

# BRING A TORCH, JEANETTE, ISABELLA

Traditional French Carol  
Arranged by Christine Manderfeld, OSB

INTRO (♩ = 138-144)

Organ

Soprano I

Soprano II

Alto

*mp* 1. Bring a torch, — Jean - ette, Is - a - bel - la.  
*mf* 2. Has - ten now, — good folk of the vil - lage,

1. *mp*  
2. *mf*

1. Bring a torch, — come swift - ly and run. Christ — is born, tell the  
2. has - ten now — the Christ Child to see. You — will find him a -

*p*

1. folk of the vil - lage, Je - sus is sleep - ing in his cra - dle.  
 2. sleep in a man - ger; qui - et - ly come and whis - per soft - ly.

1. Ah! Ah! Beau - ti - ful — is the moth - er.  
 2. Hush! Hush! Peace - ful - ly — now he slum - bers.

1. Ah! Ah! Beau - ti - ful is — her Son. — (to Interlude)  
 2. Hush! Hush! Peace - ful - ly now — he sleeps. — (to Coda)

1 (Interlude) D.S.

The musical score for Interlude 1 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line of eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, featuring a series of chords, each held for a full measure by a long horizontal line.

2 (Coda)

The musical score for Coda 2 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line of eighth and quarter notes, ending with a final chord. The lower staff is in bass clef with the same key signature and time signature, featuring a series of chords, each held for a full measure by a long horizontal line.

# NOEL, MERRILY ON HIGH

George Ratcliffe Woodward, 1848-1934, alt.

Traditional French Carol  
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(♩ = ca. 76)  
*mf*

Soprano I  
Soprano II

1. No - el, mer - ri - ly on high, in heav'n the bells are ring - ing.  
2. Now on earth be - low, the stee - ple bells are swing - ing.

Alto

*mf*

1. No - el, ver - i - ly the sky is riv'n with an - gels' sing - ing:  
2. "Glo - ry be - to - God," all peo - ple now are sing - ing:

1. *f* 2. *p*

*Glo* - - - - -

1. *f* 2. *p*

- - - - - ri - a, ho - san - na in ex - cel - sis.

# O COME, LITTLE CHILDREN

Christoph von Schmid, 1768–1854

Johann A.P. Schulz, 1747–1800  
Arranged by Christine Manderfeld, OSB

VERSES 1, 3 (♩ = ca. 69)

*mf*

Soprano

1. O come, lit - tle chil - dren, O come, — one and all to  
3. Ihr Kin - der - lein kom - met, O kom - met doch all, zur

Alto

*mf*

Organ

1. Flute 8', 4' *mf*  
3. Flute 8'

1. Beth - le-hem, haste to the man - ger so small. God's Son for a gift has been  
3. Krip - pe her kom - met in Beth - le-hems Stall, und seht was in die - ser hoch -

*Fine*

1. sent you this night to be your re - deem - er, your joy and de - light.  
 3. heil - i - gen Nacht der Va - ter im Him - mel für Freu - de uns macht.

*Fine*

**VERSE 2** *a cappella*

Soprano I

*p*

Soprano II

2. See, Ma - ry and Jo - seph with love - beam - ing eyes are gaz - ing up -

Alto *p*

2. on the rude bed where he lies. The shep - herds are kneel - ing with

*D.C. al fine*

2. hearts full of love, while an - gels sing loud al - le - lu - ias a - bove.

# O COME, LITTLE CHILDREN

\*Solo Instrument

Arranged by Christine Manderfeld, OSB

VERSE 1 ( $\text{♩} = \text{ca. } 69$ )

15

VERSE 2

15

VERSE 3

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\* Suitable for celesta, piano, flute or organ.