

# Merry Christmas Songbook



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## INTRODUCTION

Christmas is a special time — a time of rejoicing, of solemn thanksgiving, of gift-giving, of pleasures both modern and traditional, of feasting and of being together with family and friends.

And Christmas is a time of special music. What better way to celebrate the birthday of Jesus than to join together and raise our voices in the special songs of Christmas — or to tune our musical instruments and play the timeless melodies that have come to us over the years?

That's what *The Reader's Digest Merry Christmas Songbook* is all about, sharing with loved ones and fellow worshipers the joy of this most precious time of the year. Here, within the covers of this book, is a collection of 110 favorite songs and instrumentals that, year after year, will help to make the holiday season even more memorable.

Take a minute now to thumb through the book, and you'll find most of your familiar favorites, as well as many songs you've always wanted to learn to play and sing. There are songs of every kind, specially selected to touch the heart of every member of the family — from your favorite carols to classic instrumentals, from novelties that will make the children laugh to traditional favorites that will bring a tear to the eyes of their elders.

Santa Claus is here, of course, as well as Rudolph the Red-Nosed Reindeer, Frosty the Snow Man, King Wenceslas, the Three Kings, the little drummer boy and, most important, the Christ Child.

This is a Christmas songbook that will remain open long after the magic day has passed, for it also contains many popular winter songs and even some songs to welcome in the New Year. There are popular songs, modern carols that are well on their way to becoming classics, folk songs and spirituals, plus an international selection of favorites, several in the original language as well as in English.

In addition to the outstanding selection of Christmas songs, this volume offers a number of other features. As with the five other Reader's Digest music books, we have used the convenient spiral binding that enables the pages to lie flat when the book is open. We have taken special pains to make most of the songs self-contained on one page or on facing pages to keep page-turning to a minimum. Another feature that gives the *Merry Christmas Songbook* its unique readability: Wherever a song has more than two stanzas, a faint tint runs through each alternate line, making it easy to keep your eyes on the proper

place when singing. And on special tinted pages at the beginning of each section, you will find insightful annotations for the songs in that section.

Also, we have taken the usual care with the arrangements to make them easy to play and sing, yet truly professional-sounding and musically interesting. For this, we have arranger and composer Dan Fox to thank. Dan is familiar to buyers of The Reader's Digest music books for his arrangements for those books, as well as for more than 200 other publications. He is a "serious" composer, too, and has scored a symphony, an opera, a cantata and many chamber works. You'll be able to detect his skillful hand throughout.

Now, just a few words on how to use this book to gain the greatest enjoyment. Except for the strictly instrumental numbers, every song features a vocal melody line with piano or organ accompaniment. The melody line is easy to recognize because the stems of the notes go up, while on the harmony notes, the stems go down. This same line can be followed by any solo C-melody instrument, including violin, flute, recorder, oboe, accordion and harmonica.

For guitarists, three systems of notation are provided: chord names, simple diagrams and, of course, the melody line. Dan Fox himself is a master guitarist, which explains the smooth progressions and expert voicings of these arrangements.

Players of electronic organs (not the limited "by-the-numbers" chord models) will find appropriate pedal notations at the bottom of the bass clef. *They're the smaller notes*, with the stems turned downward. These notes are *only* for organ pedals; don't try to play them on the piano.

Accordionists should play the right hand as written and use the chord symbols as a guide for the left-hand buttons. And bass players, whether string or brass, can play the root note of each chord symbol, except where another note is specified, as "G/D bass."

As you can see, this single musical volume can serve an entire instrumental ensemble, a soloist or an old-fashioned sing-along.

Whatever your taste in music, whatever your proficiency with a musical instrument, whether you like to sing alone or sing along, you will find much in this volume that is rewarding. We hope it gives you as much joy at this holiday season — and for many years to come — as it gave us in putting it together. Merry Christmas!

— THE EDITORS

## Section One

### Our Best-Loved Carols

#### Angels We Have Heard on High (*Traditional*)

Page 30

*Many years ago, shepherds tending their flocks in the wintry hills of southern France had a custom of calling to one another on Christmas Eve, each from his own peak, singing "Gloria in excelsis Deo, gloria in excelsis Deo," just as the angels might have first announced the birth of Christ. The traditional tune the shepherds used, probably from a late medieval Latin chorale, is the refrain of "Angels We Have Heard on High." The music for the verse — probably 18th century — comes from a different source (a popular tune of the time), as does the text itself, a translation of the old French carol "Les Anges dans nos Campagnes." They were first published together in a carol collection dated 1855.*

#### Away in a Manger (*Traditional*)

Page 29

*Martin Luther, the German religious reformer, wrote a number of beautiful and stirring hymns and hymn texts, but this sweet lullaby is not among them — although it has been widely credited to him. For reasons of his own, one James R. Murray published this verse in 1887 in a collection called Dainty Songs for Lads and Lasses, labeling it "Luther's Cradle Hymn, composed by Martin Luther for his children, and still sung by German mothers to their little ones," and then adding his own initials, J.R.M., to confuse the matter further. The poem, however, was not Luther's or Murray's, but rather was "borrowed" from a children's Sunday school book published a couple of years earlier in Philadelphia. The origin of the tune used here is also uncertain, although it is possible that Murray was its composer. The words are also often sung to the melody used for the Scottish poem "Flow Gently, Sweet Afton."*

#### Deck the Halls (*Old Welsh Air*)

Page 13

*Although most of us now live in rooms rather than vast, vaulted halls, we still deck them out at Christmastime — with holly, wreaths, flowers, colors, anything our imaginations can conjure up. The old traditions suggested by this song would seem to indicate that it is of ancient English vintage. But, although the origins of the melody are shrouded in antiquity, with indications that it originated in Wales, the familiar words, whose origins are also obscure, are believed to be American. And if you wonder why American lyrics would make such a point of celebrating old English customs, the answer is that they were produced in the United States in the 19th century when Washington Irving was glorifying English customs and Charles Dickens' A Christmas Carol was at the height of its first popularity.*

#### The First Noël (*Traditional*)

Page 22

*The Christmas song telling the story of "The First Noël" ("Noël" is the French word for Christmas and stems from the Latin natalis, meaning "birthday") is thought to date from as early as the 13th or 14th century, when the Miracle Plays, dramatizations of favorite Bible stories for special holidays, were growing popular. The tune, which may be English or French, is undoubtedly very old. It was first published with words by William Sandys in his 1833 edition of Christmas Carols, Ancient and Modern.*

#### God Rest Ye Merry, Gentlemen (*Traditional*)

Page 8

*"God Rest Ye Merry, Gentlemen" is one of the carols that was sung by the waits, those municipal watchmen in old England who, like the town criers, were licensed to perform certain duties, such as singing seasonal songs, including those of Christmas, to the proper people. It was first published in 1827 as "an ancient version, sung in the streets of London." Charles Dickens used it in A Christmas Carol: Ebenezer Scrooge, the rich but miserly curmudgeon, hears it sung jauntily in the street and threatens to hit the singer with a ruler if he does not cease immediately. Fortunately, Scrooge is about to be vouchsafed the true meaning of Christmas, and to be made merry — and generous — himself.*

#### Good King Wenceslas (*Words by John Mason Neale; Music Traditional*)

Page 32

*Yes, Virginia, there was indeed a noble Wenceslas. He was not a king, however, but the Duke of Bohemia. He was a good and honest and strongly principled man, as the song about him indicates — too good, perhaps, because in 929 he was murdered by his envious and wicked younger brother. In 1853, John Mason Neale, an English divine, selected the martyr Wenceslas as the subject for a children's song to exemplify generosity. It quickly became a Christmas favorite, even though its words clearly indicate that Wenceslas "look'd out" on St. Stephen's Day, the day after Christmas. For a tune, Neale picked a spring carol, originally sung with the Latin text "Tempus adest florum," or "Spring has unwrapped her flowers," which was first published in 1582 in a collection of Swedish church and school songs.*

Hark! the Herald Angels Sing  
(Words by Charles Wesley; Music by Felix Mendelssohn)

Page 10

*Felix Mendelssohn composed the energetic tune to which we now sing "Hark! the Herald Angels Sing" in 1840 as part of a cantata commemorating printer Johann Gutenberg. Fifteen years later an English musician, W. H. Cummings, applied Mendelssohn's musical phrases to a hymn written in 1739 by Charles Wesley. ("Hark, how all the welkin [heaven] rings" was how Wesley wrote the line; fortunately, a colleague substituted the opening line we know and sing today.) The devout Wesley, the Poet Laureate of Methodism, composed about 6,500 hymns in the course of his life. He and his equally devout brother John, who founded Methodism in England, might have been dismayed by the sprightly character of the music, but their text would have pleased Mendelssohn, who always felt that his tune deserved a "merry subject."*

Here We Come A-Caroling (The Wassail Song) (Traditional)

Page 34

*"Here We Come A-Caroling" is an old English wassail song, or a song to wish good health, which is what "wassail" means. In days of yore, the Christmas spirit often made the rich a little more generous than usual, and bands of beggars and orphans used to dance their way through the snowy streets of England, offering to sing good cheer and to tell good fortune if the householder would give them a drink from his wassail bowl, or a penny, or a pork pie or, better yet, let them stand for a few minutes beside the warmth of his hearth. The wassail bowl itself was a hearty combination of hot ale or beer and spices and mead, just alcoholic enough to warm the tingling toes and fingers of the singers.*

It Came Upon the Midnight Clear  
(Words by Edmund Hamilton Sears; Music by Richard Storrs Willis)

Page 18

*Oliver Wendell Holmes once declared this hymn by Edmund Hamilton Sears to be "one of the finest and most beautiful ever written." Sears, a retiring young Unitarian minister in Massachusetts, was dismayed by such public praise, saying he preferred to lead a quiet life in some half-forgotten parish. Fame dogged him, however, as well it might when "It Came Upon the Midnight Clear" was one of his early efforts. The poem was first published in 1849 in a church magazine and was adapted the following year to a tune composed by Richard Storrs Willis. Willis, by that time an eminent editor and critic for the New York Tribune, had studied music in Europe as a young man, with, among others, Felix Mendelssohn, who so much admired Willis's work that he rearranged some of it for orchestra.*

Joy to the World (Words by Isaac Watts; Music by Lowell Mason)

Page 20

*Though the triumphant words "Joy to the world" exemplify the Christmas feeling, this familiar text is actually a translation based on five verses from Psalm 98 in the Old Testament. Isaac Watts, the English hymnist and cleric, published his Psalms of David, which contains these verses, in 1719. More than a century later, in 1839, American composer and music educator Lowell Mason decided to set them to music, modestly including the phrase "From George Frederick Handel," apparently to honor his idol, the composer of Messiah and many other masterpieces. For nearly 100 years, the world accepted this ascription, until musicologists pointed out that not a single phrase in the music can be said to have come straight from any work of Handel's.*

O Christmas Tree (O Tannenbaum) (Traditional)

Page 16

*Centuries ago, a lovely legend arose that on the night Jesus was born all the trees in the forests everywhere — in Africa where the night was warm, in Iceland where the night was frosty — bloomed and bore their most delicate fruit. Another legend exists, too, that Martin Luther, striding through the woods late one Christmas Eve, noticed how exquisitely pure the starlight seemed when glimpsed through the trees, so he took home an evergreen as a remembrance of that Christmas night and decorated it with candles to simulate the stars. Whatever the true story of the first Christmas tree, the custom of decorating trees at Christmas arose in Germany. Today there is no more universal holiday decoration. The most popular carol about the Christmas tree is this one from Germany, "O Christmas Tree," also known as "O Tannenbaum."*

O Come, All Ye Faithful (Adeste Fideles)  
(English words by Frederick Oakeley;  
Latin words attributed to John Francis Wade; Music by John Reading)

Page 24

*John Francis Wade was an 18th-century British exile who moved to a Roman Catholic community in France, where he eked out an income by copying and selling music, and by giving music lessons to children. Perhaps he himself wrote the Latin stanzas, beginning "Adeste fideles," which have made his name known; perhaps they were a text he was called upon to translate. In any case, he combined the text with a bit of music, probably by another Englishman, John Reading, and published the resulting hymn around 1751. More than a century later, the English version, "O Come, All Ye Faithful," was turned out by Frederick Oakeley, a British clergyman who felt that if congregations had good literary texts to sing, they would sing well. This hymn proved his point.*

## Section One: Our Best-Loved Carols

### O Little Town of Bethlehem (Words by Phillips Brooks; Music by Lewis H. Redner)

Page 12

*Phillips Brooks, one of 19th-century America's best-loved preachers, was ministering to a Philadelphia church when he wrote his now-famous verses at Christmastime in 1868. He had journeyed to the Holy Land three years earlier, and the memory was, he said, "still singing in my soul." His organist, Lewis Redner, who was professionally a highly successful real-estate broker and on Sundays a leader in the Sunday school, set Brooks' words to music for the church's children's choir, and "O Little Town of Bethlehem" was subsequently taken up by the rest of the world.*

### Silent Night (English words adapted from the original German of Joseph Mohr; Music by Franz Gruber)

Page 7

*On the afternoon of Christmas Eve in 1818, in a tiny village high in the Austrian Alps, Joseph Mohr, the local Catholic priest, wrote some appropriate stanzas for the season. The church pipe organ had given out and could not be repaired in time for that evening, so the church organist, Franz Gruber, wrote a simple tune, setting the words for a tenor, a bass and two guitars. That very evening, at the midnight service, "Silent Night" was heard for the first time. The song soon made its way beyond the town of Oberdorf, but anonymously, without mention of composer or poet. Until the 1850s, neither Gruber nor Mohr, living in their remote village, knew that their song was rapidly becoming the most beloved piece of Christmas music ever written — nor did the world know of Gruber and Mohr.*

### The Twelve Days of Christmas (Traditional)

Page 26

*In the Middle Ages, religious holidays were practically the only holidays, so lord and peasant alike tried to extend such happy times as long as possible. Christmas became not one day of celebration but 12, extending from Christmas Day to the Epiphany, when the Wise Men arrived with their gifts (thereby initiating the custom of giving presents at Christmas). In the castles of the wealthy, a gift on each of the 12 days was not unusual. Hence the appeal of "The Twelve Days of Christmas," since even those who couldn't afford to give the gifts could at least sing about them. The carol is very old, dating probably from the 16th century, when such sprightly counting songs were very much in fashion.*

### We Three Kings of Orient Are (Words and Music by John Henry Hopkins)

Page 14

*In 1857, John Henry Hopkins, Jr., assembled an elaborate Christmas pageant, for which he wrote both words and music, for the General Theological Seminary in New York City, where he was instructor in church music. One of the selections dealt with the Wise Men who came from the East, and for this part of the pageant, Hopkins created one of America's most beloved carols. The three kings, Melchior, Caspar and Balthazar, brought: gold, traditionally the metal of royalty; frankincense, an aromatic bark whose smoke was thought to reach the gates of heaven; and myrrh, an unguent used in the preparation of bodies for burial. The gifts thus signified Jesus' kingship, His oneness with God, and His eventual death on the cross.*

### We Wish You a Merry Christmas (Traditional)

Page 36

*In the days of Merrie Olde England, a good part of life went on to the sound of music. Rich merchants hired bands to accompany them on strolls; peddlers enhanced their sales pitches with song; and a municipal chorus of singers, called waits, were licensed to sing out the hours of day or night, to greet visiting dignitaries, and to enliven weddings of the rich and near-rich. Waits were especially busy at Christmastime, serenading on frosty nights, telling the Nativity story in song, and generally making the festivities of that favorite holiday even merrier. In return, they might receive coins, or a bit of fig pudding, spiced ale or roasted pig. Many of the oldest carols are waits' carols, including "We Wish You a Merry Christmas."*

B-36  
T 80

# Silent Night

English words adapted  
from the original German  
of Joseph Mohr;  
Music by Franz Gruber

Gently

L. H.  
*pp*

Guitar  
(Capo up  
3 frets)

Piano → B $\flat$

1. Si - lent night, ho - ly night, All is calm, all is bright.  
2. Si - lent night, ho - ly night, Shep-herds quake at the sight.  
3. Si - lent night, ho - ly night, Son of God, love's pure light;

*mp*

E $\flat$

B $\flat$

E $\flat$

B $\flat$

(1) Round you Vir - gin Mother and Child, Ho - ly In - fant so ten - der and mild,  
(2) Glo - ries stream from heav - en a - far, Heav'n - ly hosts sing Al - le - lu - ia;  
(3) Ra - diant beams from Thy ho - ly face, With the dawn of re - deem - ing grace,

F7

Gm

Em7-5

B $\flat$

F7

B $\flat$

(1) Sleep in heav - en - ly peace;  
(2) Christ the Sav - ior is born;  
(3) Je - sus, Lord, at Thy birth;

Sleep in heav - en - ly peace.  
Christ the Sav - ior is born.  
Je - sus, Lord, at Thy birth.

# God Rest Ye Merry, Gentlemen

Traditional



Moderately, in two (♩=1 beat)

A-18

*mf*

1. God

Em

EM

(1) rest ye mer - ry, gen - tie - men; let noth - ing you dis - may. Re -  
 (2) Beth - le - hem, in Is - ra - el, this bless - ed Babe was born, And  
 (3) God our heav'n - ly Fa - ther, a bless - ed an - gel came; And

(R.H.)

Em

EM

(1) mem - ber, Christ our Sav - ior was born on Christ - mas Day To  
 (2) laid with - in a man - ger up - on this bless - ed morn; The  
 (3) un - to cer - tain shep - herds brought tid - ings of the same; How



Am Bm7 B7/D# Em D/F#

(1) save us all from Sa-tan's pow'r when we were gone a - stray.)  
 (2) which His Moth-er Mar - y did noth-ing take in scorn } O —  
 (3) that in Beth-le - hem was born the Son of God by name.)

G C/G G B7/D# B7 Em C

tid - ings of com - fort and joy, com-fort and

D/F# G C B7/D# B7

joy! O — tid - ings of com - fort and

1. 2. 3.

Em Am Em Em Am Em

joy. joy. joy.

2. In  
3. From

Words by Charles Wesley  
 Music by Felix Mendelssohn



# Hark! the Herald Angels Sing

*A 18*  
*100*  
 Moderately *E7* *Am E7 Am* *D G* *D G*

*G* *G* *D* *G* *Bm* *C*

1. Hark! the her - ald an - gels sing, — "Glo - ry to the  
 2. Christ by high - est heav'n a - dored; — Christ the ev - er -  
 3. Hail the heav'n - born Prince of Peace! — Hail the Son of

*G* *D* *G* *D* *Em* *G* *A7*

(1) new - born King! Peace on earth and mer - cy mild, —  
 (2) last - ing Lord! Late in time be - hold Him come, —  
 (3) Righ - teous - ness! Light and life to all He brings, —

Bm A7 D *A1* G A7 D G D7 G

(1) God and sin - ners re - con - ciled." Joy - ful, all ye  
 (2) Off - spring of a Vir - gin's womb. Veiled in flesh the  
 (3) Ris'n with heal - ing in His wings. Mild He lays His  
*p cresc.*

D7 G D G D7 G D7 G D C E7

(1) na - tions rise, - Join the tri - umph of the skies; - With the an - gel - ic  
 (2) God - head see, - Hail the in - car - nate De - i - ty. - Pleased as man with  
 (3) glo - ry by, - Born that man no more may die. - Born to raise the  
*f*

Am E7 Am D7 G G D G

(1) host pro - claim, "Christ is - born in Beth - le - hem!"  
 (2) man to dwell, Je - sus, our Em - man - u - el!  
 (3) sons of earth; Born to - give them sec - ond birth.

Chorus

C E7 Am E7 Am D7 G D G

Hark, the her - ald an - gels sing, "Glo - ry - to the new - born King!"

A-35  
768

# O Little Town of Bethlehem

Words by Phillips Brooks; Music by Lewis H. Redner

Moderately

Chords: F, Fdim, F, Gm, F, C7, F

1. O lit - tle town of Beth - le - hem, How still we see thee lie; A -  
 2. For Christ is born of Mar - y, And gath - er'd all a - bove, While  
 3. O ho - ly Child of Beth - le - hem, De - scend to us, we pray; Cast

*mp*

Chords: F, D7, Gm, F, C7, F

(1) bove thy deep and dream-less sleep, The si - lent stars go by. Yet  
 (2) mor - tals sleep, the an - gels keep Their watch of won - d'ring love. O  
 (3) out our sin and en - ter in; Be born to us to - day. We

Chords: F, F#dim, Gm, G#dim, Asus4, A7, Dm, A, F, Gm, Asus4, A, No chord

(1) in thy dark streets shin - eth The ev - er - last - ing Light; The  
 (2) morn - ing stars to - geth - er Pro - claim the ho - ly birth, And  
 (3) hear the Christ - mas an - gels, The great glad tid - ings tell; O  
*poco cresc.* *f* *mp*

Chords: F, Fdim, F, Gm, F, Bb, C7, F

(1) hopes and fears of all the years Are met in thee to - night.  
 (2) prais - es sing to God the King And peace to men on earth.  
 (3) come to us, a - bid with us, Our Lord Em - man - u - el.

# DECK THE HALLS

Old Welsh Air

Brightly

424  
7-1, 0 0

Chords: D, Bm, A7, D, A7, D

Deck the halls with boughs of hol-ly, Fa la la la la la la la la.  
See the blaz-ing Yule be-fore us, Fa la la la la la la la la.

*mf*

Chords: D, Bm, A7, D, A7, D

'Tis the sea-son to be jol-ly, Fa la la la la la la la la.  
Strike the harp and join the cho-rus, Fa la la la la la la la la.

Chords: A7, D, A7, D, Bm, A, E7, A

Don we now our gay ap-par-el, Fa la, fa la la la la.  
Fol-low me in mer-ry mea-sure, Fa la, fa la la la la.

Chords: D, Bm, G, D, A, A7, D

Troll the an-cient Yule-tide car-ol, Fa la la la la la la la la.  
While I tell of Yule-tide trea-sure, Fa la la la la la la la la.



# We Three Kings of Orient Are

Words and Music by John Henry Hopkins

B-36  
T-92

Moderately

Em B7 Em

*pp*

1. We three kings of O - ri - ent are,  
 2. Born a King on Beth - le - hem's plain,  
 3. Frank - in - cense to of - fer have I,  
 4. Myrrh is mine, its bit - ter per - fume  
 5. Glo - rious now be - hold Him a - rise,

Em B7 Em G D

(1) Bear - ing gifts we tra - verse a - far, Field and foun - tain,  
 (2) Gold I bring to crown Him a - gain, King for - ev - er,  
 (3) In - cense owns a De - i - ty night, Pray'r and prais - ing,  
 (4) Breathes of life of gath - er - ing gloom; Sor - row - ing, sigh - ing,  
 (5) King and God and Sac - ri - fice. Al - le - lu - ia,

G Am D#GB B Em D

Chorus

(1) moor and moun - tain, Fol - low - ing yon - der star.  
 (2) ceas - ing nev - er, O - ver us all to reign.  
 (3) all men rais - ing, Wor - ship Him, God most high.  
 (4) bleed - ing, dy - ing, Sealed in the stone - cold tomb.  
 (5) Al - le - lu - ia, Earth to heav'n re - plies.

G C G

Star of won - der, Star of night,

*mp*

G C G

Star with roy - al beau - ty bright,

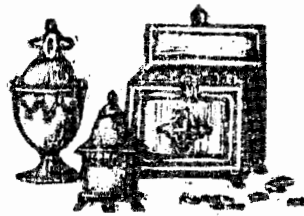
G Am G C G Am G

West - ward lead - ing, still pro - ceed - ing,

G C G

Guide us to Thy per - fect light.

*D. C. for additional words*





# O Christmas Tree

O Tannenbaum

Traditional

B-35

T-80

V-D-12

Moderately



*G* *C* *D7*

on - ly green when sum - mer's here, but al - so when 'tis  
 Christ - mas Day you stand so tall, af - ford - ing joy to  
 grü - ßt nicht nur zur Som - mer - zeit, nein auch im Win - ter

*G* *D* *G7* *E7*

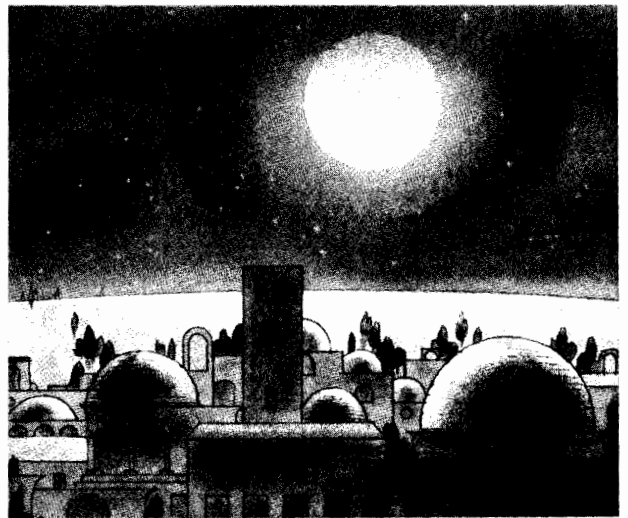
cold and drear. O Christ - mas tree, O Christ - mas tree, thy  
 one and all. O Christ - mas tree, O Christ - mas tree, you  
 wenn es schneit. O Tan - nen - baum, O Tan - nen - baum, wie

*Am* *D7* *G* *G*

leaves are so un - chang - ing. 2. O (gai - ety.)  
 fill all hearts with gai - ety. O Blät - ter.  
 treu sind dei - ne

*N.C.* *C*

# It Came Upon the Midnight Clear



B-36

Words by Edmund Hamilton Sears  
Music by Richard Storrs Willis

86/72  
T-95

Moderately

(1) came up - on the mid - night clear That glo - rious song of  
(2) through the clo - ven skies they come With peace - ful wings un -  
(3) lo! the days are has - t'ning on, By proph - ets seen of

(1) old, From an - gels bend - ing near the earth To touch their harps of  
(2) furl'd; And still their heav'n - ly mu - sic floats O'er all the wea - ry  
(3) old, When with the ev - er - cir - cling years Shall come the time fore -

C E7 Am

(1) gold. \_\_\_\_\_ "Peace on the earth, — good — will to men, From  
 (2) world. \_\_\_\_\_ A — bove its sad — and low — ly plains, They  
 (3) told. \_\_\_\_\_ When the new heav'n — and earth shall own The

G D7 G C F

(1) heav'ns\_ all — gra — cious King." \_\_\_\_\_ The world in sol — emn  
 (2) bend \_\_\_\_\_ on hov — 'ring wing; \_\_\_\_\_ And ev — er o'er \_\_\_\_\_ its  
 (3) Prince \_\_\_\_\_ of Peace, — their King, \_\_\_\_\_ And the whole of world\_ send

C F G7 C 1. 2. 3.

(1) still — ness lay To hear the an — gels sing. \_\_\_\_\_ 2. Still  
 (2) Ba — bel sounds The bless — ed an — gels sing. \_\_\_\_\_ 3. For  
 (3) back the song Which now the an — gels sing. \_\_\_\_\_



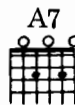
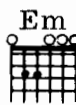
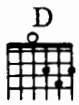
# Joy to the World

411  
7-80

Words by Isaac Watts; Music by Lowell Mason

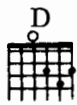
Majestically

mf



1. Joy to the world! the Lord has  
 2. Joy to the world! the Sav-ior and  
 3. He rules the world with truth and

f



(1) come: Let earth re-ceive her King. Let  
 (2) reigns: Let men their songs em-ploy, While  
 (3) grace, And makes the na-tions prove The

D

(1) ev - 'ry heart pre - pare Him  
 (2) fields and floods, rocks, hills and  
 (3) glo - ries of His righ - teous -

D

(1) room, And heav'n and na - ture sing, and  
 (2) plains Re - peat the sound - ing joy, re -  
 (3) ness And won - ders of His love, and

A7

(1) heav'n and na - ture sing, And heav'n, and  
 (2) peat the sound - ing joy, Re - peat, re -  
 (3) won - ders of His love, And won - ders,

D Em A7 A7 D

(1) heav'n and na - ture sing.  
 (2) peat the sound - ing joy.  
 (3) won - ders of His love.

# The First Noël

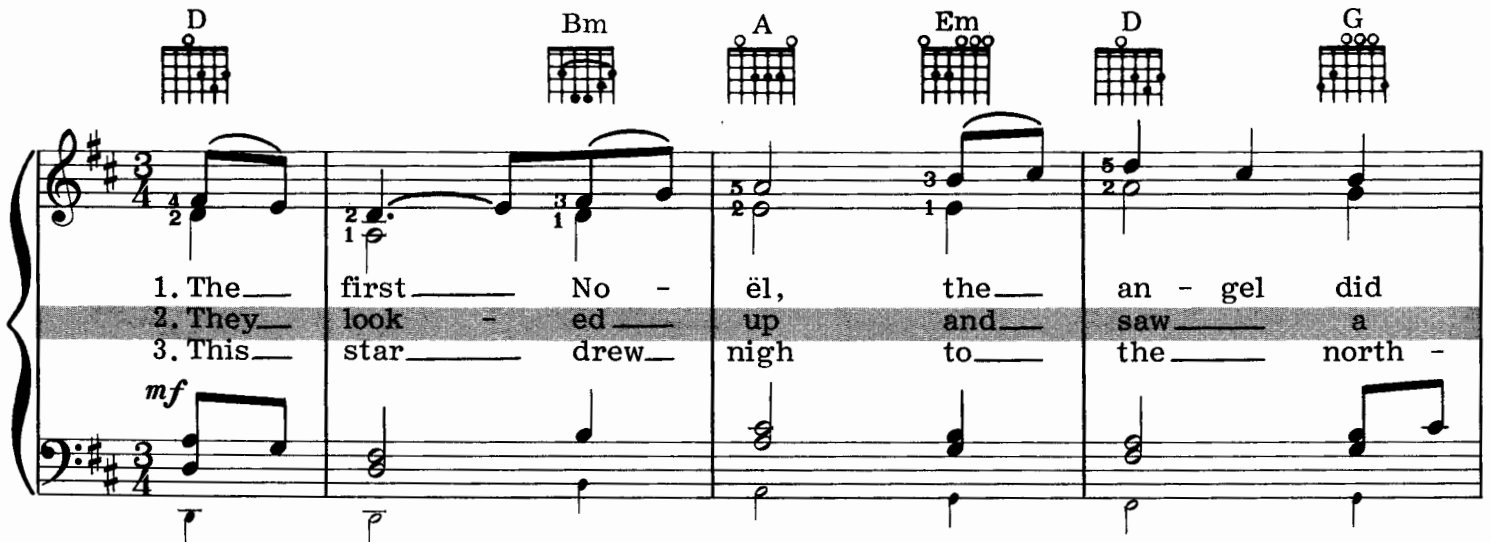


B-36  
T-90

Traditional

Moderately

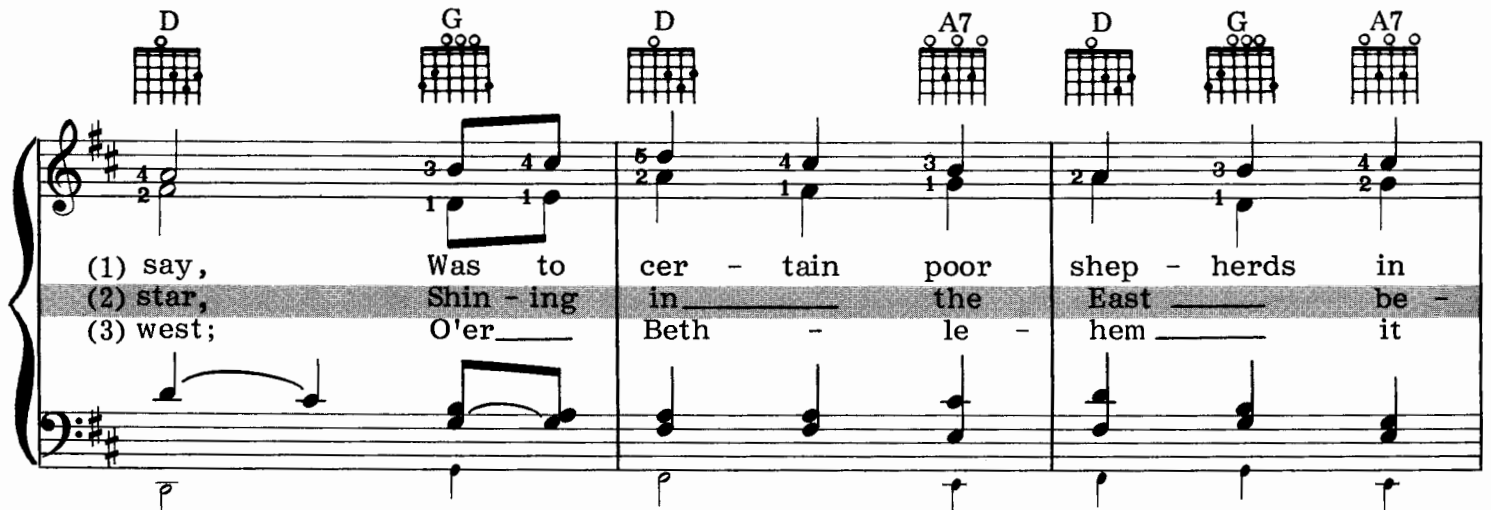
Chord diagrams: D, Bm, A, Em, D, G



1. The first No - ël, the an - gel did  
 2. They look - ed up and saw a  
 3. This star drew nigh to the north -

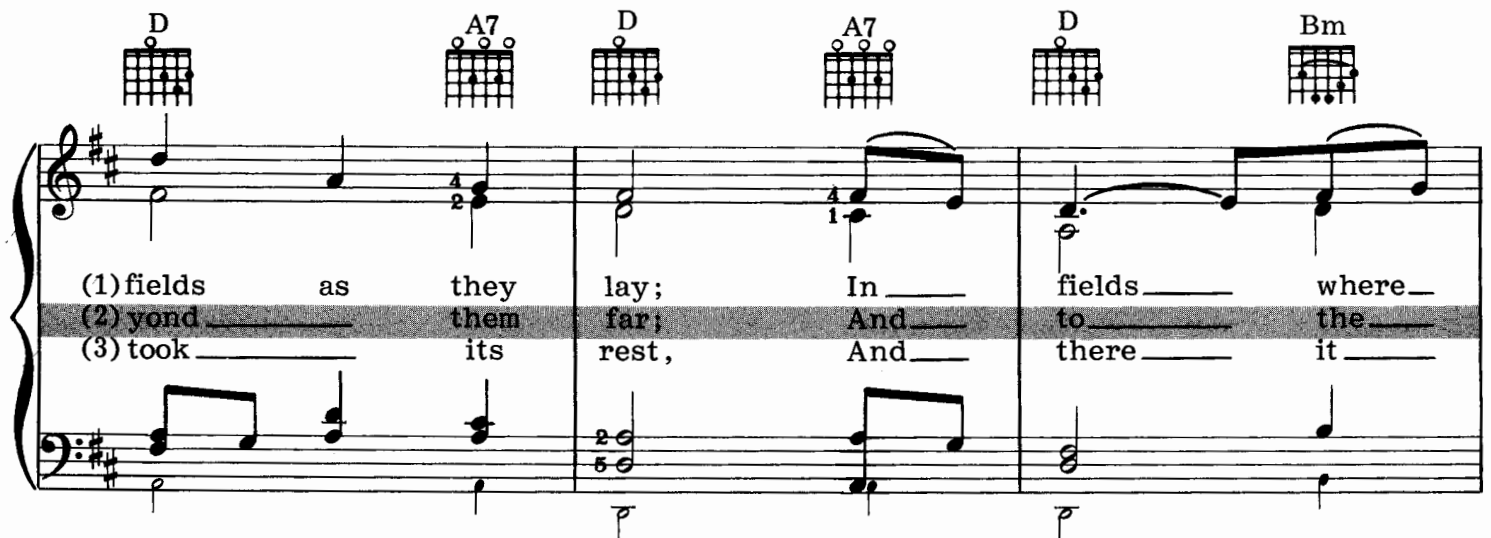
*mf*

Chord diagrams: D, G, D, A7, D, G, A7



(1) say, Was to cer - tain poor shep - herds in  
 (2) star, Shin - ing in the the East be -  
 (3) west; O'er Beth - le - hem it

Chord diagrams: D, A7, D, A7, D, Bm



(1) fields as they lay; In fields where  
 (2) yond them far; And to the  
 (3) took its rest, And there it

A Em D G D G

(1) they lay keep - ing their sheep, On a  
 (2) ~~em~~ it gave great light, And  
 (3) did both stop and stay, Right

D A7 D G A7 D A7 D

(1) cold win - ter's night that was so deep.  
 (2) so it con - tin - ued day and night.  
 (3) o'er the place where Je - sus lay.

A7 D Bm F#m D G D

Chorus

No - ël, No - ël, No - ël, No - ël,

Bm G D A7 D A7 D

Born is the King of Is - ra - el.

# O Come, All Ye Faithful

## Adeste Fideles



English words by Frederick Oakeley; Latin words attributed to John Francis Wade; Music by John Reading

A-18

Broadly

T-90

Chord diagrams for guitar are provided above the musical staves:

- Staff 1: G, D, G, D, G, C
- Staff 2: G, D#dim, Em, A7, D, A7, D, G, D, Em
- Staff 3: D, A7, D, G, D7, G, D7, G

The musical score is in 4/4 time, key of D major, and includes lyrics in both English and Latin. The first system covers the first two lines of the hymn, and the second system covers the next two lines. The third system contains the final line of the hymn, including the phrase "Bethlehem. Come and behold Him, Bethlehem. Natum videte," which is marked with a forte (*f*) dynamic.



born the King of an - gels. O come, let us a -  
 Re - gem an - ge - lo - rum. Ve - ni - te a - do -

Chorus

dore Him; O come, let us a - dore Him; O  
 re - mus; Ve - ni - te a - do - re - mus; Ve -

come, let us a - dore Him, Christ, the Lord.  
 ni - te a - do - re - mus, Do - mi - num.

*ff*

2. Sing, choirs of angels,  
 Sing in exultation;  
 Sing all ye citizens of heav'n above:  
 Glory to God in the Highest.  
 Chorus

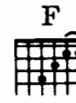
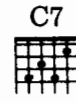
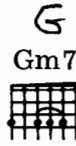
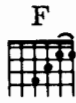
3. Yea, Lord, we greet Thee,  
 Born this happy morning;  
 Jesus, to Thee be glory giv'n;  
 Word of the Father, now in flesh appearing.  
 Chorus

# The Twelve Days of Christmas

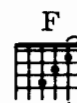
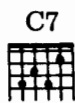
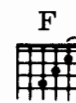
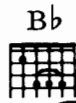
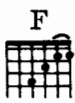
Traditional

A -  
A-16  
T-91

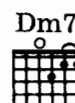
Briskly



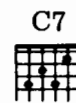
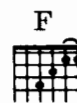
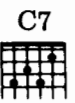
1. On the first day of Christ - mas, my true love sent to me



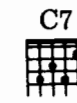
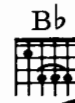
N.C.



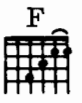
par - tridge\_ in a pear tree. 2. On the sec-ond day of Christ-mas, my



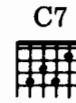
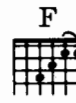
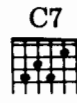
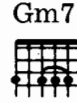
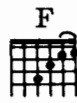
N.C.



true love sent to me Two tur-tle doves and a par - tridge\_ in a pear



N.C.



tree. 3. On the third day of Christ-mas, my true love sent to me Three French\_ hens,

F Bb F C7 F

Two tur-tle doves and a par - tridge\_ in a pear tree. 4. On the

F Dm7 Gm7 C7 F C7

fourth day of Christ-mas, my true love sent to me Four call - ing birds,

F Bb F C7 F

Three French\_hens, Two tur-tle doves And a par - tridge\_ in a pear tree. 5. On the

F Dm7 Gm7 C7 F F/A G#dim C7/G

fifth day of Christ-mas, my true love sent to me Five gold-en rings. *Slower*

F Dm Bb C7

Four\_ call - ing birds, Three French hens, Two\_ tur-tle doves And a *lightly*

F Bb F C7 F F Dm7

par - tridge\_ in a pear tree. — 6. On the sixth day of Christ-mas, my  
 (7) sev-enth day of Christ-mas, my  
 (8) eighth day of Christ-mas, my  
 (9) ninth day of Christ-mas, my  
 (10) tenth day of Christ-mas, my  
 (11) lev-enth day of Christ-mas, my  
 (12) twelfth day of Christ-mas, my

Repeat as necessary

Gm7 C7 F C7 F/A G#dim 6fr.

true love gave to me Six geese a - lay - ing, Five gold-en  
 (7) true love gave to me Sev-en swans a - swim-ming, (to 6)  
 (8) true love gave to me Eight maids a - milk - ing, (to 7)  
 (9) true love gave to me Nine la - dies danc - ing, (to 8)  
 (10) true love gave to me Ten lords a - leap - ing, (to 9)  
 (11) true love gave to me E-lev-en pip - ers pip - ing, (to 10)  
 (12) true love gave to me Twelve drum-mers drum-ming, (to 11)

C7/G F Dm Bb C7 N.C.

rings. Four\_ call-ing birds, Three French hens, Two\_ tur-tle doves And a  
*lightly*

F Bb F C7 6.-11. 12. F

par - tridge\_ in a pear tree. — 7. On the tree. —  
 8. On the  
 9. On the  
 10. On the  
 11. On the e-  
 12. On the

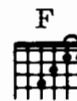
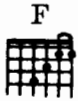


# Away in a Manger

Traditional

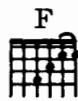
B-31  
T-160

Tenderly

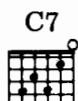
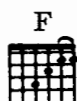


1. A - way in a man - ger, no crib for a bed, The lit - tle Lord  
 2. The cat - tle are low - ing, the poor Ba - by wakes, But lit - tle Lord  
 3. Be near me, Lord Je - sus, I ask Thee to stay Close by me for-

*p*



(1) Je - sus laid down His sweet head. The stars in the sky looked  
 (2) Je - sus no cry - ing He makes. I love Thee, Lord Je - sus, look  
 (3) ev - er and love me I pray. Bless all the dear chil - dren in



(1) down where He lay, The lit - tle Lord Je - sus a - sleep on the hay.  
 (2) down from the sky, And stay by my cra - dle till morn - ing is nigh.  
 (3) Thy ten - der care, And take us to heav - en to live with Thee there.

# Angels We Have Heard on High



Traditional

A-1  
F 80

Joyously

1. An - gels we have heard on high Sweet - ly sing - ing o'er the plains,  
 2. Shep - herds, why this ju - bi - lee? Why your joy - ous strains pro - long?  
 3. Come to Beth - le - hem and see Him whose birth the an - gels sing.

(1) And the moun - tains in re - ply Ech - o - ing their joy - ous strains.  
 (2) What the glad - some tid - ings be Which in - spire your heav'n - ly song?  
 (3) Come a - dore on bend - ed knee Christ the Lord, the new - born King.

G E7 Am D7 Em C

Glo

*f*

Detailed description: This system contains the first six measures of the piece. Above the staff are guitar chord diagrams for G, E7, Am, D7, Em, and C. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a bass clef. The melody in the treble clef consists of eighth notes, while the bass clef provides a steady accompaniment of quarter notes.

D4 D G D G Am G D

ri - a in ex - cel - sis De - o,

Detailed description: This system contains measures 7 through 12. It includes guitar chord diagrams for D4, D, G, D, G, Am, G, and D. The piano accompaniment continues with the same rhythmic pattern. The lyrics 'ri - a in ex - cel - sis De - o,' are written below the treble clef staff. The melody in the treble clef includes a long note in the final measure.

G E7 Am D7 Em C A7

Glo

Detailed description: This system contains measures 13 through 18. It includes guitar chord diagrams for G, E7, Am, D7, Em, C, and A7. The piano accompaniment continues with the same rhythmic pattern. The melody in the treble clef consists of eighth notes. The word 'Glo' is written below the treble clef staff.

D4 D G D G Am G D7 G


ri - a in ex - cel - sis De - o.

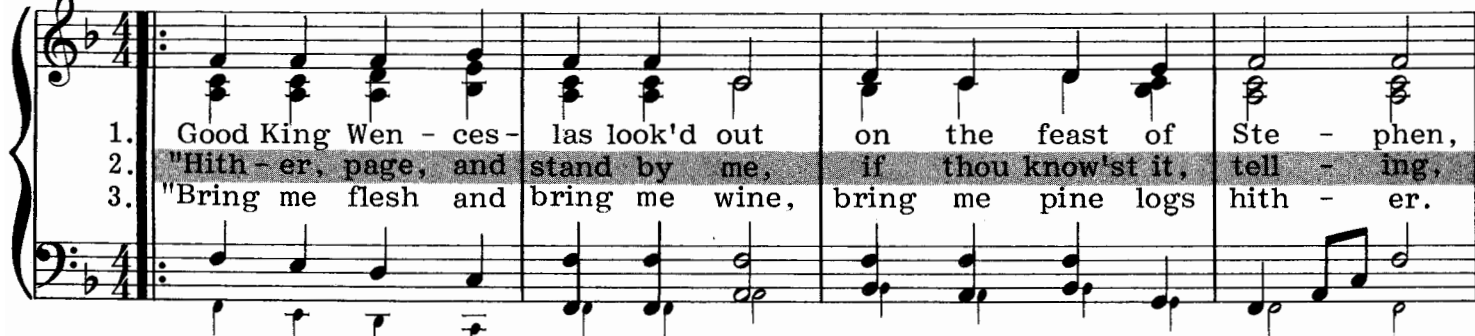
Detailed description: This system contains the final six measures of the piece. It includes guitar chord diagrams for D4, D, G, D, G, Am, G, D7, and G. The piano accompaniment continues with the same rhythmic pattern. The lyrics 'ri - a in ex - cel - sis De - o.' are written below the treble clef staff. The melody in the treble clef includes a long note in the final measure, which is circled.

# Good King Wenceslas


Words by John Mason Neale; Music Traditional

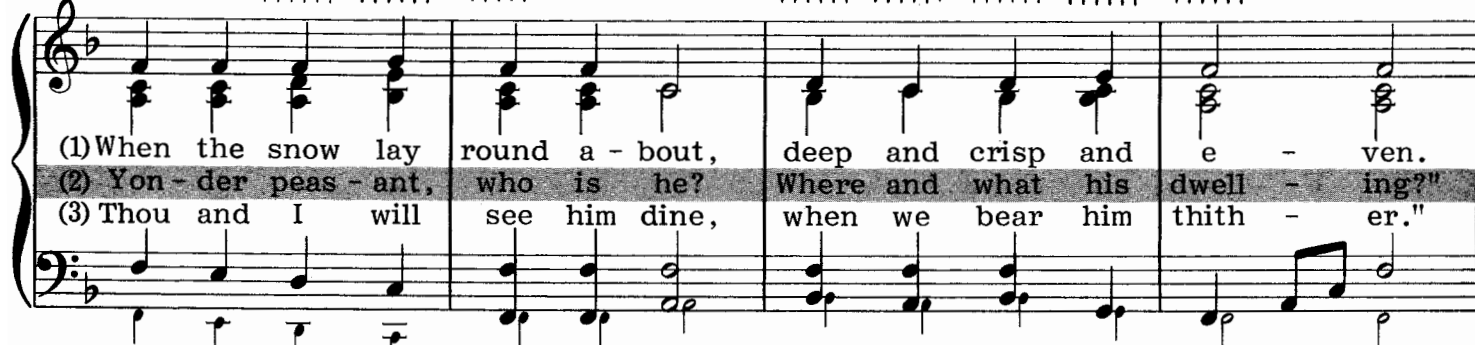
Firmly



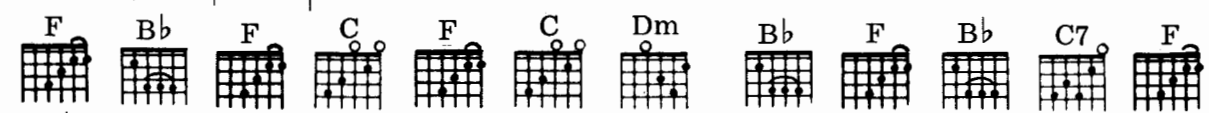


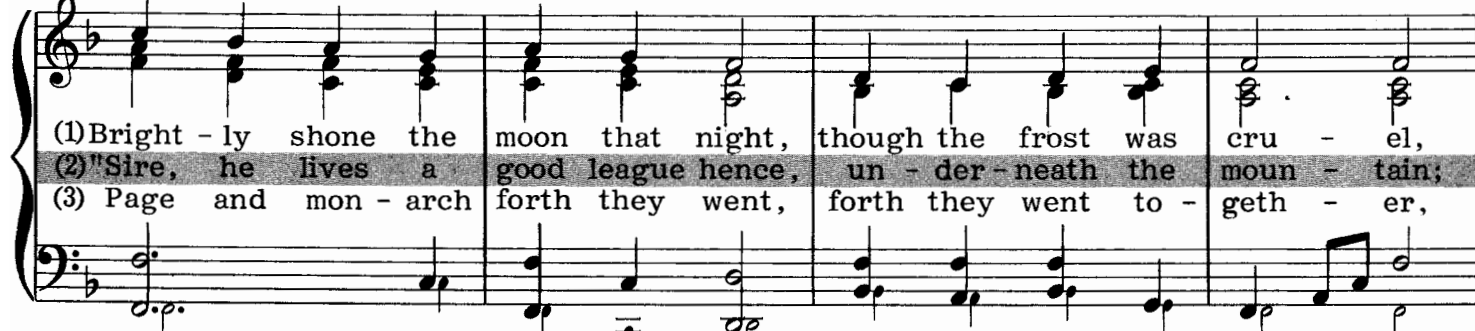
1. Good King Wen - ces - las look'd out on the feast of Ste - phen,  
 2. "Hith - er, page, and stand by me, If thou know'st it, tell - ing,  
 3. "Bring me flesh and bring me wine, bring me pine logs hith - er.



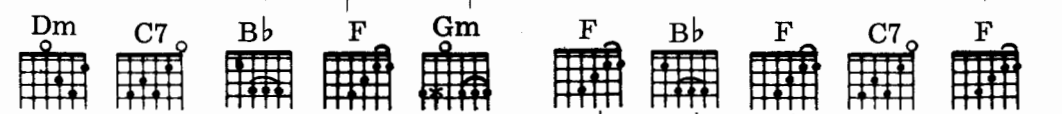



(1) When the snow lay round a - bout, deep and crisp and e - ven.  
 (2) Yon - der peas - ant, who is he? Where and what his dwell - ing?"  
 (3) Thou and I will see him dine, when we bear him thith - er."










(1) Bright - ly shone the moon that night, though the frost was cru - el,  
 (2) "Sire, he lives a good league hence, un - der - neath the moun - tain;  
 (3) Page and mon - arch forth they went, forth they went to - geth - er,





(1) When a poor man came in sight, gath - 'ring win - ter fu -  
 (2) Right a - gainst the for - est fence, by Saint Ag - nes' foun -  
 (3) Through the rude wind's wild la - ment and the bit - ter weath -

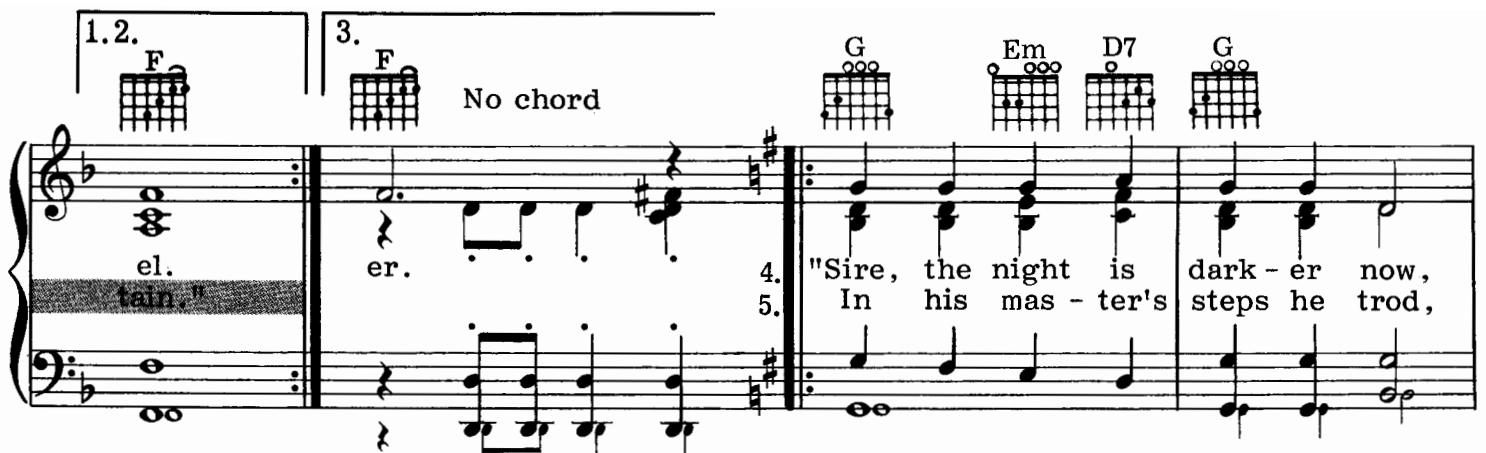










1.2.  3.  No chord    

el.   
 "tain."

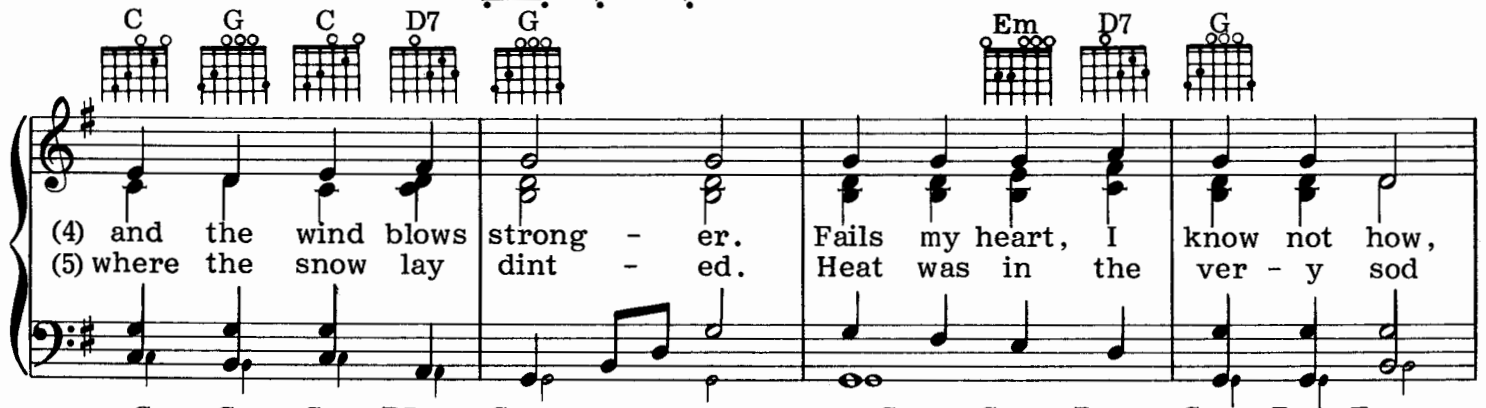
er.

4. "Sire, the night is dark - er now,   
 5. In his mas - ter's steps he trod,













(4) and the wind blows strong - er. Fails my heart, I know not how,   
 (5) where the snow lay dint - ed. Heat was in the ver - y sod



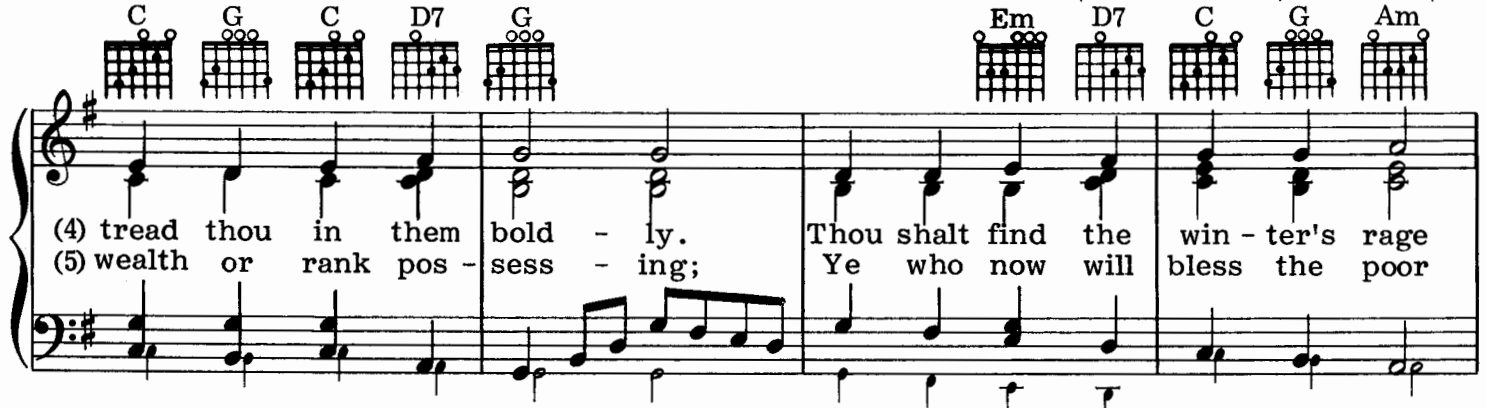
          









(4) I can go no long - er." "Mark my foot - steps, my good page,   
 (5) which the Saint had print - ed. There - fore, Chris - tian men, be sure,



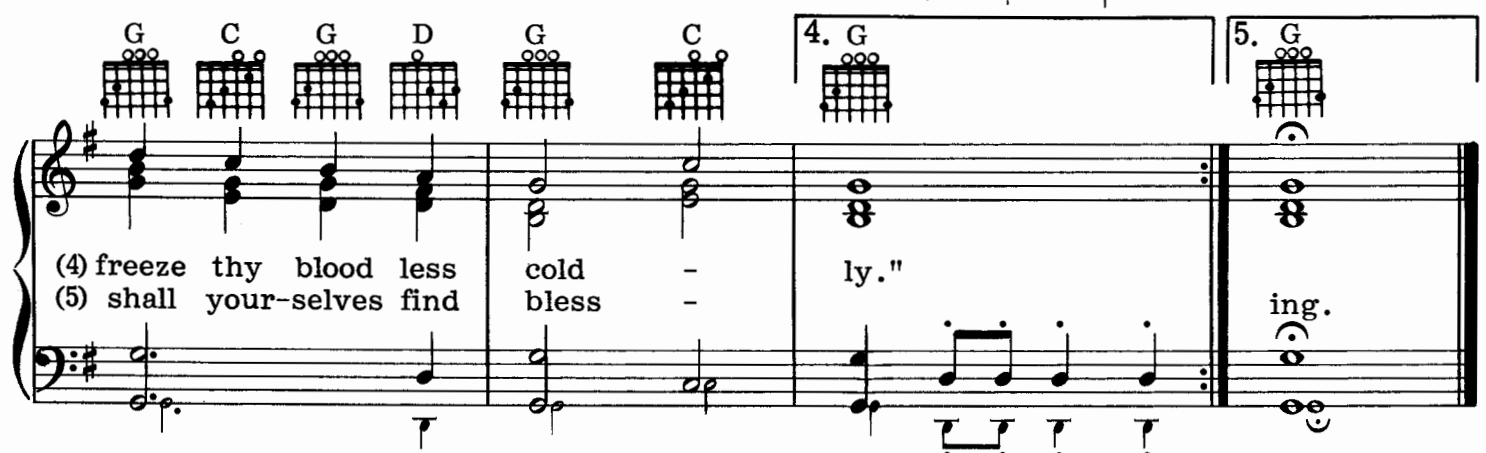
         

(4) tread thou in them bold - ly. Thou shalt find the win - ter's rage   
 (5) wealth or rank pos - sess - ing; Ye who now will bless the poor



      4.  5. 

(4) freeze thy blood less cold - ly."   
 (5) shall your-selves find bless - ing.



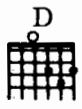
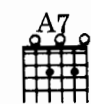
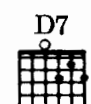
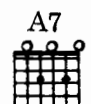
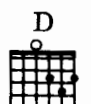
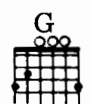


# HERE WE COME A-CAROLING THE WASSAIL SONG

Traditional

With spirit

(♩ = ♩.)

D A7 D G D A7 D G  
 Chorus  
 Love and joy come to you, And to you glad Christ-mas

D A7 D B7 Gm6 A7 D D7  
 too, And God bless you and send you a Hap - py New

G A7 D A7 D B7 Gm6 A7  
 Year, And God send you a Hap - py New

1. 2. D 3. D  
 Year. 2. We 3. God Year.

# We Wish You a Merry Christmas

Traditional

T-90  
B-35

Brightly, with spirit

*mf*

1 2

1. We

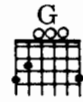
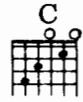
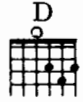
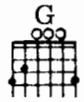
G C E7 A7 D7

(1) wish you a Mer-ry Christ-mas; We wish you a Mer-ry Christ-mas; We  
 (2) bring us a fig-gy pud-ding; Oh, bring us a fig-gy pud-ding; Oh,  
 (3) won't go un-til we've got some; We won't go un-til we've got some; We

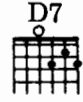
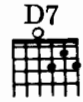
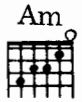
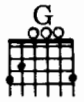
G C G Am D7 G

*Chorus*

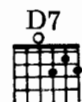
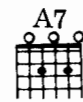
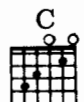
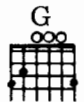
(1) wish you a Mer-ry Christ-mas and a Hap-py New Year. }  
 (2) bring us a fig-gy pud-ding and a cup of good cheer. } Good  
 (3) won't go un-til we've got some, so bring some out here. }



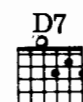
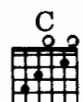
tid - ings to you wher - ev - er you are; Good



tid - ings for Christ-mas and a Hap - py New Year. 2. Oh, (repeat)  
3. We (repeat)  
4. We (continue)



wish you a Mer-ry Christ-mas; We wish you a Mer-ry Christ-mas; We



wish you a Mer-ry Christ-mas and a Hap - py New Year.

## Section Two

### Popular Christmas Hits

**Blue Christmas (Words and Music by Billy Hayes and Jay Johnson) Page 54**

*Most Christmas songs are filled with warmth, hope and good cheer in celebration of our most beloved holiday. But there's another side to Christmas, too, with special appeal to the country and western music audience. The theme of lost and unrequited love is familiar to all country fans, and here it is given a poignant twist by songwriters Billy Hayes and Jay Johnson. "Blue Christmas" was written in 1948, and country singer Ernest Tubb made it a hit that same year. Both Elvis Presley and Hugo Winterhalter had popular versions of the song, but it remains steadfastly a country classic.*

**C-H-R-I-S-T-M-A-S (Words by Jenny Lou Carson; Music by Eddy Arnold) Page 70**

*Country singer Eddy Arnold's contribution to Christmas, which he wrote in 1949 with Jenny Lou Carson, is a reminder of the day's true meaning. "C-H-R-I-S-T-M-A-S" makes an acronym of the true symbols of Christmas: C for the Christ Child; H for the herald angels; R for the Redeemer; I for Israel, where Christ was born; S for the star that guided T, the three Wise Men; M for the manger where Jesus lay; A for all Christ means to each of us; and S for the shepherds, the first to enter the stable in worship. Both Eddy Arnold and Jim Reeves made classic recordings of this little song with its simple melody.*

**Christmas for Cowboys (Words and Music by Steve Weisberg) Page 62**

*Steve Weisberg was born and raised in Dallas, but he makes no claim to being a cowboy (though he does think that cowboy boots are the only appropriate footwear). In 1975, Weisberg, playing lead guitar, was recording a Christmas album in Los Angeles with singer John Denver. Though Denver usually writes and records his own material, the album was one song short, and Weisberg got his chance. Using a melody that he had had in mind for a while, he stayed up all night and came up with "Christmas for Cowboys," which soon became a part of Denver's Rocky Mountain Christmas album.*

**Christmas in Killarney (Words and Music by John Redmond, James Cavanaugh and Frank Weldon) Page 48**

*Down in the southwest corner of Ireland, not far from Tralee and Killorglin and Cahirciveen, is the picturesque town of Killarney. Spring is greener there and summer is lovelier, the residents say, just because it's Killarney (rhymes with "blarney"). And in Killarney Christmas is more Christmasy, agree the writers of this song, John Redmond, James Cavanaugh and Frank Weldon (Irishmen all). Dennis Day, the Irish tenor whose voice is compounded of the greenest shamrocks, introduced this lyrical ballad in 1951 with a recording that quickly became a best-seller.*

**Christmas Is (Words by Spence Maxwell; Music by Percy Faith) Page 64**

*Percy Faith, so well known for his lush, super-symphonic arrangements of popular and semiclassical favorites, also turned his hand to songwriting. In 1966, with lyricist Spence Maxwell, he composed "Christmas Is," a gleaming compendium of some of the things that make Christmas Christmas—the sights of holly, tinsel, sparkling snow and Santa, and the sounds of bells, carols and children's laughter. What makes our holiday of holidays so special, though, is not gifts and feasting, but the feelings—the sharing, the remembering, the hoping—that make it a season of joy for all men.*

**Christmas Island (Words and Music by Lyle Moraine) Page 80**

*Many of our visions of Christmas center around what are essentially Northern symbols—symbols such as snow and sleighs and fir trees. But here's a charming song about what the holiday is like at the Equator. With a tiny, tiny population, Christmas Island, a former British possession, is one of the Line Islands south of Hawaii and just north of zero latitude. Used as an air base, it came to the attention of American GIs during World War II. But its chief importance seems to be that it was an atomic testing center in 1962. Lyle Moraine's song, written in 1946, plays on the contrast between the temperate and tropical visions of Christmas, and originated at a time when the South Pacific was still very much on our minds.*

**The Christmas Song (Chestnuts Roasting on an Open Fire)** **Page 41**  
(Lyric and Music by Mel Tormé and Robert Wells)

*In 1946, Mel Tormé, the supper-club singer known as "The Velvet Fog" because of his special quality of voice, made the holiday season considerably brighter with the song he wrote (with lyrics by his friend Robert Wells) about the indoor and outdoor joys of the Yuletide season. It was "The Christmas Song," also frequently called by its first line—"Chestnuts roasting on an open fire." Jack Frost, carolers, people dressed up like Eskimos—these are part of the outdoor fun. Inside we have the smell of turkey roasting, tiny tots with their eyes glowing and the promise of Santa's visit down the chimney. Tormé made a recording of the song that year, and Nat King Cole recorded an even more successful version a decade later.*

**Have Yourself a Merry Little Christmas** **Page 44**  
(Words and Music by Hugh Martin and Ralph Blane)

*There was always something of the vulnerable child about Judy Garland. Her biggest leap to fame came as a young starlet when she played little Dorothy in *The Wizard of Oz* in 1939. Five years later, she had hardly grown up at all, but her eyes were just as liquid, her mouth just as prone to a quiver and her way with a song still absolutely unforgettable. That was 1944, and she was starring in *Meet Me in St. Louis*, "a love of a film," as one critic put it. In addition to "The Trolley Song" and "The Boy Next Door," the musical score by Hugh Martin and Ralph Blane offered "Have Yourself a Merry Little Christmas"—so movingly done in the Garland style that a box of tissues became almost a necessity for moviegoers.*

**I'll Be Home for Christmas** **Page 46**  
(Words by Kim Gannon; Music by Walter Kent)

*In 1943 the world was at war, and many thousands of American men and women in the service would be spending Christmas far from home. As a special gift to them and their families came this lovely, tender ballad, recorded by Bing Crosby. Just a year earlier, Bing had had a best-seller with Irving Berlin's "White Christmas," and his recording of this new song by Kim Gannon and Walter Kent also passed the million-record mark in sales. On December 17, 1965, the Crosby recording became the first "request" that was broadcast into outer space. As astronauts James Lovell and Frank Borman were hurtling back to earth aboard Gemini 7 after their record 206 orbits, a NASA transmitter asked if there was any music they would especially like to hear. Their immediate reply? Bing's "I'll Be Home for Christmas."*

**The Little Boy That Santa Claus Forgot** **Page 59**  
(Words and Music by Tommie Connor, Jimmy Leach and Michael Carr)

*Written in 1937 by three Englishmen, "The Little Boy That Santa Claus Forgot" is in the tradition of what song scholar Sigmund Spaeth called "The Songs of Self Pity." Sentimental songs, especially those about a poor or unhappy or dying child, date back to the Victorian Era, and enjoyed a resurgence of popularity during the 1930s and into the '40s. In fact, the tradition has been kept alive in many country songs to this day. This sample was recorded by Nat King Cole, who made many Christmas songs popular hits.*

**The Merry Christmas Polka** **Page 50**  
(Words by Paul Francis Webster; Music by Sonny Burke)

*Polkas first achieved popularity in the United States during the 1930s, though their appeal remained largely an ethnic one until 1948, when bandleader Frankie Yankovic, who had begun including polka versions of popular songs in his repertoire, scored a major hit with "Just Because." Even before that, though, The Andrews Sisters made the "Beer Barrel Polka" one of the most memorable songs of World War II. The '40s saw the floodgates open, and polkas and polka versions became proven sellers. Lyricist Paul Francis Webster, one of the proudest products of Tin Pan Alley, wrote many hits with a host of legendary collaborators beginning in 1928 (he has won three Academy Awards: for "Secret Love," "Love Is a Many-Splendored Thing" and "The Shadow of Your Smile"). He teamed up with noted composer Sonny Burke to write this Christmas song, polka-style, in 1949.*

**Rockin' Around the Christmas Tree** (Words and Music by Johnny Marks) **Page 78**

*Johnny Marks was a man of many achievements. His Phi Beta Kappa key represents what his head could do, and such inspirational songs as "Anyone Can Move a Mountain" demonstrate what his heart could do. And his "Rudolph the Red-Nosed Reindeer" is a phenomenon on both levels—and the second most popular Christmas song ever written. "Rockin' Around the Christmas Tree" is another favorite, written by Marks in 1958, when rock 'n' roll was affecting even Christmas music. Brenda Lee's 1958 recording was a big hit. The scene is the Christmas hop, and the dancing is being done in that "new old-fashioned way."*

## Section Two: Popular Christmas Hits

### Silver and Gold (Words and Music by Johnny Marks)

Page 66

*In 1964, a CBS television special based on the story of "Rudolph the Red-Nosed Reindeer" and starring Burl Ives was first shown to a delighted audience. It has been aired every Christmas since and has made TV history as the longest-running special. Naturally, Johnny Marks, who wrote the best-selling song about "Rudolph" in 1949, was called in to write the score. From the script emerged another Christmas song by Marks, "Silver and Gold," which also appeared on a Burl Ives Christmas album.*

### Take Me Back to Toyland (Words by Kal Mann; Music by Bernie Lowe)

Page 68

*In the late 1950s and early '60s, Kal Mann and Bernie Lowe seemed to specialize in the exuberant rock 'n' roll songs and dances of the era. Mann discovered and managed "twister" Chubby Checker and wrote "Let's Twist Again" for him. From there, he set dance floors rocking to "The Wah-Watusi," "Hully Gully Baby" and "The Bristol Stomp." Together with Lowe he wrote "(Let Me Be Your) Teddy Bear," a hit for Elvis Presley in 1957, and "Wild One," sung by Bobby Rydell in 1960. But in 1955, the Philadelphia-born team came up with a much gentler song. Taking their cue from Victor Herbert, they composed the waltzing "Take Me Back to Toyland," a perfect tune for the Christmas season.*

### That's What I Want for Christmas

Page 73

(Words by Irving Caesar; Music by Gerald Marks)

*Written for a 1936 Shirley Temple movie, Stowaway, "That's What I Want for Christmas" was not an integral part of the film, but was tagged on at the end. The lyrics are typical of those that Shirley Temple did so well as a child, and reading them, one can almost hear her singing the song. Irving Caesar, one of the pioneers of American popular songwriting, wrote lyrics for Broadway shows and movies with some of the greatest composers of the century, including George Gershwin, Vincent Youmans, Sigmund Romberg and his collaborator on "That's What I Want for Christmas," Gerald Marks. Marks, who also wrote for the stage and screen, is credited with a number of classics, among them "All of Me" and "Is It True What They Say About Dixie?," which he also wrote in 1936 with Irving Caesar.*

### We Need a Little Christmas (Lyrics and Music by Jerry Herman)

Page 56

*One of the jolliest of modern Christmas anthems came to us from the Broadway stage. Jerry Herman, whose scores (Milk and Honey, Dear World, Mack and Mabel and, of course, Hello, Dolly! and Mame) have earned all sorts of awards, wrote "We Need a Little Christmas" in 1966 for Mame. Based on Patrick Dennis's autobiographical novel (later a play) Auntie Mame, the musical told of the unconventional Mame Dennis (Angela Lansbury) and her nephew Patrick. Depressed and down-on-their-luck, Mame and Patrick, joined by their servants Agnes Gooch and Ito the butler, sing that, even though it's too early in the year, they need the holly, the candles, the carols, the laughter, the singing—the spirit that only Christmas can bring.*

### Will Santy Come to Shanty Town?

Page 76

(Words and Music by Eddy Arnold, Steve Nelson and Ed Nelson, Jr.)

*Nashville Hall of Fame songwriter Steve Nelson, whose other works include "Peter Cottontail," "Frosty the Snow Man" and "Smokey the Bear," recalls that he was writing a number of Christmas songs in the late 1940s, when he and his brother, Ed Nelson, Jr., decided to write one about the poor boys—the boys from the other side of the tracks. Once they got the rhyme "Santy-shanty," the rest was easy, he says, but it takes a lot of feeling and sensitivity to write a lasting song like this one. Country singer Eddy Arnold collaborated with the Nelsons on writing the song and later made a best-selling recording of it.*



# The Christmas Song

(Chestnuts Roasting on an Open Fire)

Lyric and Music by  
Mel Tormé and Robert Wells

Handwritten notes: A-18, T-100

Tempo: *Slowly*

Chords: Fm6, C, B7, Em7, A7, Dm7, G7

Chords: C6, Dm7, G7, Cmaj9, Dm7/G, G7-9, C6, Gm7, C7

Chords: F, E7, Am, Fm6, C, F#m7-5, B7-9

Chords: E, Fm7, Bb7-9, Eb, Dm7, G7, C, Dm7/G

Lyrics:  
Chest-nuts roast-ing on an o-pen fire, Jack Frost nip-ping at your  
nose, Yule-tide car-ols be-ing sung by a choir And  
folks dressed up like Es-ki-mos. Ev-'ry-bod-y knows a tur-key and some

# The Christmas Song

Cmaj7    Dm7/G    G7-9    C    Gm7    C7    F    Bb9

mis-tle-toe    Help to make the sea-son bright.

Am    Fm6    C    B7-9    ~~E7-5~~ <sup>A7/E</sup> 6fr.    A7 5fr.    Dm7-5 4fr.    G7

Ti-ny tots with their eyes all a-glow Will find it hard to sleep to-

C    Gm7    ~~G Bb D E~~ C9    Gm7    C9

night. They know that San-ta's on his way; He's load-ed

Gm7    C9    A C E G Fmaj9    Fm7    D F A b C Bb9

lots of toys and good-ies on his sleigh. And ev-'ry moth-er's child is gon-na

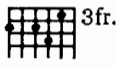
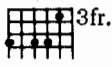
FG Bb D

Ebmaj9

Am7

D7-5

G7



spy \_\_\_\_\_ To see if rein-deer real-ly know how to fly. *held back* And *in tempo*

Handwritten annotations: Dm7, G7, C, F#ACD, FACD, EGBC#, FbG#AbC, D=FAB

Printed annotations: C9 (No chord), B9, Bb9, A9, Ab9, G9, G7-9, C, Gm7, C7

so I'm of-fer-ing this sim - ple phrase To kids from one to nine-ty-

Printed annotations: F, Bb9, Am7, D=FAB, Bb9, Cmaj7, D13-9

two; Al-though it's been said man-y times, man-y ways, "Mer-ry

Em7-5, Am7, Dm7-5, G7-9, Cmaj7

*slower*

Christ - mas to you."

L.H.

# Have Yourself

from the MGM film Meet Me in St. Louis  
Words and Music by Hugh Martin and Ralph Blane

## a Merry Little Christmas

A-21  
T-90  
V-A31

Slowly and delicately

C Am Dm7 G7 C Am7 Dm7 G7

Have your-self a mer-ry lit-tle Christ-mas; Let your heart be light.

*mp*

C Am7 Dm7 G7 E7 A7 D7 G7

From now on, our trou-bles will be out of sight.

C Am Dm7 G7 C Am7 Dm7 G7

Have your-self a mer-ry lit-tle Christ-mas; Make the Yule-tide gay.

C Am7 Dm7 E7-9 Am G#aug C/G

From now on, our trou-bles will be miles a-way.

*cresc.*

F#ACE F#ACE  
F#m7-5 Fm+7

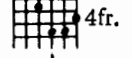
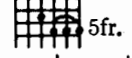
Em7

Ebdim

Dm7

G7

Cmaj7



Here we are as in old-en days, hap-py gold-en days of yore;

*mf*

F#ACE F#m7-5

B7

Em

Eb7

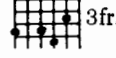
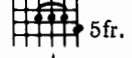
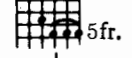
G/D

Am7

~~Am7~~

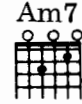
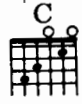
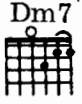
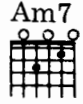
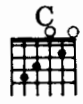
Dm7/G

G7

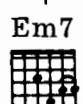


Faith-ful friends who are dear to us gath-er near to us once more.

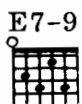
*mp sub.*



Through the years we all will be to-geth-er If the Fates al-low.



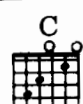
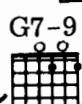
F#ACE Bm7-5



G#CE G#aug

Hang a shin-ing star up-on the high-est bough, And

*cresc.* *f* *pp sub.*



N.C.



have your-self a mer-ry lit-tle Christ-mas now.

# I'll Be Home for Christmas

Words by Kim Gannon; Music by Walter Kent



A-21

F 90

Moderately slow, in two ( $\text{♩} = 1$  beat)

L. H.  
*pp*

*mp smoothly*

I'll be home for Christ - mas;

You can plan on me. Please have

snow and mis - tle - toe And pres - ents on the

Dm7/G      G9+5      C      Ebdim      Dm7

tree. Christ - mas Eve will find me

Dm7/G      G7+5      C      Gm6      A7      Dm7

Where the love - light gleams. L.H.

F6      Fm6      C      A7+5      D7

I'll be home for Christ - mas If on - ly

1. Dm7      G7-9      C      Dm7      G7-9      2. C      Ab7      G8DE Cmaj9

in my dreams. dreams.

# Christmas in Killarney



Words and Music by John Redmond,  
James Cavanaugh and Frank Weldon

Irish jig tempo

*f* The hol-ly green, the i-vy green, The

C

pret-ti - est pic-ture you've ev - er seen Is Christ-mas in Kil-lar - ney With

F/C C F C

all of the folks at home. It's nice, you know, to kiss your beau While

D7 G7 C

cud-dl - ing un-der the mis - tle-toe, And San - ta Claus you know, of course, Is

F/C C F C Am



D7 G7 C Am F/A Am

one of the boys from home. The door is al-ways o-pen; The neigh-bors pay a call; And

G Am7 D7 G

Fa - ther John be-fore he's gone Will bless the house and all. How

C F/C C

grand it feels to click your heels And join in the fun of the jigs and reels; I'm

F C G7/D C7/E F A7/E Dm N.C.

hand - ing you no blar-ney, The likes you've nev - er known Is  
slowing down very slow

F F#dim C/G Am 1. D7 G7 C 2. D7 G7 C

Christ-mas in Kil-lar-ney With all of the folks at home. The all of the folks at home.  
*in tempo*

# The Merry Christmas Polka

Words by Paul Francis Webster; Music by Sonny Burke



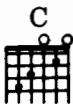

Moderate polka tempo

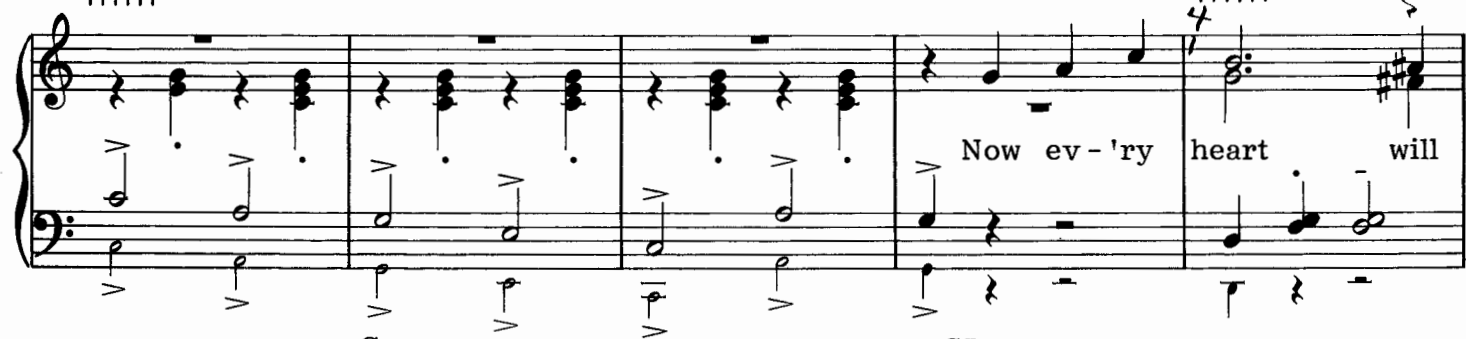
They're

tun - ing up the fid - dles now, the fid - dles now, the  
 round and round the the room we go, the room we go, the

fid - dles now; There's wine to warm the mid - dles now and  
 room we go; A - round and round the the room we go, so

1. D7 G7  
 set your head a - whirl. A -  
 2. D7 G7 C  
 get your - self a girl.

C  G7 

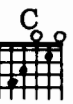
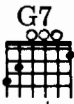



Now ev-'ry heart will

C  G7 

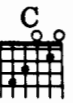







start to tin-gle, When sleigh bells jin-gle on San-ta's

C  G7 

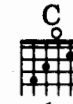


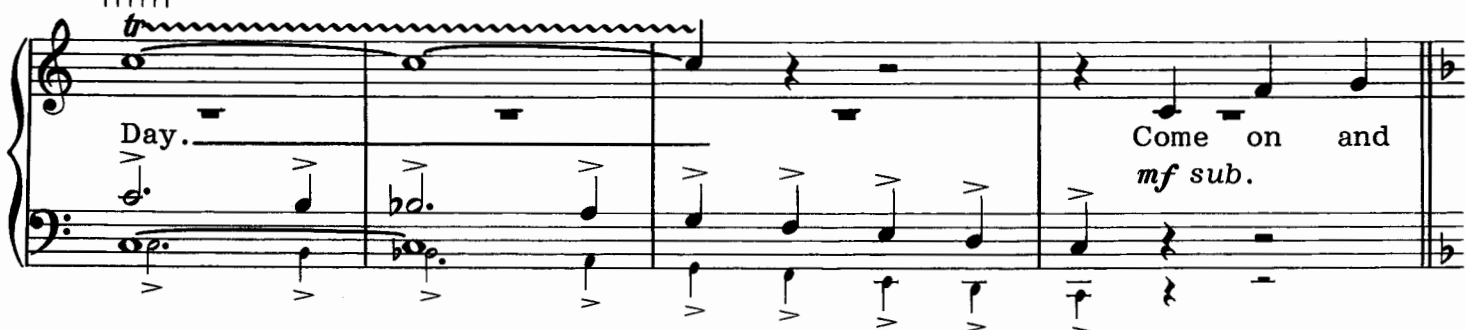
sleigh; To- geth - er we will greet Kris

C  G7/G  Ab7/A<sup>b</sup>  Dm7/D  G7/G 



Krin - gle And an - oth - er Christ - mas

C 



Day. Come on and *mf sub.*

N.C.

# The Merry Christmas Polka

Chorus

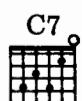


F

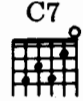
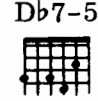
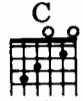
dance dance *mf-f* the mer - ry Christ - mas pol - ka; Let ev - 'ry -  
 dance dance the mer - ry Christ - mas pol - ka; Let ev - 'ry



one be hap - py and gay. Oh, it's the  
 la - dy step with her beau A - round a



time to be jol - ly and deck the halls with hol - ly; So  
 tree to the ceil - ing with lots of time for steal - ing Those




N.C.

let's have a jol - ly hol - i - day. Come on and  
 kiss - es be - neath the mis - tle - toe. Come on and

5 3 4 2 3 1 4 2


USE WITH BVA

F




dance dance the mer - ry Christ - mas pol - ka; An - oth - er  
 dance the mer - ry Christ - mas pol - ka; With ev - 'ry -

Bb




joy - ous sea - son has be - gun. Roll out the Yule - tide  
 bod - y join - ing in the fun; Roll out the bar - rels that


A7



Bb




C7




bar - rels and sing out the car - ols, A mer - ry Christ - mas  
 cheer you, and shout till they hear you, A mer - ry Christ - mas


Am7




Dm7




Gm7



C7




1. F



ev - 'ry - one! Come on and  
 ev - 'ry - one!

N.C.

2. F





# Blue Christmas



Words and Music by  
Billy Hayes and Jay Johnson

23  
J-68

Moderately slow, with expression

L.H. *pdelicately*

I'll have a

F Abdim C7

blue Christ-mas with- out you; I'll be so

Gm C7 F

blue think- ing a - bout you. Dec - o -

Am7-5 D7 Am7-5 D7 Gm D7 Gm

ra - tions of red on a green Christ-mas tree

G7 C7 Bb/D C7/E N.C.

Won't mean a thing if you're not here with me. I'll have a

F Abdim C7

blue Christ-mas, that's cer-tain; And when that

Gm C7 F

blue heart-ache starts hurt-in', You'll be

Cm/Eb D7 Cm/Eb D7 Gm D7 Gm Abdim

do-in' all right with your Christ-mas of white, But

C7 F Fdim F

I'll have a blue, blue Christ-mas. slower

# We Need a Little Christmas

from the musical production Mame  
Music and Lyric by Jerry Herman



Brightly (as a polka)

G

Haul out the hol - ly; Put up the tree be - fore my  
(2)climb down the chim - ney; Turn on the bright - est string of

Dm6 E7 Am7 D7 Am7

spir - it falls a - gain. Fill up the stock - ing,  
lights I've ev - er seen. Slice up up the fruit - cake;

D7 Am Am7-5 D7

— I may be rush - ing things, but deck the halls a - gain  
— It's time we hung some tin - sel on that ev - er - green



Bm7-5 E7 Am/F# E7/G# Am D7

now. bough. For For we I've need a lit-tle Christ-mas lean - er, grown a lit-tle

G C Am D7 G N.C.

Right this ver-y min-ute, Can-dles in the win-dow, Car-ols at the Grown a lit-tle cold-er, Grown a lit-tle sad-der, Grown a lit-tle

C Am7 D7 G Em7

spin-et. Yes, we need a lit-tle Christ-mas Right this ver-y min-ute. It old-er, And I need a lit-tle an - gel Sit - ting on my shoul-der, —

1. A7 N.C. D7 N.C.

has - n't snowed a sin-gle flur-ry, But San - ta, dear, we're in a hur-ry; So

We Need a Little Christmas

2. Am N.C. Am7 D7 G E7 Am/F# E7/G#

Need a lit - tle Christ - mas now. For we

Am D7 G C Am

need a lit - tle mu - sic, Need a lit - tle laugh - ter, Need a lit - tle

D7 G N.C. C Am7 D7

sing - ing Ring - ing through the raft - er, And we need a lit - tle snap - py

G Em7 Am N.C. Am7 D7 G

"Hap - py ev - er af - ter," Need a lit - tle Christ - mas now. *sfz*

# THE LITTLE BOY THAT SANTA CLAUS FORGOT



Words and Music by Tommie Connor, Jimmy Leach and Michael Carr

Moderately

L. H. *mp*

Verse (freely)

Chord diagrams: F, Fdim, F, Gm7

Christ-mas comes but once a year for ev-'ry girl and boy, The

Chord diagrams: G7, C7, F

laugh-ter and the joy they find in each new toy. I'll

Chord diagrams: Fdim, F, Fm, Gm7, Eb9, Dm

tell you of a lit-tle boy who lives a-cross the way; This

The Little Boy That Santa Claus Forgot

G9 Db9 C7

lit - tle fel - ler's Christ - mas is just an - oth - er day. He's the

Moderately, in tempo

Chorus F Am7-5 4fr. D7 3fr. G7

lit - tle boy that San - ta Claus for - got, And

Gm7 C7 Gm7-5 C7 F

good - ness knows he did - n't want a lot. He

F/A 6fr. Abdim Gm7 C7

sent a note to San - ta for some sol - diers and a drum; It

Gm7 Eb9 6fr. C9 Am7-5 4fr. D7-9 4fr. Gm7 C9

broke his lit - tle heart when he found San - ta had - n't come. In the

F Am7-5 4fr. D7 3fr. G7

street, he en - vies all those luck - y boys, Then

Gm7 C7 Gm7 Eb9 6fr. Dm F9 8fr.

wan-ders home to last year's bro - ken toys. I'm so

Bb Gm7-5 F D7 3fr. Gm7 C7

sor-ry for that lad-die; He has-n't got a dad-dy, The lit - tle boy that

1. G9 C7-9 F Abdim Gm7 C7 2. F C7+5 F6

San-ta Claus for- got. He's the got.

# Christmas for Cowboys

Words and Music by Steve Weisberg

Moderate country waltz (♩ to be played as  $\overset{\curvearrowright}{\underset{\curvearrowright}{\text{♩}}}$ )

mp

Bb F C7 F

ped. sim. throughout

Bb F C7 Dm

(1) Tall in the sad - dle we spend Christ - mas Day,  
 (2) Back in the cit - ies, they have dif - f'rent ways,  
 (3) camp - fire for warmth as we stop for the night; The  
 (4) tall in the sad - dle we spend Christ - mas Day,

Bb F C7 F

(1) Driv - in' the cat - tle on the snow - cov - ered plains.  
 (2) Foot - ball and egg - nog and Christ - mas pa - rades.  
 (3) stars o - ver - head are the Christ - mas - tree lights. The  
 (4) Driv - in' the cat - tle on the snow - cov - ered plains.

Bb F C7 F

Bb F C7 Dm

(1) All of the good gifts giv - en to - day;  
 the Glan - ket; I'll take the reins;  
 (3) wind sings a hymn as we bow down to pray; It's  
 y gifts have been o - pened to - day;

Bb F C7 1. 2. 3. F

(1) Ours is the sky and the wide o - pen range.  
 mas for cow-boys and wide o - pen plains.  
 (3) Christ - mas for cow-boys and the wide o - pen range.  
 is the sky and the wide o - pen

4. F Bb F C7

It's Christ - mas for cow-boys and wide o - pen

F Bb F C7 F



# CHRISTMAS IS

Words by Spence Maxwell

Music by Percy Faith



Slowly, with a lilt (♩ = ♪♩)

Chord diagrams: C, Am7, Dm7, Dm7/G

*mp* Christ - mas is sleigh bells; Christ - mas is shar - ing;

Christ - mas is hol - ly; Christ - mas is car - ing.

Christ - mas is chil - dren who just can't go to sleep.  
Christ - mas is car - ols to warm you in the snow;

Christ - mas is mem - 'ries, the kind you al - ways keep.  
Christ - mas is bed - time where no one wants to go.

ped. sim. throughout



F G7 C Am7

Deck the halls and give a cheer For all the  
 All the world is tin - sel bright, So glad to

Dm7 E7 Am F Fm6

things that Christ-mas is each year. Christ - mas, - mer - ry  
 know that Christ-mas is to - night. Christ - mas, - mer - ry

C/G 1. Dm7/G G7 C E7 F G7

Christ - mas, - When all your wish - es come true.  
 Christ - mas, - When

2. Dm7/G G7 C Gm/Bb A7 F Fm6

all your wish - es come true. Christ - mas, - mer - ry

C/G Dm7/G G7 C

Christ - mas; - May all your wish - es come true.

# SILVER and GOLD

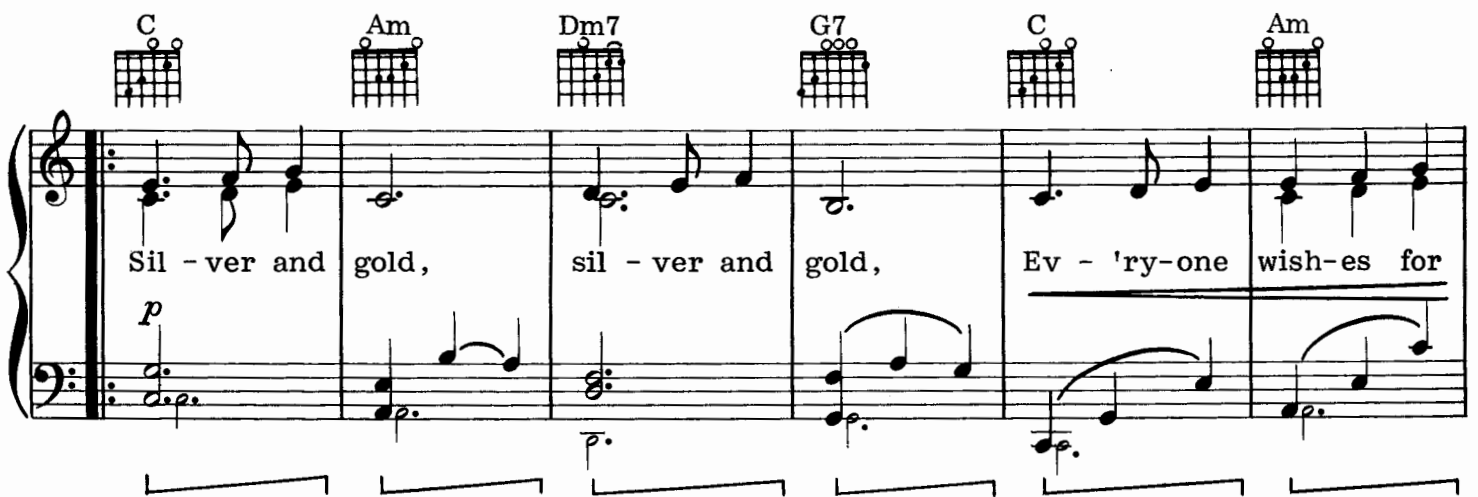
Words and Music by Johnny Marks

Slowly and somewhat freely

Both hands 8va higher—

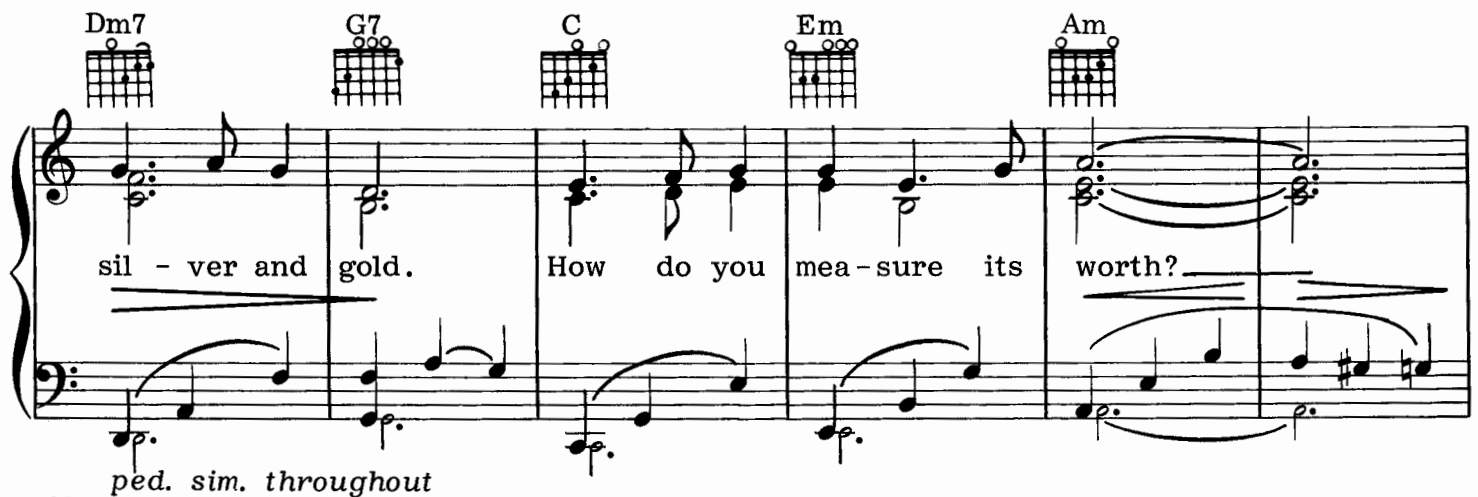


C Am Dm7 G7 C Am



Sil - ver and gold, sil - ver and gold, Ev - 'ry-one wish-es for

Dm7 G7 C Em Am



sil - ver and gold. How do you mea - sure its worth?

*ped. sim. throughout*

D7 G C#dim Dm7 G7 C Am  
 Just by the plea-sure it gives here on earth. Sil-ver and gold,  
*slowing down* *in tempo*

Dm7 G7 C C7 F A7/E  
 sil-ver and gold, Mean so much more when I see  
*rushing forward* *slowing*

Dm7 Ebdim C/E Am7 Dm7  
 Sil-ver and gold dec-o-ra-tions On ev-'ry  
*very delicately*

G7 1. C G7 2. C  
 Christ-mas tree. tree.

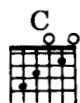
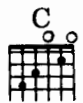


# Take Me Back to Toyland

Words by Kal Mann; Music by Bernie Lowe

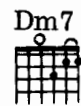
Gentle and lilting

*pp*



Please take me back to Toy - land;

*p*



Ev - 'ry - one's hap - py there. It's more than a

*ped. sim.*

G7 Em7 Am7 D7

girl and boy\_ land\_ Where dreams just like toys can be

F/G G13-9 C Cdim C

shared. If you be- lieve in Toy- land, Be- lieve in

Cdim C E7 F F#dim

things that you can - not see; All the world would be- come a

C/G Gm6 A7 Dm7 G7 C

joy - land; What a won- der- ful world this would be.



# C-H-R-I-S-T-M-A-S

Words by Jenny Lou Carson; Music by Eddy Arnold

Moderately

L. H. *mp*

When

Verse (rather freely)

C F#m7-5 F7 C/E

I was but a young-ster, Christ-mas meant one thing, That

D#dim Dm7 Gaug Em7 A7

I'd be get-ting lots of toys that day. I

Dm7 G7 Em7 Am7

learned a whole lot dif-f'rent when Moth-er sat me down And

D7 G7 8va

taught me to spell Christ-mas this way:

Chorus (moderately, in tempo)

C F

"C" is for the Christ child born up - on this day;

C Am Dm7 G7 N.C.

"H" for her - ald an - gels in the night.


C F

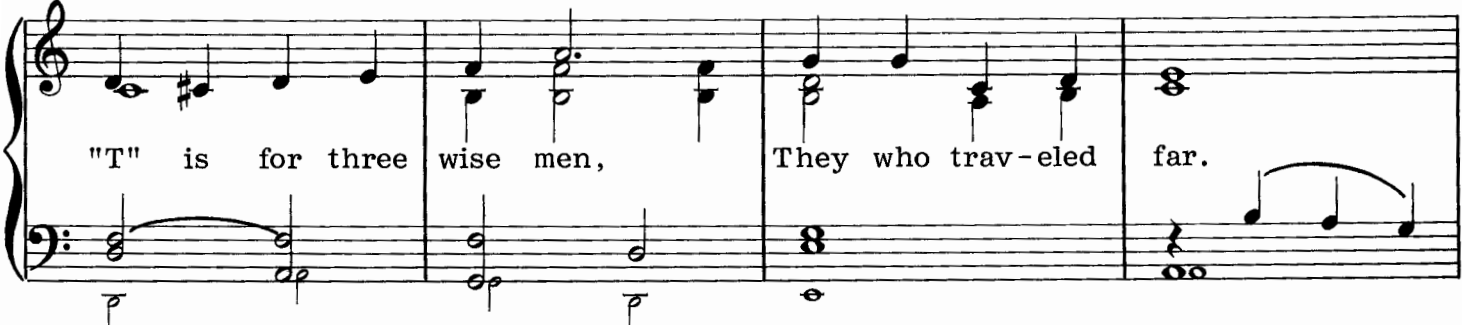
"R" means our Re - deem - er; "I" means Is - ra - el;

G7 C

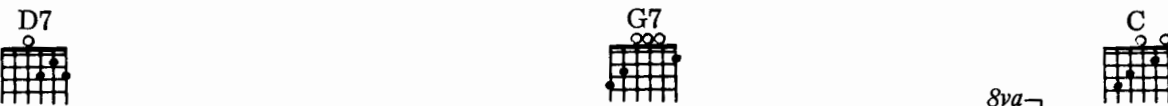
"S" is for the star that shone so bright.


C-H-R-I-S-T-M-A-S






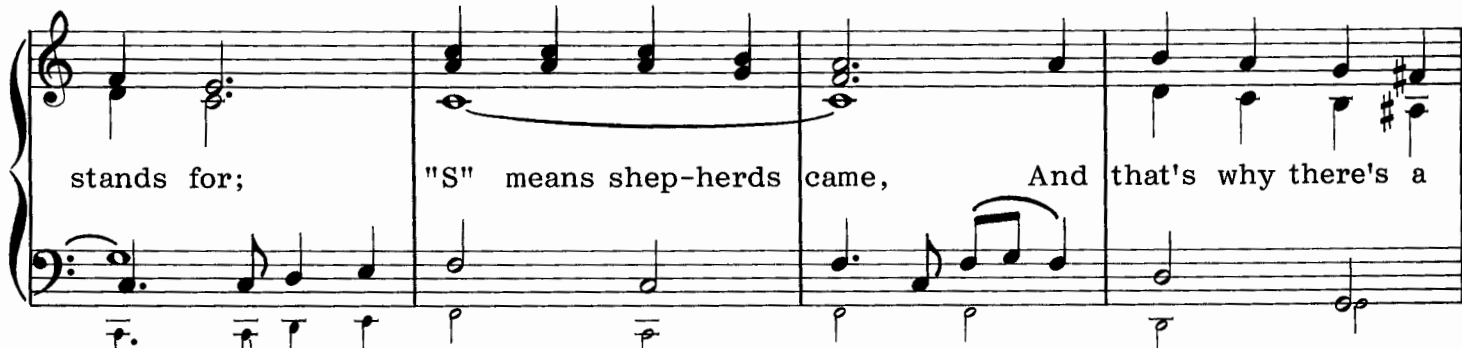
"T" is for three wise men, They who trav-eled far.



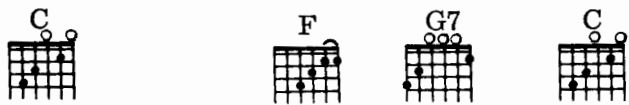



"M" is for the man-ger where He lay. "A"'s for all He





stands for; "S" means shep-herds came, And that's why there's a





Christ - mas Day.





# That's What I Want for Christmas

Words by Irving Caesar  
Music by Gerald Marks

Moderately

Make my mom-my's life a song;  
I don't want e- lec- tric trains,  
Keep my dad- dy safe and strong;  
Twen-ty - dol - lar aer - o - planes.

Let me have them all year long;  
Free our friends of aches and pains;  
That's what I want for Christ-mas.  
That's what I want for Christ-mas.

That's What I Want for Christmas

G Bbdim Am7 D7 G D7

Let my dolls be made of rags, Fire-man hats of pa - per bags.  
I like boots with tops of blue Like my lit - tle sis - ters do; So,

G G7 C Cm6 G/D

Just write "love" on the Christ - mas tags; That's what I want for  
if you leave them, leave a few; That's what I want for

D7/G G C/G Dm7/G C/G Dm7/G

Christ - mas. When I wake up Christ - mas day, I would  
Christ - mas. When the rein - deer pass my house, I'll be

C/G Dm7/G C/G Dm7/G G/D D7 G/D Em/D

like to find a sleigh; But if I don't, dear San - ta Claus,  
qui - et as a mouse. But, when I wake up, let me see

Am7/D      D7      G      Bbdim      Am7      D7

I will not com-plain be-cause      What I real - ly      want is this:  
 March-ing round the      Christ-mas tree      An - i - mals      that      nev - er bite,

G      D7      G      G7

Sis - ter's smile      and broth - er's      kiss.      Fill our land      with  
 Nev - er      giv - ing      an - y      fright,      Sol - dier      boys      who

C      Cm6      G      F7      E7

peace and bliss      From Maine      down to      the      Isth - mus;  
 nev - er      fight;      That's what I want      for      Christ - mas.      Yes,  
*more broadly*

Am7

1.      D7      G      Am7      D7      2.      D7      G      F#/D      G

That's what I want      for      Christ - mas.      Christ - mas.  
 that's what I want      for      Christ - mas.      Christ - mas.  
*lightly*

# Will Santy Come to Shanty Town?

Words and Music by Eddy Arnold, Steve Nelson and Ed Nelson, Jr.

Moderately

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems of music, each with a vocal line and a piano accompaniment. Chord diagrams are provided above the vocal line for each measure. The lyrics are: "Will Santy come to Shanty Town to a poor little boy like me? Will he bring me some toys like the other girls and boys? Will Santy come to Shanty Town if he sees our Christmas tree? Mom-my said he would if I promised to be".

**System 1:** Chords: D, E7. Lyrics: Will Santy come to Shanty Town to a poor little boy like

**System 2:** Chords: A7, D/F#, Fdim. Lyrics: me? Will he bring me some toys like the other girls and

**System 3:** Chords: Em7, A7, D, E7. Lyrics: boys? Will Santy come to Shanty Town if he sees our Christmas

**System 4:** Chord: A7. Lyrics: tree? Mom-my said he would if I promised to be

D G#dim D/A

good. 1. For we don't have a fire - place or a chim-ney on our  
2. He did-n't stop last Christ-mas Eve; does-n't he know we live

Bm A Cdim E7

(1) shack Like the oth - er luck - y chil - dren have who  
(2) here? Will my mom-my have to paint my toys the

A A7 D

(1) live a - cross the track. Now, if I say my pray'rs each day, when  
(2) way she did last year?

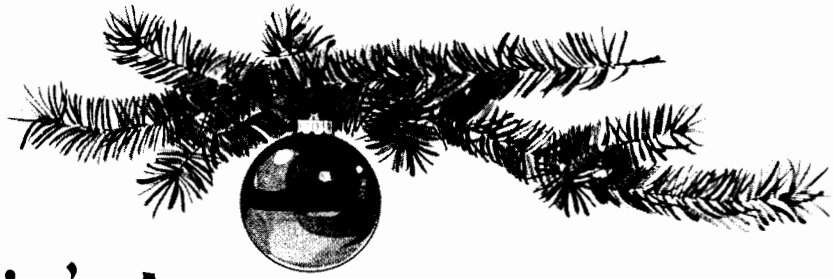
E7 A7 Em7 A7

Christ-mas rolls a - round, Will San - ty come to Shan - ty

1. D D#dim Em7 A7 2. D D#dim A7 D

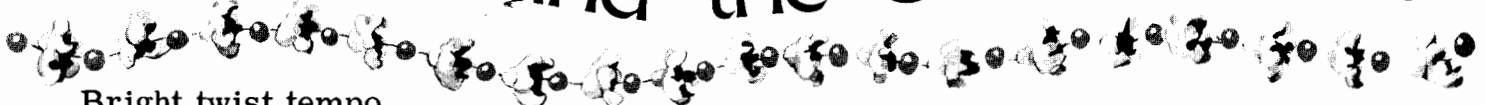
Town? Will Town?

A-24  
T-38



Words and Music  
by Johnny Marks

# Rockin' Around the Christmas Tree



Bright twist tempo

*f*

C G7

Rock-in' a - round the Christ-mas tree— At the Christ-mas par - ty  
 Rock-in' a - round the Christ-mas tree,— Let the Christ-mas spir - it

Dm7 G7 Dm7 G7

hop. ring. Mis - tle - toe hung where you can see— Ev - 'ry  
 Lat - er we'll have some pump - kin pie,— And we'll

1. 2. C G7 C

cou - ple tries to stop. do some car - ol - ing.

F Em Am Am+7

You will get a sen-ti-men-tal feel-ing When you hear voic-es sing-ing,

Am7 D7 N.C. G7 C

"Let's be jol - ly; Deck the halls with boughs of hol - ly." Rock-in' a-round the

G7 Dm7 G7

Christ-mas tree, - Have a hap-py hol - i - day. Ev-'ry-one danc-ing

Dm7 G7 C

1. 2.

mer - ri - ly - In the new old-fash-ioned way. new old -

Dm7 G7 C

fash - ioned way.

\*8va applies to piano only.

# Christmas Island

Words and Music by Lyle Moraine



Moderately, with a lilt ( $\text{♪} = \text{♩}^3$ )

L. H.  
*mf*

A-12  
T-100

G A D C

How'd ja like to spend Christ - mas on Christ-mas Is - land?  
Christ - mas on Christ-mas Is - land?

How'd ja like to spend a hol - i - day a - way a - cross the  
How'd ja like to hang your stock-in' on a great big co-co-nut

1. G G#dim D7	2. G G7 Dm7 G7
---------------	----------------

sea? How'd ja like to spend tree? How'd ja like to stay

\*The chord is spelled GDAC.



C Cm6 B7/F# Dm6/F E7

up late like the Is-land-ers do, Wait for San-ta to

A7 Cm6 D7 N.C.


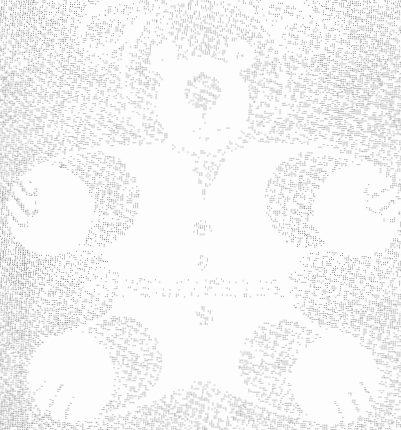
sail in with your pres-ents in a ca-noe? If you ev-er spend

G4 G E7 A7

Christ - mas on Christ-mas Is - land, You will

D7 C/G G 8va-

nev-er stray, for ev-'ry day your Christ-mas dreams come true.



## Section Three

### For Children at Christmastime

#### Frosty the Snow Man (Words and Music by Steve Nelson and Jack Rollins) Page 99

Gene Autry, just out of high school and not yet settled into a job, tried to earn some money by working in a railway telegraph office in a little Oklahoma town. Assigned to the night shift, which was slow, he amused himself by picking on his guitar and singing a song or two. One night a stranger happened in, waited until Autry had finished his song and then said, "Young feller, you're wasting your time here." It was Will Rogers. By then, Autry had had enough of the telegraph business, so he took Rogers' advice and began singing professionally. His career is now legend – he became one of Hollywood's brightest stars and ultimately earned his own radio and television shows, publishing house and even baseball team. Much of Autry's popularity came from his recordings, particularly of Christmas songs such as Steve Nelson and Jack Rollins' "Frosty the Snow Man." Autry recorded "Frosty" in 1951, and the song proved to be a million-seller. With such a send-off, it is no wonder that Frosty joined the roster of familiar characters without whom a child's Christmas can never be quite complete.

#### Happy Birthday, Jesus (Words by Estelle Levitt; Music by Lee Pockriss) Page 118

Very few Christmas songs carry a social message as does "Happy Birthday, Jesus," which manages to remain a melodic and singable work besides. Its comment on the real meaning of the holiday – that it is the birthday of Jesus – reminds us that over-commercialization distorts our values. Christmas, it says, isn't about toys and television, but about giving gifts – in this case, a song – in the spirit of the day. "Happy Birthday, Jesus" was written by popular songwriters Lee Pockriss and Estelle Levitt. Pockriss is also known as the author of such songs as "Catch a Falling Star" and "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini."

#### Here Comes Santa Claus (Words and Music by Gene Autry and Oakley Haldeman) Page 90

Of the several Christmas songs that contributed to Gene Autry's fame, one of them was written by The Singing Cowboy himself. That was his and Oakley Haldeman's salute to the holiday season and to one of its chief protagonists, "Here Comes Santa Claus," which he introduced in 1947. Autry's recording of the song was a sizable hit, as were the recordings by Bing Crosby and The Andrews Sisters.

#### A Holly Jolly Christmas (Words and Music by Johnny Marks) Page 94

No one has written more Christmas musical goodies than Johnny Marks. Though well known in the popular song world, he found his true métier in writing Christmas songs, specifically "Rudolph the Red-Nosed Reindeer." After he wrote "Rudolph" in 1949, Marks set up his own company – fittingly called St. Nicholas Music Inc. – to publish the songs himself. The name of the company was a happy omen – a gift he gave himself. "Rudolph" was successful beyond Marks' wildest dreams, and he followed it with such staples as "The Night Before Christmas Song," "When Santa Claus Gets Your Letter," "Rockin' Around the Christmas Tree," "I Heard the Bells on Christmas Day" and "A Holly Jolly Christmas." The last song was premiered by Burl Ives in 1964 on the CBS children's Christmas TV special Rudolph the Red-Nosed Reindeer. Ives' recording of "A Holly Jolly Christmas" sold more than 2 million copies.

#### I Saw Mommy Kissing Santa Claus (Words and Music by Tommie Connor) Page 88

For many years now, fathers have been dressing up in white beards and red suits around Christmastime in order to make their children think that the real Santa Claus has come down the family chimney. In olden days, however, Santa Claus took pains not to buss his wife in the presence of the youngsters. It was Tommie Connor who wrote this arch little song in 1952, and he was lucky enough to have 12-year-old Jimmy Boyd record it, in a version that sold nearly 2 million copies the first year.

My Favorite Things  
(Words by Oscar Hammerstein II; Music by Richard Rodgers)

Page 114

When those two geniuses of the American musical theater Richard Rodgers and Oscar Hammerstein II wrote *The Sound of Music* in 1959, they capped their own golden age. As everyone knows, this musical was the story of the Trapp family – a stern captain, his seven musically talented children, and a winsome governess (too unruly to become a nun) who wins first the hearts of her charges and finally the heart of their father. In the stage version, Maria (Mary Martin) sings “My Favorite Things” as a duet with her Mother Superior in the convent, cataloging the modest delights of her life that she could not bear to give up as a nun – whiskers on kittens, brown paper packages tied up with string. . . . In the film, Julie Andrews sings the song to her charges, who have gathered in her bedroom to wait out a threatening storm. In both cases, by the time the atmosphere clears, the song has become one of everybody’s favorite things.

(All I Want for Christmas Is) My Two Front Teeth  
(Words and Music by Don Gardner)

Page 102

This novelty song, which was first heard on the Perry Como radio show, was introduced coast-to-coast by a short-lived singing group called *The Satisfiers*. The lyrics “All I want for Christmas is my two front teeth,” supposedly sung by a lisping child, delighted Como’s audience and led to a 1948 smash recording by musical madcap Spike Jones. Written in 1946 by Don Gardner, the song still generates a chuckle today.

The Night Before Christmas Song  
(Words by Clement Clarke Moore, adapted by Johnny Marks; Music by Johnny Marks)

Page 110

Clement Clarke Moore was one of 19th-century America’s most distinguished scholars in the fields of Oriental and Greek literature. He achieved fame far beyond what might be expected for even so eminent a scholar, and that fame has proved enduring. It rests not on his research, however, but on the charm of a simple poem that he wrote at the age of 42 to entrance his six children on Christmas Eve. He called it “A Visit from St. Nicholas,” and it started with the magic sentence “’Twas the night before Christmas,” the title by which his poem is now commonly known. Johnny Marks, who wrote so many of our popular Christmas tunes, adapted Moore’s poem into a song.

Nuttin’ for Christmas (Words and Music by Sid Tepper and Roy C. Bennett) Page 107

Co-writers Sid Tepper and Roy Bennett have had amazingly parallel careers. Both were born the same year, served in the Air Force Special Services during World War II, were staff writers for Mills Music and wrote special material for Elvis Presley – and had lots of children. It was one of Bennett’s daughters, Claire, who inspired this charming song – like the child in the song, she spilled some ink on Mommy’s rug and was warned that the impending Christmas would be a bleak one. Each writer contributed mischievous incidents from his own family, and the result was “Nuttin’ for Christmas.” Five-year-old Barry Gordon introduced the song on *The Milton Berle Show* in the mid-1950s. That appearance was so successful that renditions by Stan Freberg, Eartha Kitt, and Homer and Jethro quickly followed.

Rudolph the Red-Nosed Reindeer (Words and Music by Johnny Marks) Page 85

The statistics are staggering: more than 140 million recordings by 500 different performers and 7 million copies of sheet music, not to mention toys, clothing, watches, all bearing the image of a shiny-nosed deer. The cause of it all? “Rudolph the Red-Nosed Reindeer” by Johnny Marks, one of the most successful songs of all time. Cowboy star Gene Autry introduced “Rudolph” at Madison Square Garden in New York City in 1949. His recording has since sold more than 12 of those 140 million recordings, a half-million in 1980 alone – making it the second biggest-selling recording after Bing Crosby’s version of “White Christmas.” “Rudolph” has inspired several television specials, and the little reindeer is still a popular favorite every Christmas, joining Dancer and Prancer and the other six reindeer around Santa’s sleigh.

Santa Claus, Indiana, U.S.A.  
(Words and Music by Abe Olman and Al Jacobs)

Page 112

There actually is a town called Santa Claus in the state of Indiana – a little town of about 625 people, where many of the letters that children address to Santa Claus every year eventually wind up. This song, written from the point of view of a child, gives the idea a little twist: he would answer any lost letters addressed to Santa and would mail Daddy and Mommy’s Christmas gift from the town. Abe Olman’s most popular song is “Oh! Johnny Oh!,” which he wrote in 1917. Al Jacobs wrote most of his popular songs, which included “This Is My Country,” during the 1930s and ‘40s.

## Section Three: For Children at Christmastime

### Santa Claus Is Comin' to Town (Words and Music by J. Fred Coots and Haven Gillespie)

Page 92

*Everybody knows what happens if you pout or cry around Christmastime: Santa Claus passes you by, that's what. Haven Gillespie and J. Fred Coots wrote words and music to this effect in 1932, but no music publisher was interested in the song because it was a "kiddie" tune and "kiddie" tunes were "known" to be "uncommercial." At the time Coots was writing special material for comedian Eddie Cantor, to whom he showed the song. But even Cantor was about to turn it down for his radio show until his wife Ida persuaded him to give it a try – this was near Thanksgiving in 1934 – and of course it was an instantaneous hit. The radio audience went wild over the song, everybody bought the sheet music, and another Christmas standard was born. Since then there have been many recordings of "Santa Claus Is Comin' to Town," but the ones by Bing Crosby and The Andrews Sisters and Perry Como were the most successful.*

### Sleep Well, Little Children (A Christmas Lullaby) (Words by Alan Bergman; Music by Leon Klatzkin)

Page 117

*When composer Leon Klatzkin finished this melody in 1956, he called lyricist Alan Bergman and played it for him. Bergman was impressed with the lullaby and suggested that it would make a good Christmas song. The result was "Sleep Well, Little Children," which was recorded by the brother-sister singing team The Carpenters. Both Klatzkin and Bergman, who have made their living for years in Hollywood, producing sound tracks and songs for movies and television (Bergman and his wife Marilyn have won Academy Awards for their songs "The Windmills of Your Mind" and "The Way We Were"), consider the popularity of their individual songs as almost incidental.*

### Suzy Snowflake (Words and Music by Sid Tepper and Roy C. Bennett)

Page 104

*"Suzy Snowflake" has been a children's doll, a three-minute animated cartoon and a popular song. Of the three, the song proved to be the least ephemeral. Penned by longtime collaborators Sid Tepper and Roy C. Bennett, it was dedicated to Tepper's baby daughter, Susan. During their long career together, Tepper and Bennett have written a number of memorable songs, including "Red Roses for a Blue Lady," "Say Something Sweet to Your Sweetheart" and "The Naughty Lady of Shady Lane."*

### Toyland (Words by Glen MacDonough; Music by Victor Herbert)

Page 106

*Babes in Toyland, one of Victor Herbert's enchanting operettas, written in 1903, proved that the master could write children's entertainments as well as he could sentimental love stories, which meant better than almost anyone else in those turn-of-the-century days. Toward the beginning of the evening, which includes a breathtaking Christmas pageant as well as such songs as "I Can't Do the Sum" and "March of the Toys," the toys all join in a tribute to their fabulous country, "Toyland." One reviewer called Babes in Toyland a "perfect dream of delight," and another, praising the ingenious scenery, rich costumes and dazzling music, wrote, "What more could the spirit of mortal desire?" The song "Toyland" casts a nostalgic, almost hypnotic spell with its swaying innocent rhythm.*

### Up on the Housetop (Words and Music by Benjamin Russell Hanby)

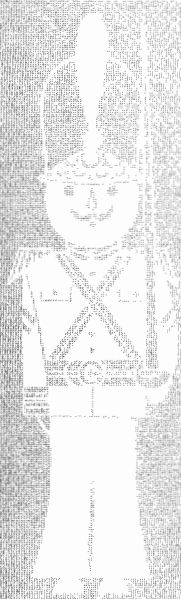
Page 98

*Clement Clarke Moore's poem "A Visit from St. Nicholas," written in 1822 and now more familiarly known by its first line, "Twas the night before Christmas," clarified for many children and their parents the exact fashion in which Santa Claus paid his visits—what he looked like, what the names of his reindeer were, how he got himself down the chimney. "Up on the Housetop," which was written in the mid-19th century by an Ohioan, Benjamin Russell Hanby, probably owes something to "A Visit from St. Nicholas," since no one before Moore had suggested that Santa's sleigh could land on a rooftop at all.*

### When Santa Claus Gets Your Letter (Words and Music by Johnny Marks)

Page 96

*This was a hit song that was inspired by another hit song. Songwriter Johnny Marks recalled that after Gene Autry recorded "Rudolph the Red-Nosed Reindeer," which became such a hit in 1949, The New York Times was swamped with letters from children who had written to Santa Claus asking for a copy of the Rudolph record for Christmas. Those charming letters gave Marks the idea for "When Santa Claus Gets Your Letter." Autry recorded that song, too, and it also became a hit, though not, of course, as big a hit as "Rudolph."*





# Rudolph the Red-Nosed Reindeer

Lightly

L.H. *mf dim.* slower

Verse

Ad lib

Fmaj7 5fr.    Em7    Dm7    Cmaj7

You know Dash - er and Danc - er and Pranc - er and Vix - en,

Fmaj7 5fr.    Em7    Dm7    Cmaj7    Am/C    E7/B



Com-et and Cu-pid and Don-ner and Blitz-en, But do you re -

Am    D9 5fr.    G7sus4    G7

call The most fa - mous rein-deer of all?

# Rudolph the Red-Nosed Reindeer


Brightly *A-23*  
*T-120*  
*V=A31(04.4)*






Chorus  

1. Ru-dolph the Red-Nosed Rein-deer  
 2. All of the oth-er rein-deer

Had a ver-y shin-y  
 Used to laugh and call him

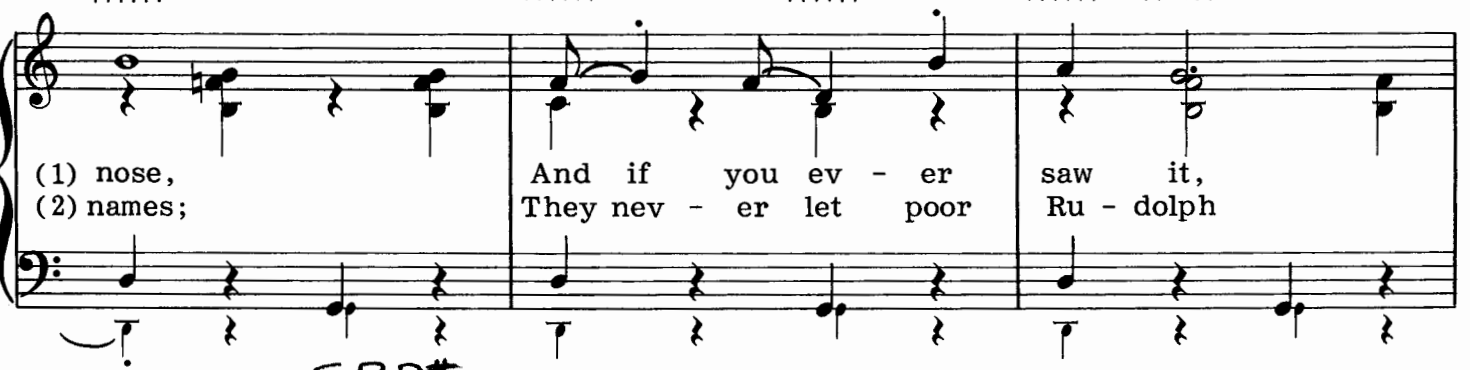
*mf*









    

(1) nose,  
 (2) names;


And if you ev-er saw it,  
 They nev-er let poor Ru-dolph










*GBD#*


1.    2.   

You could e-ven say it glows.  
 Join in an-y rein-deer games.



       5fr.

Then one fog-gy Christ-mas Eve,  
 San-ta came to say:



G/D



G6



G#dim



Am7



D7



Dm7



G7



"Ru-dolph with your nose so bright, Won't you guide my sleigh to-night?"

C



Ebdim



Then how the rein-deer loved him As they shout-ed out with

G7



Dm7



G7



Dm7



G7



Dm7



glee, "Ru-dolph the Red-Nosed Rein-deer, You'll go down in

G7



C



C#dim 5fr.



G7



C

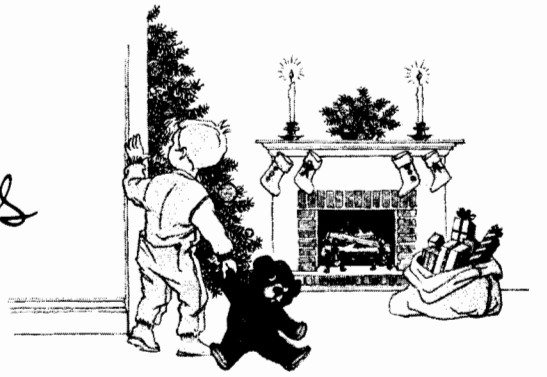


his - to - ry."

# I Saw Mommy

# Kissing Santa Claus

Words and Music by Tommie Connor



Moderately and somewhat freely

mp dim.

Musical notation for the first system, consisting of a treble and bass clef. The treble clef has a melody starting with a quarter note, followed by eighth notes. The bass clef has a simple accompaniment. Dynamics include 'mp' and 'dim.'.

C Em Am C

Four guitar chord diagrams: C major, E minor, A minor, and C major.

I saw Mom-my kiss-ing San - ta Claus Un-der-neath the

Musical notation for the second system, including treble and bass clefs, notes, and lyrics: "I saw Mom-my kiss-ing San - ta Claus Un-der-neath the".

G7 Gaug

mis-tle-toe last night. She did-n't see me creep Down the

Musical notation for the third system, including treble and bass clefs, notes, and lyrics: "mis-tle-toe last night. She did-n't see me creep Down the". Includes guitar chords G7 and Gaug.

C Cdim C D7 G7 G7

stairs to have a peep; She thought that I was tucked up in my bed-room fast a-

Musical notation for the fourth system, including treble and bass clefs, notes, and lyrics: "stairs to have a peep; She thought that I was tucked up in my bed-room fast a-". Includes guitar chords C, Cdim, C, D7, G7, and G7.



G7 C Em Am

sleep. Then, I saw Mom-my tick-le San - ta Claus

C Gm7 Gb7-5 F A7/E Dm

Un-der-neath his beard so snow-y white; Oh, what a

F F#m7-5 5fr. B7 Em7 A7 Dm7 G7 Em7 Am7

laugh it would have been If Dad-dy had on-ly seen Mom-my kiss-ing San-ta

Dm7-5 G7-9 1. C6 Dm7 G7 2. C6

Claus last night. night.

8va

# Here Comes Santa Claus



Words and Music by Gene Autry and Oakley Haldeman

A 26  
F 135

Moderately

8va higher

*f*

gliss.

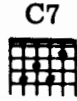
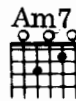


*mf*

Here comes San-ta Claus, Here comes San-ta Claus Right down San-ta Claus Lane.  
 Here comes San-ta Claus, Here comes San-ta Claus Right down San-ta Claus Lane.



Vix-en and Blitz-en and all his rein-deer are pull-ing on the rein.  
 He does-n't care if you're rich or poor for he loves you just the same.



Bells are ring-ing, chil-dren sing-ing; All is mer-ry and bright.  
 San-ta knows that we're God's chil-dren; That makes ev-'ry-thing right.

Bb6

Bdim

Fmaj7/C

D7

Gm7

C7

F

Hang your stockings and say your pray'rs, 'Cause San-ta Claus comes to-night.  
Fill your hearts with a Christ-mas cheer, 'Cause San-ta Claus comes to-night.

F

C11

Here comes San-ta Claus, Here comes San-ta Claus Right down San-ta Claus Lane.  
Here comes San-ta Claus, Here comes San-ta Claus Right down San-ta Claus Lane.

C7

C11

C7

F

He's got a bag that is filled with toys for the boys and girls a-gain.  
He'll come a-round when the chimes ring out; then it's Christ-mas morn a-gain.

Bb

Bdim

Am7

D7

Gm7

C7

F

Hear those sleigh bells jin-gle jan-gle, What a beau-ti-ful sight.  
Peace on earth will come to all If we just fol-low the light.

Bb6

Bdim

Fmaj7/C

D7

Gm7

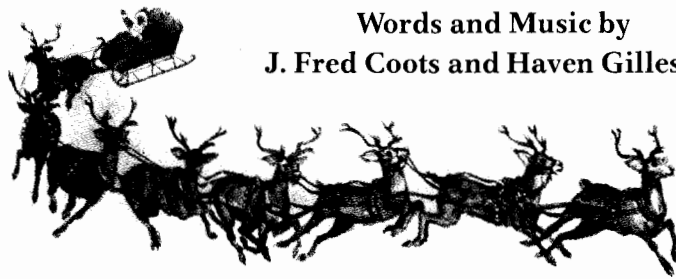
C7

F

Jump in bed, cov-er up your head, 'Cause San-ta Claus comes to-night.  
Let's give thanks to the Lord a - bove, 'Cause San-ta Claus comes to-night.

# Santa Claus Is Comin' to Town

Words and Music by  
J. Fred Coots and Haven Gillespie



A-28  
T-128

Moderately, with a lilt

C No chords C7 F

*mp throughout*

You bet-ter watch out; you bet-ter not cry;

Organ: No pedal

C F C Am Dm7 G7

Bet-ter not pout; I'm tell-ing you why: San-ta Claus is com-in' to

C C7

town. He's mak-ing a list and check-ing it twice;

C C7 F Fm C Am Dm7 G7

Gon-na find out who's naugh-ty and nice: San-ta Claus is com-in' to

C C7

town. He sees you when you're

F C7 F D7

sleep-in'; He knows when you're a-wake; He knows if you've been

G7 G#dim Am D7 G7 Gaug C C7

bad or good; So be good for good-ness sake. Oh! you bet-ter watch out; you

F C C7 F Fm

bet-ter not cry; Bet-ter not pout; I'm tell-ing you why:

C Am Dm7 G7 C G9+ C

San-ta Claus is com-in' to town.

\*Pianists play a quarter note here.

# A HOLLY JOLLY CHRISTMAS

Words and Music by Johnny Marks

12-28 T-12 8

Moderately

Handwritten: 12-28 T-12 8

*f* L.H. *gliss.* Have a

C *mp* lightly C#dim 5fr.

hol - ly jol - ly Christ - mas; It's the best time of the  
 hol - ly jol - ly Christ - mas; And when you walk down the

G7 x000 Ebdim G7 x000 C#dim 5fr.

year. street, I don't know if there'll be snow, but  
 Say hel - lo to friends you know and

1. G7 x000 C 2. G7 x000 C

have a cup of cheer. Have a ev - 'ry - one you meet.

F Em Dm7 C

Oh, ho, the mis - tle - toe hung where you can see;

Bdim Am D7 G7sus4 N.C.

Some - bod - y waits for you; Kiss her once for me. Have a

C C#dim 5fr. G7

hol - ly jol - ly Christ - mas, and in case you did - n't hear,

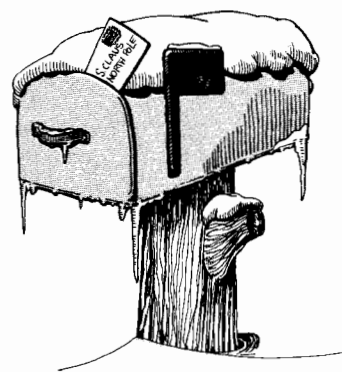
G7 C Am7 1. D7 G7 C

Oh, by gol - ly, have a hol - ly jol - ly Christ - mas this year.

2. D7 G7 C G7 C

Christ - mas this year.

# WHEN SANTA CLAUS GETS YOUR LETTER



Words and Music by Johnny Marks

Gaily

*mp* When

San-ta Claus gets your let-ter, you know what he will say: "Have  
 (2) San-ta Claus gets your let-ter to ask for Christ-mas toys, He'll

you been good the way you should on ev-'ry sin-gle day?" 2. When  
 take a look in his good book he

keeps for girls and boys. He'll stroke his beard, his eyes will glow, and



Em7 D#dim C/E G7/D C7 F Ebdim

at your name he'll peer; It takes a lit - tle time, you know, to

D7 G7sus4 G7 C

check back one whole year! When San-ta Claus gets your let - ter, I

F G7 C Am Em/G Dm/F C/E A7

real - ly do be - lieve, You'll head his list, you won't be missed by

D7 G7 C Am Dm7 G7 C

San-ta on Christ-mas Eve.



# up ON the housetop

Words and Music by Benjamin Russell Hanby



Gaily



*Handwritten: T-120*

(sing as written; play 8va higher)

Bb



F



C<sup>7</sup><sub>4</sub>



C7



1. Up on the house-top— rein-deer pause; Out jumps good old San-ta Claus,  
 2. First comes the stock-ing of lit-tle Nell; Oh, dear San-ta, fill it well;  
 3. Look in the stock-ing of lit-tle Bill; Oh, just see that glo-rious fill!

*mp*

No organ pedals until last note

F



Bb



F



(1) Down through the chim-ney with lots of toys, All for the lit-tle ones'  
 (2) Give her a dol-ly that laughs and cries, One that can o-pen and  
 (3) Here is a ham-mer and lots of tacks, Whis-tle and ball and a

C<sup>7</sup><sub>4</sub>



C7



F



Bb



Am7



D7



Gm7



C<sup>7</sup><sub>4</sub>



F



## Chorus

(1) Christ-mas joys. Ho, ho, ho, who would-n't go? Ho, ho, ho, who would-n't go—  
 (2) shut its eyes. Ho, ho, ho, who would-n't go? Ho, ho, ho, who would-n't go—  
 (3) set of jacks.

F



F7



Bb



F



Bdim



F



Gm7



C7



F



D. C.

Up on the house-top, click, click, click, Down through the chim-ney with good Saint Nick.

# Frosty the Snow Man

Words and Music by  
Steve Nelson and Jack Rollins



A-24  
T-120  
Moderately

*pp cresc.*

C F C

Fros - ty the Snow Man was a jol - ly, hap - py soul, With a  
Fros - ty the Snow Man knew the sun was hot that day, So he

F C G7 C G9+5

corn - cob pipe and a but - ton nose and two eyes made out of coal.  
said, "Let's run and we'll have some fun now be - fore I melt a - way."

C F C

Fros - ty the Snow Man is a fair - y tale, they say; He was  
Down to the vil - lage with a broom - stick in his hand, Run - ning

# Frosty the Snow Man

F F#dim C/G Am Dm7 G7 C  
 made of snow, but the chil - dren know how he came to life one day. There  
 here and there all a- round the square, say-in', "Catch me if you can." He  
*more*

F#m7-5 5fr. Fm7 4fr. Em7 A7 Dm7 G7 Cmaj7  
 must have been some mag - ic in that old silk hat they found, For  
 led them down the streets of town right to the traf - fic cop, And he  
*broadly*

G/D G#dim Am7 D7  
 when they placed it on his head, he be - gan to dance a -  
 on - ly paused a mo - ment when he heard him hol - ler,

G 3fr. Gaug 3fr. C F F#dim  
 round. Oh, Fros - ty the Snow Man was a - live as he could  
 "Stop!" For Fros - ty the Snow Man had to hur - ry on his  
*as before*

C F#m7-5 5fr. F7 5fr. Em7 A7

be, way, And the chil - dren say he could laugh and play just the  
 But he waved good - bye, say - in', "Don't you cry; I'll be

1. Dm7 G7 C 2. Dm7 G7 C

same as you and me. back a - gain some - day."

C G7

Thump-et-y thump thump, thump-et-y thump thump, Look at Fros-ty go;

C G7 C

Thump-et-y thump thump, thump-et-y thump thump, O-ver the hills of snow.

# (All I Want for Christmas Is) My Two Front Teeth

Words and Music by Don Gardner



A 2/4  
7 2 0

Whimsically, not too fast

L.H. *mp*

C

All I want for Christ-mas is my

D7 G7sus4 C

two front teeth, my two front teeth, see my two front teeth.

D7 G7 C

Gee, if I could on-ly have my two front teeth, Then I could wish you "Mer-ry Christ-mas." It

F6 F#dim 5fr. C G7 C E7

seems so long since I could say, "Sis-ter Su-sie sit-ting on a this-tle."

Am Am7 D7 G7

Gosh, oh gee, how hap-py I'd be if I could on-ly whis-tle. (thhh)

C D7 G7sus4

All I want for Christ-mas is my two front teeth, my two front teeth, see my

C C7 F F#dim 5fr.

*a little more broadly*

two front teeth. Gee, if I could on-ly have my two front teeth, Then

C/G G7

1. C C#dim 5fr. G7

2. C G9 10fr. C6 8fr.

I could wish you "Mer-ry Christ-mas."

Christ-mas." L.H.

# Suzy Snowflake

Words and Music by Sid Tepper and Roy C. Bennett

Moderately

Both hands 8va higher

(Both)  
8va<sub>7</sub>

L. H. *pp* delicately

Here comes Suzy Snowflake, Dressed in a snow-white  
Here comes Suzy Snowflake; Soon you will hear her

*mp*

gown, say, Tap, tap, tap-pin' at your win-dow-pane To  
say, "Come out ev-'ry-one and play with me; I

1. Dm7 G7 C Dm7/G 2. Dm7 G7 C7

tell you she's in town. have-n't long to stay.



F6 C/E Dm7 C Dm7 C/E

If you wan-na make a snow - man, I'll help you make one, one, two, three.

F6 D9 5fr. Dm7/G

If you wan-na take a sleigh ride, The ride's on me."

C C#dim 5fr. Dm7 Dm7/G

Here comes Su - zy Snow-flake; Look at her tum-blin' down,

G9 C/E A7 1. Dm7 G7 C7

Bring-ing joy to ev-ry girl and boy; Su - zy's come to town.

2. Dm7 G7 C F G7 C

Su - zy's come to town.

# Toyland

Words by Glen MacDonough; Music by Victor Herbert

Gently



Gm7/F



C7/F



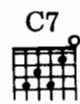
F



Toy - land, Toy - land, Lit - tle girl and boy land,

*p*

*sim.*



While you dwell with -in it — You are ev - er hap - py then.

F



Gm7/F



C7/F



F



Child - hood's joy - land, Mys - tic, mer - ry Toy - land!

Dm



G7-5



F/C



D7



Gm



C7



F

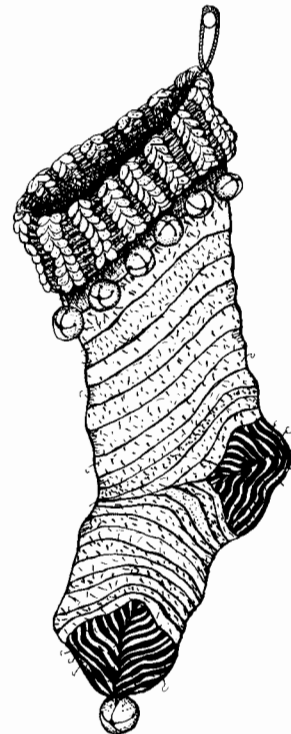


Once you pass its bor - ders, You can ne'er re - turn a - gain.

\*Note: Guitarists tune lowest string  $\frac{1}{2}$  tone higher to F.

# NUTTIN' FOR CHRISTMAS

Words and Music by Sid Tepper and Roy C. Bennett



Moderately

G
C
G
A7
D7
G

C
G
A7
D7
G

Nuttin' for Christmas

G7 C D G

(1) spilled some ink on Mom-my's rug; I made Tom-my eat a bug;  
 (2) did a dance on Mom-my's plants, Climbed a tree and tore my pants,  
 (3) Next year I'll be go-ing straight; Next year I'll be good, just wait;

Em7 A7 D7 G

(1) Bought some gum with a pen-ny slug; Some-bod-y snitched on me.  
 (2) Filled the sug-ar bowl with ants; Some-bod-y snitched on me.  
 (3) I'd start now, but it's too late; Some-bod-y snitched on me.


Chorus D11 5fr. G6

(1) Oh,) I'm get-tin' nut-tin' for Christ-mas;  
 (2) So,  
 (3) Oh,)



D7 G6

Mom-my and Dad-dy are mad. I'm get-tin'





D7







nut-tin' for Christ-mas, 'Cause I ain't been nut-tin' but

1. 2.  N.C. 3. 

bad. 2. I bad. So you  
3. I

Am  E7  Am  Bdim 

bet-ter be good what-ev-er you do, 'Cause if you're bad, I'm warn-ing you,

Am7  D7  G  8va-7 

You'll get nut-tin' for Christ-mas.

# The Night Before Christmas Song

Words by Clement Clarke Moore, adapted by Johnny Marks; Music by Johnny Marks

*Dreamily* *Gaily* *C* *Em*

*pp* 'Twas the night be-fore Christ-mas and  
*mf* up to the house-top the

*F* *C* *Dm* *C* *G7* *C*

all through the house Not a crea-ture was stir-ring, not e-ven a mouse. All the  
rein-deer soon flew With the sleigh full of toys and Saint Nich-o-las, too. Down the

*Em* *F* *C* *Dm* *C*

stock-ings were hung by the chim-ney with care In the hope that Saint Nich-o-las  
chim-ney he came with a leap and a bound; He was dressed all in fur, and his

*G7* *C7* *F* *C* *C#dim* 5fr.

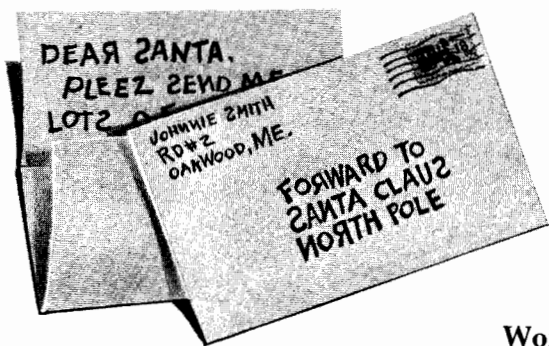
soon would be there. Then, what to my won-der-ing eyes should ap-pear, A  
bel-ly was round. He spoke not a word but went straight to his work, And

Dm G7 C C7 F6 F#dim  
 min-ia-ture sleigh and eight ti - ny rein- deer, A lit - tle old driv-er so  
 filled all the stock-ings, then turned with a jerk. And lay-ing his fin-ger a -

C/G E7 A7 D7 Dm7 G7  
 live-ly and quick, I knew in a mo-ment it must be Saint Nick. And more  
 side of his nose, Then giv-ing a nod up the chim-ney he rose. But I

F#m7-5 B7 Em7 A7 Dm7 G7 Cmaj7 A7 Dm7-5 C D9  
 rap - id than ea-gles his rein-deer all came As he shout - ed, "On, Dash-er" and  
 heard him ex - claim as he drove out of sight, "Mer-ry Christ-mas to all and to

1. G7 C N.C. 2. G7 F6 Dm7 G7 C  
 each rein-deer's name. And so all a good night!" *f* faster



# Santa Claus, Indiana, U.S.A.

Words and Music by Abe Olman and Al Jacobs

Moderately

*mp* lightly

I wish my

F

dad - dy and mom - my would take me all the  
(2) let - ters for San - ta, the ones that went a -

C7

way To San - ta Claus, In - di - an - a, U. S.  
stray, In San - ta Claus, In - di - an - a, U. S.

F

1. N.C. 2. F7

A. A. 2. I'd find the I'd an - swer



Bb C7 Bb/F F Dm

good lit-tle girls and boys, Say-ing San - ta will bring your toys. With

G7 Gm7 C7 N.C.

eight rein-deer he'll ap-pear, rid - ing on a sleigh. Then I'd mail *lightly*

F F#dim

Dad-dy's and Mom-my's sur-prise for Christ-mas Day, From

C7

San-ta Claus, In - di - an - a, U. S., San-ta Claus, In - di - an - a, U. S.,

F C7 F

San-ta Claus, In - di - an - a, U. S. A.

# My Favorite Things

Words by Oscar Hammerstein II

Music by Richard Rodgers

from the musical The Sound of Music

86  
T-140

Bright waltz

pp  
delicately

The piano introduction is in 3/4 time, marked *pp* and *delicately*. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The melody in the treble clef consists of eighth notes, while the bass clef provides a simple harmonic accompaniment with dotted half notes.

Em Cmaj7

Rain-drops on ros-es and whis-kers on kit-tens; Bright cop-per  
 Cream-col-ored po-nies and crisp ap-ple strud-els; Door-bells and

The first vocal line is in 3/4 time. The lyrics are: "Rain-drops on ros-es and whis-kers on kit-tens; Bright cop-per Cream-col-ored po-nies and crisp ap-ple strud-els; Door-bells and". Above the staff, guitar chords for Em and Cmaj7 are shown. The piano accompaniment continues with a steady eighth-note pattern.

Am7 D7

ket-tles and warm wool-en mit-tens; Brown pa-per pack-ag-es  
 sleigh bells and schnit-zel with noo-dles; Wild geese that fly with the

The second vocal line continues the melody. The lyrics are: "ket-tles and warm wool-en mit-tens; Brown pa-per pack-ag-es sleigh bells and schnit-zel with noo-dles; Wild geese that fly with the". Above the staff, guitar chords for Am7 and D7 are shown. The piano accompaniment remains consistent.

Bm7 C/E G C F#m7-5 B7

tied up with strings;} These are a few of my fav-or-ite things.  
 moon on their wings; }

The final vocal line concludes the piece. The lyrics are: "tied up with strings;} These are a few of my fav-or-ite things. moon on their wings; }". Above the staff, guitar chords for Bm7, C/E, G, C, F#m7-5, and B7 are shown. The piano accompaniment ends with a final chord.


E



Girls in white dress - es with blue sat - in

Musical notation for the first system, including treble and bass staves with lyrics.





A



sash - es; Snow-flakes that stay on my nose and eye - lash - es;

Musical notation for the second system, including treble and bass staves with lyrics.





Am7      D7      Bm7      C/E

Sil - ver - white win - ters that melt in - to springs;

Musical notation for the third system, including treble and bass staves with lyrics.

G      C      F#m7-5      B7 +5

These are a few of my fav - or - ite things.  
slightly slower

Musical notation for the fourth system, including treble and bass staves with lyrics.

My Favorite Things

Em F#m7-5 B7 Em/D Em/C#

When the dog bites, When the bee stings, When I'm feel - ing  
somewhat freely

C A7

sad, I sim-ply re - mem-ber my fa - vor - ite things, And  
in tempo

G/D C/D N.C. D13<sup>+5</sup><sub>-9</sub> D7add6 Ebmaj7 3fr.

then I don't feel so bad.  
pp suddenly

Play an 8va higher till the end

Cm6add9 Abmaj7 3fr. G

# Sleep Well, Little Children

(A Christmas Lullaby)

Words by Alan Bergman

Music by Leon Klatzkin



Quietly, but not too slowly

*pp* delicately

1. Sleep *mp* well, lit-tle chil-dren, wher -  
 (2) well, lit-tle chil-dren, pleas-ant

F\* Bb/F

F Bb/F F Dm Bb Gm

ev - er you are; To - mor - row is Christ - mas be -  
 dreams through the night; To - mor - row is Christ - mas, all neath - ev - 'ry  
 mer - ry and

C7 F/A 6fr. Dm7 Gm/Bb Em7-5

star. Soon the snow - flakes will fall and to - mor - row you'll see Ev - 'ry  
 bright. Soon you'll hear the bells ring, time for dreams to come true As the

Dm7 Ebmaj7 C7 F/A 6fr. Gm7 1. F 2. F

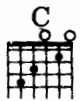
wish, one and all, wait - ing un - der the tree. 2. Sleep  
 world wakes to bring mer - ry Christ - mas to you.  
*slower both times* *in tempo*

# Happy Birthday, Jesus

Words by Estelle Levitt; Music by Lee Pockriss

Gaily

mf



1. Ka - ty got a dol - ly that cries and blinks its eyes;  
 2. Ted - dy bears get bro - ken, and trains will rust a - way;  
 3. Christ - mas is for chil - dren, and now I have my own; Their

sim.

(1) Jim - my got an au - to - mat - ic plane that real - ly  
 (2) All the fan - cy play - things seem to fall a - part one  
 (3) eyes are full of won - der when all the toys are

(1) flies. But we were poor that Christ - mas, so  
 (2) day. But I was ver - y luck - y, when  
 (3) shown. But I'll give them some - thing bet - ter than

F C/G

(1) Mom-ma stayed up all night long, Sit - ting in the kitch-en  
 ev - ry - bod - y's gift was gone, I still had my pres - ent;  
 (3) an - y - thing that's on T V, Some - thing ver - y spe - cial,

G7 C

(1) mak - ing us a pres - ent; it was this song:  
 Mom - ma's song of Christ - mas lived on and on:  
 (3) some - thing made for - ev - er, this mel - o - dy:

Chorus

C G7

Church bells ring-a-ling, an - gels sing-a-ling; "Hap - py Birth-day, Je - sus."  
*sim.*

C

Snow - flakes ting-a-ling, sleigh bells jing-a-ling; "Hap - py Birth-day, Je - sus."

# Happy Birthday, Jesus

C7 F

All year long we wait just to cel - e - brate this Christ - mas

Ab7 C G7

morn, 'Cause we want You to know we're so glad You were

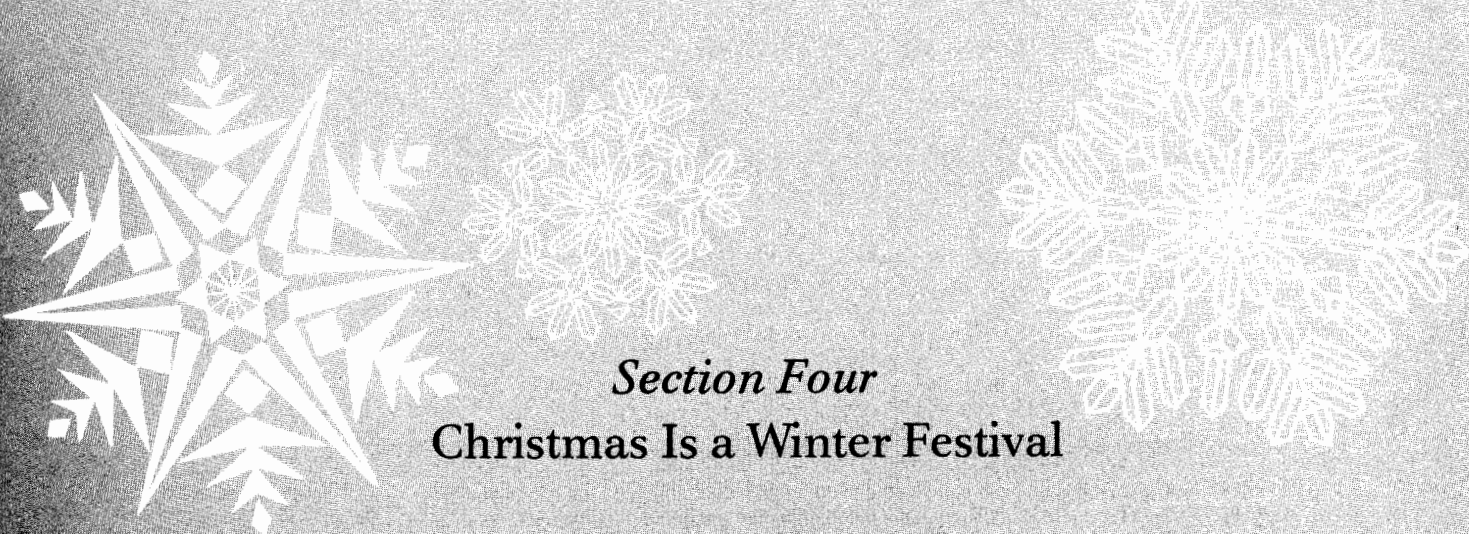
Am Ab 4fr. N.C. C/G G7

born. Oh, have a mer - ry, ver - y Hap - py

N.C. G7 C sfz sfz

Birth - day, Je - sus. sfz sfz





## Section Four

### Christmas Is a Winter Festival

**Hanover Winter Song** Page 138  
(Words and Music by Richard Hovey and Frederic Field Bullard)

*"Hanover Winter Song" was written in 1898, the same year that poet Richard Hovey and composer Frederic Field Bullard teamed up on a similar favorite Tin Pan Alley song called "A Stein Song," which we all remember for its chorus, which begins, "For it's always fair weather when good fellows get together." Hovey, a devoted alumnus of Dartmouth College (class of 1885), persuaded Bullard to collaborate with him on a few songs for the Dartmouth Song Book, first published that year. One of them was the "Hanover Winter Song," modeled on German student drinking songs. Fred Waring made a popular arrangement of the tune, which is often called "The Dartmouth Song" and which is a staple of college and local men's glee clubs all over the United States. Dartmouth College is, of course, located in Hanover, New Hampshire, where winter sports have been almost as attractive as the college's classical curriculum.*

**It's Beginning to Look Like Christmas** Page 123  
(Words and Music by Meredith Willson)

*Everyone knows Meredith Willson as the composer of The Music Man, a smash Broadway hit in 1957. Before that, however, he had already achieved two of his biggest musical successes. One was in connection with Tallulah Bankhead. Willson conducted her radio program The Big Show, and wrote for her its closing signature tune, "May the Good Lord Bless and Keep You." (He also became known as the comical man who embarrassedly addressed the baritone-voiced actress as "Miss Bankhead, sir.") That was in 1950. The following year his warmly melodic song "It's Beginning to Look Like Christmas" was one of the hits of the season. He wrote both the music and text, with the message that the carol you sing in your heart is the loveliest Christmas music of all.*

**Jing-A-Ling, Jing-A-Ling** (Words by Don Raye; Music by Paul J. Smith) Page 146

*In 1950, Walt Disney produced a true-life adventure film, Beaver Valley, for which Paul Smith wrote the background music and collaborated with Don Raye on the songs, including "Jing-A-Ling, Jing-A-Ling." Smith, who has been associated with a number of Disney films, is a Juilliard graduate. Raye came from much humbler musical origins, and during the 1920s danced and sang in vaudeville. Both a composer and lyricist, he has a number of classic songs to his credit, including "Beat Me Daddy, Eight to the Bar," "This Is My Country," "I'll Remember April" and "Boogie Woogie Bugle Boy."*

**Jingle Bells** (Words and Music by James Pierpont) Page 126

*Though, for most of us, "Jingle Bells" has come to be practically synonymous with Christmas, James Pierpont wrote it in 1857 for a Thanksgiving program at the large Boston church where he taught Sunday school. He titled his song "The One Horse Open Sleigh" and made the rhythm so jaunty and the words so catchy that his 40 little Sunday schoolers learned it almost instantaneously. (A friend of Pierpont's, admiring the song, called it a "merry little jingle" and helped give the tune the name by which we know it today.) The children's first performance was such a success that they were asked to repeat it at Christmastime, whereupon the sleigh apparently took on the identity of Santa's sled, and "Jingle Bells" became a Christmas song forever.*

**Jingle-Bell Rock** (Words and Music by Joe Beal and Jim Boothe) Page 141

*"Jingle-Bell Rock" has nothing to do with James Pierpont's 1857 song "Jingle Bells." It was written exactly a century later, when rock 'n' roll was coming on strong and casting its new rhythmic vitality over everything, including the Christmas season. Joe Beal, a New England-born public relations man, collaborated with Jim Boothe, a Texas writer in the advertising business, to create this unique novelty, which became a best-selling record for singer Bobby Helms.*

## Section Four: Christmas Is a Winter Festival

### Let It Snow! Let It Snow! Let It Snow! (Words by Sammy Cahn; Music by Jule Styne)

Page 128

*Blend the lyrics of Sammy Cahn with the music of Jule Styne and you're bound to get a ballad that will make history. In the one year of 1944, this pair turned out "I Fall in Love Too Easily," "I'll Walk Alone" and "Saturday Night (Is the Loneliest Night in the Week)." Then, the next year had barely started when they produced the wintertime classic "Let It Snow! Let It Snow! Let It Snow!"—which was turned into an immediate hit recording by Vaughn Monroe. "Let It Snow!" offers a choice between the bitter weather outside and a crackling warm fire inside. Any difficulty in making your choice?*

### A Marshmallow World (Words by Carl Sigman; Music by Peter De Rose) Page 130

*Peter De Rose, who also wrote the lushly romantic "Deep Purple" and the inspirational "I Heard a Forest Praying," turned to another facet of his talent for the sparkling melody of "A Marshmallow World." Carl Sigman contributed a delicious lyric about what makes a white Christmas white—though it may seem to be all marshmallows and whipped cream, it's actually a blanket of fresh snow, with more flakes falling all the time. De Rose's song gave a lift to the Christmas of 1949, and Bing Crosby's recording of it was the most successful of several contenders.*

### Over the River and Through the Woods (Traditional)

Page 136

*At one time, "Over the River and Through the Woods" was a favorite song of the Thanksgiving season. It detailed the delights of a sleigh ride to Grandmother's house and the goodies that would be found there by children and adults alike. But over the years, this jolly tune, which probably dates from the 1870s, has come to be associated with Christmas instead. In an old book of carols, there exists a published version of the song that dates back to 1897 and bears the name "Edw. Trotter, Rev." as composer, but the attribution is somewhat suspect. The book also includes "The First Noël," and the Reverend Mr. Trotter also listed himself as composer of that carol and of several other traditional tunes in the collection. Nevertheless, "Over the River" must have been familiar enough that members of Trotter's congregation would have forgotten its actual composer and been willing to accept their preacher's word that he wrote it. (Or, possibly, he did!)*

### Sleigh Ride (Words by Mitchell Parish; Music by Leroy Anderson)

Page 132

*Leroy Anderson's "Sleigh Ride" has the brisk charm of a winter scene in some Currier and Ives print, the horse-drawn sleigh moving gaily over the snow to the sound of sleigh bells and the occasional crack of a whip. It has become a Christmastime classic, although Anderson claimed he composed it in the midst of a sweltering August heat wave in 1948. (Mitchell Parish added lyrics to Anderson's tune two years later.) The song was first performed by Arthur Fiedler and The Boston Pops Orchestra, for whom Anderson was an arranger, and was such a success with its clip-clops and bells and horse whinnies that it had to be repeated immediately for the audience. "Sleigh Ride," like most Anderson compositions—"The Typewriter" and "The Syncopated Clock" among them—is as American as apple pie, as popular as hot dogs.*

### Winter (Words by Alfred Bryan; Music by Albert Gumble)

Page 144

*The lyrics to "Winter" were written by Canadian-born Alfred Bryan in 1910, the same year that he wrote "Come, Josephine, in My Flying Machine," and both songs reflect the naïve charm of pre-World War I Tin Pan Alley. Bryan's best-known song is the perennial favorite "Peg o' My Heart." Albert Gumble, composer and pianist noted for his contributions to vaudeville, was one of Bryan's many collaborators, and together they penned "Are You Sincere?" and "Winter." Both men were charter members of the American Society of Composers, Authors and Publishers (ASCAP).*



# IT'S BEGINNING TO LOOK LIKE CHRISTMAS

Words and Music by Meredith Willson

Moderately, with a lilt

Musical notation for the first system, including treble and bass clefs, a 4/4 time signature, and dynamic marking *mp*. Chord symbols  $D_7$  are placed above the staff. A bracket spans the first two measures.

A-24  
T-80

Musical notation for the second system, including guitar chord diagrams for G, C, G, and B7. The lyrics are: "It's be - gin-ning to look a lot like Christ-mas Ev - 'ry-where you (2. (It's be-) gin-ning to look a lot like Christ-mas Ev - 'ry-where you". A triplet of eighth notes is marked with a '3' over the notes.

Musical notation for the third system, including guitar chord diagrams for C, E7/B, Am7, and D7. The lyrics are: "go; \_\_\_\_\_ Take a look in the five - and - ten, go; \_\_\_\_\_ There's a tree in the Grand Ho - tel,". A triplet of eighth notes is marked with a '3' over the notes.

It's Beginning to Look Like Christmas

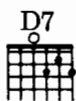
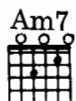
glis-ten-ing once a-gain With can - dy canes and sil - ver lanes a-
 one in the park as well, The stur - dy kind that does - n't mind the

glow. \_\_\_\_\_ It's be- gin-ning to look a lot like like Christ-mas,
 snow. \_\_\_\_\_ It's be- gin-ning to look a lot like Christ-mas;

Toys in ev - 'ry store, \_\_\_\_\_ But the pret - ti - est sight to see is the
 Soon the bells will start, \_\_\_\_\_ And the thing that will make them ring is the

hol - ly that will be On your own front door. A pair of
 car - ol that you sing Right with-

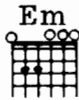
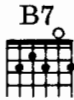
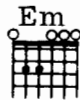
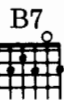
Last ending



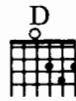
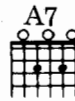
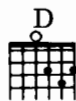
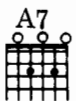
N.C.

in your heart.

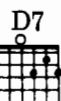
Patter



hop-a-long boots and a pis-tol that shoots Is the wish of Bar-ney and Ben;



Dolls that will talk and will go for a walk Is the hope of Jan-ice and Jen; And



*D.S. to last ending*

Mom and Dad can hard - ly wait for school to start a-gain. 2. It's be-

# Jingle Bells

Words and Music  
by James Pierpont



A-16  
T-140

Gaily

8va ad lib

\*

*pp gradually getting louder*

Dash-ing through the snow In a one-horse o - pen sleigh,

O'er the fields we go, Laugh-ing all the way.

Bells on bob - tail ring, Mak - ing spir - its bright; What

Am G D7 G D7

fun it is to ride and sing A sleigh-ing song to - night. Oh!

G

jin - gle bells, jin - gle bells, jin - gle all the way;

C G A7 D7

Oh, what fun it is to ride in a one-horse o - pen sleigh. Hey!

G

jin - gle bells, jin - gle bells, jin - gle all the way;

C G D7 G

Oh, what fun it is to ride in a one-horse o - pen sleigh!

\*8va applies to piano only.

8va\*

Words by Sammy Cahn  
Music by Jule Styne

Let It Snow!

# Let It Snow!

Moderately, with a lilt (♪ played like ♪<sup>3</sup>)

L.H.  
mp

A=17  
T=120

F C7 F F/A Abdim

Oh, the weath-er out-side is fright-ful, But the fire is so de-  
mf (2) does-n't show signs of stop-ping, And I brought some corn for

C7 D7 3fr. Gm 3fr. D7 3fr. Gm 3fr. G# Bdim

light-ful, And since we've no place to go, Let it  
pop-ping; The lights are turned way down low, Let it

C7 1. F 2. F

snow, let it snow, let it snow. 2. It snow. When we



C C#dim 5fr. Dm7 G7 C

fi-nal-ly kiss good night, How I'll hate go-ing out in the storm; But if

A7 A7 D7 3fr. G7 C7

you'll real-ly hold me tight, All the way home I'll be warm. The

F C7 F F/A Abdim C7 D7 3fr.

fire is slow-ly dy-ing, And, my dear, we're still good-bye-ing, But as

Gm 3fr. D7 3fr. Gm 3fr. G# Bdim C7 F

long as you love me so, Let it snow, let it snow, let it snow.

# A Marshmallow World

Words by Carl Sigman; Music by Peter De Rose

Moderately (with a lift)

**C** **Ebdim**

*mf*

It's a marsh-mal-low world in the win-ter\_ When the snow comes to cov-er the  
 (2) marsh-mal-low clouds be-ing friend-ly\_ In the arms of the ev-er-green

**G7** **Dm7** **G7sus4** **C/E** **Am7**

ground. trees, And the sun is red\_ like a pump-kin head;\_ I  
 It's the time for play;\_ it's a whipped-cream day;\_ It's

1. **D7** **G7sus4** **G7** 2. **D7** **Dm7** **G7**

wait for it the whole year round. 2. Those are shin-ing so your nose won't

C Gm7 C7 Fmaj7 Dm7 Gm7 C7

freeze. The world is your snow-ball; see how it grows; That's how it goes when-

F Am7 D7 Gmaj7 Em7 Am7 D7

ev-er it snows. The world is your snow-ball just for a song; Get out and roll it a-

G7 N.C. C

long. It's a yum-yum-my world made for sweet-hearts; Take a

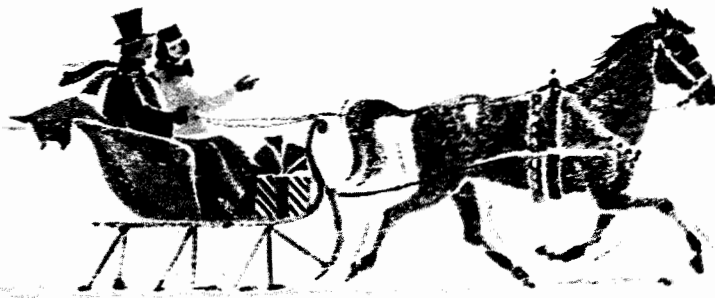
Ebdim G7 Fm/Ab G7

walk with your fa-vor-ite girl. It's a su-gar date; what if

Gm/Bb A7 D7 G7 C

spring is late; In win-ter, it's a marsh-mal-low world.

# Sleigh Ride



Words by Mitchell Parish; Music by Leroy Anderson

52  
T-120

Note: For an optional effect between **A** and **B** and between **C** and **D**, you might call on a "third hand" to imitate sleigh bells by playing as follows on the high side of the keyboard—



Moderately bright

Fmaj7      F6      Gm7      C7      F

**A**

Just hear those sleigh bells jin-gl-ing, ring-ting-tin-gl-ing, too;

Gm7      C7      Fmaj7      F6      Gm7      C7/C      F

— Come on, it's love-ly weath-er for a sleigh ride to-geth-er with you.

Ab 4fr. C7 Fmaj7 F6 Gm7 C7 F

Out-side, the snow is fall-ing and friends are call-ing "Yoo-hoo";

Gm7 C7 Fmaj7 F6 Gm7 ~~Gm7~~ 5/C

Come on, it's love-ly weath-er for a sleigh ride to-geth-er with

F Bb/F F Bb/F F Bm7

you. Gid-dy-yap, gid-dy-yap, gid-dy-

E7 A A6

yap, let's go; Let's look at the show;

# Sleigh Ride

Bm7 E7 A N.C.

We're rid-ing in a won-der-land of snow. Gid-dy-

Am7 D7 G G6

yap, gid-dy-yap, gid-dy-yap, it's grand, Just hold-ing your hand;

Gm7 C11 Normal 8va

sing as is; play 8va higher----- We're glid-ing a-long with a song of a win-ter-y fair-y-land. Our cheeks are

Fmaj7 F6 Gm7 C7 F Gm7 C7

nice and ros-y, and com-fy co-zy are we; We're snug-gled

Fmaj7 F6 Gm7 C7/C F Ab 4ft. C7

up to-gether like two birds of a feath-er would be. Let's take that

Fmaj7 F6 Gm7 C7 F Gm7 C7

road be-fore us and sing a cho-rus or two; Come on, it's

Fmaj7 F6 Gm7 C7/C 1. F6 Gm7 C7

love-ly weath-er for a sleigh ride to-gether with you. Just hear those

2. F6 D

you.

# Over the River and Through the Woods

Traditional



Brightly, in one (♩ = 1 beat)

C F

1. O-ver the riv-er and through the woods To Grand - moth - er's house we  
 2. O-ver the riv-er and through the woods To have a full day of  
 3. O-ver the riv-er and through the woods And straight through the barn - yard

C Dm7 G7 C Am

(1) go. The horse knows the way to car - ry the sleigh Through  
 (2) play. Oh, hear the bells ring - ing ting - a - ling - ling, For  
 (3) gate. It seems that we go so dread - ful - ly slow; It



D7 G G7 C

(1) white and drift - ed snow. O - ver the  
 (2) It is Christ - mas Day. O - ver the  
 (3) is so hard to wait. O - ver the

*p.*

F

(1) riv - er and through the woods, Oh, how the wind does  
 (2) riv - er and through the woods, Trot fast my dap - ple  
 (3) riv - er and through the woods, Now Grand - ma's cap I

*p.*

C F B7/F# C/G

(1) blow. It stings the toes and bites the  
 (2) gray; Spring o'er the ground just like a  
 (3) spy. Hur - rah for fun; the pud - ding's

*p.*

Am (Fm6) C/G G7 C

(1) nose As o - ver the ground we go.  
 (2) hound, For this is Christ - mas Day.  
 (3) done; Hur - rah for the pump - kin pie!

*p.*

# Hanover Winter Song

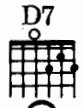
Words and Music by Richard Hovey and Frederic Field Bullard

Briskly



1. Ho, a song by the fire;— Pass the pipes, pass the bowl. Ho, a  
 (2. Pile the) logs on the fire;— Fill the pipes, pass the bowl. Pile the  
 (3. Oh, a ) god is the fire;— Pull the pipes, drain the bowl. Oh, a

(1) song by the fire— With a skoal, with a skoal. Ho, a  
 (2) logs on the fire— With a skoal, with a skoal. Pile the  
 (3) god is the fire— With a skoal, with a skoal. Oh, a



(1) song by the fire; Pass the pipes with a skoal,  
 (2) logs on the fire; Fill the pipes with a skoal,  
 (3) god is the fire; Pull the pipes with a skoal,



(1) For the wolf - wind is wail - ing at the door - ways, And the  
 (2) For the fire gob - lins flick - er on the ceil - ing, And the  
 (3) For the room has a spir - it in the em - bers, 'Tis a

(1) snow drifts deep a - long the road, And the  
 (2) wine witch glit - ters in the glass, And the  
 (3) god and our fa - thers knew his name, And they

(1) ice gnomes are march - ing from their Nor - ways, And the  
 (2) smoke wraiths are drift - ing, curl - ing, reel - ing, And the  
 (3) wor - ship'd him in long - for - got De - cem - bers, And their

(1) great white cold walks a - broad.  
 (2) high bells jin - gle as they pass.  
 (3) hearts leap'd high with the flame.

Chorus

*f* *p* (1) But, here\_ by the fire, - we de - fy frost and storm; Ha,  
 (2) For  
 (3) And

ha, we are warm, and we have our heart's de - sire. For here\_ we're good fel - lows, and the

# Hanover Winter Song

D/A
A7
D7
N.C.

beech-wood and the bel-lows, And the cup is at the lip in the pledge of fel-low-ship. Oh,

G
D7

here by the fire, we de- fy frost and storm; Ha, ha, we are warm, and we

G
G/F
C/E
Cm/Eb
G/D
D
N.C.

have our heart's de-sire. For here we're good fel-lows, and the

G/F
C/E
Cm/Eb
G/D
D
N.C.
D/F#
G/F
C/E
G/D
C

beech-wood and the bel-lows, And the cup is at the lip

Slowly  
N.C.

D7
1. 2. G
3. G
8va--

In the pledge of fel-low-ship, of fel-low-ship. 2. Pile the ship.  
3. Oh, a

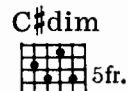
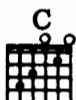
# Jingle-Bell Rock



Words and Music by  
Joe Beal and Jim Boothe

With a light swing (♩ = ♪<sup>3</sup>)

A-2-6  
7-3-0



Jin - gle - bell, jin - gle - bell, jin - gle - bell rock, — Jin - gle bells swing — and

Dm7

G7

Dm7

G7

Dm7

G7



jin - gle bells ring. Snow - in' and blow - in' up bush - els of fun,

Dm7

G7+5

C



Now the jin - gle hop has be - gun. — Jin - gle - bell, jin - gle - bell,

# Jingle-Bell Rock

C#dim 5fr. Dm7 G7

jin-gle-bell rock, - Jin-gle bells chime in jin-gle-bell time.

Dm7 G7 Dm7 G7 D7 G7

Danc-in' and pranc-in' in Jin-gle Bell Square In the frost-y air...

C F F#dim C/G

What a bright\_ time;\_ it's the right\_ time\_ To rock the night a -

C Am7 D7 Am7 D7 G7 Dm7

way. Jin-gle-bell\_ time\_ is a swell time\_ To go glid-in' in a

G7 C

one-horse sleigh.—      Gid-dy-ap      jin-gle horse; pick up your feet;—

Gm6/Bb A7+5 A7 F

Jin-gle a - round the clock.      Mix and min-gle in a

Fm6 D7 G7 1. C

jin - gl - in' beat;—      That's the jin - gle-bell      rock.

2. D7 G7 D7 G7 C

That's the jin-gle-bell,      That's the jin-gle-bell      rock.

# Winter

Words by Alfred Bryan  
Music by Albert Gumble

Briskly, in two (♩ = 1 beat)

mp

Introduction for piano, marked *mp*. The right hand plays a series of chords in a rhythmic pattern, while the left hand plays a simple bass line.

Chord diagrams: C, Am, G7

Win - ter, win - ter, When the snow is

Musical notation for the first line of lyrics, including chord diagrams for C, Am, and G7.

Chord diagrams: Am7/E, Dm7, Fmaj7/G, G9, C

soft - ly fall - ing, That's the time to squeeze,

Musical notation for the second line of lyrics, including chord diagrams for Am7/E, Dm7, Fmaj7/G, G9, and C.

Chord diagrams: Am, D7, Ebdim, C/E, D9/F#

when it starts to freeze. In Oc - to - ber and No - vem - ber

Musical notation for the third line of lyrics, including chord diagrams for Am, D7, Ebdim, C/E, and D9/F#.



G7 N.C. C Am

and De - cem - ber, just re - mem - ber Win - ter, win -

G7 Am7/E Dm7-5 Fmaj7/G G9

ter, When your sweet-heart comes a - call - ing, By the

C G7/D C7/E F Fm

fire - side so bright, you'll sit and tease her;

C/G F#dim C/G Am7 D7 Fm6 G7 C

That's the time to squeeze her, when it's win - ter.

# Jing-A-Ling, Jing-A-Ling

Bright polka tempo

8va-----



*p cresc. (like approaching sleigh bells)* *f*

*mf*

Jing, jing-a-ling, jing-a-ling, jing-a-ling, What fun to hear the  
Jing, jing-a-ling, jing-a-ling, jing-a-ling, The bells have got the


sleigh bells jin - gle. Jing, jing-a-ling, jing-a-ling, jing-a-ling, They  
snow-flakes danc - ing. Jing, jing-a-ling, jing-a-ling, jing-a-ling, Ol'



set your heart a - tin - gle. Jing, jing-a-ling, jing-a-ling  
Dob - bin's e - ven pranc - ing. Jing, jing-a-ling, jing-a-

C  Ab7 

ling, jing-a-ling, I love to hear our laugh-ter min-gle, Ha, ha,  
 ling, jing-a-ling, The night is made for sweet ro-manc-ing. Ha, ha,

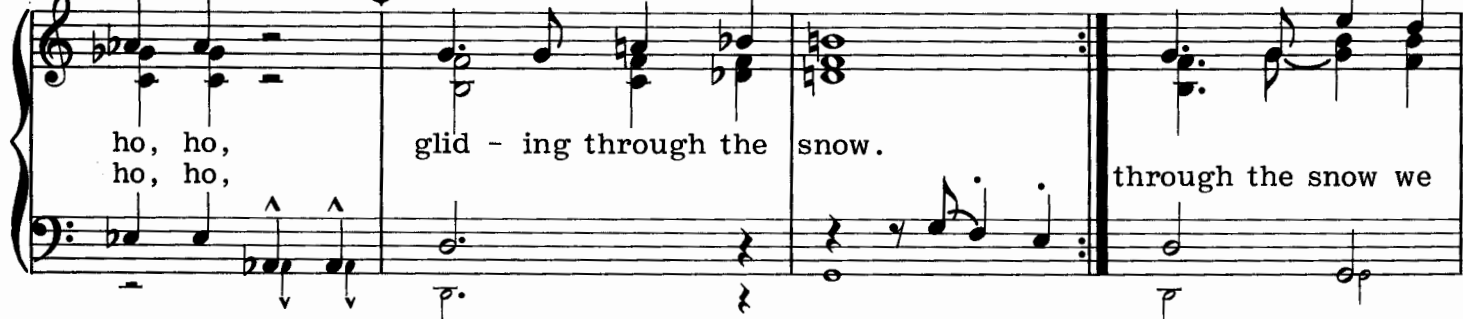
*f*



1. G7  2. G7 

Last time to Coda

ho, ho, glid - ing through the snow. through the snow we  
 ho, ho,



C 

go. Through a non-legato



Trio

C 

win - ter fair - y - land we go a - glid - ing In a



Jing-A-Ling, Jing-A-Ling

G7

cot - ton - can - dy land of fro - zen charms, And the

Musical notation for the first system, including treble and bass staves with lyrics and a guitar chord diagram for G7.

Dm

G7

way the sleigh is slip - ping and a - slid - ing Brings you

Musical notation for the second system, including treble and bass staves with lyrics and guitar chord diagrams for Dm and G7.

Dm

G7

C

slid - ing e - ven clos - er in my arms. Can't you

Musical notation for the third system, including treble and bass staves with lyrics and guitar chord diagrams for Dm, G7, and C.

hear the sleigh bells ask - ing why we're sin - gle, As we

Musical notation for the fourth system, including treble and bass staves with lyrics.

C7

F

A7/E

Dm

fly a - cross the snow - y hills and dells? And we're

Musical notation for the fifth system, including treble and bass staves with lyrics and guitar chord diagrams for C7, F, A7/E, and Dm.

Fm6 Em7 A7sus4 A7

hap - py 'cause the sleigh bells seem to jin - gle In the

Dm G7 C C/E Ebdim

win - ter fair - y - land like wed - ding bells.

Repeat from  $\text{♩}$  to  $\text{♩}$ ; then to Coda.

Coda G7 C

through the snow we go.

8va-----

C Gm7

(play 8va higher; sing as

Jing, jing-a-ling, jing-a-

C Gm7 C Gm7 C

written)

ling, jing-a-ling, jing-a-ling, jing-a-ling, jing-a-ling.

## Section Five

### Modern Carols

#### Carol of the Bells (Words by Peter J. Wilhousky; Music by M. Leontovich) Page 158

*There is a legend that at the stroke of midnight on the evening when Jesus was born all the bells on earth suddenly began pealing joyously together of their own accord—and there was never a sound like it for majesty and grandeur. "Carol of the Bells," based on an old Ukrainian motif, probably springs from that legend, as it tells of the "sweet silver bells" that pealed joyously in unison. Traditionally, the "Carol of the Bells" is sung quietly in the beginning, grows louder and ever louder as each voice adds to the tintinnabulation, and finally dies away to a pianissimo as the pealing gradually ceases.*

#### I Heard the Bells on Christmas Day (Words by Henry Wadsworth Longfellow, adapted by Johnny Marks; Music by Johnny Marks) Page 154

*A mood of intense melancholy overtook poet Henry Wadsworth Longfellow in the years after his wife's tragic death in a fire in 1861. The Civil War had broken out that same year, and it seemed to him that this was an additional punishment. Sitting down at his desk one day, he penned the poem "Christmas Bells." As the bells continue to peal and peal, Longfellow recognizes that God is not dead after all, that right shall prevail, bringing peace and goodwill, as long as there is Christmas and its promise of new life. The poem has been sung to a tune written in the 1870s by an English organist, John Baptiste Calkin. In the 1950s, Johnny Marks, whose Christmas songs are many and choice, adapted Longfellow's words and provided the modern musical setting that is used here and is commonly sung today. There have been many recordings of Marks' version, including ones by Kate Smith, Frank Sinatra, Harry Belafonte and Bing Crosby (who joked to Marks, "I see you finally got yourself a decent lyricist").*

#### The Little Drummer Boy (Words and Music by Katherine Davis, Henry Onorati and Harry Simeone) Page 156

*Harry Simeone, who was at one time choral conductor-assistant to Fred Waring, wrote what is now a Christmas classic, "The Little Drummer Boy," in 1958. The song tells the story of a shepherd boy who makes his way along with the procession of the Wise Men and other admirers to the lowly manger in Bethlehem to see the Holy Babe. Some of those who gather at the manger present the Infant with fine gifts, but all the shepherd has to offer is his drum and his gift of making music. The whole carol is accompanied by a gentle drone, the sound of the boy's drum being played lightly with the fingers. The Harry Simeone Chorale made the best-selling recording of its leader's song.*

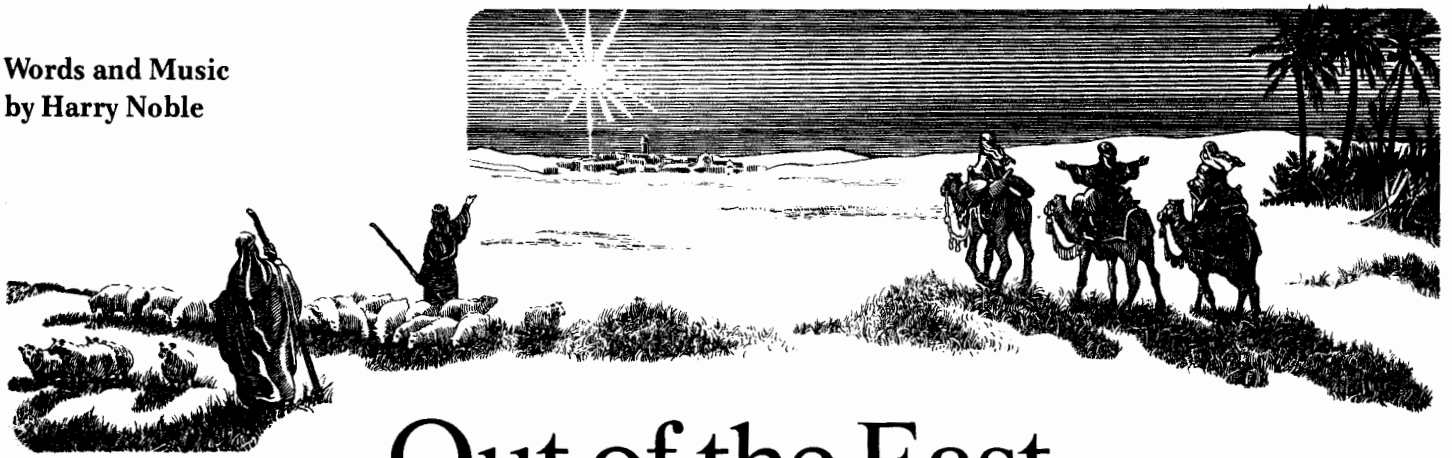
#### Out of the East (Words and Music by Harry Noble) Page 151

*Juilliard-trained songwriter Harry Noble wrote "Out of the East" in 1940. The song describes the trip of the Magi, following the star to the birthplace of Jesus, and is an inspiring song of faith. Noble, born in New York and raised in Jersey City, New Jersey, is best known for his song "Hold Me, Thrill Me, Kiss Me." In addition to directing a prize-winning girls' choir, he was a nightclub performer with Francis King for many years, appeared in films, and gave organ lessons at Bamberger's Department Store in Newark, New Jersey.*

#### The Peace Carol (Words and Music by Bob Beers) Page 160

*The Beers of upstate New York are a musical family reminiscent of the famous Trapp family of Vermont. In 1965, they had several pleasant visits with the Reverend Edith Craig Reynolds, a Baptist minister related by marriage to the Reynolds Aluminum family. Bob Beers was so inspired by the gentle wisdom of Reverend Reynolds that he wrote this carol in her honor. The theme is a simple one—that the grief and struggles and cares of the world can be overcome by the peace of Christmas Day. Though it is less than 20 years old, "The Peace Carol" has already become a favorite part of the Christmas literature.*

Words and Music  
by Harry Noble

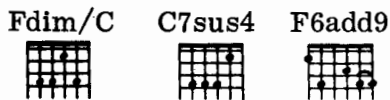


# Out of the East

Moderately

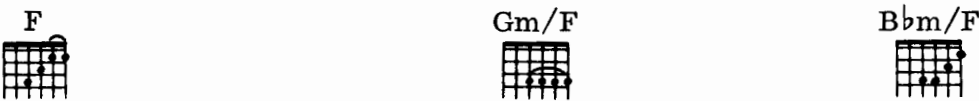


*p*



*L.H.* *L.H.*

*Ped.*



*p*

1. Out of the East there came rid - ing, rid - ing, Three of the wis - est of  
 in - to the West they went rid - ing, rid - ing, Fol - low - ing af - ter the  
 3. Lo! in a man - ger they found Him, found Him, Bathed in the light of yon

Out of the East

F Gm/F

(1) men. \_\_\_\_\_ Dust was their en - e - my blind - ing,  
 (2) star, \_\_\_\_\_ O - ver a qui - et town shin - ing,  
 (3) star; \_\_\_\_\_ Gold did they bring Him and frank - in -

Bbm/F F

(1) blind - ing, E - ven the wis - est of them.  
 (2) shin - ing, Light - ing their way from a - far.  
 (3) cense, And myrrh from a land that was far.

A7sus4 A7 Dm G7sus4

(1) Wan - der - ing shep - herds heard tell their sto - ry, Told in the  
 (2) Un - der its glo - ry sat Moth - er Mar - y Ten - der - ly  
 (3) Shep - herds crept in sing - ing prais - es, prais - es; An - gels kept

*mf*

G7 C7 E/C Am/C Bb/C C7

(1) flick - er - ing fire - light, ten - der light, ev - er bright Christ - mas night.  
 (2) sing - ing a lull - a - by, hush - a - by, don't - you - cry lull - a - by.  
 (3) watch to be near to Him, dear to Him, one with Him, prais - ing Him.

*dim.* *held back*



F Gm/F

(1) Far to the West was there shin - ing, shin - ing,  
 (3) In - to the East then went rid - ing, rid - ing,  
*p in tempo*

Bbm/F F

(1) Blaz - ing a star in the dawn; \_\_\_\_\_ Rev - er - ent  
 of the wis - est of men; \_\_\_\_\_ Gifts did the  
 (3) Three of the wis - est of men. \_\_\_\_\_ Found was the

Gm/F Bbm/F

(1) wise men be - held it, say - ing, "This night a Sav - ior is  
 for that Babe in man - ger, Gifts for the Sav - ior of  
 (3) Babe in a low - ly man - ger, Crowned was the Sav - ior of

1. 2. F F/E | 3. F F/E F/Eb Bb/D Bbm6/Db F6add9

born."  
 men.  
 (slow arpeggio)

# I Heard the Bells on Christmas Day

Words by Henry Wadsworth Longfellow,  
adapted by Johnny Marks; Music by Johnny Marks



Rapidly, in one (♩ = 1 beat)

First system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. The music consists of a melody line and a piano accompaniment. Dynamics include *f*, *dim.*, and *p*. The piano part features chords in the left hand.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody line includes the lyrics: "heard the bells on Christ-mas Day Their old fa-mil-iar car-ols play, And". The piano accompaniment includes guitar chord diagrams for G, Gaug, C/E, D7, Em, F#, and Bm.

Third system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody line includes the lyrics: "wild and sweet the words re-peat Of peace on earth, good-will to men. I". The piano accompaniment includes guitar chord diagrams for Cm/Eb, D7, Dm/F, E7, C, E7, Am, Fdim, A9/E, and D7. A *cresc.* marking is present in the piano part.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody line includes the lyrics: "thought as now this day had come, The bel-fries of all Chris-ten-dom Had". The piano accompaniment includes guitar chord diagrams for G, Gaug, C/E, D7, Em, F#, and Bm.

Cm/E $\flat$  D7 Dm/F E7 Am E7 Am C $\sharp$ m7-5 D7sus4 D7 G N.C.

rung so long the un-bro-ken song Of peace on earth, good-will to men. And

*cresc.* *dim.*

G Gaug C/E D7 Em F $\sharp$  Bm

in de-spair I bowed my head; "There is no peace on earth," I said, "For

*p.*

Cm/E $\flat$  D7 Dm/F E7 C E7 Am Fdim A9/E D7

hate is strong and mocks the song Of peace on earth, good-will to men." Then

*cresc.* *f sub.*

G Gaug C/E D7 Em F $\sharp$  Bm

pealed the bells more loud and deep: "God is not dead, nor doth He sleep; The

*p.*

C/E D7 Dm/F E7 Am E7 Am C $\sharp$ m7-5 D7sus4 D7 G

wrong shall fail, the right pre-vail With peace on earth, good-will to men."

*cresc.* *slowing down*

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### ART CREDITS

James Alexander: Title page, 10, 18, 38, 40, 48, 82, 83, 84, 99, 121, 122, 150, 154, 184, 185, 206, 219, 220, 246 Carla Bauer: 14, 15, 29, 156 Neil Boyle: 46 Nick Calabrese: 48, 160 Katharine Dodge: 68, 69 Ron Jones: 123, 180 Uldis Klavins: Cover	Joe Krush: 4, 6, 73, 162, 164 Bob McMahon: 8, 22, 50, 90, 96, 97, 151, 165, 186, 212, 251 Albert Pucci: 24, 30, 66, 78, 80, 106, 112, 132, 141, 158, 176, 192, 233, 235, 240 Lorelle Raboni: 85, 98 Suzanne Richardson: 16, 34, 59, 64, 107, 194, 221, 224 Ed Vebell: 54, 102, 188, 227, 242
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