Ding! Dong! Merrily on High
Two-part unison, Keyboard

G. R. Woodward, 1848–1934

Setting by Kenneth T. Kosche (ASCAP)

Light, lyric, \( d = 62–66 \)

Unison (or solo) \( mf \)

Ding! Dong! mer-ri-ly on

high in heav’n the bells are ring-ing:

Ding! Dong! ver-i-ly the sky is riv’n with an-gel sing-ing.

Sung by SA or TB, but not mixed voices. May be sung by women or men in alternating phrases or stanzas \( ad \) lib.

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97-7109
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Love Came Down at Christmas
SAB, Keyboard

GARTON
Traditional Irish melody
Setting by Kenneth T. Kosche (ASCAP)

Christina G. Rossetti, 1830–94

With rubato, \( \frac{d}{2} = 58–64 \) Treble voices unison (or solo) \( mp \)

Love came down at Christmas, Love all lovely, Love divine;

Love was born at Christmas, Star and angels

97-7109
Rock-a-Bye, My Dear Little Boy
Two-part unison, Keyboard

HAJEJ, NYNJEJ (ROCKING)
Czech carol

Jaroslav J. Vajda, b. 1919
Setting by Kenneth T. Kosche (ASCAP)

Gently oscillating, steady tempo, \( \frac{3}{4} = 48–52 \)

Keyboard

I

II

Rock-a-Bye, my dear little Boy,

Sung by SA or TB, but not mixed voices. The keyboard accompaniment should be always understated.

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97-7109
Oh, Come, Little Children
Two-part unison, Keyboard

Christian von Schmid
Tr. anon.

IHR KINDERLEIN, KOMMET
Johann A. P. Schultz, 1747–1800
Setting by Kenneth T. Kosche (ASCAP)

Dancing, with a light touch, \( \frac{4}{4} = 72–74 \)

Keep the LH light, never overpowering

97-7109
Now Sing We, Now Rejoice

SAB a cappella

Medieval Latin hymn
Tr. F. Samuel Janzow, 1913–2000

IN DULCI JUBILO

German carol, 14th century
Setting by Kenneth T. Kosche (ASCAP)

With a graceful lilt, \( \cdot = 44-48 \)

1 Now sing we, now rejoice
   With heart and soul and voice.

2 Life’s most precious treasure
   Here poor in manger lies;

   To my spirit bringing, O pure and holy Child,

3 God’s Son, come from above,
   Your grace and saving love.

He brings purer pleasure
   Than sunlight from the skies.

Fill my heart with singing
   For grace so great and mild.
What Is This Pleasant Fragrance
SAB, Keyboard

QUELLE EST CETTE ODEUR AGRÉABLE
Traditional French carol
Setting by Kenneth T. Kosche (ASCAP)

Tr. K.T.K.

Lyric and flexible, $\mathbf{\dot{J}} = 66–72$

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97-7109
Sleep Well, O Son of Heaven, Now
SAB a cappella

With graceful simplicity, $\frac{3}{4} = 48–52$

1 Sleep well, O Son of heav-en, now Rest sound-ly, sweet-est Child; While
2 Here, un-der Mar-ty’s watch-ful eye, Your slum-ber soft-ly take;__Blest
4 A-sleep for now in moth-er’s arms This lit-tle Child re-mains__Pro-

flights of an-gels fan your brow With heav’n-ly breezes mild,__We
Jos-eph scarce-ly breathes a sigh, Con-cerned lest You a wake;__And

tect-ed safe-ly from all harms, Anx-i-e-ties, and pains__O

This carol is typical of the “cradle to the cross” Christmas lullaby genre. It is important for the singers to effectively express the contrast in mood from stanza two to three and back again. Note the slight alteration of the melody in the men’s part in measure 21. If the men’s part is sung as a solo, the higher parts should balance, and may also be solo parts. The carol may be sung a semi-tone lower.

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97-7109
Still, Still, Still
Two-part mixed, Keyboard

Traditional German carol
Tr. K.T.K

Traditional German carol
Setting by Kenneth T. Kosche (ASCAP)

Thoughtful, not too slow, $\frac{\text{3}}{4}$ = 60–66

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97-7109
From Heaven High, O Angels, Come!

SAB a cappella

VOM HIMMEL HOCH, O ENGEL, KOMMT

Auserlesene...Kirchengesänge  Auserlesene catholic geistliche Kirchengesänge, 1623
Tr. K.T.K  Setting by Kenneth T. Kosche (ASCAP)

With simplicity, $\frac{4}{4} = 72–76$

Solo voice

1. From heaven high, O angels, come!
2. Don’t leave your instruments behind.
3. Come, sing with heavenly voices clear,
4. Let “Peace on earth,” be now your song,

Eia, eia! Susani, susani, susani.

Come, sing and ring, play fife and drum.

Play lutes and harps of every kind. Alleluia.

And strings and organ let us hear. “Glorify to God,” your praise prolong!

The soloist may be male or female. A different soloist may be used for each stanza.

“Eia” (EYE-ah) and “susani” (SOO-sah-nee) are lullaby words approximately meaning, “Hush; sleep, little child.” May be sung a semi-tone higher.

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