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CLASSICS



# Adeste Fideles

Christmas Carols from Her Majesty's Chapel Royal

# ADESTE FIDELES

## CHRISTMAS CAROLS FROM HER MAJESTY'S CHAPEL ROYAL

<b>1</b>	<b>Sans Day Carol *</b>	English Traditional, Arr. John Rutter	[3.13]
<b>2</b>	<b>Mary Had a Baby</b>	American Spiritual, Arr. Malcolm Sargent	[1.58]
<b>3</b>	<b>Jesus Christ the Apple Tree</b>	Elizabeth Poston	[2.42]
Soloists: Peter Heywood, Cedric Amamoo, Jayden Tejuoso, Matthew Davies			
<b>4</b>	<b>Once in Royal David's City *</b>	Henry John Gauntlett, Harm. Arthur Henry Mann, Descant David Willcocks	[4.30]
Soloist: Oliver Davies			
<b>5</b>	<b>Sussex Carol *</b>	English Traditional, Arr. David Willcocks	[1.46]
<b>6</b>	<b>The Lamb</b>	John Tavener	[2.50]
<b>7</b>	<b>A Maiden Most Gentle *</b>	French Melody, Arr. Andrew Carter	[3.01]
<b>8</b>	<b>Hosanna to the Son of David</b>	Thomas Weelkes	[1.49]
<b>9</b>	<b>The Three Kings</b>	Jonathan Dove	[4.40]
Soloists: Harry Fetherstonhaugh, Michael Clayton-Jolly			
<b>10</b>	<b>A Spanish Carol</b>	Spanish Traditional, Arr. Andrew Carter	[1.59]
Soloist: Michael Clayton-Jolly			
<b>11</b>	<b>Suo Gân *</b>	Welsh Traditional, Arr. George Guest	[3.08]
Soloist: Cedric Amamoo			
<b>12</b>	<b>When Jesus Our Lord *</b>	Felix Mendelssohn	[6.37]
Soloist: Matthew Davies			
Trio: Johnny Langridge, Andrew Tipple, Maciek O'Shea			
<b>13</b>	<b>O Little Town of Bethlehem *</b>	English Traditional, Harm. Ralph Vaughan Williams Descant Thomas Armstrong	[3.22]
<b>14</b>	<b>I Saw Three Ships</b>	English Traditional, Arr. David Willcocks	[1.39]
Soloists: Peter Heywood, Johnny Langridge, Cedric Amamoo, Jerome Finnis, Jayden Tejuoso			

<b>15</b>	<b>The Little Road to Bethlehem</b>	Michael Head	[2.41]
<b>16</b>	<b>Ding Dong! Merrily on High</b>	French Traditional, Harm. Charles Wood	[1.47]
<b>17</b>	<b>A New Year Carol *</b>	Benjamin Britten	[2.06]
<b>18</b>	<b>Blessed Jesu! Here We Stand</b>	Richard Popplewell	[2.39]
Soloists: Harry Fetherstonhaugh, Maciek O'Shea			
<b>19</b>	<b>Ave Maria</b>	Igor Stravinsky	[1.49]
<b>20</b>	<b>Adeste Fideles *</b>	John Francis Wade, Descant David Willcocks	[2.39]
<b>21</b>	<b>Three Kings from Persian Lands Afar</b>	Peter Cornelius, Arr. Ivor Atkins	[2.46]
Soloist: Maciek O'Shea			
<b>22</b>	<b>De Virgin Mary</b>	American Spiritual, Arr. Malcolm Sargent	[2.20]
<b>23</b>	<b>The Holly and the Ivy *</b>	John Gardner	[2.25]
<b>24</b>	<b>A Spotless Rose</b>	Herbert Howells	[3.07]
Soloist: Maciek O'Shea			
<b>25</b>	<b>Hark the Herald Angels Sing! *</b>	Felix Mendelssohn, Descant David Willcocks	[3.02]
<b>26</b>	<b>We Wish You a Merry Christmas</b>	English Traditional, Arr. Andrew Gant	[1.39]
Total timings:			[72.19]

CHOIR OF HER MAJESTY'S CHAPEL ROYAL  
MARTYN NOBLE SUB-ORGANIST \*  
HUW WILLIAMS DIRECTOR OF MUSIC

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## INTRODUCTION

This is a colourful and diverse selection of carols with music from the Sixteenth Century to the present day. There are several pieces with close Chapel Royal or Royal Family connections: Thomas Weelkes was a Gentleman of the Chapel Royal in the Sixteenth Century. Andrew Gant and Richard Popplewell were Organists, Choirmaster and Composers of the Chapel Royal between 2000-2013 and 1979-2000 respectively. Felix Mendelssohn was a close friend of Queen Victoria and Prince Albert and was the music teacher for the Royal children. Recent evidence suggests that *Adeste Fideles* (O come all ye faithful) was written in Latin for The Queen's Chapel at St James's Palace (now part of the Chapel Royal). The selection of music is from seven different countries (including Russia, Wales and Spain!). Contemporary composers include Jonathan Dove, Andrew Gant, Andrew Carter, John Rutter, Richard Popplewell and the recently late Sir David Willcocks.

*Huw Williams  
Director of Music, Her Majesty's Chapel Royal,  
St James's Palace*

## ADESTE FIDELES

The emergence of a version of the *Adeste Fideles* in a manuscript from the Harmsworth Library auctioned as Lot 1958 in 1946, with its internal royal prayer for "*Regem nostrum Jacobum*" immediately preceding the *Adeste Fideles*, places the latter's origins over fifty years earlier than the hitherto earliest copies dated around 1740-60 bearing the name William Francis Wade. *Lot 1958* may refer to King James II rather than his son James Francis Edward who tried unsuccessfully to regain his father's Crown, and if so dates *MS Lot 1958* to between 1685 and 1688 (unless continuing the Jacobite stance of recognizing King James II in exile nevertheless as rightful King after 1688 until his death in 1701), and would place Wade as a later copyist rather than the composer. If this is so then the early nomenclature of the *Adeste Fideles* as "*The Portuguese Hymn*" would stem from its composition by Arabadoes (Friars of the Observance of the Order of St Peter of Alcantara), who were summoned from Portugal in 1667 by Catherine of Braganza to live in the Friary serving The Queen's Chapel at St James's Palace, and ended up serving both this Consort of King Charles II and also his

brother James, both as Duke of York and later from 1685 as King, together with his Consort, Mary of Modena, at the Queen's Chapel. *MS Catherina R, 16712* details payment "to the Syndick of our Fathers Arabadoes, to be spent for them the manner we have commanded 1000 l. Eleven Franciscan Friars", and the *Angliae Notitiae* of 1684 continues to make mention of them at Court. The 15th-century founder of the Order, Peter Garavita, influenced St Teresa of Avila and was eventually canonized as St Peter of Alcantara in 1669 while members of the Order were serving at The Queen's Chapel. It would have been a cause for much celebration – and perhaps the occasion for a new musical composition ?! We should perhaps picture the origin and first rendition of the *Adeste Fideles* amongst a group of friars each wearing a brown habit, hood and capuce with a seven decade rosary, a cord girdle, and sandals, singing in The Queen's Chapel.

*David Baldwin  
Serjeant of the Vestry*

## PROGRAMME NOTES

*The Sans Day Carol* – a variant of *The Holly and the Ivy* – was first transcribed from the singing of Thomas Beard, who lived in the Cornish village of St. Day (named after a Breton saint). Its publication in the Oxford Book of Carols in the 1920's led to its universal popularity. John Rutter arranged his version while still an undergraduate.

*Mary had a baby* (sung here in Malcolm Sargent's arrangement) is believed to have originated on St Helena Island, off the coast of South Carolina. It was collected by the Sierra Leonean scholar and researcher of West African music Nicholas G. J. Ballanta-Taylor.

Elizabeth Poston (1905-87) composed her beautiful version of *Jesus Christ the apple tree* in 1967. The best-known previous setting of this anonymous 18th-century poem is by Jeremiah Ingalls (1764-1838). Ms Poston composed much choral and vocal music as well as instrumental works (some for unusual combinations) and many scores for TV and radio productions.

*Once in Royal David's City*, with text by Cecil Frances Alexander, was first published

in 1848 and set to music a year later by Henry John Gauntlett. Since 1919 this carol has opened the Festival of Nine Lessons and Carols from King's College Cambridge.

The now-familiar tune of *The Sussex Carol* (*On Christmas Night all Christians Sing*) was discovered and notated by Ralph Vaughan Williams when he heard it sung by Harriet Verrall of Monk's Gate, near Horsham (hence the "Sussex" of the title). The text dates back to 1684 when it was published by the Irish bishop Luke Wadding. Vaughan Williams included *The Sussex Carol* in his *Fantasia on Christmas Carols*, but the arrangement sung here is by David Willcocks.

John Tavener (1944-2013) composed his setting of William Blake's poem *The Lamb* (from *Songs of Innocence and of Experience*) in 1982 for his nephew Simon's third birthday. Quietly haunting, it has become one of the most popular of modern choral works.

For his setting of *A maiden most gentle* Andrew Carter (born 1939) paraphrased the original words by the Venerable Bede, added an attractive organ part to a traditional French melody, and incorporated a wide variety of textures.

Thomas Weelkes' glorious full anthem *Hosanna to the Son of David* is based on a paraphrase of verses from the Gospels of Matthew and Luke. Weelkes gained a reputation for drunkenness and was eventually dismissed from his position of organist at Chichester Cathedral. His final book of madrigals has on its title page "Gentleman of the Chapel Royal", though as no records exist it seems that he was at best a Gentleman Extraordinary – i. e. unpaid supernumerary.

Jonathan Dove (born 1959) set Dorothy L. Sayers' *The Three Kings* in 2000 in response to a commission from King's College Cambridge for the Festival of Nine Lessons and Carols. The three stanzas represent young, middle-aged and old kings respectively, with a surprising change to the major key for the old king's golden treasures ("many a gaud and glittering toy").

An extrovert, celebratory contrast to its lullaby companion-piece, *A Spanish Carol* is one of a pair of traditional carols arranged by Andrew Carter, several of whose carol compositions or arrangements are among the most frequently performed today.

*Suo Gân* is a traditional Welsh lullaby, its title literally meaning lulling song or lullaby. Its tune

(anonymous) first appeared in print in about 1800, while the words were written down by the folklorist Robert Bryan (1858-1920). George Guest's arrangement was published as part of *Two Advent Carols and a Lullaby*. The song featured prominently in Spielberg's 1987 film *Empire of the Sun*.

Mendelssohn's *There shall a star from Jacob come forth* is from his unfinished oratorio *Christus*, of which he completed only thirteen movements in 1846, while he was working on *Elijah*. This title *Christus* was attached by Mendelssohn's brother Paul after the composer's death, but it is believed that Felix originally planned this music for a work to be entitled *Erde, Himmel und Hölle* (Earth, Heaven and Hell).

The text of *O little town of Bethlehem* was written by Phillips Brooks, a Philadelphia rector who was inspired by his visit to Bethlehem in 1865. He wrote the poem for his church three years later and the melody was added by his organist Lewis Redner. However, the best-known setting in the UK is the English hymn-tune known as *Forest Green*, adapted by Vaughan Williams from an English folk ballad called *The Ploughboy's Dream*.

What is believed to be the earliest version of *I saw three ships* derives from 17th-century Derbyshire. Various explanations of the line “O they sailed into Bethlehem” - twenty miles from the Dead Sea - have been offered, but none is particularly convincing. David Willcocks' version is one of many of his arrangements which appear in the five volumes of Carols for Choirs.

Michael Head (1900-76) is chiefly known for his songs – over a hundred of them, notable for their integrity within a conservative style. Among the most popular is *The Little Road to Bethlehem*, with touching words by Margaret Rose.

The tune of *Ding, Dong! Merrily on High* first appeared in *Orchésographie*, a dance-book by Jehan Tabourot (1519-95) – anagrammatical pen name Thoinot Arbeau. George Ratcliffe Woodward's lyrics were first published in 1924 in his Cambridge Carol-Book. Charles Wood, teacher of Vaughan Williams and Herbert Howells, arranged the version sung here.

In *A New Year Carol* Benjamin Britten set the Pembrokeshire folk-song *Levy-Dew* (also known as *Residue*) in Walter de la Mare's

version from the anthology *Tom Tiddler's Ground*. It appears as the fifth song of a collection of twelve entitled *Friday Afternoons, Opus 7 (1934)*, composed for the boys of Clive House School, Prestatyn, where Britten's brother Robert was headmaster.

Richard Popplewell (born 1935) preceded Andrew Gant as Organist and Master of the Children of the Chapel Royal, from 1979 to 2000. His *Blessed Jesu! Here we Stand*, sung at Prince George's christening on 23rd October 2013, was originally composed for the Duke of Cambridge's own baptism on 4th August 1982.

While in Paris in 1934 among the large Russian emigré community, Stravinsky, having spiritually reconnected with the Russian Orthodox Church in which he was raised, composed a setting of *Ave Maria*. In 1949 he reissued this miniature with the original Church Slavonic text translated into Latin, as sung here.

The music of *Adeste fideles* was long attributed to John Francis Wade, but an earlier manuscript version appeared in 1946, relegating Wade to probable copyist rather than composer. Among the various other composers to whom the tune has been speculatively attributed is King

John IV of Portugal (1604-56) - “The Musician King”, who amassed one of the largest musical libraries in the world.

The Epiphany anthem *The Three Kings* is the most widely popular work by German-born Peter Cornelius (1824-74), although his opera *The Barber of Baghdad* is occasionally staged. In *The Three Kings*, originally part of a song-cycle entitled *Christmas Songs*, the solo voice sings Cornelius' melody above a chorale tune by Philipp Nicolai.

*De Virgin Mary Had a Baby Boy*, the second of *Two Christmas Spirituals* which Malcolm Sargent arranged, comes from Trinidad and Tobago and was popularised by the West Indian-born singer and actor Edric Connor.

The jaunty arrangement of *The Holly and the Ivy* by John Gardner (1917-2011) is the second of his *Three Carols, Opus 58*, composed in 1963 for St Paul's Girls' School, where he served as Director of Music from 1962.

Herbert Howells (1892-1983) composed *A Spotless Rose* as the second of his *Three Carol-Anthems* (1918-20). His setting of this anonymous 15th-century poem has completely

natural changes of metre and an inspired ending of which composer Patrick Hadley wrote: “I should like, when my time comes, to pass away with that magical cadence.”

Charles Wesley's text of what we know as *Hark! The Herald Angels Sing* first appeared in 1739 in the collection *Hymns and Sacred Poems*. Originally the first line had different words and Wesley intended the tune to be the same as his *Christ the Lord is Risen Today*. The now-familiar music originated in a Mendelssohn cantata (celebrating Gutenberg's invention of the printing press) but in 1815 it was adapted by William H. Cummings to fit Wesley's words.

*We wish you a Merry Christmas* is a traditional West Country carol which may have originated in the 16th century. What is certain is its connection with the tradition of wealthy people giving treats to carollers on Christmas Eve. Andrew Gant, organist, choirmaster and composer of the Chapel Royal from 2000 to 2013, skilfully incorporates other carol tunes in his exuberant arrangement.

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### **1 Sans Day Carol**

Now the holly bears a berry  
As white as the milk,  
And Mary bore Jesus,  
Who was wrapped up in silk:

And Mary bore Jesus Christ  
Our Saviour to be,  
And the first tree in the greenwood,  
It was the holly!

Now the holly bears a berry  
As green as the grass,  
And Mary bore Jesus,  
Who died on the Cross:  
And Mary bore Jesus Christ ...

Now the holly bears a berry  
As black as the coal,  
And Mary bore Jesus,  
Who died for us all:  
And Mary bore Jesus Christ ...

Now the holly bears a berry  
As blood is it red,  
Then trust we our Saviour,  
Who rose from the dead:  
And Mary bore Jesus Christ ...

*Traditional English*

### **2 Mary Had a Baby**

Mary had a baby, yes Lord.  
Mary had a baby, yes my Lord.  
Mary had a baby, yes Lord.  
De people keep a-comin' an' de train done gone.

Stars keep a shining, yes Lord.  
Movin' in de elements, yes my Lord.  
Stood above de stable, yes Lord.  
De people keep a-comin' an' de train done gone.  
Mary had a baby ...

Where did she lay him? Yes Lord.  
Laid 'im in de manger? Yes my Lord.  
Wrapped 'im in de swaddlin? Yes Lord.  
De people keep a-comin' an' de train done gone.  
Mary had a baby ...

What did she name Him? Yes Lord.  
Named him King Jesus, yes my Lord.  
Wonderful Counselor, yes Lord.  
De people keep a-comin' an' de train done gone.  
Mary had a baby ...

*American spiritual*

### **3 Jesus Christ the Apple Tree**

The tree of life my soul hath seen,  
Laden with fruit and always green:  
The trees of nature fruitless be  
Compared with Christ the apple tree.

His beauty doth all things excel:  
By faith I know, but ne'er can tell  
The glory which I now can see  
In Jesus Christ the apple tree.

For happiness I long have sought,  
And pleasure dearly I have bought:  
I missed of all; but now I see  
'Tis found in Christ the apple tree.

I'm weary with my former toil,  
Here I will sit and rest awhile:  
Under the shadow I will be,  
Of Jesus Christ the apple tree.

This fruit doth make my soul to thrive,  
It keeps my dying faith alive;  
Which makes my soul in haste to be  
With Jesus Christ the apple tree.

*Anonymous 18th Century*

### **4 Once in Royal David's City**

Once in royal David's city,  
Stood a lowly cattle shed,  
Where a mother laid her Baby,  
In a manger for His bed:  
Mary was that mother mild,  
Jesus Christ, her little Child.

He came down to earth from heaven,  
Who is God and Lord of all,  
And his shelter was a stable,  
And his cradle was a stall;  
With the poor, and mean, and lowly,  
Lived on earth our Saviour holy.

And through all His wondrous childhood  
He would honour and obey,  
Love, and watch the lowly maiden,  
In whose gentle arms he lay;  
Christian children all must be  
Mild, obedient, good as he.

For he is our childhood's pattern,  
Day by day like us he grew;  
He was little, weak and helpless,  
Tears and smiles like us he knew;  
And he feeleth for our sadness,  
And he shareth in our gladness.

And our eyes at last shall see him,  
Through his own redeeming love,  
For that child so dear and gentle  
Is our Lord in heaven above;  
And he leads his children on  
To the place where he is gone.

Not in that poor lowly stable,  
With the oxen standing by,  
We shall see him; but in heaven,  
Set at God's right hand on high;  
When like stars his children crowned  
All in white shall wait around.

*Cecil Frances Alexander (1818-1895)*

#### **5 Sussex Carol**

On Christmas night all Christians sing,  
To hear the news the angels bring,  
News of great joy, news of great mirth,  
News of our merciful King's birth.

Then why should men on earth be so sad,  
Since our redeemer made us glad,  
When from our sin he set us free,  
All for to gain our liberty?

When sin departs before his grace,  
Then life and health come in its place;  
Angels and men with joy may sing,  
All for to see the new-born king.

All out of darkness we have light,  
Which made the angels sing this night:  
Glory to God and peace to men,  
Now and for evermore. Amen.

*Traditional English*

#### **6 The Lamb**

Little Lamb, who made thee?  
Dost thou know who made thee?  
Gave thee life, and bid thee feed,  
By the stream and o'er the mead;  
Gave thee clothing of delight,  
Softest clothing, woolly, bright;  
Gave thee such a tender voice,  
Making all the vales rejoice?  
Little Lamb, who made thee?  
Dost thou know who made thee?  
Dost thou know who made thee?

Little Lamb, I'll tell thee,  
Little Lamb, I'll tell thee.  
He is called by thy name,

For He calls Himself a Lamb.  
He is meek, and He is mild;  
He became a little child.  
I a child, and thou a lamb,  
We are called by His name.  
Little Lamb, God bless thee!  
Little Lamb, God bless thee!

*William Blake (1757-1827)*

#### **7 A Maiden Most Gentle**

A maiden most gentle and tender we sing;  
O Mary the mother of Jesus our King.  
Ave Maria.

How blessed is the birth of her heavenly child,  
Who came to redeem us in Mary so mild.  
Ave Maria.

The Archangel Gabriel foretold by his call  
The Lord of Creation, and Saviour of all.  
Ave Maria.

Three kings came to worship with gifts  
rich and rare,  
And marvelled in awe at the babe in her care.  
Ave Maria.

Rejoice and be glad at this Christmas we pray;  
Sing praise to the Saviour, sing endless 'Ave'.  
Ave Maria.

*Andrew Carter paraphrased from The Venerable Bede (673-735)*

#### **8 Hosanna to the Son of David**

Hosanna to the Son of David.  
Blessed be the king that cometh in the name of  
the Lord. Hosanna.  
Thou that sittest in the highest heavens.  
Hosanna in excelsis Deo.

*Adapted from Matthew 21: 9 & Luke 19*

#### **9 The Three Kings**

The first king was very young,  
With doleful ballads on his tongue  
He came bearing a branch of myrrh  
Than which no gall is bitterer,

O balow, balow la lay,  
Gifts for a baby King, O.

The second king was a man in prime,  
The solemn priest of a solemn time,

With eyes downcast and rev'rent feet  
He brought his incense sad and sweet,

O balow, balow la lay,  
Gifts for a baby King, O.

The third king was very old,  
Both his hands were full of gold,  
Many a gaud and a glittering toy,  
Gifts for a baby King.

*Dorothy L Sayers (1893-1957), originally published in Op. 1 by Blackwell. Reprinted with permission.*

#### **10 A Spanish Carol**

Esta noche nace un Niño  
Entre la escarcha y el hielo.  
Quien pudiera, Niño mio,  
Vestirte de terciopelo.

Alerí, alería, que placer!  
Esta noche nace un Niño  
En el portal de Belén.

La Virgen está lavando  
Con un poco de jabón.  
Se le picaroon las manos,  
Manos de mi corazón.

Alerí, alería ...

*Tonight a babe is born  
Amid the ice and snow.  
My baby, if only I could  
Wrap you in velvet.*

*Alerí, alería, how delightful!  
Tonight a babe is born  
In a stable in Bethlehem.*

*The Virgin is washing him  
With a bit of soap.  
Her hands are chapped,  
Hands of my heart.*

*Alerí, alería ...*

#### **11 Suo Gân**

Huna blentyn ar fy mynwes  
Clyd a chynnes ydyw hon;  
Breichiau mam sy'n dynn amdanat,  
Cariad mam sy dan fy mron;

Ni chaiff dim amharu'th gyntun,  
Ni wna undyn â thi gam;  
Huna'n dawel, annwyl blentyn,  
Huna'n fwyn ar fron dy fam.

Huna'n dawel, heno, huna,  
Huna'n fwyn, y tlws ei lun;  
Pam yr wyt yn awr yn gwenu,  
Gwenu'n dirion yn dy hun?

Ai angylion fry sy'n gwenu,  
Arnat ti yn gwenu'n llon,  
Tithau'n gwenu'n ôl dan huno,  
Huno'n dawel ar fy mron

Paid ag ofni, dim ond deilen  
Gura, gura ar y ddôr;  
Paid ag ofni, ton fach unig  
Sua, sua ar lan y môr;

Huna blentyn, nid oes yma  
Ddim i roddi iti fraw;  
Gwena'n dawel yn fy mynwes  
Ar yr engyl gwynion draw.

*Sleep child on my bosom  
Cosy and warm it is;  
Mother's arms are tight around you,  
Mother's love fills my breast.*

*Nothing can trouble your slumber,  
No man will cross you;  
Sleep quietly, dear child,  
Sleep sweetly on your mother's breast.*

*Sleep quietly, tonight, sleep;  
Sleep sweetly, the prettiest picture;  
Why are you now smiling,  
Smiling softly in your sleep?*

*Are angels above smiling  
On you, smiling joyfully,  
You smiling back in sleep,  
Quiet sleep on my breast?*

*Do not fear, nothing but a leaf  
Knocks, knocks on the door;  
Do not fear, a small lonely wave  
Murmurs, murmurs on the seashore.*

*Sleep child, there's nothing here  
Nothing to give you a fright;  
Smile quietly on my bosom  
At yonder angels white.*

*Welsh traditional*

#### **12 When Jesus Our Lord**

When Jesus our Lord was born in Bethlehem,  
in the land of Judea, behold, from the east  
to the city of Jerusalem there came wise men  
and said:



‘Say, where is he born the King of Judea?  
For we have seen his star and are come to adore him.’

There shall a Star from Jacob come forth,  
And a Sceptre from Israel rise up,  
And dash in pieces princes and nations.

How brightly beams the morning star!  
With sudden radiance from afar  
With light and comfort glowing.

Thy Word, Jesus,  
Inly feeds us, Rightly leads us, Life bestowing  
Praise, oh praise such love o’erflowing.

*Original German text compiled by Christian Charles Josias von  
Bunsen (1743-1820) from biblical sources*

### **13 O Little Town of Bethlehem**

O little town of Bethlehem,  
How still we see thee lie!  
Above thy deep and dreamless sleep  
The silent stars go by.  
Yet in thy dark streets shineth  
The everlasting Light;  
The hopes and fears of all the years  
Are met in thee to-night.

O morning stars, together  
Proclaim the holy birth!  
And praises sing to God the King,  
And peace to men on earth.  
For Christ is born of Mary  
And gathered all above,  
While mortals sleep the Angels keep  
Their watch of wondering love.

How silently, how silently,  
The wondrous gift is given;  
So God imparts to human hearts  
The blessings of His Heaven.  
No ear may hear His coming,  
But in this world of sin,  
Where meek souls will receive Him still,  
The dear Christ enters in.

O holy Child of Bethlehem,  
Descend to us, we pray!  
Cast out our sin and enter in,  
Be born in us to-day.  
We hear the Christmas angels,  
The great glad tidings tell;  
O come to us, abide with us,  
Our Lord Emmanuel!

*Bishop Phillips Brooks (1835-1893)*

### **14 I Saw Three Ships**

I saw three ships come sailing in,  
On Christmas day, on Christmas day,  
I saw three ships come sailing in,  
On Christmas day in the morning.

And what was in those ships all three?  
On Christmas day (etc.) ...

Our Saviour Christ and his lady ...

Pray whither sailed those ships all three? ...

Oh, they sailed into Bethlehem ...

And all the bells on earth shall ring ...

And all the Angels in Heaven shall sing ...

And all the souls on earth shall sing ...

Then let us all rejoice, amain ...

*English traditional*

### **15 The Little Road to Bethlehem**

As I walked down the road at set of sun,  
The lambs were coming homewards, one by one,  
I heard a sheep-bell softly calling them  
Along the little road to Bethlehem.

Beside an open door, as I drew nigh,  
I heard sweet Mary sing a lullaby.  
She sang about the lambs at close of day  
And rocked her tiny King among the hay.

Across the air the silver sheep-bell rang,  
‘The lambs are coming home,’ sweet Mary sang,  
‘Your Star of Gold is shining in the sky,  
So sleep, my little King, go lullaby.’

*Margaret Rose (d.1958)*

### **16 Ding Dong! Merrily on High**

Ding Dong! merrily on high  
In heav’n the bells are ringing  
Ding, dong! verily the sky  
Is riv’n with angel singing  
Gloria, Hosanna in excelsis

E’en so here below, below  
Let steeple bells be swungen

And i-o, i-o, i-o  
By priest and people be sung  
Gloria, Hosanna in excelsis

Pray you dutifully prime  
Your matin chime, ye ringers  
May you beautifully rime  
Your evetime song, ye singers  
Gloria, Hosanna in excelsis.

*George Ratcliffe Woodward (1843-1934)*

#### **17 A New Year Carol**

Here we bring new water from the well so clear,  
For to worship God with, this happy New Year.

Sing levy-dew, sing levy-dew,  
The water and the wine,  
The seven bright gold wires  
And the bugles that do shine.

Sing reign of Fair Maid, with gold upon her toe;  
Open you the West Door and turn the Old Year go.  
Sing levy-dew ...

Sing reign of Fair Maid, with gold upon her chin;  
Open you the East Door and let the New Year in.  
Sing levy-dew ...

*Walter de la Mare (1873-1956)*

#### **18 Blessed Jesu! Here We Stand**

Blessèd Jesu! here we stand,  
Met to do as Thou hast spoken;  
And this child, at Thy command,  
Now we bring to Thee, in token  
That to Christ it here is given;  
For of such shall be his heaven.

Make it, Head, Thy member now;  
Shepherd, take Thy lamb and feed it;  
Prince of Peace, its peace be Thou;  
Way of Life, to Heaven, O lead it:  
Vine, this branch may nothing sever,  
Grafted firm in Thee for ever.

Now upon Thy heart it lies,  
What our hearts so dearly treasure;  
Heavenward lead our burdened sighs,  
Pour Thy blessing without measure;  
Write the name we now have given,  
Write it in the book of Heaven.

*Benjamin Schmolck (1672-1737), translated by Catherine Winkworth (1827-1878)*

#### **19 Ave Maria**

Ave Maria, gratia plena,  
Dominus tecum;  
Benedicta tu in mulieribus,

Et benedictus fructus ventris tui, Jesus.  
Sancta Maria, mater Dei,  
Ora pro nobis peccatoribus,  
Nunc et in hora mortis nostrae. Amen.

*Hail Mary, full of grace,  
The Lord is with you;  
Blessed are you among women,  
And blessed is the fruit of your womb, Jesus.  
Holy Mary, Mother of God,  
Pray for us sinners,  
Now and in the hour of our death. Amen.*

#### **20 Adeste Fideles**

Adeste fideles læti triumphantes,  
Venite, venite in Bethlehem.  
Natum videte  
Regem angelorum:  
Venite adoremus Dominum.

Deum de Deo, lumen de lumine  
gestant puellae viscera.  
Deum verum, genitum non factum.  
Venite adoremus Dominum.

Cantet nunc hymnos, chorus angelorum,  
Cantet nunc aula cælestium,  
Gloria in excelsis Deo,  
Venite adoremus Dominum.

*O come, all ye faithful,  
joyful and triumphant!  
O come ye, O come ye to Bethlehem;  
Come and behold him  
Born the King of Angels:  
O come, let us adore Him, Christ the Lord.*

*God of God, light of light,  
Lo, he abhors not the Virgin's womb;  
Very God, begotten, not created:  
O come, let us adore Him, Christ the Lord.*

*Sing, choirs of angels, sing in exultation,  
Sing, all ye citizens of Heaven above!  
Glory to God, glory in the highest:  
O come, let us adore Him, Christ the Lord.*

*Traditional, translation by Frederick Oakeley (1802-1880)*

#### **21 Three Kings from Persian Lands Afar**

Three Kings from Persian lands afar  
To Jordan follow the pointing star:  
And this the quest of the travellers three,  
Where the new-born King of the Jews may be.  
Full royal gifts they bear for the King;  
Gold, incense, myrrh are their offering.

*How brightly shines the morning star!  
With grace and truth from heaven afar  
Our Jesse tree now bloweth.*

The star shines out with a steadfast ray;  
The kings to Bethlehem make their way,  
And there in worship they bend the knee,  
As Mary's child in her lap they see;  
Their royal gifts they show to the King;  
Gold, incense, myrrh are their offering.

*Of Jacob's stem and David's line,  
For thee, my Bridegroom, King divine,  
My soul with love o'erfloweth.*

Thou child of man, lo, to Bethlehem  
The Kings are travelling, travel with them!  
The star of mercy, the star of grace,  
Shall lead thy heart to its resting place.  
Gold, incense, myrrh thou canst not bring;  
Offer thy heart to the infant King.

*Thy word, Jesu, Inly feeds us,  
Rightly leads us, Life bestowing.  
Praise, O praise such love o'erflowing.*

*Peter Cornelius (1824-1874).  
A very free translation by Rev. H. N. Bate of Wie schön leuchtet der  
Morgenstern, Philipp Nicolai, 1597*

## **[22] De Virgin Mary**

De Virgin Mary had a baby boy,  
De Virgin Mary had a baby boy,  
De Virgin Mary had a baby boy,  
And they say that his name was Jesus.

He come from de glory,  
He come from de glorious kingdom.  
Oh yes, believer!  
Oh yes, believer!  
He come from de glory,  
He came from de glorious kingdom.

De angels sang when de baby born,  
De angels sang when de baby born,  
De angels sang when de baby born,  
And proclaimed him de Saviour Jesus.  
He come from de glory ...

De wise men saw where de baby born,  
De wise men saw where de baby born,  
De wise men saw where de baby born,  
And they say that his name was Jesus.  
He come from de glory ...

*American spiritual*

## **[23] The Holly and the Ivy**

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.

The holly bears a blossom  
As white as the lily flower,  
And Mary bore sweet Jesus Christ  
To be our sweet saviour  
The rising of the sun ...

The holly bears a berry  
As red as any blood,  
And Mary bore sweet Jesus Christ  
To do poor sinners good.  
The rising of the sun ...

The holly bears a prickle  
As sharp as any thorn,  
And Mary bore sweet Jesus Christ  
On Christmas Day in the morn.  
The rising of the sun ...

The holly bears a bark  
As bitter as any gall,  
And Mary bore sweet Jesus Christ  
For to redeem us all.  
The rising of the sun ...

*English traditional*

## **[24] A Spotless Rose**

A Spotless Rose is growing,  
Sprung from a tender root,  
Of ancient seers' foreshowing,  
Of Jesse promised fruit;  
Its fairest bud unfolds to light  
Amid the cold, cold winter,  
And in the dark midnight.

The Rose which I am singing,  
Whereof Isaiah said,  
Is from its sweet root springing  
In Mary, purest Maid;  
For through our God's great love and might  
The Blessed Babe she bare us  
In a cold, cold winter's night.

*Words of 14th Century origin translated by Catherine Winkworth  
(1827-1878)*

**[25] Hark the Herald Angels Sing!**

Hark! The herald angels sing,  
“Glory to the new-born King;  
Peace on earth, and mercy mild,  
God and sinners reconciled!”  
Joyful, all ye nations, rise.  
Join the triumph of the skies.  
With th’ Angelic Hosts proclaim,  
“Christ is born in Bethlehem!”  
Hark! the herald angels sing,  
“Glory to the new-born King.”

Christ, by highest heaven adored,  
Christ, the everlasting lord  
Late in time behold Him come,  
Off-spring of a Virgin’s womb  
Veiled in flesh the Godhead see,  
Hail, the incarnate deity  
Pleased as Man with men to dwell,  
Jesus, our Emmanuel.  
Hark! the herald angels sing ...

Hail the heav’n-born Prince of Peace,  
Hail, the Sun of Righteousness  
Light and life to all He brings,  
Risen with healing in His Wings.  
Mild He lays His Glory by,  
Born that man no more may die

Born to raise the sons of earth,  
Born to give them second birth.  
Hark! the herald angels sing ...

*Charles Wesley (1707-1788), adapted George Whitefield  
(1714-1770), Martin Madan (1726-1790) and others*

**[26] We Wish You a Merry Christmas**

We wish you a merry Christmas  
and a happy New Year.

Deck the halls with boughs of holly.  
Fa-la-la-la-la, fa-la-la-la.

Away in a manger no crib for his bed,  
the little Lord Jesus laid down his sweet head.

Ding dong, merrily on high,  
in heaven the bells are ringing.

Glad tidings we bring to you and your kin.  
We wish you a merry Christmas  
and a happy New Year.

*English traditional, W. J. Kirkpatrick and G.R.Woodward*

**HER MAJESTY’S CHAPEL ROYAL**

The Chapel Royal is the oldest surviving element of the Royal Household and traces its origin to the Roman invasion of Britain in AD 43, the capture of Caratacus (Christian tribal leader of the Silures whose territory lay on what is now the Welsh Borders around Monmouth), his shipping to Rome culminating in an act of defiance during the victory procession before the Emperor Claudius in AD 51, and his return to British shores following his release from confinement in Rome by Nero in AD 58. As such it is one of the oldest ‘churches’ in Christendom inheriting a Christianity which reached these shores perhaps even before Rome. Many of its earliest ‘members’ caught up in the invasion of Britain, as well as family relations of Caratacus such as Pudens, Claudia and Linus, are mentioned by St. Paul in his Second Epistle to Timothy, and Pudens (Rufus) again not only in his Epistle to the Romans, but also in Martial’s Epigrams where the “holy Rufus” is married to the “blue-eyed British Princess” (Claudia). A contemporary Roman stone found in Chichester bears witness that Pudens and Pudentinus gave land there for the erection of a Temple to Roman gods during Claudius’s reign. Pomponia Graecina, the wife

of the Roman General, Aulus Plautius, who led the invasion of Britain in AD 43, has the distinction of being the first Christian to be cited for “superstitious worship” - in this case a fact recorded by the Roman Proconsul, Tacitus.

The Children of the Chapel Royal were first educated by King Sigbert of the East Angles in AD 635 in his palace at Dunwich, now submerged beneath the sea, with their first instructors being Fursey from Ireland and Bishop Felix from Rome – and according to Bede “where boys could be taught letters” as well as music.

However, in origin, and still in principle, the Chapel Royal is not a building but an establishment: a body of priests and singers to serve the spiritual needs of the Sovereign. The Kambrian, Kentish and Northumbrian Royal Courts led the way in the adoption of Christianity at Court. The later Anglo-Saxon kings had chaplains who also served as clerks, and from 1068 the Chancellors of England had the Chaplains and the Chancery clerks in their charge.

At this time, one of the Chaplains was Keeper of the Chapel, with four Serjeants to assist

him; the Chapel then included books, plate, vestments, relics and so on, carried in panniers on two pack-horses. Later still, a much larger establishment of priests, singers and servants travelled about England with the King, and their earliest permanent “chapels” as buildings were at the Tower of London, Westminster Palace and Eltham Palace. From 1312, the Chapel Royal (known variously as the Household Chapel or King’s Chapel) has had a Dean, and from 1483, when the Royal Free Chapel of the Household was established, there has been a Sub-Dean. “The Chappell” went to France with Henry V in 1415 and Mass was sung (the King attending in Crown and Surcoat) before joining battle at Agincourt, to Notre Dame for the Coronation of Henry VI as King of France in 1431, and in 1520 with Henry VIII to the Field of Cloth of Gold, where they sang to the accompaniment of a silver chamber organ. In 2015 the Children of the Chapel Royal returned to the battlefield at Agincourt to sing and remember their predecessors there.

Henry VIII maintained Chapel buildings for the use of the Chapel Royal at Greenwich Palace, Hampton Court, St. James’s Palace, Whitehall Palace and elsewhere. They became the “the cradle of English Church music”.

Famous Children of the Chapel Royal have included: Richard Davey (1467-1516); John Bull (1562-1628); Captain Henry Cooke at the Restoration; Christopher Gibbons (1615-1676); Thomas Tudway (1650-1726); Daniel Roseingrave (1650-1727); Henry Hall (1655-1707); Pelham Humphrey (1647-1674); William Turner (1651-1740); John Blow (1649-1708); Michael Wise (1648-1687); Henry Purcell (1660-1695); William Croft (1678-1727); Jeremiah Clarke (1673-1707); James Kent (1700-1776); Charles Stroud (1705-1726); Samuel Howard (1710-1782); Thomas Attwood (1765-1838); George Smart (1776-1867); William Cusins (1833-1893) and John Goss (1800-1880).

Tallis, Byrd, Gibbons, Blow, Purcell (who shared his quarters in the Gatehouse with the Laureate John Dryden from 1690-95), Green and Boyce became household names. Some found themselves singing to the music of George Frideric Handel, who although never a Child of the Chapel, did become Composer to the Chapel Royal by King’s edict. Many famous recent musicians began their careers as Children of the Chapel, or else became composers as a result of their Chapel Royal experience. Samuel Sebastian Wesley, Arthur

Sullivan and Thomas Armstrong and Martin Neary are such exemplars.

The composition and performance of the Cathedral-type service of the Chapel Royal, copied across the Realm, is maintained by the Choirmaster (who also holds titles as Organist and Composer), Sub-Organist, six Gentlemen-in-Ordinary and ten Choristers of the Chapel Royal, who are educated with the help of The Queen’s Choral Scholarships at the City of London School, itself founded in 1442, and wear the royal Gold and Scarlet State Coats for their services, still tailored according to King Charles II’s Royal Warrant of 1661.

The 1662 Book of Common Prayer was first introduced by the Chapel Royal. Apart from its timeless Sunday routine, Her Majesty’s Chapel Royal retains its peripatetic origins, singing annually at the Royal Maundy Service, at the Cenotaph in Whitehall on Remembrance Sunday, and upon other occasions appointed by the Sovereign.



#### **Children**

Michael Clayton-Jolly  
Harry Fetherstonhaugh  
Cedric Amamoo  
Thomas John  
Jayden Tejuoso  
Peter Heywood  
Ravi Joshi  
Matthew Davies  
Oliver Davies  
Oliver Simpson  
Gaius Bartlett

#### **Gentlemen**

Michael McGuire  
James Henshaw  
Johnny Langridge  
Jerome Finnis  
Maciek O'Shea  
Edward Ballard

#### **Director of Music**

Huw Williams

## **HUW WILLIAMS**

Huw Williams is the Director of Music at Her Majesty's Chapel Royal, St James's Palace where he directs the professional choir of men and boys. At the Chapel Royal his predecessors include Tallis, Byrd, Purcell and Handel. An experienced performer and recording artist, he has made over 20 recordings as accompanist with The Sixteen and with St Paul's and Hereford Cathedrals Choirs and broadcast live on television and radio as both director and accompanist. As well as the Chapel Royal he directs Cantemus Chamber Choir

and Stroud Choral Society and teaches at Eton College. In the past few years he has directed Bach's B minor mass, St Matthew Passion, Handel's Messiah, Requiems by Verdi, Brahms and Mozart, Elgar's The Dream of Gerontius and Britten's St Nicolas. He has also directed on tours to Belgium, The Netherlands and Germany, radio broadcasts, commissions by John Rutter and Giles Swayne and festival appearances at St David's Cathedral and Tintern Abbey. In 2015 he has directed two recordings – one for Cantemus on the Regent Label and one for Her Majesty's Chapel Royal on the Signum Record label.



Huw has worked extensively in the UK, USA, Africa and in Europe as a conductor, organ soloist and accompanist. He has been invited to direct masterclasses, adjudicate at music competitions and Eisteddfodau and is an Associated Board of the Royal Schools of Music examiner. He has performed with many British orchestras including the London Symphony, Royal Philharmonic, Philharmonia, Orchestra of the Age of Enlightenment, BBC Welsh Symphony, the London Mozart Players and the City of London Sinfonia. Recent performances include the opening concert on the new Mander Organ presented to The Queen by the City of London, Bath Abbey and Lagos Cathedral, Nigeria.

Born in Swansea, a graduate from Christ's College, Cambridge and the Royal Academy of Music he became Assistant Organist at Hereford Cathedral in 1995. In 1998 he moved to St Paul's Cathedral where for ten years, as the principal organist, he played for all the major recordings and broadcasts and worked daily with the world famous choir. Whilst at St Paul's he featured in a documentary on S4C, the Welsh television channel and many of his compositions were performed at the cathedral. In 2008 he became Director of Music

at the Church of the Redeemer, near Philadelphia. One of his solo organ recordings received Gramophone magazine's Editor's Choice award. In recognition of his work in the musical world he was awarded the Associate of the Royal Academy of Music in 2001 and the Queen's Diamond Jubilee Medal in 2012.

## MARTYN NOBLE

Martyn has performed several recitals across the country, including Liverpool Cathedrals, York Minster and Canterbury Cathedral. He has had a number of accompanist roles, from choral societies and musical theatre to cathedral choirs and school choirs.

He graduated with first-class honours from studying the organ and the piano at the Royal College of Music in London this year, having been appointed Sub-Organist at Her Majesty Chapels Royal, St. James's Palace the year previous. The Palace formerly employed musicians such as Handel, Byrd and Purcell among others.

In 2012, Martyn came second in the Northern Ireland International Organ Competition and was also awarded the prize for the best performance of a work of Bach. He has accompanied choirs in venues such as La Madeleine and Notre Dame in Paris, as well as Saint Mihaly and Saint Anna Templom in Budapest.



Martyn has played live on BBC Radio 3, BBC Radio 4, for a Christmas day broadcast with Classic FM and has recorded several CD's for both Priory Records and Signum Records.





Recorded in Her Majesty's Chapel Royal, St James's Palace, London on 20th and 25th April 2015.

Producer – Alistair Dixon

Recording Engineer – Mike Hatch

Recording Assistant – Dave Rowell

Editor – George Collins

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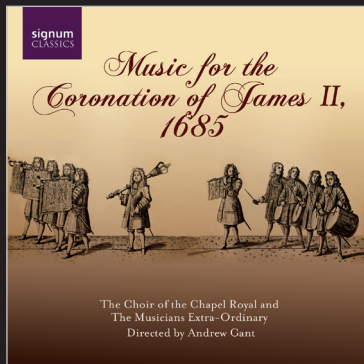
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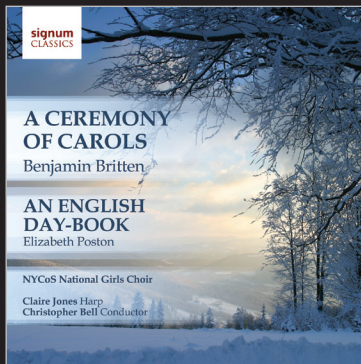
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