No. 11

THE NATIVITY

A Play, with music,
for Children

Founded on Old French Songs

by

LORRAINE D'OREMIEULX WARNER

and

MARGARET HIGGINS BARNEY

E. C. SCHIRMER MUSIC CO.
221 Columbus Avenue
Boston, Mass.
CINDERELLA

A Folk-tune Operetta
in three acts
without spoken dialogue
by
KATHERINE K. DAVIS

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THE FAIRY GODMOTHER
HER FAIRY ATTENDANTS (Four or more)
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E. C. SCHIRMER MUSIC CO.
221 Columbus Avenue, Boston, Mass.
TO THE VOICES OF THE CHILDREN

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E. C. S. No. 61
FOREWORD

This Nativity Play is made up of nine old French songs strung together with a thread of story. It is the hope of the authors that the play will be found suitable for use in schools, public and private; therefore many details have been deliberately omitted and left to the discretion of the producers. It is suggested, however, that the study of the early Italian masters of the Renaissance, such as Perugino and Ghirlandajo, will furnish the producers with endless hints as to posture, clothing and accessories. The pictures published with this text are no better than a hundred others, but their simplicity makes them easy to copy. If one of the older classes in the school can take over the entire business of costuming the play, their time will be happily and profitably employed.

The music is given with piano accompaniment. If a violin, oboe and violoncello can be added to the piano, the musical results will be finer; but the piano is adequate, especially if kept in proper subordination to the voices. Songs Nos. 2 and 7 may be played with violin, oboe and violoncello without piano accompaniment.

L.D'O. W.
CHARACTERS IN THE PLAY

ST. JOHN
DEAF AND DUMB BOY
JOSEPH
MARY
THREE KINGS
THREE SHEPHERDS

Four to Six Children as Leaders
Twenty to Thirty Children for Chorus

PROPERTIES

SCENE I: Cross (St. John); Lily (Dumb Boy).
SCENE II: Three gifts (Shepherds); Three gifts (Kings); Hay (for Manger); Large electric light or torch (for Manger); Small paper roses (for Stable).

SUGGESTIONS FOR STAGE SETTINGS

Simplicity must be preserved throughout. The following suggestions may be of use; they were carried out at the first performance.

Stage in schoolroom raised about two feet, covered with brown rug, no design. Ugly door frame covered with garlands made of evergreens with fruits twined and tied into it. (See garlands by Mantegna and Della Robbia.)

Two older children, handsomely dressed, kneel in profile at either side of stage, close to garland, during Scene I only. (See portraits of donors in religious pictures by Bellini and others.)

At back of stage a stable contrived of three-fold screen covered with blue denim; roof of "Vudor"* screens, suggesting thatch; front also of "Vudor" screens. If stage allows it, build stable and have swinging doors and real thatch. Otherwise, screens give good effect. Silver star hung in sky directly over stable.

Sides of stage hung with curtains of greenish blue, dyed canton flannel strung on a cord, allowing many openings through which children can enter.

During Scene I, no light in stable, which is therefore not noticed. During Scene II, light in manger shines through "Vudor" screens, or under closed doors, if those are used.

If changes in lights are possible, Scene I should be dimly lighted, and Scene II more brightly lighted after stable opens.

If stable is small, only the Dumb Boy will enter; if large, Kings, Shepherds, and smaller children will enter.

*Screens sold under the name of "Vudor" are made of narrow slats of wood, and are commonly used on porches, etc.

[ iii ]
SUGGESTIONS FOR COSTUMING

SCENE I

_St. John:_ Brown tunic to the knees; rope girdle; no sleeves. Leopard skin, if possible, over one shoulder. If a real animal skin is unobtainable, cloth may be painted so as to resemble fur. Tunic may be made of cheapest quality unbleached muslin, dyed tawny brown. There must be no hem at bottom, or at edge of neck. Cross, as long as a staff, made of two twigs.

_The Dumb Boy:_ Blue tunic, of the shade known as old blue, made like St. John's; no girdle. After dyeing these tunics do not iron them, but shake them out. To get variation of color it is well to wring them and to use mixed dyes. The lily should be either an Easter or an Ascension lily. Failing a real flower, a paper imitation lily may be used.

St. John and Dumb Boy should be barefoot. If this is impossible, sandals may be made with soles cut from brown linoleum and tied on with brown cotton tape; two pieces of tape near heel, two loops of tape near toes; pass the pieces through the loops to hold the sandal sole tight, then wind tape around ankle and tie.

SCENE II

_Group of Children:_ Some wear same type of tunic as that of St. John, others as in the line drawing (page xii); variety of colors, as in text, including also one or two clear red and clear orange. Girls have somewhat longer tunics than boys and short straight sleeves. In grouping the children before the manger, the strong colors must be kept well to the sides, except a single figure in clear red who may kneel near Joseph, so that the blue of Mary's robe is brought into relief. The red and blue used by Perugino should be kept in mind. It can not be too strongly emphasized that the hair of the girls should be left quite plain and simple as nature made it. Any ornament at all, or artificial curling, will interfere with the artistic effect.

_Shepherds:_ Hatless, in ragged earth-colored clothes. On no account must all three be exactly alike. One of the children dressed in orange should stand near them. (For type of shepherds, see line drawing, page vii.)

_Kings:_ In stiff robes. One may be a Moor and black. (For type of kings see Benozzo Gozzoli, page xi.) Stiff material commonly known as paper muslin, may be used admirably for this purpose; formal heavy folds; radiator paint on it gives effect of cloth of gold; Oil cloth turned inside out also takes radiator paint well. Heavy girdles may be made of buckram, also covered with radiator paint. Jewels of wooden buttons painted and strung on painted string. The Moor is barelegged with sandals. Anklets and armlets of curtain rings, or bands of brass leaf. The other two kings wear stockings dyed gold color. Crowns of painted buckram or brass leaf. Stencils can be made of linoleum if robes are to be decorated.

_Mary:_ Blue robe; hair twisted softly back over her ears and knotted low in the nape of her neck. Her long robe would be made best of a soft, thin wool. Failing this, make a straight undergarment of unbleached muslin dyed blue; over it a loose robe of cotton voile or cheese cloth dyed blue. (See Rossellino's "The Nativity"—Frontispiece.)
Joseph: Brown, somewhat like shepherd's clothes, but longer. (See Rossellino's "The Nativity"—Frontispiece.)

The presence of the Child will be suggested by light coming from the hay in the manger.

All colors should be considered in the light that will be used, as candles or lamps have a different color effect from that of electric footlights or gas.

Slazy, cheap materials, if properly handled, will be found to hang and to suggest wool better than do the more expensive materials. Hems should be discarded as they tend to stiffen edges. Not a single person on the stage must seem to wear new clothes.

THE NATIVITY

ACT I, SCENE I


Chorus: the Heavenly Voices

FLOWERS AND FRUITS—No. 1

Flowers and fruits, trees, bushes low,
Meadows and woods where small streams flow,
Fountains and fields and thrushes' song,
Gardens and groves the hills among.

You wish your age-old loveliness
God ordered forth this earth to bless;
And after six great nights and days
He out of dust mankind did raise.

God, when the world was young and new,
Set stars to light the heavens blue,
Ordained a court most sweetly fair,
And made His happy sojourn there.

The little St. John enters. He is dressed in a brown tunic and a small leopard's skin, and carries a long wooden staff in the form of the cross. As he sees the star in the East, now growing steadily more brilliant, he kneels, and putting his hands together, as if in prayer, sings:

Solo: St. John

THE SWEET VIRGIN MARY—No. 2

The Sweet Virgin Mary
Sits with Joseph hand in hand,
Awaiting the wonder
Neither yet can understand;
There to cheer their hearts they pray
For the coming of the day.

[v]
Like drifting of snowflakes
Angels flutter from above,
And sing to the breezes
Prophecies of peace and love;
Holy happiness and mirth,
And good will to men on earth.

While the little St. John has been singing, another smaller boy has come in lingeringly, and stands watching. He is a delicate looking child, dressed in bright blue, and his hair is wavy, light gold, almost like an aureole around his head. He carries a single white lily, of great purity and brightness.

St. John, rising after his song is done, looks behind him and sees the Dumb Boy standing motionless.

St. John: "Why do you not sing?"

The boy in blue does not appear to hear.

St. John, going nearer: "Do you not hear? Why do you not sing?"

The boy in blue makes motions to show that he does not understand. He points to his ears and shakes his head. He points to his mouth and shakes his head, more slowly, more sadly.

St. John, with sudden comprehension: "Poor boy, God has locked your ears, and, too, he has locked the doors of your mouth. You cannot sing. And He will forgive you! But the stars in heaven are singing; are they not bright?"

Then the little St. John, as if realizing that the other boy cannot hear him, takes his hand and pointing to the star in the East, pulls him gently toward it, and they go off stage, left, St. John with his staff and the Dumb Boy with his lily, the former humming the last bars of his song.

(Curtain)

ACT I, SCENE II

Curtain rises on a simple rustic scene. In the background is a low, shabby stable. The roof, thatch-covered, has holes here and there. The wide door is closed, but through the cracks comes a pale glimmer of light. Above is one small dilapidated window, through which a fainter light glistens. Climbing up on the outside of the stable is a riot of roses, of two colors, pure white and the rustiest crimson.

From behind the scenes a voice (singing) is heard announcing, with solemn thanksgiving, the birth of the Christ.

Solo (or Chorus):

THE ANNUNCIATION—No. 3

"For unto you is born this day in the city of David, a Saviour, which is Christ the Lord."

A crowd of children comes dancing and singing joyously and light-heartedly, calling to each other to hasten. Their dresses make a bright medley of color—pale yellows, deep greens, soft old blues and one of darkest purple.

[ vi ]
Chorus: the Leaders of the Children

Come, Anthony and Peter—No. 4

Come, Anthony and Peter,
William, Nicholas and John;
Give over drowsy dreaming,
Now awake and hurry on!
Sing ye dancing,
Run ye prancing.
In humble plight
Is born this night
Our Saviour bright
Beneath a new star’s light.

A stable is his shelter
Where the thatch is rent and torn,
And there the little Jesus,
Our sweetest Lord is born.
Love enfolds Him,
Mary holds Him.
With song and prayer,
Of joy aware,
She rocks Him there;
God’s Son, so young, so fair.

More and more children come, eagerly running. They surge quickly to the stable door, then hesitate, lose courage, and shyly run back. One of the smaller boys gets tipped over in the scramble, and, weeping, is rescued by an older sister. Some of the braver ones try to peep through the cracks of the stable. One tries to stand on another’s shoulder in order to look through the loft window. But they can see nothing. They are not big enough. They whisper together with wide eyes. They clutch at each other’s hands and try to encourage each other, always with much excitement and joyousness. They point to where the light comes from under the door. They get down on their hands and knees and try to see under the door. Among all the children, tall and short, dark and fair, may be seen the little Deaf and Dumb Boy, with his halo of fair hair, still clutching his lily.

1st child: “How can we get in? We are too big to crawl through the cracks. We are too short to see through the window. And the door does not open!”

2nd child: “Let us see if we can get a ladder.”

They all run toward left, when they suddenly fall back, astonished, at the entrance of three kings in brilliant garments, with their crowns on their heads. Each of the three carries in his hand a gift. The children cluster around them and look up at them with awe.

The kings haughtily turn toward the stable, the children following, but not being encouraged, they fall back abashed, deeply disappointed. The Deaf and Dumb Boy begins to cry softly, and is comforted by the others, who most lovingly put their arms around him and soothe him.

[vii]
3rd child: "See the lily he carries! It is for the little infant Jesus. Surely they will let come in a boy who is both deaf and dumb!"

Three shepherds enter, proceeding toward the stable. They are dressed in sombre brown, very shabby, even ragged.

The children again taking courage at seeing those familiar to them, dance around the shepherds, clinging to their hands, the smaller ones even to their legs. The shepherds smile and hold out their arms. Some of the children climb up on their shoulders, whispering:

"May we go with you? We were frightened to go alone. It is such a tiny baby, and so holy!"

All together, kings, shepherds and children, they enter the stable, the door of which has opened, unobserved. There, in a soft radiance, can be seen the Babe and his Mother. Behind stands Joseph lost in grave contemplation. The Virgin's robes are of a deep and beautiful blue, and behind her Joseph's dress shows dark and sombre brown.

The children one by one fall on their knees. Small ones are pulled down by older children. The shepherds, kneeling by the manger, sing:—

Three Voices: the Shepherds

**Born is He—No. 5**

Earth has heard, four thousand years,
Prophets chanting the dear Christ's praises;
Earth has heard, four thousand years,
Of a babe healing doubts and fears.

*Refrain*

Born is He, our Lord of Grace;
(Gay flageolet, pipe sweetest phrases!)
Born is He, our Lord of Grace;
Sing we all in this holy place!

In a stable, undefiled,
He from dust our spirit raises;
In a stable, undefiled,
Great and humble, King and Child.

*Refrain*

Born is He, our Lord of Grace;
(Gay flageolet, pipe sweetest phrases!)
Born is He, our Lord of Grace;
Sing we all in this holy place!

[viii]
As the song ceases, the three Kings, who have been standing in the background, draw nearer the manger, singing.

Three Voices: the Kings

GOOD SHEPHERDS ALL—No. 6

Good shepherds all, make room we pray you,
Dear friends and kind,
Take us to see our Lord and Saviour
Whom we would find.
From Araby with hearts at ease
Rode we forth singing
To find God's Son, the Prince of Peace,
Our nation's worship bringing.

(They kneel.)

We are three kings, three mighty princes of Orient,
Who from our lands hopefully travel,
Westerly bent.
King of all kings, homage we pay
On this earth faring
To learn of Thee all gentle things,
Thine innocence declaring.

Lord of all life! Fast in these caskets
Presents we hold;
Fragrance most sweet, myrrh from the mountains,
Incense and gold.
Thine are our thoughts, sombre and gay,
Praise and Thanksgiving.
Our homage take, we humbly pray.
Bless us and all men living.

During the giving of presents by the kings, the children gather closer, quivering with excitement. The little Deaf and Dumb Boy is seen shyly to kiss the Baby's feet.

There is perfect silence for a few moments. Then Mary's voice is heard singing to her child. She sings as if she and he were all alone in the world.

Solo: Mary

HERE KNEEL THE ASS AND OX—No. 7

Here kneel the ass and ox in joy
(Sleep, sleep, sleep my blessed boy);
Thousand cherubim,
Thousand seraphim,
Soaring high above
The little Lord of Love.

[ix]
Here where the rose and lily bloom
(Sleep, sleep, bright within the gloom);
Thousand cherubim,
Thousand seraphim,
Soaring high above
The little Lord of Love.

Mary sinks back upon the straw wearily, totally oblivious to everything. The Babe sleeps. Kings and shepherds rise to depart. The children lingeringly follow.

Suddenly arises a child's voice of angelic sweetness. So exquisite and pure it is that it seems like some angel singing. It throngs and soars like a bird set free. The kings and shepherds pause, the children turn back in great wonderment, looking amazedly for the singer.

Solo: the Dumb Boy

THOU WHO ART KING—NO. 8

Thou who art King hast worked a wonder!
All precious things to Thee belong,
Thou who art God above and under
Take in worship from me a song.

I who was deaf can hear their singing,
I who was dumb can join the throng;
Dearest of gifts to Thee I am bringing;
God Who gave it receive my song!

As the song ceases there is a sudden cry from among the listening children:

"It is the dumb boy, the dumb boy! He sings! It is the Babe that hath set him free!"

The children come running forward, holding each other's hands and singing with great joyousness.

Chorus: the Children

NOël, DAY OF JOY—NO. 9

Noël, day of joy, Noël we gladly cry;
Christian children all, give thanks to God on high,
Sing we Noël, to this our little King,
Noël! to this our little King!
Noël, day of joy, Noël we gladly cry.

In Bethlehem we found the little Child,
Joseph, too, is there, and Mary young and mild,
And in the stall we all did kneel and sing,
Noël! to this our little King
Noël, day of joy, Noël we gladly cry.

(The End)

[ x ]
Type for shepherd's costume

Tunic: hooded cape, rope girdle, wooden staff, rolled loosely down to suggest old felt boots: bare legs

Child's garment

1. Single hole for head. If corners are cut, this drapes better.
2. Hole for head, two holes for arms. Cord can be added around waist.
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E. C. Schirmer Music Co.
Pope Building, 221 Columbus Ave.
Boston, Mass.
Flowers and fruits
Chorus: the Heavenly Voices

I

English words by
LORRAINE d'OREMIEULX WARNER
Harmonized by
LORRAINE d'OREMIEULX WARNER

Moderately fast

With clear enunciation

1. Flowers and fruits, trees, bushes low, Meadows and
woods where small streams flow; Fountains and fields and
forth this earth to bless; And after six great
light the heavens blue, Or dain'd a court most

2. You with your age-old loveliness, God order'd
nights and days He out of dust man kind did
sweetly fair, And made His happy sojourn

3. God, when the world was young and new, Set stars to
among, Gardens and groves the hills among,
raise, He out of dust man kind did raise.
there, And made His happy sojourn there.
II
The sweet Virgin Mary
Solo: St. John
Harmonized by L. d'O. W.

English words by L. d'O. W.

Quietly

VOICE

1. The sweet Virgin Mary Sits with Joseph
2. Like drifting of snowflakes, Angels flutter

hand in hand, Awaiting the wonder Neither yet can
from above, And sing to the breezes Prophecies of

unserstand, There to cheer their hearts they
peace and love, Holy happiness and

pray
mirth, For the coming of the day.

And goodwill to men on earth.

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III
The Annunciation
Solo or Chorus
(Sung behind the scenes)

Dresden Amen

Very clearly

For unto you is born this day in the city of

David, a Saviour, which is Christ the Lord!
IV

Come, Antony and Peter

Chorus: the Leaders of the Children

English words by L. d'O. W.  Harmonized by L. d'O. W.

1. Come, Antony and Peter, William,
2. A stable is His shelter Where the

Nicholas and John! Give over drowsy
thatch is rent and torn! And there the little

joyfully

dreaming, Now awake and hurry on! Sing ye,
Jesus Our sweetest Lord is born, Love en-

joyfully
dancing, Run ye, prancing; In humble
folds Him, Mary holds Him. With song and
plight. Is born this night A Saviour
pray'r, Of joy aware, She rocks Him
bright, there; God's Son, so young, so fair.

quietly

E.C.S. 51
V

Born is He

Three voices: the Shepherds

English words by L. d'O. W.
Harmonized by L. d'O. W.

Joyfully, but not too fast

Born is He, our Lord of Grace; (Gay flageo-

let, pipe sweetest phrases!) Born is He, our-

Lord of Grace; Sing we all in this holy place!

Earth has heard four thousand years Prophets chanting the
In a stable undefiled, He from dust out--

E.C.S. 61
dear Christ's praises, Earth has heard four thousand years
spirit raises; In a stable, undefiled,

Of a babe healing doubts and fears. Great and humble King and Child. Born is He, our

Lord of Grace! (Gay flageolet, pipe sweetest phrases!) Born is

He, our Lord of Grace, Sing we all in this holy place.

E.C.S. 61
VI
Good shepherds all
Three Voices: The King's
Harmonized by L. d'O.W.

English words by L. d'O.W.

VOICEs in Unison

1. Good shepherds all, make room, we pray you, Dear friends and kind; Take us to see our Lord and Saviour Whom we would find. From Ararat, Who from our lands hope-fully travel, West-er-ly bent. King of all bold, Fracrance most sweet, myrrh from the mountains, Incense and gold, Thine are our

2. We are three kings, three mighty princes, From Ori-

Piano

3. Lord of all life! Fast in these cas-kets Presents we

by, with hearts at ease. Rode we forth singing To find God's kings, homage we pay. On this earth faring. To learn of thoughts, semble and gay. Praise and thanksgiving; Our homage

Son, the Prince of Peace, Our nation's worship bringing.

Thee all gentle things, Thine innocence declaring.

take, we hum-bly pray. Bless us and all men living.
Here kneel the ass and ox
(Lullaby)
Solo: Mary

English words by L. d'O.W.  

Harmonized by L. d'O.W.

Quietly

1. Here kneel the ass and ox in joy, (Sleep, sleep,
2. Here where the rose and lily bloom, (Sleep, sleep,

sleep, my blessed boy;)
bright within the gloom;)

Thou-sand cher-u-bim,

Thou-sand ser-a-phin, Soar-ing high above the lit-tle Lord of Love.
Thou Who art King

Solo: the Dumb Boy

Words by Langdon Warner
Harmonized by L. d'O. W.

In moderate time; simply

1. Thou who art King hast wrought a wonder! All
2. I, who was deaf, can hear their singing. I,

precious things to Thee belong, Thou who art God a-
who was dumb, can join the throng, Dear-est of gifts to

bove and un-der Take in worship from me a song.
Thee I am bringing, God, Who gave it, receive my song.

E.C.S. 61
IX
Noel, Day of joy
Chorus: the Children
Harmonized by L. d'O. W.

English words by L. d'O. W.

Joyfully

1. No- el, Day of joy, No- el we glad- ly cry!
2. In Beth- le- hem we found the lit- tle child,

Chris- tian chil- dren all, give thanks to God on high,
Jo- seph too is there and Ma- ry young and mild.

Sing we No- el to this our lit- tle King, No- el! To
And in the stall we all did kneel and sing, No- el! To

f a little slower

this our lit- tle King! No- el, day of joy, No- el we glad- ly cry.

a little slower
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<td>Ecce, quemodo moritur justus (L.)</td>
<td>G. P. da Palestrina</td>
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<td>827</td>
<td>Tenebrae faciae sunt (L.)</td>
<td>G. P. da Palestrina</td>
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<td>830</td>
<td>Jesu dulcis memoria (L.)</td>
<td>Ludovico da Vittoria</td>
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<td>831</td>
<td>On the plains, Fairy trains</td>
<td>Thomas Weelkes</td>
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<tr>
<td>834</td>
<td>Four arms, two necks, one wreathing</td>
<td>Thomas Weelkes</td>
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<td>835</td>
<td>Cease, sorrows, now</td>
<td>Thomas Weelkes</td>
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<td>836</td>
<td>Strike it up, Tabor</td>
<td>Thomas Weelkes</td>
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<td>838</td>
<td>Bring a torch, Jeanette, Isabella!</td>
<td>French Carol</td>
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<td>Come, sarah Jack to</td>
<td>Thomas Weelkes</td>
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<td>841</td>
<td>Weep, O mine eyes</td>
<td>John Wilbye</td>
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<td>842</td>
<td>Four Christmas Caroli</td>
<td>Traditional</td>
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<td>Two Rounds from “Pammelia”</td>
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<td>844</td>
<td>Les anges dans nos campagnes (F. &amp; E.)</td>
<td>French Carol</td>
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<td>845</td>
<td>Touro-louro-louro (F. &amp; E.)</td>
<td>Burgundian Air</td>
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<td>Polish Christmas Caroli (3)</td>
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<td>Carol Christmas Caroli (9)</td>
<td>German Carol</td>
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<td>In dulci jubilo</td>
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<td>Easter Caroli (4)</td>
<td>Old Masters</td>
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<td>866</td>
<td>Pater Noster (Our Father)</td>
<td>Dimitri S. Borniansky</td>
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<td>O filii et filiae (L. &amp; E.)</td>
<td>François Aug. Gruter</td>
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<td>Responses (4) (L. &amp; E.)</td>
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<td>O vos omnes (O ye people) (L. &amp; E.)</td>
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<td>The Nightingale</td>
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<td>Good Christian men, rejoice</td>
<td>Old German Carol</td>
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<td>Lift thine eyes (Elijah)</td>
<td>Felix Mendelssohn</td>
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<td>Rosemary (Cycle)</td>
<td>Randall Thompson</td>
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<td>Charm me asleep</td>
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<td>French Christmas Caroli (4) (F. &amp; E.)</td>
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<td>In youth is pleasure</td>
<td>Robert Delaney</td>
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<td>Sleeping</td>
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<td>O Jesu so sweet (G. &amp; E.)</td>
<td>Johann Seb. Bach</td>
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<td>O Jesu so sweet (G. &amp; E.)</td>
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