said to me :
Poor soul this is no place for thee.
- 6 A little further you must go
For something else I will show.
Then from this place I did depart,
Fullsore it grieved me to the heart.
- 7 Into a little room we went
Where was a noisome stinking scent ;
For want of sweeping many years
It like a dung-hill did appear.
- 8 One came to clear the dirt away ;
But it was grown to such decay
He could by no means clean the same ;
It did the King's wrath much inflame.
- 9 He said : It shall no longer stand ;
I will destroy it out of hand ;
There is no other hope I see—
This little room shall burned be.

- 10 Another place he brought me to,
Most sad and dreadful to the view ;
It grieved my heart to see the same
All full of sulphur, smoke and flame.
- 11 One looked at me both fierce and grim,
Which made me tremble every limb ;
My soul was filled with dread and fear,
I said : How long must I be here ?
- 12 To me the angel then replied :
Here, ever here, you must abide ;
Except this room can cleansed be
There will be no relief for thee.
- 13 The Prince said : Father ! be free
To give that little room to me ;
I'll put it in another frame,
My own heart's blood to cleanse the same.
- 14 O then it was perfumed and done,
The King was willing that His Son
The greatest torture then could bear
To put the room in good repair.
- 15 His blood was thrown upon the floor,
And water then was sprinkled o'er ;
The room was suddenly made clean
And not one spot was to be seen.
- 16 The angel came and said to me :
I now am come to set thee free.
O then my joys were more and more
That I had seen my troubles o'er.
- 17 Again he brought me to the room,
Where was a smell of rich perfume ;
I was amazed to see the same,
For it was in another frame.
- 18 Then to the angel I did say :
Interpret this to me, I pray,
Because it seemeth something strange
To see so wonderful a change.

- 19 The angel said : This is the world ;
It would have been to ashes hurled,
Had not Christ shed His blood so free
To cleanse the world and ransom thee.
- 20 Although He died He lives again,
And with His Father now doth reign ;
At His right hand He sits on high
And lives to all eternity.
- 21 He'll come again to judge the world ;
The wicked ones they shall be hurled
Into the pit of discontent,
Where wicked fiends they do torment.
- 22 The righteous need not fear to die
For they shall be with Christ on high ;
Although afflicted here on earth,
They will be happy after death.
- 23 Then by the hand he did me take,
And said : Poor drowsy soul, awake !
Being awakened from my sleep,
My heart was full ; then I did weep.
- 24 To think my Christ so patiently
Did undergo such misery ;
To free lost sinners from the grave
He shed His blood the world to save.
- 25 I hope this dream is for my good.
Lord Jesus with Thy precious blood
Wash all my heinous sins away
And make me fit for the last day.

LITTLE ROOM.

SECOND PART.

- 1 ANOTHER mystery behold !
I'll in the second part unfold ;
These worthy poems I have penned
That all good Christians may attend.
- 2 This mystery I do compare
Unto a gallant lady fair,
And a black king, that reigns below,
Who sought this lady's overthrow.
- 3 The black king, having such a spite
Against this gallant lady bright,
Sent forth an order, or decree,
That she to death shall murdered be.
- 4 According to the black king's laws,
Condemned to die this lady was.
When she her sentence came to know
Her tears like fountain streams did flow.
- 5 Now when the lady's death was near,
A young Prince came and said : Don't fear !
For thou shalt not destroyed be ;
I'll die myself to set thee free.
- 6 Then straight spake up this same young Prince :
I'm come to stand in her defence ;
Upon her be not too severe ;
I'll die myself to set her clear.
- 7 Then was it the young Prince's doom
To suffer in this lady's room.
For by these lines I briefly show
That you the mystery may know.
- 8 First with the lady I'll begin ;—
It is the soul condemned for sin,
Had not the Prince resigned His breath
To save it from eternal death.
- 9 The black king Satan is, we know,
Who sought the soul to overthrow ;
And the young Prince is Christ indeed,
Who on the cross for sin did bleed.

XVIII. THE TRUTH SENT FROM ABOVE.

Andante ma non troppo.

8.

This is the truth sent

from a - bove, The truth of God, the God of love; There-

cres. mf legato, cres.

- fore don't turn me from your door, But heark - en all, both

f mf

8 times. *dal Segno.* *Last time.*

rich and poor. 2. The Christ - mas song.

p

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Andante ma non troppo.' The score is divided into four systems. The first system begins with a repeat sign and a first ending bracket labeled '8.'. The lyrics 'This is the truth sent' are under the first system. The second system continues the lyrics 'from a - bove, The truth of God, the God of love; There-'. The third system continues 'fore don't turn me from your door, But heark - en all, both'. The fourth system contains two parts: the first part is marked '8 times.' and 'dal Segno.' with the lyrics 'rich and poor.', and the second part is marked 'Last time.' with the lyrics '2. The Christ - mas song.'. Dynamic markings include piano (p), crescendo (cres.), mezzo-forte (mf), and forte (f). Performance instructions like 'legato' and 'dal Segno' are also present.

THE TRUTH SENT FROM ABOVE.

- 1 This is the truth sent from above,
The truth of God, the God of love ;
Therefore don't turn me from your door,
But hearken all, both rich and poor.
- 2 The first thing, which I do relate,
That God at first did man create ;
The next thing, which to you I tell,
Woman was made with him to dwell.
- 3 Then after this, 'twas God's own choice
To place them both in Paradise,
There to remain from evil free
Except they ate of such a tree.
- 4 But they did eat, which was a sin,
And thus their ruin did begin ;
Ruined themselves, both you and me,
And all of their posterity.
- 5 Thus we were heirs to endless woes,
Till God the Lord did interpose ;
For so a promise soon did run
That He'd redeem us with a Son.
- 6 And at this season of the year
Our blest Redeemer did appear ;
He here did live, and here did preach,
And many thousands He did teach.
- 7 Thus He in love to us behaved,
To show us how we must be saved ;
And if you want to know the way
Be pleased to hear what He did say.
- 8 Go preach the Gospel new, He said,
To all the nations that are made ;
And he that does believe in me,
From all his sins I'll set him free.
- 9 God grant to all within this place
True saving faith—that special grace,
Which to His people doth belong—
And thus I close my Christmas song.

XIX. THE TWELVE APOSTLES.

Allegretto.

When Je - sus Christ had lived Full thir - ty years or

more, He work - ed ma - ny won - drous works With His

twelve A - pos - tles pure. He de -

dal Segno. Last time.

mf *p* *cres.* *mf* *p*

The musical score is written for voice and piano. It consists of three systems. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Allegretto.' and the meter is 4/4. The vocal line starts with a whole note rest, followed by a half note G4, and then a series of eighth and quarter notes. The piano accompaniment starts with a half note G3, followed by a half note F#3, and then a series of eighth and quarter notes. The second system continues the vocal line with the words 'more, He work - ed ma - ny won - drous works With His'. The piano accompaniment continues with a series of eighth and quarter notes. The third system begins with the words 'twelve A - pos - tles pure. He de -'. The piano accompaniment continues with a series of eighth and quarter notes. The score ends with a double bar line. Dynamics include *mf* (mezzo-forte), *p* (piano), and *cres.* (crescendo). The tempo changes to *dal Segno. Last time.* in the third system.

THE TWELVE APOSTLES.

- 1 WHEN Jesus Christ had lived
Full thirty years or more,
He work-ed many wondrous works
With His twelve apostles pure.
- 2 He delivered up the twelve
A sacrament to take ;
He shewed Simon an Hebrew house
A Testament to make.
- 3 Then Judas with the Jews
Our Saviour did betray ;
And unto him for thirty pence
Jesus was sold away.
- 4 Then Judas he came in
With a troop of arm-ed men,
And bound his Master fast in bonds,
In whom there was no sin.
- 5 And for His garments brave
The soldiers did cast dice,
Which was a garment without seam
And a jewel of great price.
- 6 They led Him on straightway
Unto His judgment place ;
Without God's leave He was condemned
To die in vile disgrace.
- 7 Between two ruffian rogues
They nailed our Saviour up ;
They left His body there to bleed
In torment's bitter cup.
- 8 They nailed His hands and feet,
And crowned His head with thorns,
And gave Him vinegar to drink
With many reproachful scorns.

- 9 Now all things seemed to mourn
When our blessed Saviour died ;
The hills and rocks did rend,
The mountains did divide.
- 10 The heavens themselves grew very dark,
The moon forsook her light ;
And for three hours in the day
It was a dismal sight.
- 11 The earth did tremble and quake,
And graves did open wide ;
Dead men's ghosts walked up and down
In a frightful manner beside.
- 12 At any Christmas time,
Amongst good Christians all,
This Christmas carol may be sung
In any house or hall.

XX. NEW YEAR'S CAROL.

Andante maestoso. 8

A - wake! A - wake! ye drow-sy souls And

hear what I shall tell; Re - mem - ber Christ the Lamb of God, Re -

- deemed our souls from hell. He's crowned with thorns, spit on with scorn, The

Jews have hid them - selves. So God send you all a joy - ful New



NEW YEAR'S CAROL.

- 1 AWAKE ! Awake ! ye drowsy souls
And hear what I shall tell ;
Remember Christ, the Lamb of God,
Redeemed our souls from hell.
He's crowned with thorns, spit on with scorn,
The Jews have hid themselves.
So God send you all a joyful New Year.

- 2 They bound Christ's body to a tree,
And wounded Him full sore ;
From every wound the blood ran down
Till Christ could bleed no more ;
His dying wounds, all rent and tore,
Were covered with pearly gore.
So God send you all a joyful New Year.

- 3 And when the Jews had murdered Christ
And shown their cruel spite,
The sun and moon did hide their heads
And went in mourning straight.
The heavens stood amazed, and angels gazed,
And the earth it was darkened quite.
So God send you all a joyful New Year.
- 4 And when Christ's soul departed
And from His body fled,
The rocks did rend, the graves did ope
And then appeared the dead ;
All they that were there did quake for fear
And said it was the Son of God.
So God send you all a joyful New Year.
- 5 Then Christ He called Thomas
And bid him : Come and see,
And put thy fingers in the wounds
That are in my body ;
And be not faithless, but believe,
And happy shalt thou be.
So God send you all a joyful New Year.
- 6 Then Christ called His disciples
And tried them over death
And said : All powers are given to you
In heaven and on earth ;
Go forth and teach all nations
Despise you not my death.*
So God send you all a joyful New Year.
- 7 Go seek you every wandering sheep
That doth on earth remain,
Till I myself have paid your debts
And turned you back again ;
Come all ye heavy laden,
I'll ease you of your pain.
So God send you all a joyful New Year.

* Mr. Bates sang "Despising you of your rest."

- 8 It was early in one morning
That Mary did Him seek ;
She saw two angels sitting
At Jesus's head and feet.
Mary shed tears while Christ appeared,
And He said : Why dost thou weep ?
So God send you all a joyful New Year.
- 9 God bless the ruler of this house
And send him long to reign ;
Let many a happy New Year
Go over his head again,
And all his godly family
That serveth the Lord so dear.
So God send you all a joyful New Year.
- 10 God bless the mistress of this house,
With gold all round her breast,
And, let her body be asleep or awake,
Lord send her soul to rest,
And all her godly family
That serveth the Lord so dear.
So God send you all a joyful New Year.

XXI. WASSAIL SONG.

Allagretto.

Was - sail, was -

mf *p* *Play 8 times.*

- sail, all o - ver the town, Our toast it is white, and our ale it is

brown; Our bowl it is made of the white ma - ple tree, With the was - sail - ing

mf *cres.*

bowl we'll drink to thee, Drink to thee, Drink to

f *f*



WASSAIL SONG.

- 1 WASSAIL, wassail, all over the town,
Our toast it is white and our ale it is brown ;
Our bowl it is made of the white maple tree,
With the wassailing bowl we'll drink to thee,
 Drink to thee, drink to thee,
With the wassailing bowl we'll drink to thee.
- 2 Here is to Cherry* and to his right cheek,
Pray God send my master a good piece of beef,
And a good piece of beef that may we all see ;
With the wassailing bowl we'll drink to thee.
 Drink to thee, drink to thee,
With the wassailing bowl we'll drink to thee.
- 3 Here is to Cherry and to his right eye,
Pray God send my master a good Christmas pie,
And a good Christmas pie that may we all see ;
With our wassailing bowl we'll drink to thee.
 Drink to thee, drink to thee,
With our wassailing bowl we'll drink to thee.

* The name of a favourite horse.

- 4 Here is to Cherry and to his right arm,
May God send my master a good crop of corn,
And a good crop of corn that may we all see ;
With the wassailing bowl we'll drink to thee.
 Drink to thee, drink to thee,
With the wassailing bowl we'll drink to thee.
- 5 Here is to Cherry and to his left ear,
Pray God send my master a barrel of beer,
And a barrel of beer that may we all see ;
With our wassailing bowl we'll drink to thee,
 Drink to thee, drink to thee,
With our wassailing bowl we'll drink to thee.
- 6 Here's to our cow and to her long tail
Pray God send our master he never may fail
A bowl of strong beer ; I pray you draw near,
And our jolly wassail it's then you shall hear.
We'll drink to thee, drink to thee,
And our jolly wassail it's then you shall hear.
- 7 Come, butler, come fill us a bowl of the best,
Then I hope that your soul in heaven may rest ;
But if you do draw us a bowl of the small,
Then down fall butler, bowl and all !
We'll drink to thee, drink to thee,
With the wassailing bowl we'll drink to thee.
- 8 Where is the maid with the lily white smock,
That do trip to the door and draw back the lock ?
O let us all in and seek how you do,
Saying : Nan, if you will, we will welcome you too,
We'll drink to thee, drink to thee,
With the wassailing bowl we'll drink to thee.

NOTES ON THE CAROLS.

No. 1. KING HEROD AND THE COCK.

Sung by Mrs. Plumb at Armscote, Worcestershire.



THE words in the text are given exactly as Mrs. Plumb sang them. I have collected no variants. The tune is a form of the well known "Dives and Lazarus" air (see "Come all you worthy Christian Men," *Folk-Songs from Somerset*, No. 88).

Mrs. Plumb's lines, although they tell a complete story, are but a fragment of a very much longer carol, consisting of thirty stanzas, called "The Carnal and the Crane," printed in Sandys's *Christmas Carols*, Husk's *Songs of the Nativity*, and elsewhere. For traditional versions with tunes, see Miss Broadwood's *English Traditional Songs and Carols*, and *The Folk-Song Society's Journal* (I, 183 and IV, 22 with notes).

In this latter carol the Crane instructs the Carnal (*i.e.* the Crow) in the facts of the Nativity, of the truth of which the two miracles of the Cock and the Miraculous Harvest are cited as evidence.

I am unable to offer any explanation of the meaning of the word "senses," which occurs in the last two stanzas of the text. In the printed copies it is given as "fences"—evidently a confusion has somewhere arisen between the letter "s," in its old-fashioned form, and "f." "Thrustened" = "crowed"; it is evidently a derivative of the Mid. Eng. *thrusch* which meant a chirper or twitterer.

The origin of the carol, and of the legends associated with it, is exhaustively analysed in Child's *Ballads*, to which the reader is referred. The conversion of King Herod to a belief in the power of the new-born Christ in the way narrated in the text is an early legend, and one that is widely distributed, traces of it being found in the Scandinavian countries and other parts of Europe. It is not, I believe, mentioned in any of the Apocryphal Gospels, although the second miracle in the carol, the Miraculous Harvest, can be traced to that source.

No. 2. THE BITTER WITHY.

Sung by Mrs. Hands of Snowhill, Gloucestershire.

Mrs. Hands could only remember the words of the final stanza. The lines in the text are from Mr. George Gibbs of Evesham, Worcestershire, who com-

municated them to the "Notes and Queries" column of *The Evesham Journal*, edited by Mr. E. A. B. Barnard (see *Notes and Queries concerning Evesham and the Four Shires*, 1911, Vol. I, p. 217). Mr. Gibbs, a cobbler by trade, told me that he learned the verses from a little girl who used, from time to time, to bring him her shoes to be mended, and who, in return for the service rendered, taught him the carol.

I have collected two other variants, from Buckland (Gloucestershire) and Shipston-on-Stour (Worcestershire). Neither singer could give me more than the words of the last stanza, the Worcestershire singer telling me that that stanza was sung as a refrain after every verse of the song. Mr. Gibbs's words are printed without alteration.

The origin of the legend, upon which this curious carol is based, has attracted a great deal of attention from ballad students during the last few years, and has been exhaustively debated in the pages of *The Folk-Song Society's Journal* (II, pp. 205, 300-4; IV, pp. 29-47) where six traditional tunes are printed, together with several versions of the text.

The Bitter Withy has obviously been affected by the ballad Little Sir Hugh of Lincoln. The two have certain points in common. Both open with the same incident—a child asking his mother's permission to go out and play at ball—and both lead up to a tragedy. The opening stanzas of the two songs are, in some versions, nearly identical. This coincidence accounts, no doubt, for the intrusion into the text of the Bitter Withy of the line "Then up Lincull and down Lincull," and of a similar line "It was upling scorn and downling scorn" in a version quoted by Mr. Frank Sidgwick (*More Ancient Carols*, Stratford-on-Avon, 1906, p. 7). It is clear that both lines are merely corruptions of "Up Lincoln and down Lincoln" (cf. "American Corn" for "Merry Lincoln" in *Folk-Songs from Somerset*, No. 68).

The Bitter Withy is also very closely connected with another ballad, The Holy Well. The first part of the story in both ballads is identical, although their conclusions are very different. In the Holy Well, for instance, when the children, scorning His lowly birth, refuse to play with Him, Jesus returns home and tells His mother what has happened. Whereupon Mary says:—

Sweet Jesus, go down to yonder town,
As far as the Holy Well,
And take away those sinful souls,
And dip them deep in hell.

Nay, nay, sweet Jesus said,
Nay, nay, that may not be,
For there are too many sinful souls
Crying out for the help of me.

The Holy Well has been a popular ballad with folk-singers; for Mr. Harris Cowper quotes a version from a chap-book printed at Birmingham, circa 1843; and I have in my possession two Birmingham broadsides by Russell, and Bloomer, from the former of which the above stanzas have been copied.

Although there are several incidents in the Apocryphal Gospels of the Infancy which bear upon the story of The Bitter Withy, not one of them is identical with it. In the *Arabic Gospel of the Infancy*, for instance, the Lord Jesus, going out into the streets to play, follows some boys who, in order to

evade Him, hide themselves in a vault and are changed by Him into kids. In the *Syriac Gospel of the Boyhood* Jesus, when five years old, plays at a ford with streams of water, collecting them into a pool. One of His companions took a stick from a willow tree and destroyed the pool; whereupon, Jesus said: "Without root shall thy shoot be, and thy fruits shall dry up like a bough of the wood which is broken by the wind, and is no more. And the boy immediately withered away" (Cowper's *Apocryphal Gospels*, p. 449). In the same Gospel a boy, who was running, struck Jesus with his shoulder. "Jesus saith unto him: Thou shalt not go thy way. And immediately he fell down and died." Again, Jesus was playing on the housetop when one of His companions, Zeno, accidentally fell down and was killed. Jesus, accused by the boy's kindred of casting the boy down, said to Zeno: "Did I cast thee down?" Whereat Zeno leaped up and said: "No, my Lord."

Professor Gerould also mentions a sunbeam legend—unaccompanied, however, by the drowning incident—in the Laurentian MS. of Pseudo-Matthew.

Now the main thesis of all these stories is very similar to that of *The Bitter Withy*; the Infant Christ goes out to play, someone offends Him and in consequence suffers death, or severe punishment, brought about by supernatural means. But this, it will be noted, is in marked contrast to the story of the Holy Well, in which Jesus refuses to punish those who have slighted Him, even when incited to do so by His Mother. From this we may, I think, conclude that *The Holy Well* is a comparatively modern recension of *The Bitter Withy*, modified so that it shall the better accord with a truer conception of the character of Jesus.

Nos. 3 & 4. THE CHERRY TREE.

(FIRST VERSION).

Sung by Mrs. Mary Anne Clayton, at Chipping Campden.

Mrs. Clayton gave me the words of the first stanza only. The remaining stanzas were sung to me by Mrs. Anne Roberts at Winchcombe (Gloucestershire) to a different tune. The words in the text have not been altered.

(SECOND VERSION).

Sung by Mrs. Plumb, at Armscote, Worcestershire.

The words are very similar to a set printed by Hone (*Ancient Mysteries described* 1823, pp. 90-1), from which the last two lines of the fifth stanza, which Mrs. Plumb forgot, have been taken. Except for this interpolation, the words in the text are as Mrs. Plumb sang them.

This carol, of which I have noted eight variants, may be found in all the representative carol collections. The words, too, have always been exceedingly popular with broadside printers.

The legend upon which the story of this carol is based, is a variant of one related in one of the *Apocryphal Gospels* (Pseudo-Matthew, Chapter xx). Joseph and the Virgin with the Infant Jesus are fleeing to Egypt when Mary, seeing a palm tree, proposes that they shall rest awhile under its shade. Noticing that the tree was heavy with fruit she asks for some. Joseph somewhat

testily replies : " I wonder thou sayest this, when thou seest what a height the palm is I think more of scarcity of water, which is already failing us in the bottles." Whereupon "the little child Jesus, sitting with a glad countenance in his mother's lap, saith to the palm, O tree, bend down thy branches, and with thy fruit refresh my mother." The palm accordingly bowed down, and they gathered its fruit ; whereat, " Jesus said to it, Raise thee, O palm, and be strong, and be a partner with my trees which are in the paradise of my Father. And open from thy roots a spring of water which is hidden in the earth ; and let waters flow forth from it to our satisfying. And immediately it arose, and there began to flow forth at its root a most pure fount of waters, very cool, and exceedingly clear " (see *The Apocryphal Gospels*, translated by B. Harris Cowper, pp. 59-60).

The Cherry Tree theme, however, is directly founded upon an incident in the Coventry Miracles (Piece xv). Joseph and Mary are on the road to "Bedlem" to be taxed when the following conversation takes place (see Hone's *Mysteries*, pp. 67-8) :—

- Maria*.—A my swete hushond ! wolde ye telle to me,
What tre is yon, standing vpon yon hylle ?
Joseph.—For suthe Mary it is clepyd a chery tre ;
In tyme of yer, ye myght ffede yow theron yowr fylle.
Maria.—Turn a geyn, hushond, & be holde yon tre,
How that it blomygth, now, so swetly.
Joseph.—Cum on Mary, that we wern at yon Cyte,
or ellys we may be blamyd, I telle yow lythly.
Maria.—Now my spowse, I pray yow to be hold
How the cheryes growyn vpon yon tre ;
ffor to have them, of ryght, ffayn I wold,
& it plesyd yow to labor' so mec'h for me.
Joseph.—Yo' desyr to ffulfille I schall assay sekyrly :—
Ow ! to plucke yow of these cheries it is a werk wyld !
ffor the tre is so hy', it wol not be lyghtly
Y' for lete hy' pluk yow cheryes, be gatt yow with childe.
Maria.—Now, good lord, I pray the, graunt me this bonn,
to haue of these cheries, & it be yo' wylle ;
now, I thank it god, yis tre bowyth to me down,
I may now gader'y a nowe, & etyn my fyлле.

Joseph then humbles himself, the miracle convincing him that he has offended "god i' trinyte."

Obviously, this is the source of the popular song. The last line of Joseph's last speech is almost word for word the same as the corresponding line of Mrs. Roberts's version.

No. 5. THE MOON SHINES BRIGHT.

Sung by Mrs. Gentie Phillips, a native of Tysoe, Warwickshire, now living at Birmingham.

This carol and The Sinner's Redemption (No. 8), together with many others were sung every Christmas by the Tysoe carol singers.

With the exception of the 3rd stanza the words given in the text are those which Mrs. Phillips and her sister, Mrs. Handy, sang to me. The 3rd stanza,

which Mrs. Phillips could only partially remember, is from a version noted several years ago at East Harptree, Somerset. In another variant which I collected in Kent this stanza runs as follows :—

In yonder garden green doth grow,
As green as any leek ;
Our Lord our God He waters us
With His heavenly dew so sweet.

Other versions with tunes are printed in *The Folk-Song Society's Journal*, *Sussex Songs*, *English County Songs*, *Shropshire Folk-Lore*, *Songs of the West*, and *Carols New and Old* (Bramley and Stainer) ; with words only, in Sandys's *Christmas Carols*, etc., and on broadsides by Evans, Thompson and others.

No. 6. GOD BLESS YOU, MERRY GENTLEMEN.

Sung by Mr. Tom Ison, at Ely.

Mr. Ison told me that he used to sing this carol, in company with other singers, at Christmas time.

In Warwickshire the carol singers would sometimes sing a single stanza of this carol by way of farewell at the conclusion of their programme, as follows :—

God bless you, merry gentlemen, as you sit by the fire,
And pity us poor travellers that trudges through the mire ;
God bless your friends, your kindred, that lives both far and near ;
God send you a happy Christmas and a bright New Year.

Mr. Ison could only remember the words of the first stanza. The remaining lines in the text are from a version sung to me by another Ely singer, Mr. Robert Feast, and are printed without emendation.

The carol is, of course, well known. The tune, however, usually given in the carol books, is in the æolian, not dorian mode. The air is a favourite one with English folk-singers and is often used in Wassail songs (see *Folk-Songs from Somerset*, No. 129). A very beautiful mixolydian variant was sung to me by a Warwickshire singer.

It will be seen that the more usual "God rest you merry, gentlemen" is rendered in the Cambridgeshire version "God bless you, merry gentlemen," where "merry" is an adjective qualifying "gentlemen." The old expression "God rest you merry" has, apparently, become obsolete.

For other versions of the words see Sandys's *Christmas Carols* and broadsides by Russell, Bloomer, Thompson and others.

No. 7. THE HOLLY AND THE IVY.

Sung by Mrs. Mary Clayton, at Chipping Campden.

I have supplemented Mrs. Clayton's words with those of another set recited to me by the late Mrs. Wyatt of East Harptree, Somerset. The only alteration that I have made is in the second stanza, substituting in place of the

obviously incorrect "On Christmas day in the morn" (which Mrs. Wyatt gave me) the line given in the text which is the usual broadside rendering.

Variants of "The Holly and the Ivy" are printed in Bramley and Stainer's and Chope's collections. The words are also on a broadside by Wadsworth of Birmingham.

NO. 8. THE SINNER'S REDEMPTION. -

Sung by Mrs. Gentie Phillips, of Tysoe, at Birmingham.

Mrs. Phillips could remember no more than the first stanza; the remaining stanzas have been copied from a broadside. Under the title "All you that are to mirth inclined" the carol is printed, words and tune, by Bramley and Stainer, R. R. Chope and Davies Gilbert; words only, by Sandys and many broadside printers. The tune, which is often used by carol singers (see *Folk-Song Society's Journal*, IV, pp. 15, 17 *et seq.*), is a variant of "Searching for Lambs" (*Folk-Songs from Somerset*. No. 96).

NO. 9. COME ALL YOU TRUE GOOD CHRISTIANS.

Sung by the late Mr. Henry Thomas at Chipping Sodbury.

Mr. Thomas could only remember the words of the first stanza, which are given in the text exactly as he sang them to me. As I have been unable to trace the carol to which these lines belong I have added two stanzas from another and very similar set of words, consisting of three verses, entitled "The Lamb," which I found on a broadside by Pitts. Except for a general likeness I have no reason to connect this carol with that which Mr. Thomas gave me.

NO. 10. ON CHRISTMAS NIGHT.

Sung by Mr. William Bayliss of Buckland (Gloucestershire).

No alteration has been made in the words. The carol, set to a modern tune, is published in Bramley and Stainer's collection; while three traditional versions are printed in *The Folk-Song Society's Journal* (II, pp. 126-7). The words are on a broadside by Batchelar.

NO. 11. COME ALL YOU WORTHY GENTLEMEN.

Sung by Mr. Rapsey, of Bridgwater.

This carol has been already printed in *Folk-Songs from Somerset* (No. 126). The only alteration that has been made in Mr. Rapsey's words is the substitution of the word "pray" for "say" in the penultimate lines of the first two stanzas. Mr. Rapsey told me that the carol was taught to him by his mother and that, in company with other children, he used to sing it in the streets of Bridgwater at Christmas time. I do not know of another printed version of the carol.

Nos. 12 & 13. AS I SAT ON A SUNNY BANK.

(THREE VERSIONS).

The first version was sung to me by a whilom resident of Wootton-under-Edge (Gloucestershire) as it was performed by the children of that village many years ago. The words are given without alteration.

The second and third versions were sung, respectively, by Mrs. Beachy and Mr. Grimmet at Shipston-on-Stour (Worcestershire). Mr. Grimmet's words are printed exactly as he sang them; one small change has been made in Mrs. Beechy's words—"were" for "was" in the third stanza.

The tune of the second version will be recognised as a variant of the well known "Nancy Dawson" air. Mr. Grimmet, having presumably forgotten the proper air, sang his words to the hymn tune "Sun of my Soul".

The words of the second version are almost exactly the same as those printed on a broadside by Wadsworth of Birmingham. The text of the third version is different from all the published versions that I have seen.

The carol is very widely known. Traditional versions with tunes may be seen in Sandys, Bramley and Stainer, *English County Songs* and elsewhere.

Ritson in his *Scotch Songs* (I, p. civ) quotes the following lines, and says that they were sung during the Christmas holidays about the middle of the sixteenth century:—

There comes a ship far sailing then,
Saint Michel was the stieries-man;
Saint John sat in the horn:
Our Lord harped, our Lady sang,
And all the bells of heaven they rang,
On Christ's sonday at morn.

No. 14. THE TEN JOYS OF MARY.

Sung by Mrs. Jane Duddridge at Mark, Somerset.

This carol has already been printed in *Folk-Songs from Somerset* (No. 125).

The words given in the text are those which Mrs. Duddridge sang to me. She learned them from her grandfather. Of several variants that I have collected all, with one exception, conclude with the seventh Joy. One version, however, noted in Gloucestershire, gives twelve Joys, the fourth lines of the last two stanzas running "To have the keys of heaven" and "To have the keys of hell."

The "ten gentlemen" in the Somerset variant may possibly refer to the cleansing of the ten lepers. The Gloucestershire singer sang "To write with a golden pen," which is probably a fanciful rendering invented for the sake of the rhyme.

Sandys prints two versions of the words, the first of which, "Joyis five," is from the Sloane MS. The scheme of this is similar to that of the Somerset carol but the wording is different. The other is almost identical with the first stanzas of Mrs. Duddridge's version.

The carol with a traditional air is in Bramley and Stainer's collection. The words are on broadsides by Evans and Thompson.

No. 15. THE VIRGIN UNSPOTTED.

Sung by the late Mr. Henry Thomas of Chipping-Sodbury.

The first and second stanzas are exactly as Mr. Thomas sang them to me. The third lines of the second and fourth stanzas, being obviously corrupt, have been amended; while the last word of the concluding stanza, "Son," has been altered to "King."

The words in the text are almost identical with those printed on broadsides by Wood of Birmingham and Cotton of Tamworth. In making the above mentioned alterations I have been guided by these broadsides, from one of which, in all probability, Mr. Thomas originally learned his words.

Traditional versions of this carol, with tunes, are printed in Davies Gilbert's and Sandys's collections.

No. 16. SONS OF LEVI.

Sung by Mr. James Beale and Mrs. Harding at Ham Street.

The words are obviously very corrupt. The first and the last two stanzas in the text are substantially as they were sung to me, but it has been necessary to make some small alterations in the other two stanzas. In making these changes I have been guided by a broadside version of the song printed by J. Nicholson of Belfast, which however, in some places is almost as unintelligible as the Ham Street version. The Irish broadside is a Masonic song in nine stanzas beginning thus :

Come all you Craftsmen that do wish
To propagate the grand design,
Come, enter into our high temple
And learn the art that is divine.

The last two stanzas given me at Ham Street are not in the broadside.

This carol is, and has been for many years, annually sung at Christmas in Ham Street and the neighbouring villages by a party of male carol singers. I have not found or heard of it elsewhere; nor can I connect the air, which is a strong one, with any other English folk-tune.

No. 17. THE LITTLE ROOM.

Sung by Mr. Samson Bates of Lilleshall, and Mr. Felton of Hadley, Salop.

This curious carol is very popular in this part of Shropshire where, despite its great length, it is frequently sung at Christmas time by small parties of two or more men. Miss K. Sorby, who very kindly noted the tune for me, tells me that Mr. Felton sang the first line of each stanza by himself, the remaining three lines being chanted in unison by both singers. Mr. Bates afterwards sang the carol, or part of it, to me by himself and this enabled me to note many interesting variants of the music phrases, which were not, of course, sung

when the two men performed together. I have not, however, embodied any of these variants in the air printed in this book. The singers had with them a chap-book (from which the words in the text have been copied), called *A Good Christmas Box* (Dudley, 1847), consisting of 125 pages and containing the words of 48 carols, several of which are still sung in that neighbourhood.

The tune is a very fine variant of one that is constantly used by carol-singers (see "The Sinner's Redemption," No. 8; *Folk-Songs from Somerset*, No. 96; and *The Folk-Song Society's Journal*, IV, pp. 15-22).

No. 18. THE TRUTH SENT FROM ABOVE.

Sung by Mr. Seth Vandrell and Mr. Samuel Bradley of Donnington Wood, Shropshire.

This carol was sung to me by the two singers in unison, Mr. Vandrell refreshing his memory by referring to a small book of carols, printed locally, from which the words in the text have been transcribed. I have, however, omitted seven stanzas between the eighth and the last. "The Truth" is printed in *A Good Christmas Box*, and is included in Hone's list.

A version of this carol to a different tune and with four stanzas only of the words, noted by Dr. Vaughan Williams at King's Pyon, is printed in *The Folk-Song Society's Journal* (IV, p. 17). For a variant of the tune see "There is a Fountain" in the same publication (IV, p. 21).

No. 19. THE TWELVE APOSTLES.

Sung by Mr. Samson Bates of Lilleshall, Shropshire.

Mr. Bates sang from a copy of *A Good Christmas Box*, from which the words in the text have been copied. The carol is mentioned in Hone's list.

No. 20. NEW YEAR'S CAROL.

Sung by Mr. Seth Vandrell and Mr. Samuel Bradley of Donnington Wood, Shropshire.

The two singers, who sang in unison, could only remember the words of the first and the last stanzas. I also noted a variant from Mr. Samson Bates. The carol is printed in *A Good Christmas Box*, but, as unfortunately this particular page was missing from his copy, Mr. Bates was compelled to sing from memory. Nearly all the lines in the text have been taken from another chap-book (undated, printed by J. Bates, New Town, Bilston), but, in a few cases, I have adhered to the words that Mr. Bates sang. I do not know what the word "pearly" in the second stanza may mean. Mr. Bates could not explain it.

The tune is in the dorian mode and has affinities with the airs of "The Moon shines bright" (No. 5), and "God bless you, merry gentlemen" (No. 6).

No. 21. WASSAIL SONG.

Sung by Mr. William Bayliss at Buckland (Gloucestershire).

The first six stanzas in the text are those that Mr. Bayliss gave me ; they are printed without any alteration. The last three stanzas are from a variant sung to me by Mr. Isaac Bennett of Little Sodbury (Gloucestershire). The words are very similar to, but not identical with, those of "The Gloucestershire Wassailer's Song" quoted by Bell (*Ballads and Songs of the Peasantry of England*, p. 183).

Three Somerset variants of the Wassail Song are published in *Folk-Songs from Somerset* (Nos. 128-30) with explanatory notes, to which the reader is referred. The Gloucestershire Wassail song, of which Mr. Bayliss's version is I think a typical example, materially differs from that of Somerset and, I believe, from that of other counties as well.

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