

38 THE HOLLY AND THE IVY (NATIVITY: LENT: AUTUMN)

Traditional

Ibid
(M.S.)

Solo (Soprano or Tenor)

VOICE



1, 6. The hol-ly and the i - vy, When they are both full grown, Of—
2. The hol-ly bears a blos-som, As white as the li - ly flower, And
3. The hol-ly bears a ber - ry, As red as a - ny blood, And
4. The hol-ly bears a prick-le, As sharp as a - ny thorn, And
5. The hol-ly bears a bark,— As bit-ter as a - ny gall. And

ORGAN
or
PIANO




all the trees that are in the wood. The— hol - ly bears the— crown:
Ma-ry bore sweet— Je - sus Christ, To— be our sweet Sa - viour:
Ma-ry bore sweet— Je - sus Christ, To— do poor sin - ners— good:
Ma-ry bore sweet— Je - sus Christ On— Christ-mas Day in the morn:
Ma-ry bore sweet— Je - sus Christ For— to re - deem us— all:



CHORUS



The ris-ing of the sun— And the run-ning of the deer, The—

(Small notes, Organ or Piano)



play-ing of— the— mer-ry or - gan, Sweet sing-ing in the choir.




This carol may be sung with or without accompaniment

Cf. Nos. 35 and 63. Words and melody taken from Mrs. Clayton at Chipping Campden, Glos. supplemented by words from Mrs. Wyatt, East Harptree, Somerset, by Cecil Sharp, *English Folk Carols* (Novello). Another version is in Bramley and Stainer, and in the *English Carol Book* (Howbray's) set to a French carol tune. 'Joshua Sylvester', in his *Christmas Carols*, 1861, was the first to publish the text in a collection; he took it from 'an old broadside, printed a century and a half since', i.e. c. 1710. Husk stated in 1868 that it was still retained in the broadsides printed at Birmingham. These two versions differ in the second line, 'Now are both well grown'. There is another carol of the Holly and the Ivy ('Holy berith beris') in Richard Hill's MS., another in the Marleian MS. ('Nay, Ivy, nay'), and others, for which Dyboski gives references. The subject is probably of pagan origin, and symbolized the masculine (holly) and the feminine (ivy) elements, as the tribal chorus developed into dialogue, all such songs being sung as a dance between the lads and the maids. 'The merry organ' occurs in Chaucer in the *Nonne Preestes Tale*: 'Chauntecleer's crowing had no peer— His voice was merrier than the merry organ/On mass-days that in the church gon.'

15 WASSAIL SONG (CHRISTMAS: NEW YEAR)

SECOND TUNE (LEEDS)

North of England traditional

Ibid.
(MS.)

SOPRANO SOLO

1. Here we come a - was - sail - ing A - mong the leaves so
2. *Our was - sail cup is made - Of the rose - ma - ry
3. We are not dai - ly beg - gars That beg from door to
4. *Call up the but - ler of this house, Put on his gol - den

(Acct.) Here we come, we come,

In each verse the three under parts sing the same words during the solo

green, Here we come a - wan - der - ing, So fair — to be seen:
tree, And so — is your beer — Of the best — bar - ley:
door, But we are neigh - bours' chil - dren Whom you have seen be - fore
ring: Let him bring us up a glass of beer, And bet - ter we shall sing

Here we come, we come.

A hap - py New Year, we come, we come.

CHORUS

S. Love and joy — come to you, And to you your was - sail
A. Love and joy — come to you, And to you your was - sail
T. Love and joy — come to you, And to you your was - sail
B. Love and joy — come to you, And to you your was - sail

too, And God bless you, and send you A hap - py New Year. —
you,

SOLO

5. We have got a lit - tle purse Of stretch - ing lea - ther
6. *Bring us out a ta - - ble, And spread it with a
7. God bless the mas - ter of this house, Like - wise the mis - tress
8. Good mas - ter and good mis - tress, While you're sit - ting by the

skin; — We want a lit - tle of your mo - ney To line — it well with - in:
cloth; — Bring us out a moul - dy cheese, And some of your Christ - mas loaf:
too; — And all the lit - tle chil - dren That round the ta - ble go:
fire, — Pray think of us poor chil - dren Who are wand - ring in the mire:

No. 16 might be sung to the second tune when the first tune is used for No. 15.

The starred verses are not suitable when the carol is sung in church, but they give a vivid picture of the Waits of old times. Text from Husk's *Songs of the Nativity*, 1868, where he refers to a Yorkshire copy of the carol in a broadsheet printed at Bradford as late as c. 1850, and to a Lancashire copy in a Manchester chap-book. The first tune from Yorkshire has been familiarized by Stainer. The second tune was learnt by Martin Shaw when a boy from his father, James Shaw, who had often heard it in the streets of Leeds in the eighteen-fifties; the Rev. J. T. Horton of Bradford reported some fifty years ago that it was still often sung by the Waits in the West Riding. The charming seventh verse is also printed by Ritson in his *Ancient Songs and Ballads*, 1829, where he seems to have copied it from some source of the reign of James I or Charles I; he gives two verses only. Shakespeare may well have heard them sung outside his house on a Christmas night. We print them separately below, exactly as Ritson gave them, since they make a good conclusion to a carol-concert, and we have two tunes at our disposal:

16 GOOD-BYE

17th century

GOD bless the master of this house,
The mistress also,
And all the little children
That round the table go:

Love and joy, etc.

2 And all your kin and kinsfolk,
That dwell both far and near;
I wish you a merry Christmas,
And a happy New Year.

Love and joy, etc.