

PROGRAM

- I. **Angelus ad pastores ait** Hans Leo Hassler
1564-1612
- II. **Prepare Ye the Way of the Lord** Michael Wise
1645-1687
1. Prepare ye the way of the Lord Isaiah 40 : 3
TRIO: *Ms. Campbell, Mr. Salazar, Mr. DiCarlo*
 2. Ev'ry valley shall be exalted Isaiah 40 : 4
SOLO: *Mr. Smith*
 3. And the glory of the Lord Isaiah 40 : 5
CHORUS
 4. And the voice said "cry!" Isaiah 40 : 6
DUET: *Ms. Haugland, Mr. Tavianini*
 5. The grass withereth Isaiah 40 : 8
CHORUS
 6. O Zion, Zion Isaiah 40 : 9
CHORUS

- III. **A Christmas Cantata** George Alexander Macfarren
1813-1897
- FINALE: *Welcome All!*

INTERMISSION

IV. 19th Century Lessons and Carols for the 21st Century

SPECIAL GUEST READER

Very Reverend Michael O'Reilly, Cathedral Rector

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Welcome from the Board of Directors

Welcome to *Capella Antiqua's* 2012 Christmas concert, *The View from London about 1850*. This concert demonstrates one of the primary goals of the Music Society at Cathedral Square: introducing the Sacramento community to music rarely—or ever—heard here, repertoire adventurous and engaging. Tonight we're exploring a musical Christmas tradition that you might think you know, but this program will take you to music some of which is unknown, some forgotten, and some beloved.

As we continue to work to provide exciting choral music in the Sacramento region, consider making a gift to the Music Society at Cathedral Square, so that our talented musicians can continue to share their voices and their passion for great repertoire with you.

Comments from the Artistic Director

I confess, in past concerts I may have let my inclination for music history run before my programming sense: the only real excuse is that *historically informed* actually appears in our mission statement! Our program tonight is an attempt to find solid common ground between audience appeal and the historically informed.

The first half of our London program is all music that we know was being performed in London between 1830 and 1850. While Hassler's *Angelus ad pastores ait* is certainly not English, and Wise's *Prepare Ye the Way of the Lord* was written about 1650, both were sung by period London choral societies and appear in period catalogs. The rollicking *finale* of G.A. Macfarren's *A Christmas Cantata* is a chestnut of early Victorian Christmas wit and glee. Macfarren fills the page with what, to our jaded, modern ears, might seem hackneyed; it's not, it's just great fun!

While Charles Dickens did not invent the Victorian Christmas, his book *A Christmas Carol* is credited with helping to popularize and spread the traditions of the holiday. Its themes of family, charity, goodwill, peace and happiness encapsulate the spirit of the Victorian Christmas, and are very much a part of the Christmas we celebrate today.

Tonight we pair Lessons from *A Christmas Carol* with period Carols from the English tradition in a work created especially for this concert. Calling it a "work" is probably incorrect, it's probably more correctly described as a *pastiche*, or perhaps even better as a *collage* of extant material We've found many great carols that have departed our musical traditions, and deserve to find their way back. We hope you find this repertoire as rewarding as we did learning it!

A Christmas Carol

Dickens' cherished little Christmas story, the best loved and most read of all his books, began life as the result of the author's desperate need for money. In the fall of 1843 Dickens and his wife Kate were expecting their fifth child. Requests for money from his family, a large mortgage on his Devonshire Terrace home, and lagging sales from the monthly installments of *Martin Chuzzlewit* had left Dickens seriously short of cash.

The seeds for the story that became *A Christmas Carol* were planted in Dickens' mind during a trip to Manchester to deliver a speech in

support of the Athenaeum, which provided adult education for the manufacturing workers there. Thoughts of education as a remedy for crime and poverty, along with scenes he had recently witnessed at the Field Lane Ragged School, caused Dickens to resolve to "strike a sledge hammer blow" for the poor.

As the idea for the story took shape and the writing began in earnest, Dickens became engrossed in the book. He wrote that as the tale unfolded he "wept and laughed, and wept again" and that he "walked about the black streets of London fifteen or twenty miles many a night when all sober folks had gone to bed."

At odds with his publishers, Dickens paid for the production cost of the book himself and insisted on a lavish design that included a gold-stamped cover and four hand-colored etchings. He also set the price at 5 shillings so that the book would be affordable to nearly everyone.

The book was published during the week before Christmas 1843 and was an instant sensation but, due to the high production costs, Dickens' earnings from the sales were lower than expected. In addition to the disappointing profit from the book Dickens was enraged that the work was instantly the victim of pirated editions. Copyright laws in England were often loosely enforced and a complete lack of international copyright law had been Dickens' theme during his trip to America the year before. He ended up spending more money fighting pirated editions of the book than he was making from the book itself.

Despite these early financial difficulties, Dickens' Christmas tale of human redemption has endured beyond even Dickens' own vivid imagination. It was a favorite during Dickens' public readings of his works late in his lifetime and is known today primarily due to the dozens of film versions and dramatizations which continue to be produced every year.

Preface to the Original Edition of *A Christmas Carol*:

I have endeavoured in this Ghostly little book, to raise the Ghost of an Idea, which shall not put my readers out of humour with themselves, with each other, with the season, or with me. May it haunt their houses pleasantly, and no one wish to lay it.

Their faithful Friend and Servant

C.D.

December, 1843.

All the Carols performed after the Lessons are selected from William Sandy's 1833 Christmas Carols, Ancient and Modern. The chosen verses are meant to enrich, amplify, or instruct. While the Dickens is not overtly sacred, the themes are absolutely congruent with the universalist Christian tradition.

There is one addition to the Sandy's carols. Dickens makes mention of Tiny Tim singing a Christmas carol, but makes no mention of a specific carol:

*All this time the chesnuts (sic) and the jug went round and round;
and by and bye they had a song, about a lost child travelling in the
snow, from Tiny Tim.*

Chesterton, who made the observance of Christmas an almost Dickensian passion, realized this omission, and in his Poems of 1926 he included A Child of the Snows, written to stand in for Tiny Tim's song. This is set to the tune Greensleeves arranged by Capella member Jonathan Hansen.



The Music Society at Cathedral Square extends sincerest thanks to Wells Fargo Bank for their continued support in bringing this concert and other great music to the Sacramento community.

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- Are available including a keyboard reduction if requested.

The precision of the scholar and the pragmatism of the conductor

About the Artists



Robert M. Johnson, conductor and artistic director, is a native of Fairbanks, Alaska. He graduated from the University of the Pacific, Conservatory of Music with a B.Mu. in music education, and holds M.Mu. and D.M.A. degrees in choral music from Arizona State University. Dr. Johnson has held university faculty positions as far afield as South Korea and Puerto Rico, as well as teaching positions in California. He has lectured and performed actively, including the Carmel Bach Festival and the Oregon Bach Festival. His researches into Colonial Mexican music have been performed by choirs throughout the United States, and have made their way onto to a two CD set entitled *A Choir of Angels*. He is also the chief scribe and editor of all the music presented by *Capella Antiqua*.



Faythe Vollrath, harpsichordist, is actively heard as a soloist and chamber musician throughout New York and California. Solo performances include venues such as the Berkeley Early Music Fest, Boston Early Music Fest, St. Mark's Early Music concert series in Islip, NY, and the Westminster concert series in Sacramento, CA. Ms. Vollrath is a strong advocate of new music for the harpsichord, and has been featured on several concerts dedicated to this pursuit including a solo recital at the Festival of New American Music in Sacramento, CA. Ms. Vollrath recently received both her doctoral diploma from SUNY-Stony Brook under Arthur Haas, and artist diploma from the U of I Urbana-Champaign under Charlotte Mattax Moersch.



Kristen Campbell, soprano, hails from Vacaville, CA. She holds a BA in English Literature and a BM in Percussion Performance from CSUS and recently graduated with her MA in 19th century British and Irish Literature from the same institution. As a percussionist she has played for the Sacramento Choral Society and Orchestra, the Sacramento Ballet, and the Sacramento Youth Symphony. She began studying voice in musical theatre under Claudia Kitka and has been in *Nonsense* and *Chess*.



Esther DiCarlo, soprano, a life-long singer, was a member of the Saint James School and Church Choirs, the Emerson Jr. High Chorus, and graduated from Davis Senior High School in 2010 after three years with the DHS Madrigal Singers. She is currently pursuing a Classical Civilizations major at the University of California, Davis, and has sung with the UCD

Early Music Ensemble, the Saint Stephen's Schola, the Louis A. Botto Chanticleer Youth Choir, the Saint Martin's Episcopal Church Choir, and performed annually as a soloist at Saint James Church for several years. She is excited to be continuing her musical education with Capella Antiqua.



Sara Haugland, soprano, recently graduated from California State University, Sacramento, with her Bachelors of Music in Vocal Performance. She has won numerous awards including the Sacramento Master Singers' Asya Pleskach Memorial Scholarship and the Kristina Townsend Memorial Award. A few of her solo roles include Gianetta in Gilbert and

Sullivan's *The Gondoliers* and Pamina in *Die Zauberflöte* with the CSUS opera program as well as Calliope in Offenbach's *Orpheus in the Underworld* with The Village Opera Theater Company. Sara has also sung the title role of Iolanthe with the Light Opera Theatre of Sacramento and the roles of La Ciesca in Puccini's *Gianni Schicchi* and Fortuna in Monteverdi's *L'incoronazione di Poppea* at the Hawaii Performing Arts Festival. Last Spring, Sara received rave reviews as Mabel in the Light Opera's production of *Pirates of Penzance*.



Dominick DiCarlo, alto, was fortunate to go through the musical program at Davis High School singing with the DHS Madrigal choir. Since then he has sung in multiple ensembles throughout Davis and the Sacramento area including the UCD University Chorus and Early Music Ensemble, the Sac State University Chorus, the St. Stephens

Church Choir and the Sacramento Choral Society. He was the assistant director of Chanticleer's LAB youth choir and the musical director of the UC Davis theater production *Come Hell and High Water*. He has had the opportunity to direct the DHS Madrigal choir, St. Stephens choir, Chanticleer LAB choir, and UCD Early Music Ensemble. Dominick is currently a music major at UC Davis and studies voice with Jonathan Nadel.



Douglas Salazar, countertenor, is an avid student of singing and early music. He recently received his Bachelor's of Music in Vocal Performance from CSU Sacramento, where he studied under Robin Fisher and Michael Sokol. Douglas has sung professionally with numerous ensembles throughout the Sacramento area, including VITA and the Trinity

Episcopal Cathedral Choir. In summer 2010, Douglas made his operatic debut as Endimione in BASOTI's production of Cavalli's *La Calisto*. In fall 2011, he joined fifteen other singers in establishing Capella Antiqua, and is proud to sing with the ensemble. Douglas currently serves as alto choral scholar at St. Stephen the First Martyr Parish, under the direction of Jeffrey Morse. He plans to pursue a graduate degree in historical performance.



Frances Swiecki, alto, recently completed her B. M. in Vocal Performance at CSU Sacramento, where she studied under Dr. Robin Fisher. She has performed as a soloist with Bravo Bach, Camerata Capistrano, VITA and the UC Riverside Chamber Choir. Recently, she was seen as Prince Orlofsky in the CSUS Opera Theater's production of *Die Fledermaus*.

Frances also sings with the Sacramento Opera Chorus, and is a founding member of ensemble Capella Antiqua. When not singing, she dabbles in photography and graphic design.



Jonathan Hansen, tenor, is quickly becoming one of the go-to singers in the Sacramento region. Recent operatic roles include Borsa (*Rigoletto*) with Sacramento Opera, King Ouf I (*L'Etoile*) with Opera Academy of California, Alfred (*Die Fledermaus*) with Sac State Opera, and Gastone (*La Traviata*) with Sacramento Opera. He can be heard most Sundays at

the Cathedral of the Blessed Sacrament, where he holds the position of Choral Scholar and occasionally acts as assistant conductor.



Anthony "Tavi" Tavianini, tenor, has been recognized for his growing talent in recent years. He was awarded both the Kastanis Scholarship and Robert S. Dinsmore Opera Scholarship at California State University Sacramento, where he studied under Claudia Kitka. He holds his BM in Voice and Music Education, and will soon receive his teaching credentials. He performs with Sacramento Opera Chorus, as

well as his internationally ranked barbershop quartet, SBPC. He has also been heavily involved in Mu Phi Epsilon, the professional music fraternity, from which he won a performance scholarship. Though noted for his classical performing, he also enjoys musical theater and vocal jazz.



David Paterson, baritone, joined his high school choir in 1999 and has been singing in various choral groups ever since including the Capital Section Honor Choir (2000-2002), Sacramento Turner Harmonie, American River College Chamber Choir, Sacramento State Chamber Choir, Schola Cantorum, the Music at All Hallows Choir, Sacramento Sweetlink Choir, and most recently the Cathedral Choir at the Cathedral of the

Blessed Sacrament. He has also been heard (and seen) as The Commendatore (Mozart's *Don Giovanni*), First Minister (Massenet's *Cendrillon*), and Balthazar (Menotti's *Amahl and the Night Visitors*). David graduated from Sacramento State with a Bachelor of Music degree in Music Theory/Composition in 2011 having studied with Dr. Stephen Blumberg and Professor Leo Eylar.



Rexphil Railanka, baritone, is Director of Music for the Cathedral of the Blessed Sacrament in Sacramento, California. He is the principal organist for the Cathedral and directs the Cathedral Choir. He studied at the University of Notre Dame, where he received the Bachelor of Science in Mathematics with a second major in Piano Performance and the Master of Music in Organ Performance and Literature. His organ teachers include

Craig Cramer, Paul Thornock, Gail Walton, and Marian Ruhl Metson. He studied piano with Barbara Wieman, Tamara Gurevich, and Ann DuHamel. While at Notre Dame, Mr. Railanka sang with the Notre Dame Liturgical Choir and the Basilica Schola and was a graduate assistant for the Basilica of the Sacred Heart. Prior to his Cathedral appointment, he held the position of Director of Liturgical Music for St. Robert of Newminster in Grand Rapids, Michigan. He has been a featured artist with Music in the Mountains and the Grand Rapids Bach Festival. Mr. Railanka has appeared in concert throughout the United States and Germany, including the Roman Catholic Cathedrals of Oakland, San Francisco, Los Angeles, and Columbus.



Douglas Smith, bass, began singing choral music as a young boy in Southern California. His musical training continued into high school, where he sang with madrigal singers, The Riverside Chorale and The Southern California Honor Choir. After serving four years in the military, he continued his training at the Conservatory of Music at University of the Pacific where he graduated with degrees in Voice Performance and Music

Education. He recently retired after 34 years of teaching school, more than 25 of those years as a high school mathematics teacher. During the majority of his years as a teacher, he sang or directed choirs. Now, when he is not singing with Capella Antiqua or the Stockton Chorale, he spends his time working on many of the endless projects in his shop, gardening, walking his dogs or traveling with his wife.

The View from London, Christmas, about 1850

Angelus ad pastores ait

Luke II : 8-11

Angelus ad pastores ait:	The angel said to the shepherds:
annuntio vobis gaudium magnum,	I bring you tidings of great joy,
quia natus est vobis hodie	for unto you is born this day
Salvator mundi. Alleluia.	the Savior of the world. Alleluia.

Prepare ye the way of the Lord

Isaiah 40 : 3-6, 8-9

Prepare ye the way of the Lord, make straight in the
desert a highway for our God.
Ev'ry valley shall be exalted, and ev'ry mountain and
hill shall be made low;
And the crooked shall be made straight, and the
rough places shall be made plain.
And the glory of the Lord shall be revealed, and all
flesh shall see it together.

And the voice said, 'cry!' What shall I cry?
All flesh is grass, and the goodness thereof, is as a
flower that is in the field.
The grass withereth, the flower fadeth, but the word
of the Lord shall stand fast forever.
O Jerusalem, Jerusalem, that bringest glad tidings,
Lift up thy voice with strength, and say unto Judah,
Behold thy God!

A Christmas Cantata FINALE: *Welcome All!*

John Oxenford

1812-1879

Welcome all, Welcome all!

The feast is spread in the vaulted hall,
Welcome! Welcome! Welcome!

Here of dishes stands the chief
Baron bold of English beef,
There the boar a sight of awe
bears the lemon in his jaw,
Goose and Capon, Turkey Chine
scatter odours most divine.
Stately now the pudding comes,
world of citron and of plums.
Sent us from the fragrant East,
the gem of all the feast.

Welcome all, Welcome all!

The gen'rous wassail bowl
with kindness warms the soul,
We quaff it to friends, we quaff it to foes,
we quaff at Christmas no heart animosity
knows

Welcome all, Welcome all!

Nay be cautious gentle maid
as you pass that hanging bough
with the berries white array'd.

For there's one has made a vow
that those lips he will invade
and he'll keep it I'm afraid.
Ne'er perish the law of the misletoe,
tho' some fair cheeks it condemns to glow.

Nay be cautious gentle maid.

Welcome all, Welcome all!

Varied sports the ev'ning close,
dancers form in busy rows.
Hoodwink'd lovers roam about,
hope to find the right one out.
And when they fail how merry is the shout.

Round you flick'ring flame of blue,
urchins sit, an anxious crew,
Dainties rich the bold invite,
while from the fire the timid shrink with fright.

Welcome all, Welcome all!

'Tis merry now in the vaulted hall,
the misletoe is overhead.
The holly flaunts its berries red.
The wassail bowl goes gaily round.
Our mirth awakes the echoes round,

All eyes are bright, all hearts are gay,
thus ends our Christmas day.

19th Century Lessons and Carols for the 21st Century

Charles Dickens' *A Christmas Carol*

God Rest Ye Merry, Gentlemen

God rest ye, merry gentlemen
Let nothing you dismay,
Remember Christ, our Saviour,
Was born on Christmas day:
To save us all from Satan's
power,
When we were gone astray.

O tidings of comfort and joy,

Now to the Lord sing praises
All you within this place,
And with true love and
brotherhood
Each other now embrace,
This holy tide of Christmas
All others doth deface.

O tidings of comfort and joy,

God bless the ruler of this house
And send him long to reign,
And many a merry Christmas
May live to see again
Among your friends and kindred
That live both far and near.

O tidings of comfort and joy,

Reading 1

It is Christmas Eve, London, 1832. We meet Ebenezer Scrooge, "a tight-fisted hand at the grind-stone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster." He is visited by his nephew Fred, who invites him to Christmas dinner. Scrooge refuses.

A Virgin Most Pure

A Virgin most pure as the prophets do tell
Hath brought forth a Babe as it hath her befell.
To be our Redeemer from death, hell, and sin
Which Adam's transgression hath wrapt us all in.

Aye, and therefore be you merry,
Rejoice and be you merry, Set sorrow aside.
Christ Jesus our Saviour was born on this tide.

Oh, out on the hillside the shepherds did spy
A number of angels that stood in the sky;
They joyfully talkèd and sweetly did sing,
"To God be all glory our heavenly King."

Aye, and therefore be you merry,
Rejoice and be you merry, Set sorrow aside.
Christ Jesus our Saviour was born on this tide.

Reading 2

A pair of gentlemen arrive at Scrooge's office seeking donations to help the poor. Scrooge turns them away. He then grudgingly agrees to give his clerk, Bob Cratchit, the day off for Christmas. Scrooge goes through his everyday routine and returns home, where he is visited by the ghost of his partner, Jacob Marley, who appears as a spectre bound in chains and irons.

The Lord at First did Adam Make

The Lord at first did Adam make
Out of the dust and clay,
And in his nostrils breathed life,
E'en as the Scriptures say.
And then in Eden's Paradise
He placed him to dwell,
That he within it should remain
To dress and keep it well.

Now let good Christians all begin
An holy life to live,
And to rejoice and merry be,
For this is Christmas Eve.

Now for the blessings we enjoy.
Which are from heav'n above,
Let us renounce all wickedness
And live in perfect love.
Then shall we do Christ's own
command,
Ev'n His own written word;
And when we die in heaven shall
Enjoy our living Lord.

Now let good Christians all begin
An holy life to live,
And to rejoice and merry be,
For this is Christmas Eve.

And now the tide is nigh at hand
In which our Saviour came;
Let us rejoice and merry be
In keeping of the same.
Let's feed the poor and hungry
souls
And such as do it crave:
Then when we die in heaven sure
Our reward we shall have.

Now let good Christians all begin
An holy life to live,
And to rejoice and merry be,
For this is Christmas Eve. p. 2

Reading 3

Marley informs Scrooge that he will be haunted by three spirits. Soon after, the Ghost of Christmas Past arrives. The Ghost shows Scrooge visions of his youth, beginning with visions of Scrooge as a schoolboy, spending Christmas alone at his boarding school. A later vision shows a Christmas party given by Scrooge's old employer, Mr. Fezziwig.

All Ye that are to Mirth Inclined

All ye that are to mirth inclined,
Consider well and bear in mind
What our good God for us hath done
In sending His beloved Son.

Let all your songs and praises be
Unto His heav'nly Majesty,
And evermore among your mirth
Remember Christ our Saviour's
birth.

The five and twent'th of December,
Good cause have we for to
remember,
In Bethlehem, upon this morn,
There was our blessed Saviour born.

And to redeem our souls from thrall,
Christ is the Saviour of us all.

And to redeem our souls from thrall,
Christ is the Saviour of us all.

And to redeem our souls from thrall,
Christ is the Saviour of us all.

Reading 4

The Ghost of Christmas Past departs, and Scrooge is visited by the next spirit: the Ghost of Christmas Present. The Ghost brings Scrooge to the house of his clerk, Bob Cratchit, to observe their Christmas celebrations.

No Room at the Inn

When Joseph and Mary, who
from David did spring,
Went up to the city of David
their King,
And there being enter'd cold
welcome they find,
From the rich to the poor they
are mostly unkind.

Whilst the great and the
wealthy do frolic in hall,
Possess all the ground rooms
and chambers and all;
Whilst Joseph and Mary thrust
into a stable
In Bethlehem city, ground
inhospitable.

O Bethlehem, Bethlehem,
welcome this stranger
That was born in a stable and
laid in a manger,
For he is a Physician to heal all
our smarts:
Come welcome sweet Jesus,
and lodge in our hearts.

Reading 5

The Ghost of Christmas Past departs, and Scrooge is visited by the next spirit: the Ghost of Christmas Present. The Ghost brings Scrooge to the house of his clerk, Bob Cratchit, to observe their Christmas celebrations.

The Holy Well

As it fell out one May morning,
And upon a bright holiday,
Sweet Jesus asked of His Mother,
If He might go to play.

Sweet Jesus went to yonder town,
As far as the Holy Well,
And said "Sweet children, shall I
play with you?
And you shall play with Me."

Thou art the Christ, the King of
Heav'n,
And Saviour of them all.

"To play, to play sweet Jesus shall
go,
And to play now get you gone,
And let me hear of no complaint,
At night when you come home."

But they made answer to Him,
"No,"
They were lords' and ladies' sons;
And He was but a maiden's child,
Born in an ox's stall.
Though You are but a maiden's
child,
Born in an ox's stall,

O then spoke Angel Gabriel,
Upon one sure set time,
"Although you are but a maiden's
child,
You are the King of Heav'n."

Reading 6

The Ghost of Christmas Present leads Scrooge through a variety of scenes of Christmas cheer throughout the world, including the party at his nephew Fred's home. After travelling far and wide together, Scrooge notices that as the day wanes, the spirit grows older – the time of their parting is drawing near.

This is the Truth sent from Above

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.
O seek! O seek of God above

That saving faith that works by
love!
And, if he's pleased to grant thee
this,
Thou'rt sure to have eternal bliss.
God grant to all within this place

True saving faith, that special
grace
Which to his people doth belong:
And thus we close our Christmas
song.

Reading 7

The Ghost of Christmas Present vanishes, and the final spirit appears. A figure in a black shroud, the Ghost of Christmas Yet to Come shows Scrooge scenes relating to a man who died miserable, unloving, and unloved. When the only emotions related to this man's death that the spirit can show are pleasure and relief, Scrooge begs to see some tenderness connected with a death.

The Coventry Carol

Lully, lullay, Thou little tiny Child, by, by, lully, lullay,
Thou little tiny Child, by, by, lully, lullay.

O sisters too, how may we do,
For to preserve this day
This poor Youngling for
Whom we do sing
By, by, lully, lullay?

Herod the king, in his raging,
Charged he hath this day
His men of might,
in his own sight,
All young children to slay.

That woe is me, poor Child for
Thee!
And ever morn and day
For Thy parting neither say nor
sing,
By, by, lully, lullay.

A Child of the Snows

G. K. Chesterton

There is heard a hymn when the panes are dim,
And never before or again,
When the nights are strong with a darkness long,
And the dark is alive with rain.

Never we know but in sleet and in snow,
The place where the great fires are,
That the midst of the earth is a raging mirth
And the heart of the earth a star.

And at night we win to the ancient inn
Where the child in the frost is furl'd,
We follow the feet where all souls meet
At the inn at the end of the world.

The gods lie dead where the leaves lie red,
For the flame of the sun is flown,
The gods lie cold where the leaves lie gold,
And a Child comes forth alone.

Reading 8

Scrooge, feeling that his time with the Spirit of Christmas Yet to Come is drawing to a close, inquires as to the identity of the dead man from earlier. In response, the spirit leads him to one final scene...

Remember, O Thou Man

Remember, O thou Man,
O thou Man, O thou Man,
Remember, O thou Man,
Thy time is spent.

Remember Adam's fall,
O thou Man, O thou Man,
Remember Adam's fall,
From Heav'n to Hell:

Give thanks to God alway,
O thou Man, O thou Man,
Give thanks to God alway,
With heart most joyfully:

Remember, O thou Man,
How thou art dead and gone,
And I did what I can,
Therefore repent.

Remember Adam's fall,
How we were condemned all,
In Hell perpetual,
There for to dwell.

Give thanks to God alway,
For this our happy day
Let all men sing and say
Holy, holy.

Reading 9

Scrooge wakes to find himself back in his own room, on Christmas morning. Transformed by his time among the spirits and overjoyed to still have time to make amends, he proceeds to buy the prize turkey and send it anonymously to Bob Cratchit, make a massive donation to charity, have a wonderful time greeting passersby of all sorts, and finally arrive at his nephew's house for dinner and games. The next morning, when Bob arrives, Scrooge vows to raise his salary, and to assist his family in any way he can.

Tomorrow Shall be my Dancing Day

Tomorrow shall be my dancing
day;
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance;

Then was I born of a virgin
pure,
Of her I took fleshly substance
Thus was I knit to man's nature
To call my true love to my dance.

In a manger laid, and wrapped I
was
So very poor, this was my chance
Betwixt an ox and a silly poor ass
To call my true love to my dance.

Sing, oh! my love, oh! my love,
my love, my love,
This have I done for my true love.

Sing, oh! my love, oh! my love,
my love, my love,
This have I done for my true love.

Sing, oh! my love, oh! my love,
my love, my love,
This have I done for my true love.

The First Nowell All Sing!

Music on back page.

CAROL

The First Nowell

Traditional

1. The first No - well the an - gel did say Was to cer - tain poor
2. They look - ed up and saw a star Shi - ning in the
3. Then let us all with one ac - cord Sing prai - ses
4. If we in our time shall do well, We shall be

6

shep - herds in fields as they lay; In fields where they lay
east, be - yond them far; And to the earth it
to our hea - ven - ly Lord; That hath made heav'n and
free from death and hell; For God hath pre - par'd

11

ten - ding their sheep, On a cold win - ter's night that was so deep.
gave great light, And so it con - ti - nued both day and night. No -
earth of naught, And with His blood man - kind hath bought.
for us all A res - ting place in ge - ne - ral.

17

well, No - well, No - well, No - well, Born is the King of Is - ra - el.