

Watt's Cradle Carol

Lyrics by Isaac Watts (1674-1748)

Music by Philip Le Bas



Watt's Cradle Carol

scored for SSA choir

Isaac Watts (1674-1748)

Philip Le Bas

$\text{♩} = 70$ Gently

Sopranos: *p*

1. Hush, my dear, lie still and slum-ber;

5

sim.

ho - ly an-gels guard thy bed. Hea-v'nly bles-sings without num-ber gen - tly fal-ling

10

on thy head. Sleep my babe; thy food and rai - ment house and home thy

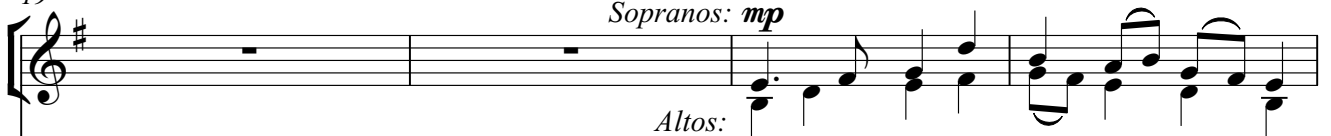
14



friends pro- vide: All with- out thy care or pay- ment all thy wants are well sup- plied.



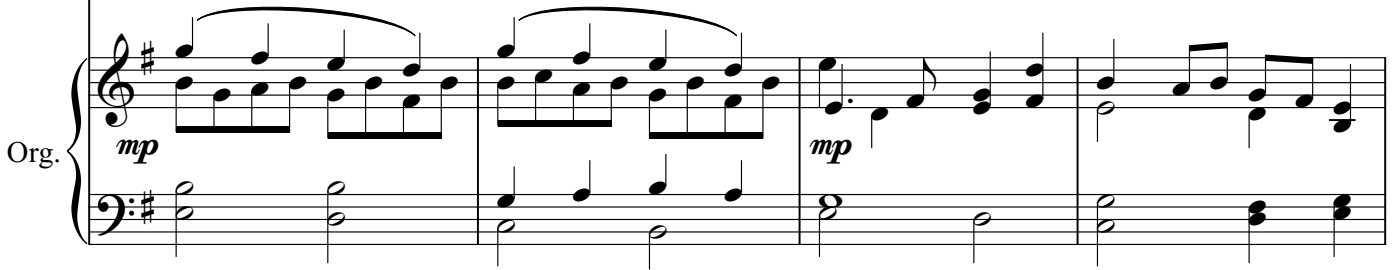
19



Sopranos: *mp*

Altos:

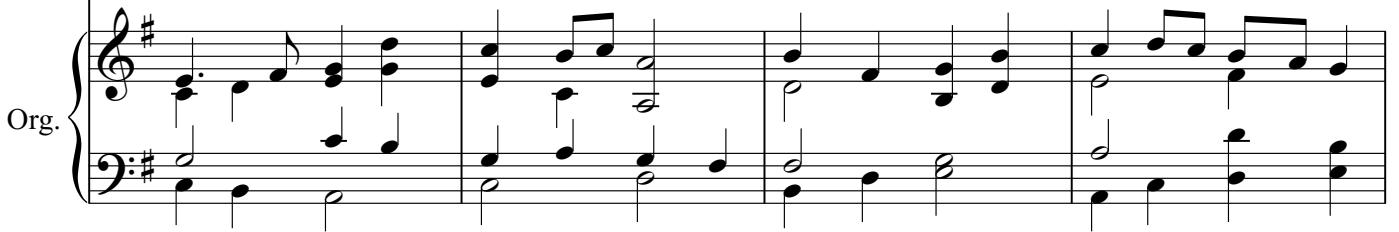
2. How much bet- ter thou'rt at - tend- ed,



23



than the Son of God could be, when from hea ven he de - scend- ed



27



and be - came a child like thee! Soft and ea - sy is thy cra - dle,



31

coarse and hard thy Sa - viour lay, when his birth place was a sta - ble

Org.

35

and his soft - est bed was hay.

Org.

mf

39 *All: ff Forcefully*

3. Was there no - thing but a man - ger cur - sed sin - ners could af - ford

Org.

ff

43

to re - ceive the heav'n - ly stran - ger? Did they thus af - front their Lord?

Org.

47 Solo or small group:

Very gently

p Soft! my child; I did not chide thee though my song might sound too hard:

Org. *pp*

51

'tis thy mo-ther sits be - side thee, and her arms shall be thy guard.

Org.

55

Smoothly and expressively

Sopranos:

Altos: *mf*

4. See the kind - ly shep-herds round him,

Org. *mp*

59

tell - ing won-ders from the sky! Where they sought him, there they found him,

sim.

Org.

63

f

with his Vir - gen Mo - ther nigh. See the lov - ely Babe ad - dres - sing:

Org.

67

mf

lov - ely In - fant, how he smiled! When he wept, the mo - ther's bles - sing

Org.

71

Slightly slower

p

soothed and hushed the Ho - ly Child.

Slightly slower

Org.

75 *Soprano 1: Simply*

p
5. Lo, he slum-bers in his man-ger, where the horn-ed ox-en fed; Peace, my dar-ling,

pp
Soprano 2: Distantly

Alto:
Ah - - - ah, - - - ah, -

Org. *pp*

80

here's no dan-ger, here's no ox a - near thy bed. May'st thou live to

- - - ah, - - - ah, -

Org.

84

know and fear him, trust and love him all thy days; then go dwell for

- - - ah, - - - ah, -

Org.

88

e - ver near him, see his face and sing his praise.

ah.

The first system of music features a vocal line in treble clef and a piano accompaniment in treble clef. The key signature has one sharp (F#). The vocal line consists of three measures with lyrics: "e - ver near him, see his face and sing his praise." The piano accompaniment consists of two staves (treble and bass clef) with a melodic line in the treble and a harmonic line in the bass. A fermata is placed over the piano accompaniment in the second measure, with the text "ah." written below it.

Org. *p*

The organ accompaniment for the first system is shown in a grand staff with treble and bass clefs. It features a melodic line in the treble and a harmonic line in the bass. A dynamic marking of *p* (piano) is present in the final measure.

91 Sopranos:

p rit. molto rit.

Altos:

See his face and sing his praise, and sing his praise, and sing his praise.

The second system of music features a vocal line in treble clef and an organ accompaniment in grand staff. The vocal line is for Sopranos and Altos. The lyrics are: "See his face and sing his praise, and sing his praise, and sing his praise." The organ accompaniment consists of two staves (treble and bass clef). The system includes dynamic markings of *p* (piano) and tempo markings of *rit.* (ritardando) and *molto rit.* (molto ritardando).

Org. rit. molto rit.

The organ accompaniment for the second system is shown in a grand staff with treble and bass clefs. It features a melodic line in the treble and a harmonic line in the bass. The system includes tempo markings of *rit.* (ritardando) and *molto rit.* (molto ritardando).