

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."

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.

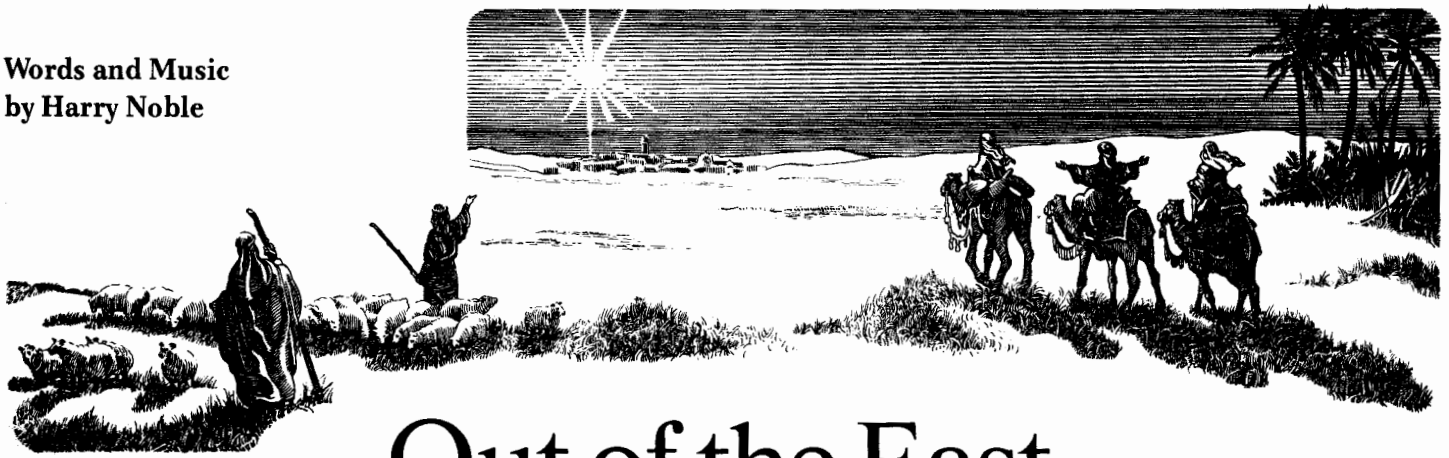
Out of the East (Words and Music by Harry Noble) Page 151

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

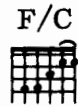
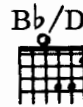
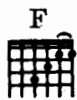
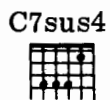
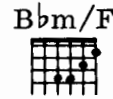
The Beers of upstate New York are a musical family reminiscent of the famous Trapp family of Vermont. In 1965, they had several pleasant visits with the Reverend Edith Craig Reynolds, a Baptist minister related by marriage to the Reynolds Aluminum family. Bob Beers was so inspired by the gentle wisdom 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

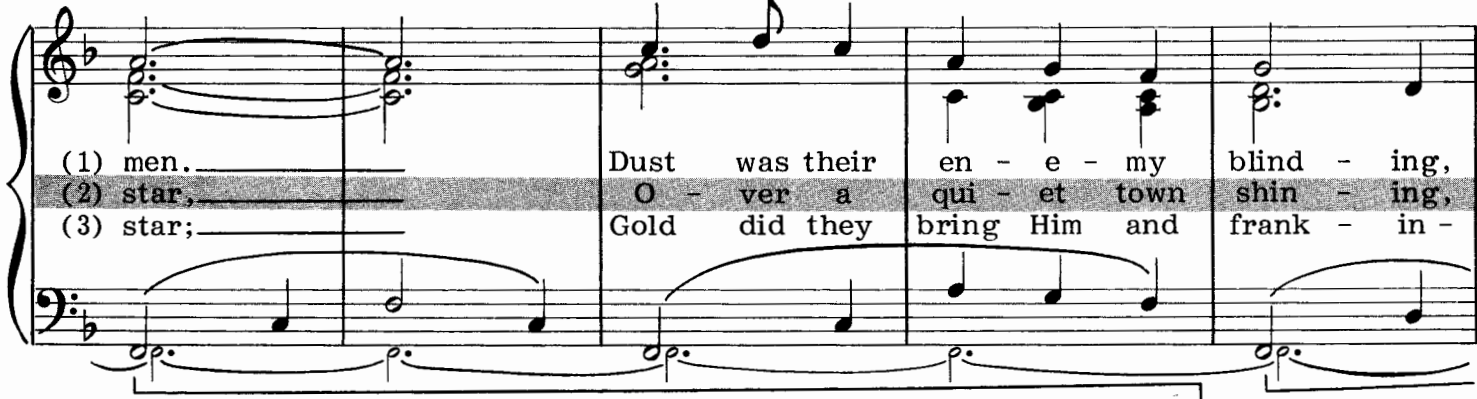






1. Out of the East there came rid - ing, rid - ing, Three of the wis - est of
 in - to the West they went rid - ing, rid - ing, Fol - low - ing af - ter the
 3. Lo! in a man - ger they found Him, found Him, Bathed in the light of yon

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** 

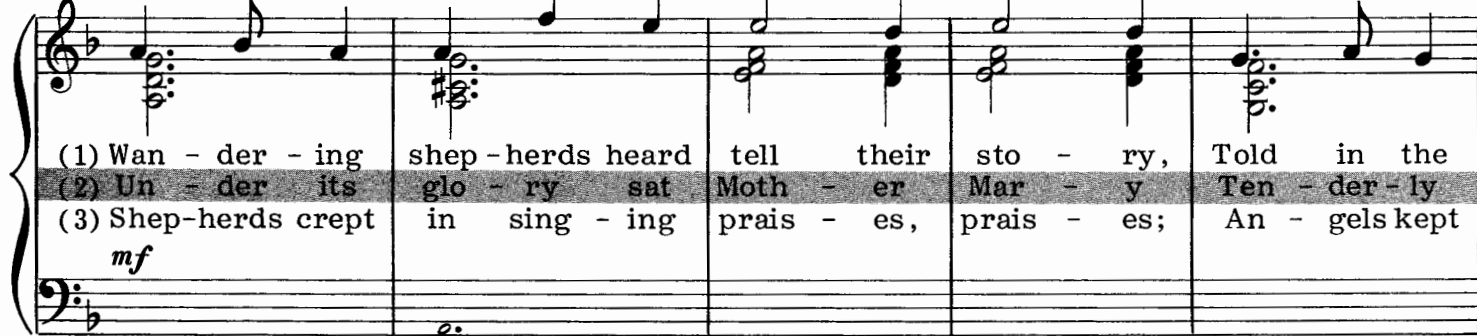
(1) blind - ing, E - ven the wis - est of them.
 (2) shin - ing, Light - ing their way from a - far.
 (3) cense, And myrrh from a land that was far.









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, including treble and bass clefs, notes, and dynamics like *f dim.* and *p*.

Second system of musical notation with lyrics: "heard the bells on Christ-mas Day Their old fa-mil-iar car-ols play, And". Includes guitar chord diagrams for G, Gaug, C/E, D7, Em, F#, and Bm.

Third system of musical notation with lyrics: "wild and sweet the words re-peat Of peace on earth, good-will to men. I". Includes guitar chord diagrams for Cm/Eb, D7, Dm/F, E7, C, E7, Am, Fdim, A9/E, and D7. Dynamic marking *cresc.* is present.

Fourth system of musical notation with lyrics: "thought as now this day had come, The bel-fries of all Chris-ten-dom Had". 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*

The Little Drummer Boy

Words and Music by
Katherine Davis, Henry Onorati
and Harry Simeone



Moderately, in two (♩ = 1 beat)

Guitar → (Capo up 3 frets)

B-44
T-70

Keyboard → F

p throughout

1. Come, they told me, (Pa -
2. Lit - tle Ba - by, (Pa -
(Ba - by Ge - su),
3. Mar - y nod - ded; (Pa -

(Bells)

(1) rum-pum-pum-pum)
(2) rum-pum-pum-pum)
(3) rum-pum-pum-pum)

A new-born King to see; (Pa -
I am a poor boy too; (Pa -
The ox and lamb kept time; (Pa -

C

(1) rum-pum-pum-pum)
(2) rum-pum-pum-pum)
(3) rum-pum-pum-pum)

Our fin - est gifts we bring (Pa -
I have no gift to bring (Pa -
I played my drum for Him; (Pa -

(1) rum-pum-pum - pum)
 (2) rum-pum-pum - pum)
 (3) rum-pum-pum - pum)

To lay be - fore the King, (Pa -
 That's fit to give our King. (Pa -
 I played my best for Him. (Pa -

F

(1) rum-pum-pum-pum, rum-pum-pum-pum, rum-pum-pum - pum)
 (2) rum-pum-pum-pum, rum-pum-pum-pum, rum-pum-pum - pum)
 (3) rum-pum-pum-pum, rum-pum-pum-pum, rum-pum-pum - pum)

F7 Bb F C

(1) So to hon - or Him (Pa - rum-pum-pum - pum)
 (2) Shall I play for You (Pa - rum-pum-pum - pum)
 (3) Then He smiled at me, (Pa - rum-pum-pum - pum)

F

(1) When we come.
 (2) On my drum?
 (3) Me and my drum.

C F

to nothing

Carol of the Bells

Words by Peter J. Wilhousky; Music by M. Leontovich



Joyfully, in one (each measure = 1 beat)

Em* Em/D Am/C Em/B

Hark! how the bells, Sweet sil-ver bells, All seem to say, "Throw cares a-way."

Christ-mas is here, Bring-ing good cheer To young and old, Meek and the bold.

Ding, dong, ding, dong, That is their song With joy-ful ring, All car-ol-ing.

One seems to hear Words of good cheer From ev-'ry-where Fill-ing the air; O

mf *p* *p* *p* *cresc.*

The musical score is written for guitar in a 3/4 time signature with a key signature of one sharp (F#). It consists of four systems of music. Each system has a treble and bass staff. The lyrics are placed between the staves. Above each measure, guitar chords are indicated with letters and diagrams. The first system has four measures with chords Em*, Em/D, Am/C, and Em/B. The second system has four measures with chords Em, Em/D, Am/C, and Em/B. The third system has four measures with chords Am/C, Em, Am/C, and Em. The fourth system has five measures with chords Am/C, Em, Am/C, Em, and a final measure with no chord. Dynamics include piano (p), mezzo-forte (mf), and crescendo (cresc.).

*Guitarists: Play chords finger style.

how hap - py are their tones. *ff* Gai - ly they ring - While peo - ple sing -

Am

Em

Songs of good cheer, - Christ - mas is here; Mer - ry, mer - ry, mer - ry, mer - ry Christ - mas.

Em/D

Am/C

Em7/B

Mer - ry, mer - ry, mer - ry, mer - ry Christ - mas. On, on they send, On with - out end, Their joy - ful tone
dim. (without slowing down)

Am

Em

To ev - 'ry home. { Hark! how the bells, Sweet sil - ver bells, All seem to say,
On, on they send, On with - out end,

pp

1.

"Throw cares a - way." Their joy - ful tone To ev - 'ry home. Ding, dong, ding, dong.
very quietly

N.C.

N.C.

Em



The Peace Carol

Words and Music by Bob Beers

Gently

mp

1. The

G

Gaug

C/G

4

(1) gar - ment of life be it tat - tered and torn, The
 (2) hope that has slum - bered for two thou - sand years, A
 3. Add all the grief — that peo - ple may bear; —

F/G

D7/G

G

Em

Em/D

(1) cloak of the sol - dier is weath - ered and worn, But what Child is this that was
 (2) born in that slum - bered in a thou - sand years, A faith that can hop - e
 (3) To - tal the strife and the trou - ble and care; — Put them in col - umns and

A/C#

D7

G

5fr.

(1) pov - er - ty - born? The peace of Christ - mas Day. — } The branch that bears the
 (2) po - ve - ry of years, The peace of Christ - mas Day. — }
 (3) leave them right there, The peace of Christ - mas Day. — }

Am D7 G Em Em/D

bright hol-ly, The dove that rests in yon - der tree, The light that shines for

Am/C A/C# D7

5fr. 5fr.

1. 2. 3.

G G

all to see; The peace of Christ-mas Day. 2. The 3. Day. The

G Am D7 G

branch that bears the bright hol-ly, The dove that rests in yon - der tree, The

Em Em/D Am/C A/C# D7 G

5fr. 5fr.

light that shines for all to see, The peace of Christ - mas Day. slower

Section Six

Favorite Carols of Yesterday and Today

Angels from the Realms of Glory Page 168
(Words by James Montgomery; Music by Henry Smart)

In the mid-1790s, 23-year-old James Montgomery, a devout Moravian newspaperman in Sheffield, England, was twice imprisoned because authorities feared that his liberalism and criticism of local officials might breed trouble. He took advantage of his incarceration to write a little book, Prison Amusements, which he published as soon as he was released and had returned to his newspaper. The success of the book started him and his paper, the Iris, on the road to such popularity that before long he became one of Sheffield's leading citizens. His Christian faith, so strong in adversity, remained just as strong in prosperity. He published many hymns, including "Angels from the Realms of Glory," which he wrote for the Christmas Eve edition of the Iris in 1816, and which was republished in the Christian Psalmist in 1825. Some years later, a London organist, Henry Smart, wrote the music to which we now sing Montgomery's words.

As Lately We Watched (Traditional) Page 175

From Austria comes this traditional carol, sung to a tune similar to the old English "We Wish You a Merry Christmas." As with such other carols as "Angels We Have Heard on High," "Angels from the Realms of Glory" and "While Shepherds Watched Their Flocks by Night," the song tells the story of the Nativity from the point of view of the shepherds near Bethlehem who follow the path of the star, hear the angels proclaim the birth of the newborn King and finally see the Infant in His manger-throne.

As with Gladness Men of Old Page 183
(Words by William Chatterton Dix; Music by Conrad Kocher)

On the Epiphany, the Twelfth Day of Christmas, probably in 1858, William Chatterton Dix was sick in bed. Dix was a devout churchman who ran a marine insurance company in England during the week and composed hymns on Sunday. While sick, he managed to read the Gospel for the day, which inspired him to write this classic Christmas hymn. It was set to a melody written several decades earlier by an eminent German organist, Conrad Kocher, but Dix is often credited with the tune. Dix eventually came to dislike his abridgment of the Kocher setting, but realized that since the combination of words and music had already entered the literature it was too late to change it.

Christians, Awake, Salute the Happy Morn Page 172
(Words by John Byrom; Music by John Wainwright)

This song was written by John Byrom as a Christmas present for his daughter, probably in 1749. Byrom was active in the evangelical revivals of the period, had both Charles and John Wesley as students and friends, and ended life as a Quaker. The poem was first published as a broadside (broadside was a large sheet of paper on which ballads were customarily printed, and which were sold by stationers like newspapers) and was set to an original psalm tune, "Yorkshire" by John Wainwright, an organist at the Manchester, England, Collegiate Church. Byrom first heard the completed hymn on Christmas Day, 1750, when a group of men and boys led by Wainwright sang it for him.

Good Christian Men, Rejoice Page 178
(Words by John Mason Neale; Music Traditional)

This well-worked melody served a variety of purposes before it became the setting for "Good Christian Men, Rejoice." Its origin is a 14th-century hymn, which was arranged in 1601 by Bartholomaeus Gesius as "In Dulci Jubilo." Subsequently Johann Sebastian Bach made his own arrangement of the melody in his Chorale Preludes for the organ, and in an edition by Sir John Stainer, it became well known to German-speaking people as "Nun singet und seid froh." The English version is by the Reverend Dr. John Mason Neale, a 19th-century English minister who, after being forced into retirement by illness, collected and made English translations of many Greek and Latin hymns.

The Holly and the Ivy (Traditional)

Page 174

The verses of this charming English carol date back centuries. They were first officially published in 1861 by a Joshua Sylvester, who admitted that he had obtained them from "an old broadside, printed a century and a half since." The symbolism in them probably pre-dates Christianity and was simply modified to serve it. Hence, the white blossoms became the purity of Mary; the red berries, Jesus' blood; the thorns, His crown; the bitter bark, His crucifixion agony. The symbolism of the ivy has been lost, although some suggest that the holly stands for the masculine elements of Jesus' birth, and the clinging ivy for the feminine elements.

I Saw Three Ships (Traditional)

Page 165

There are several interpretations of the three ships mentioned in this carol. Since the music was published for the first time in 1666, less than two centuries after Columbus's voyages had opened up the seas, some believe that the three ships, like Columbus's, were entering a New World—that of the Spirit. Others feel that the number refers to the journeying Wise Men, or to the virtues of faith, hope and charity, or to the Holy Family of Jesus, Mary and Joseph, or to the Trinity of God the Father, Son and Holy Spirit. Carols that sing of ships are not usual, though as Cecil Sharp, a famous collector of folk songs, pointed out, the island-dwelling Britons of early days may have thought that Bethlehem, which they knew about only through hearsay, lay on or near the seacoast of the Holy Land. Sharp discovered the music for this carol existing in similar versions all over the British Isles, sung to these Christmas words and also to a secular lyric, beginning "As I sat on a sunny bank," which was already well known by the 18th century.

Joseph Dearest, Joseph Mild (Traditional)

Page 170

"Joseph Dearest, Joseph Mild" is a lullaby that was sung by the Virgin Mary in a Mystery Play that flourished around Leipzig, Germany, in the early 1500s. The tune was originally sung to a Latin text full of joy. "Resonet in Laudibus" (Let Our Praises Resound), dating from as early as the 14th century. Before that time, carols and other religious songs were danced and sung to primitive tunes and graceless texts. But a new awareness of beauty in worship swept through Europe in the 1500s, thanks in part to the Reformation, and melodies took on an ingratiating texture, while texts issued from the pens of genius poets.

Lo, How a Rose E'er Blooming (Traditional; arranged by Dan Fox)

Page 169

This charming old carol comes to us from Germany's Rhineland. It was first published in 1599 in Cologne but could date from the 15th century or perhaps even earlier. Michael Praetorius harmonized it in 1609, and Theodore Baker, the American music scholar who first compiled the Biographical Dictionary of Musicians in 1900, is credited with the English translation. In some hymnals, the carol appears as "I Know a Rose-Tree Springing" or "Behold a Branch Is Growing" from its original German text, "Es ist ein' Ros' entsprungen."

O Come, O Come Emmanuel (Traditional)

Page 180

The words to this church hymn for the season of Advent are very old indeed. They were of such importance in medieval days that in monasteries a separate stanza, to be sung from December 16 through December 23, was assigned to each of the most pious monks. In the 1800s, a musical setting that would accommodate the stanzas and the refrain "Rejoice! Rejoice! Emmanuel shall come to thee O Israel" was fashioned out of some plainsong sequences. (There was no refrain in the original Latin.) And, since plainsong has no measures and no specified rhythmic scheme, the quality of this hymn is always flowing and free.

O Holy Night

Page 166

(Words by John Sullivan Dwight; Music by Adolphe Charles Adam)

It is difficult to realize now that when "O Holy Night" was written by Adolphe Charles Adam, the 19th-century French composer who is best known for his ballet Giselle, it was frowned on by church authorities. One French bishop even went so far as to denounce it for its "lack of musical taste and total absence of the spirit of religion." Despite this, it has become the most popular of all Christmas solos. Adam's friend and collaborator, the poet Cappeau de Roquemaure, was the first to supply a text for the melody, titling it "Cantique de Noël." The English words we use today, which made the tune "O Holy Night," were written by an American clergyman and musical authority named John Sullivan Dwight.

Once in Royal David's City

Page 179

(Words by Mrs. C. F. Alexander; Music by H. J. Gauntlett)

Cecil Frances Alexander took her position as an Anglican bishop's wife very seriously. She accompanied her husband throughout Ireland, scolding the wicked and praising the good, and most of all working with the youngsters, for whom she wrote a number of little poems and hymns. Her most famous collection was published in 1848 – Hymns for Little Children – and it was here that "Once in Royal David's City" first appeared. A year later, H. J. Gauntlett discovered Mrs. Alexander's poem and set it to music. The city, of course, is Bethlehem, the birthplace of Jesus and of His ancestor King David.

Section Six: Favorite Carols of Yesterday and Today

What Child Is This?

(Words by William Chatterton Dix; Music Traditional)

Page 176

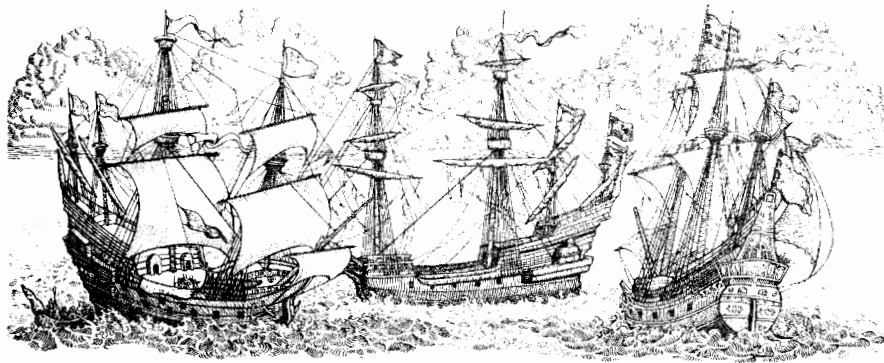
"Greensleeves," the tune to which "What Child Is This?" is sung, has a long history. It was apparently first licensed or registered in 1580 to a Richard Jones (with a set of lyrics that were not in the least religious, nor even very respectable), but it is probably older still. Some theories have it that Henry VIII wrote the song. In any event, Henry's daughter Queen Elizabeth I is said to have danced to it; Shakespeare mentioned it by name twice in *The Merry Wives of Windsor*; traitors were hanged as hired bands of musicians played its strains in lugubrious tempo. Almost three centuries later, about 1865, William Chatterton Dix published "The Manger Throne." Three stanzas were later culled from that poem and fitted to "Greensleeves," thus creating "What Child Is This?," one of our loveliest carols.

While Shepherds Watched Their Flocks by Night (Words by Nahum Tate and Nicholas Brody; Music by George Frederick Handel)

Page 182

George Frederick Handel's oratorio *Messiah*, first performed in 1742 in Dublin, made the composer's name a symbol for the finest in religious music. A century later, Handel's fame was still at its height, particularly in the United States, where admirers such as the composer Lowell Mason were willing to attribute their works to him in order to secure a wider audience. Another composer, Richard Storrs Willis (famous for "It Came Upon the Midnight Clear"), who was attracted by the stately vigor of an aria from *Cyrus*, one of Handel's 46 operas, adapted as text a scriptural paraphrase by Nahum Tate and Nicholas Brody published in 1696. The result was "While Shepherds Watched Their Flocks by Night," which hews so closely to the Christmas story as told in the Bible that it was one of only six hymns allowed by the starchy church authorities of that day to be sung by congregations (in addition, of course, to the regulation canticles).





I Saw Three Ships

Traditional

Note: For added interest, this arrangement can be played as follows:

1st time: Play top line of right hand only. (*p*)

2nd time: Play both lines of the right hand, again without the bass. (*mf*)

3rd time: Play complete arrangement including piano bass and organ pedals. (*f*)

Moderately

Guitar → *D* *A/D* *D* *A/D*
 (Capo up 3 frets)

Keyboard → *F* *C/F* *F* *C/F*

1. *p* I saw three ships come sail - ing in On
 2. *mf* And what was in those ships all three On
 3. *f* The Vir - gin Mar - y and Christ were there On

(1) Christ - mas Day, on Christ - mas Day. I saw three ships come
 (2) Christ - mas Day, on Christ - mas Day? And what was in those
 (3) Christ - mas Day, on Christ - mas Day; The Vir - gin Mar - y and

(1) sail - ing in On Christ - mas Day in the morn - ing.
 (2) ships all three On Christ - mas Day in the morn - ing?
 (3) Christ were there On Christ - mas Day in the morn - ing.

© Holy Night

Words by John Sullivan Dwight
Music by Adolphe Charles Adam

A-38

T-60

Slowly and solemnly

p smoothly

1. O ho - ly night, the stars are bright - ly shin - ing; It is the
 2. Led by the light of faith se - rene - ly beam - ing, With glow - ing
 3. Tru - ly He taught us to love one an - oth - er; His law is

(1) night of the dear Sav - ior's birth. Long lay the
 (2) hearts by His ora - dle we stand. So led by
 (3) love and His gos - pel is peace. Chains shall He

(1) world in sin and er - ror pin - ing, Till He ap - peared and the soul felt its
 (2) light of a star sweet - ly gleam - ing, Here came the wise men from the Or - lent
 (3) break, for the slave is our broth - er, And in His name all op - pres - sion shall

(1) worth. A thrill of hope, the wea - ry soul re - joic - es, For
 (2) land. The King of Kings lay in low - ly man - ger, In
 (3) cease. Sweet hymns of joy in grate - ful chor - us rise we, Let

mp

ped. sim. throughout

G7 C Am

(1) yon - der breaks a new and glo - rious morn. Fall on your

(3) all with - in us praise His ho - ly name. Christ is the

mf

Em Dm Am

(1) knees, Oh, hear the an - gel voic - es! O

(3) Lord, Then ev - er, ev - er praise we; His

C G7 C F C G7 C

(1) night di - vine, O night when Christ was born! O

(3) pow'r and glo - ry ev - er more pro - claim, His

G G7 C Dm C G7 C

(1) night, O ho - ly night, O night di - vine!

(3) pow'r and glo - ry ev - er more pro - claim.



Angels from the Realms of Glory

Words by James Montgomery; Music by Henry Smart

Moderately

Chords: C*, C/E, G, C/E, F, C/E

1. An - gels from the realms of glo - ry Wing your flight o'er
 2. Shep - herds in the fields a - bid - ing, Watch - ing o'er your
 3. Sag - es, leave your con - tem - pla - tions; Bright - er vis - ions
 4. Saints be - fore the al - tar bend - ing, Watch - ing long in

Chords: G/B, C, C/E, G, G#dim, Am, E

(1) all the earth. Ye who sang cre - a - tion's sto - ry
 (2) flocks by night. God with man is now re - sid - ing;
 (3) beam a - far. Seek the great de - sire of na - tions;
 (4) hope and fear. Sud - den - ly the Lord de - scend - ing

Chords: Am, E/B, Am/C, G7/D, D7, G, G7

(1) Now pro - claim Mes - si - ah's birth. } Come and wor - ship,
 (2) Yon - der shines the in - fant Light. }
 (3) Ye have seen His na - tal star. }
 (4) In His tem - ple shall ap - pear. }

Chords: C, E7, F, A7/C#, Dm, C#dim/E, Dm/F, D7/F#, G/G, G7, C

come and wor - ship; Wor - ship Christ the new - born King.

*Guitarists: Play chords finger style.

Lo, How a Rose E'er Blooming

Traditional; Arranged by Dan Fox



Moderately

G* D7 G C G Dsus4 D Em C F#m7-5 G Am G/D D7 G

Lo, how a rose e'er bloom - ing From ten - der stem_ hath sprung,
 I - sa - iah 'twas fore - told it, The rose I have_ in mind.

G D7 G C G Dsus4 D Em C F#m7-5 G Am D7 Em

Of Jes - se's lin - eage com - ing, As men of old_
 With Mar - y we be - hold it, The Vir - gin Moth -

Cm D7 G Em Bm Am D7 Em A D G D7 G

_ have sung. It came a flower - et bright A - mid the
 er kind. To show God's love a - right, She bore to

C D7 G Dm E Cm G/D Am D7 Em Cm6 D7 G

cold of win - ter, When half spent was_ the night.
 men a Sav - ior When half spent was_ the night.

*Guitarists: Play chords finger style.

**Smaller hands may substitute cue note for bass note.





JOSEPH DEAREST, JOSEPH MILD

Traditional

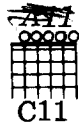


Gently

Guitar → 
(Capo up
3 frets) 

Keyboard → F

1. Jo - seph dear - est, Jo - seph mild, Help me rock my
2. Glad - ly dear - est, Mar - y mine, I will rock
3. Lull - a, lull - a, lull - a - by, (Hum)



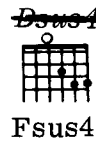
(1) lit - tle Child.
del sin.

(3)



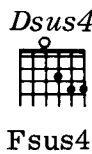
(1) God will give you your re - ward in heav'n a - bove,
God will give me my re - ward in heav'n a - bove,

(3) Lull - a, lull - a, lull - a - by, (Hum)



(1) The Son of Vir - gin Mar - y.
(2) The Child of Vir - gin Mar - y.
(3) The Son of Vir - gin Mar - y.

After last verse only



Christians, Awake, Salute the Happy Morn

Words by John Byrom; Music by John Wainwright

Firmly

Chord diagrams: C*, G, C, D4, C/E, C, D4, C/E, F

1. Chris - tians, a - wake, sa - lute the hap - py morn
 2. Then to the watch - ful shep - herds it was told
 3. He spake, and straight - a - way the ce - les - tial choir,
 4. To Beth - lehem straight the hap - py shep - herds
 5. Let us, like these good shep - herds, then em - ploy
 6. Then may we hope, the an - gel - ic throng a - mong.

mf

Chord diagrams: C/E, F, Bdim/D, C/E, Bdim/D, C, Dm/F, C/G, G7, C

(1) Where - on the Sav - ior of the world was born.
 (2) Who heard the an - gel - ic herald's voice: "Re - joice!"
 (3) In hymns of joy, un - known be - fore, con - spire;
 (4) To see the won - der God had wrought for man.
 (5) Our grate - ful voic - es to pro - claim the joy.
 (6) To sing, re - deemed, a glad tri - um - phal song.

Chord diagrams: Am, C/G, C/E, F, C, F, G/F, C/E, D, G

(1) Rise to a - dore the mys - ter - y of love
 (2) I bring good tid - ings of a Sav - ior's birth
 (3) The prais - es of re - deem - ing love they sang,
 (4) And found, with Jo - seph and the bless - ed Maid,
 (5) Trace we the Babe, who hath re - trieved our loss,
 (6) He that was born up - on this joy - ful day

*Guitarists: Play chords finger style.

E Am E/B Am/C E7/B Am/C Dm6 Am/E E7 Am

(1) Which hosts of an - gels chant - ed from a - bove,
 you and all the na - tions up - on earth.
 (3) And heaven's whole orb with al - le - lu - ias rang.
 Son, the Sav - ior, in a man - ger laid.
 (5) From His poor man - ger to His bit - ter cross,
 - round us all His glo - ry shall dis - play.

G/B G7 C C/E D4 C G/B D7/A G C/E

(1) With them the joy - ful tid - ings first be - gun Of
 his day hath God ful - filled His prom - ised word; This
 (3) God's high - est glo - ry was their an - them still, Peace
 mazed, the won - drous sto - ry they pro - claim, The
 (5) Tread - ing His steps, as - sist - ed by His grace, Till
 - ved by His love, in - ces - sant we shall sing Of

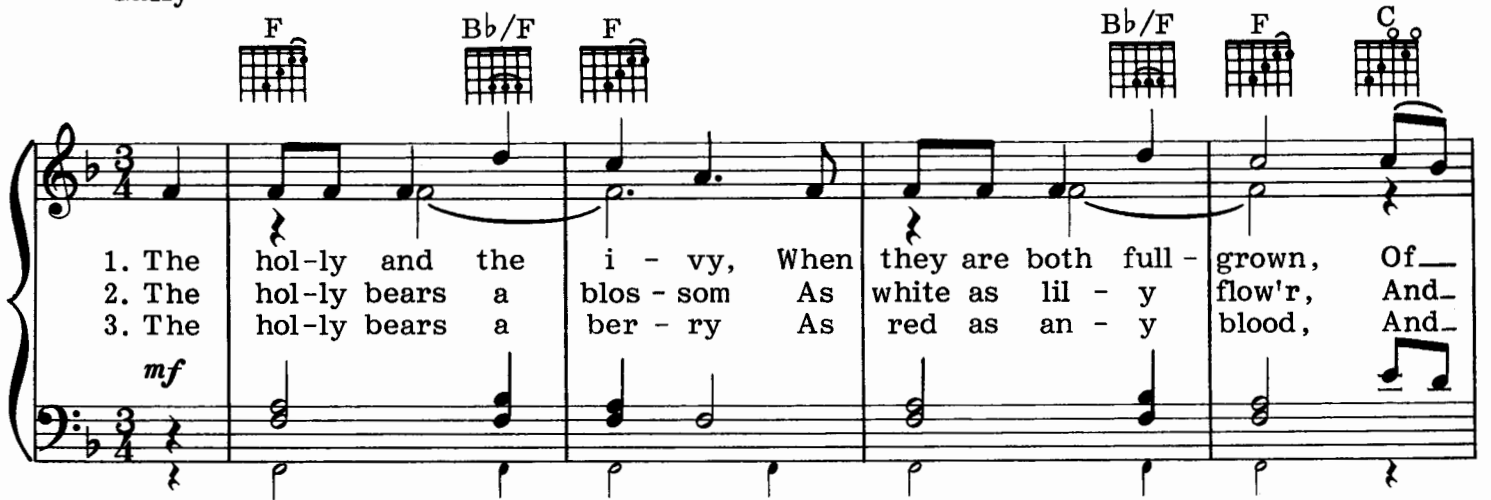
F G/F C/E Bdim/D C Dm/F C/G G7 C

(1) God in - car - nate and the Vir - gin's Son.
 day is born a Sav - ior, Christ the Lord."
 (3) up - on earth and un - to men good - will.
 - est her - alds of the Sav - ior's name.
 (5) man's first heaven - ly state a - gain takes place.
 - gels and of an - gel - men the King.

THE HOLLY AND THE IVY

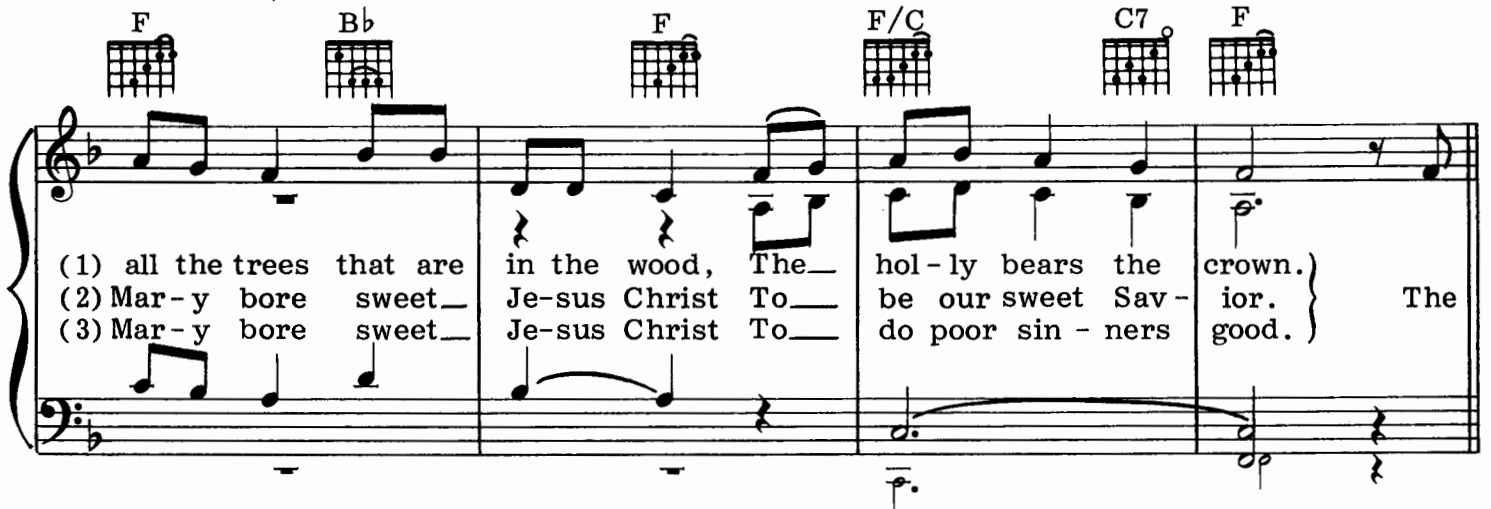
Traditional

Gaily

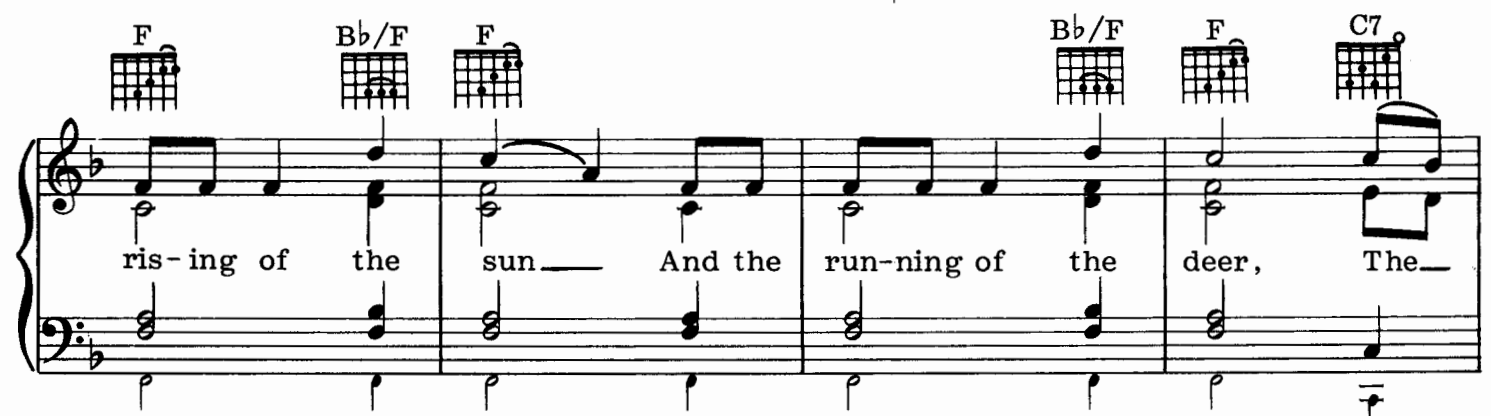


1. The hol-ly and the i - vy, When they are both full - grown, Of—
 2. The hol-ly bears a blos - som As white as lil - y flow'r, And—
 3. The hol-ly bears a ber - ry As red as an - y blood, And—

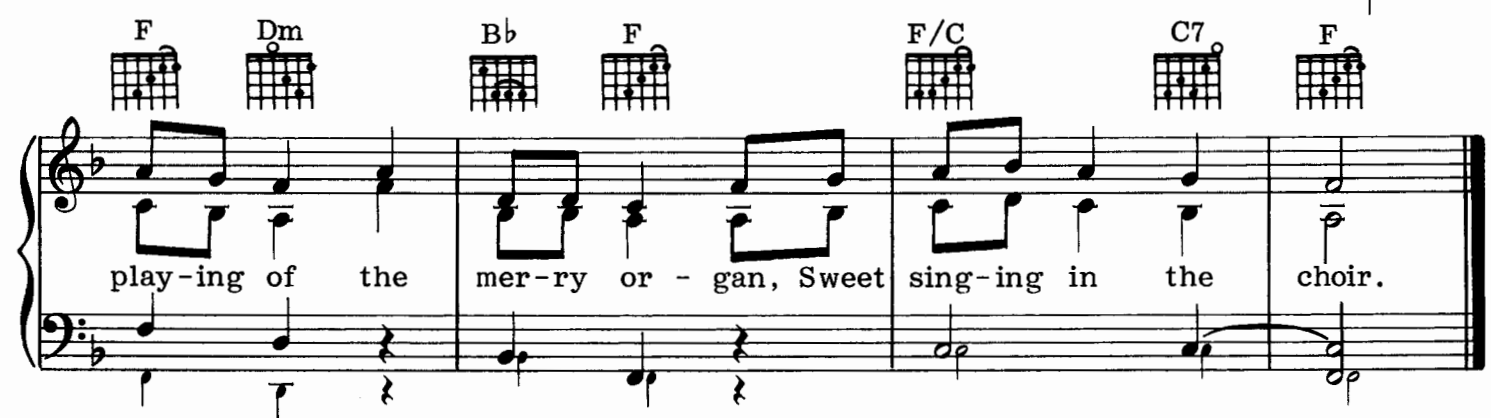
mf



(1) all the trees that are in the wood, The hol-ly bears the crown.)
 (2) Mar-y bore sweet Je-sus Christ To be our sweet Sav-ior.
 (3) Mar-y bore sweet Je-sus Christ To do poor sin - ners good. } The



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



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

As Lately We Watched

Traditional

With spirit

Chords: G, Em, D7, G, C, D7, G, Em, D7, G, C, D7, G, C, A7, D7, G, Em, D7, G, C, D7, G

Vocal Lines:

- 1.** As late - ly we watched o'er our fields through the night, A
 his throne is a man - ger, His court is a loft, But
- 3.** Then shep - herds be joy - ful, sa - lute your new King; Let

Lyrics:

- (1)** star there was seen of such glo - ri - ous light.
 troops of bright an - gels in lays sweet and soft,
 (3) hills and dales ring to the song that ye sing.
- (1)** All through the night an - gels did sing, In
 Him they pro - claim, our Christ by name, And
 (3) Blessed be the hour, wel - come the morn, For
- (1)** car - ols so sweet of the birth of a King.
 earth, sky and air straight are filled with His fame.
 (3) Christ our dear Sav - ior on earth now is born.

What Child Is This?

Words by William Chatterton Dix
Music Traditional



B-35
1-90

Very gently, but not dragging

mp

1. What
(2. Why)
(3. So)

Em D

(1) Child is this, — who laid to rest, — On
(2) lies He in — such mean es - tate — Where
(3) bring Him in - cense, gold and myrrh; — Come,

Em Bm Em

(1) Mar - y's lap — is sleep - ing? Whom an - gels greet — with
(2) ox and ass — are feed - ing? Good Chris - tian, fear — for
(3) peas - ant king, — to own — Him. The King of Kings — sal -

D Em B7 Em

(1) an - thems sweet_ While shep - herds watch_ are keep - ing?
 (3) va - tion brings;_ Let lov - ing hearts_ en - throne Him.

G D Bm Em

This, this_ is Christ the King,_ Whom shep - herds guard_ and

Bm G D Bm

an - gels sing. Haste, haste_ to bring Him laud,_ The

Em B7 Em Em

Babe,_ the Son_ of Mar - y. 2. Why 3. So Mar - y.

GOOD CHRISTIAN MEN, REJOICE

Words by John Mason Neale; Music Traditional

With spirit

F

1. Good Chris-tian men, re-joice — With heart and soul and voice. —
 2. Good Chris-tian men, re-joice — With heart and soul and voice. —
 3. Good Chris-tian men, re-joice — With heart and soul and voice. —

C F Dm Bb6 C7

(1) Give ye heed to what we say: News! News! Je - sus Christ is
 (2) Now ye hear of end - less bliss: Joy! Joy! Je - sus Christ was
 (3) Now ye need not fear the grave: Peace! Peace! Je - sus Christ was

F Dm Bb6 C7

(1) born to - day. Ox and ass be - fore Him bow, And He is in the
 (2) born for this. He hath ope'd the heav'n - ly door, And man is bless - ed
 (3) born to save. Calls you one and calls you all To gain His ev - er -

F Bb A Dm C F/C C7 F

(1) man - ger now. Christ is born to - day! — Christ is born to - day! —
 (2) ev - er - more. Christ was born for this; — Christ was born for this. —
 (3) last - ing hall. Christ was born to save; — Christ was born to save. —

ONCE IN ROYAL DAVID'S CITY

Words by Mrs. C. F. Alexander; Music by H. J. Gauntlett

Moderately

The musical score is written for guitar and three vocal parts. It consists of four systems of music. Each system includes a guitar part with chords and fingerings, and three vocal lines. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately'.

System 1:

- Guitar chords: G, D, G, G^{sus9}, G^{sus4}, G, Em, Bm
- Vocal 1: 1. Once in roy - al Da - vid's cit - y Stood a low - ly
- Vocal 2: 2. He came down to earth from heav - en, Who is God and
- Vocal 3: 3. And our eyes at last shall see Him Through His own re -

System 2:

- Guitar chords: D7, G, D, G, G^{sus9}, G^{sus4}, G
- Vocal 1: (1) cat - tle shed, Where a moth - er laid her Ba - by
- Vocal 2: (2) Lord of all, And His shel - ter was a sta - ble,
- Vocal 3: (3) deem - ing love, For that Child so dear and gen - tle

System 3:

- Guitar chords: Em, Bm, D7, G, C, G
- Vocal 1: (1) In a man - ger for His bed. Mar - y was that
- Vocal 2: (2) And His cra - dle was a stall. With the poor and
- Vocal 3: (3) Is our Lord in heav - en a - bove. And He leads His

System 4:

- Guitar chords: Am/C, D7, G, C, G, D7, G
- Vocal 1: (1) moth - er mild, Je - sus Christ her lit - tle Child.
- Vocal 2: (2) mean and low - ly Lived on earth our Sav - ior ho - ly.
- Vocal 3: (3) chil - dren on To the place where He is gone.

O COME, O COME EMMANUEL



Traditional

Quietly, with great feeling

p *in flowing style*

Em Bm Em D C G D7 Em D

1. O come, O come Em - man u - el And
 (2. O) come, Thou Rod of Jes - se, free Thine
 (3. O) come, O Day - spring come and cheer Our

G Em C Am7 Bm7 C D7 Em D A D

(1) ran - som cap - tive Is ra - el That mourns in lone - ly
 (2) own from Sa - tan's tyr an - ny. From depths of Hell Thy
 (3) spir - its by Thine ad vent here, And drive a - way the

mp

Em A7 Bm G D G Bm Em Am Am7 Bm7 C

(1) ex - ile here Un - til the Son of God ap -
 (2) peo - ple here save, And give them vic - t'ry o'er the
 (3) shades of night, And pierce the clouds and bring us

G N.C. Am Am7 Bm Am

(1) pear. }
 (2) grave. } Re - jice! Re - jice! Em - man - u -
 (3) light. }

Em D G Em C Am7 Bm7 C D7 1. Em

el Shall come to thee O Is - ra - el. 2. O
mp 3. O

2. Em D G Em C Am7 Bm7 C D7 E (Major)

el. *more broadly*

While Shepherds Watched

Words by Nahum Tate and Nicholas Brody
Music by George Frederick Handel

Their Flocks by Night

Moderately

Chord diagrams: C, G, Dm/F, C, G7, C, Dm7

1. While shepherds watched their flocks by night, All seated on the
 2. "Fear not," he said, for mighty dread Had seized their troubled
 3. "To you in David's town this day Is born of David's
 4. "The heavenly Babe you there shall find To human view dis-
 5. Thus spake the seraph, and forthwith Ap- peared a shin- ing
 6. "All glo- ry be to God on high, And to the earth be

Chord diagrams: C, G, C/E, Dm/F, G7, F, C, N.C.

(1) ground, The an- gel of the Lord came down, And
 (2) minds. "Glad- tid- ings of great joy I bring To
 (3) line, The Sav- ior who is Christ the Lord, And
 (4) played, And mean- ly wrapped in swath- ing bands, And
 (5) throng Of an- gels prais- ing God, who thus Ad-
 (6) peace; Good- will hence- forth from heaven to men Be-

Chord diagrams: F, C, F, C, F, C, G7, C, G7, C

(1) glo- ry shone a- round, And glo- ry shone a- round.
 (2) you and all man- kind, To you and all man- kind."
 (3) this shall be the sign, And this shall be the sign."
 (4) in a man- ger laid, And in a man- ger laid."
 (5) dressed their joy- ful song, Ad- dressed their joy- ful song.
 (6) gin and nev- er cease, Be- gin and nev- er cease!"

As with Gladness Men of Old

Words by William Chatterton Dix; Music by Conrad Kocher

Firmly

G D G C D7 G C D7 G C

1. As with glad - ness men of old Did the guid - ing
2. As with joy - ful steps they sped To that low - ly
3. As they of - fered gifts most rare At that man - ger
4. Ho - ly Je - sus ev - 'ry day Keep us in the

G D7 G D G C D7 G

(1) star be - hold. As with joy they hailed its light,
(2) man - ger bed, There to bend the knee be - fore
(3) rude and bare, So may we with ho - ly joy,
(4) nar - row way, And when earth - ly things are past,

C D7 G C G D7 G D7 Em

(1) Lead - ing on - ward, beam - ing bright. So most gra - cious
(2) Him whom heav'n and earth a - dore; So may we with
(3) Pure and free from sin's al - loy, All our cost - liest
(4) Bring our ran - somed souls at last Where they need no

D7 G C D7 G C G D7 G

(1) God may we Ev - er - more be led by Thee.
(2) will - ing feet Ev - er seek Thy mer - cy seat.
(3) trea - sures bring Christ to Thee, our heav'n - ly King.
(4) star to guide, Where no clouds Thy glo - ry hide.

Section Seven

Christmas Round the World

All Hail to Thee

(Words by Ernest W. Olson; Music by Philipp Nicolai)

Page 200

Philipp Nicolai, a 16th-century Lutheran minister, was a pastor and eloquent preacher at such centers as Westphalia and Hamburg in Germany. There he wrote a number of hymns and tunes, including what have been called the King and Queen of the Chorales, "Wachet Auf" (Sleepers, Awake) and "Wie schoen leuchtet der Morgenstern" (How Bright Appears the Morning Star). Both of these hymns were used by Johann Sebastian Bach for church cantatas. Three centuries after Nicolai wrote the melody used here, Ernest Olson, a Swedish-born Lutheran who was taken to Illinois by his parents as a boy, wrote several stanzas for the melody and made of it one of our most inspiring Christmas hymns, "All Hail to Thee."

Bring a Torch, Jeannette, Isabella (Traditional)

Page 186

*The music for "Bring a Torch, Jeannette, Isabella" – a French carol with an ancient tune – has been known since the 14th century, not originally as sacred music, but as a ritournelle, or lively court dance in $\frac{3}{4}$ time. The words, too, are traditional, still sung today in France, chiefly in Anjou and Burgundy. The carol, with words and music, first appeared in a fascinating compilation of Christmas music, *Cantiques de Première Advenement de Jésus-Christ*, published in 1553 by a wealthy French count whose hobby was the collection of Christmas music. The charming text of this carol perhaps inspired the famous Georges de La Tour painting of the Nativity, in which two serving-maids look on from a distant corner of the stable.*

Buon Natale (Merry Christmas to You)

(Words and Music by Bob Saffer and Frank Linale)

Page 202

The sounds and aromas of Christmastime in Italy are exactly the same as ours – the bells ringing in the church steeple, the people from the hills greeting their neighbors from the valley, and the preparation of a feast for Christmas Day (only the feast, with its wine and pasta, is different from ours). And the essential ingredient, in St. Peter's Square or Peoria, on this molto bella holiday, is people, people wishing each other – in whatever language – "Merry Christmas." Nat King Cole made a best-selling recording of this effervescent song that Bob Saffer and Frank Linale wrote in 1959. The two strains of this lilting melody are reminiscent of several old favorites that have achieved folk-song status – "La Spagnola," a popular Italian dance tune, and "The Bowery," an American favorite of the gaslight era.

Burgundian Carol

(French Carol; English lyrics and Music adaptation by Oscar Brand)

Page 198

*Canadian-born songwriter and folksinger Oscar Brand first heard this carol from Maria Leach, editor of *The Encyclopedia of Folklore*, who suggested that it would make an interesting American song. The original words and music were written by Bernard de La Monnoye, a French scholar and poet best known for his collection of Burgundian carols, published in 1701. Brand translated and reconstructed the lyrics and then altered the old French melody to fit his own easygoing folk-style of singing. He sang the "Burgundian Carol" one day on his radio show when his guest was Pete Seeger of *The Weavers*. Seeger loved the song and included it in *The Weavers'* best-selling Christmas record album. It was recorded later by Joan Baez, the Mormon Tabernacle Choir and, most recently in 1980, by Brand himself.*

The Coventry Carol (Traditional)

Page 190

The music of "The Coventry Carol" dates from the 16th century and was taken from a pageant put on by shear-men and tailors of Coventry, England, on the steps of the city's cathedral between 1534 and 1584; this in turn was based on a much older morality play that tradesmen mounted for the entertainment of their monarchs and town officials. The song's minor tune and gently lulling words were sung in the play by the women of Bethlehem shortly before King Herod's men came to slaughter their infant sons in an attempt to kill the newborn "King of the Jews." In many churches, those children who were killed by Herod are commemorated today on December 28, the feast day of the Holy Innocents.

The Friendly Beasts (Traditional)

Page 193

This lovely, simple song with its charming narration is a favorite of children at Christmastime. It dates from 12th-century England and is set to a tune that probably originated in medieval France. In it, the animals that were present in the stable in Bethlehem where Jesus was born – the donkey on which Mary rode, the cow that gave up its manger, the sheep that provided wool for a blanket, the dove that cooed the Baby to sleep, the camel that brought the Wise Men from the East – sing of the gifts they gave to the Infant King.

Hey, Ho, Nobody Home (Traditional)

Page 194

"Hey, Ho, Nobody Home" probably dates back to the 16th century, though its origins are obscure. We do know that it is from England and was a favorite of carolers who went from door to door at Christmastime, soliciting food and drink in exchange for their harmony. This version can be sung and played as is, or in the form of a three-part round. Each of the three parts is cued on the music with a number in a square to indicate when each voice should enter.

**Mele Kalikimaka (The Hawaiian Christmas Song)
(Words and Music by R. Alex Anderson)**

Page 188

This song about a different kind of Christmas, one that will be "green and bright," comes to us from Hawaii. It is the work of R. Alex Anderson, a successful Hawaiian businessman who writes songs as a hobby. Although his best-known song is "The Cockeyed Mayor of Kaunakakai," his other tunes usually focus on the soft beauty of the Islands – "Lovely Hula Hands," "White Ginger Blossoms," "Lei of Stars." Bing Crosby and The Andrews Sisters made a recording of this swinging bit of Christmas sentiment.

**O Come, Little Children
(Words and Music by Christoph von Schmidt and J. A. P. Schulz)**

Page 192

Christmas is, above all, a children's holiday, and many hymns are addressed to children, reminding them that the real reason for the sugarplums and Christmas trees is the celebration of the birth of the Christ Child. Christoph von Schmidt, who wrote the words to this carol, was known in his native Germany for the books on morals and religion that he wrote for children. The melody was written by Johann Abraham Peter Schulz, himself a child prodigy who at 15 went to Berlin to study under Johann Philipp Kirnberger, an organist who had been a student of Johann Sebastian Bach.

O Sanctissima (Traditional)

Page 191

"O Sanctissima" is part Christmas carol and part church motet, set to a melody called "The Sicilian Mariner's Hymn to the Virgin," which may be Italian, English, or even Sicilian. No one knows, sometimes, where tunes originate, or when words become attached to a particular melody. This lovely tune is such a mystery. "O Sanctissima," with its original Latin text, was first published in 1794 in the United States. Today, the opening bars are familiarly known for their use in the song "We Shall Overcome."

Pat-A-Pan (Traditional)

Page 205

Man-of-letters Bernard de La Monnoye is chiefly remembered for his collection of Burgundian carols, written in the local dialects that at one time flourished in central France. One of the carols in that collection is "Pat-A-Pan," a little homily to two boys who learn about praise and about the unity of God and man by playing their flute and drum together. Like a bagpipe drone, the drum's "pat-a-pan" sounds throughout the music, while above it the perky melodic line, a very ancient one, dances like the sound of flutes. "Pat-A-Pan" was first published in English in 1907. A modern Christmas song in much the same pattern and dealing with another musical lad is Harry Simeone's "The Little Drummer Boy" (see page 156).

**'Twas in the Moon of Wintertime (The Huron Christmas Carol)
(English words by J. E. Middleton; Original Huron words by
Father Jean de Brébeuf; Music Traditional)**

Page 196

"'Twas in the Moon of Wintertime," generally considered the first Canadian carol, was originally written in the Huron Indian language in 1640 and set to an old French tune by a Jesuit priest, Jean de Brébeuf. In retelling the story of the Nativity, Father Brébeuf used symbols and figures that could be understood by the Hurons, and the hymn entered the tribe's oral tradition. It was sung by the Hurons in Ontario until 1649, when the Iroquois killed Father Brébeuf, wiped out the Jesuit mission and drove the Hurons from their home. In Quebec, to which many of the Hurons escaped, the carol re-emerged and was translated into English and French. This version is still sung today throughout Canada and is considered such a national treasure that it was recently celebrated on a set of Canadian postage stamps.



Bring a Torch, Jeannette, Isabella

Traditional



Brightly

Bring a torch, Jeannette, Isabella; Bring a
Has - ten now, good folk of the vil - lage; Has - ten

torch, come swift - ly and run. Christ is born, tell the
now, the Christ-Child to see. You will find Him a -

Em7 D C G Am

folk of the vil - lage; Je - sus is sleep - ing and in His
 sleep in the man - ger; Qui - et - ly come and whis - per

G D Em D G D

cra - dle. Ah, ah, beau - ti - ful is the
 soft - ly, Hush, hush, peace - ful - ly now He

G D Em D G D7

Moth - er; Ah, ah, beau - ti - ful is her
 slum - bers; Hush, hush, peace - ful - ly now He

1. G 2. G

Son. _____ sleeps.

(The Hawaiian Christmas Song)

Mele Kalikimaka



Words and Music by R. Alex Anderson

Brightly

First system of piano accompaniment. Treble and bass clefs. Dynamics: *f* (forte) and *mf* (mezzo-forte).

Second system of piano accompaniment with lyrics. Includes a guitar chord diagram for G major. Lyrics: "Me-le Ka-li-ki-ma-ka is the thing to say On a bright Ha-

Third system of piano accompaniment with lyrics. Includes guitar chord diagrams for G/B, Bbdim, and D7. Lyrics: "wai-ian Christ-mas Day. That's the is-land greet-ing that we

Fourth system of piano accompaniment with lyrics. Includes guitar chord diagrams for Am7, D7, and G⁶ 5fr. Lyrics: "send to you From the land where palm trees sway."

G7 3fr.

C 5fr.

Here we know that Christ-mas will be green and bright,

E7

A7

D7

The sun to shine by day and all the stars at night.

G

G7 3fr.

Eaug

E7

Am7

Me-le Ka-li - ki - ma - ka is Ha - wai - i's way To say "Mer - ry

D7

1. G6 5fr.

2. G6 5fr.

Christ - mas to you." you."

The Coventry Carol

Traditional

Gently, like a lullaby

Am E Am G Am E Am G Am

1. Lul - lay, Thou lit - tle ti - ny Child, Bye - bye, lul - lay.
 2. O sis - ters, too, how may we do, For to pre -
 3. Her - od the king in his rag - ing Charg - ed he
 4. Then woe is me, poor Child for Thee, And ev - er

pp

Dm E Am C G Am E Am Dm6

(1) loo, lul - lay. Lul - lay, Thou lit - tle for ti - ny
 (2) serve this day? This poor Young - ling might, in whom we
 (3) hath this day His men of might, in his own
 (4) morn and day, For Thy part - ing nor say nor

E Am E7 Am Dm E A

(1) Child, Bye - bye, lul - loo, lul - lay.
 (2) sing, Bye - bye, lul - loo, lul - lay.
 (3) sight, All chil - dren young to slay.
 (4) sing, Bye - bye, lul - loo, lul - lay.

Sanctissima

Traditional

Joyfully

Chords: C*, F/C, C, F/C, C

O Day thou happy, O Peace and ho-ly,
of li-ness, and hap-pi-ness,

Chords: D, Em, Cm/Eb, G/D, D7, G

Glorious peace bring-ing Christ-mas - time.
Joy-ful, glo-ri-ous Christ-mas Day.

Chords: G7sus4, G7, C, CsusD/E, C/E

An-gel throngs to meet Thee; On Thy birth we greet Thee;
An-gels tell the sto-ry Of this day of glo-ry;

Chords: Am, E/B, Am/C, G7/D, C/E, F, C/G, Fm/Ab, C/G, G7, C

All hail Je-sus, our Sav-ior King.
Praise Christ, our Sav-ior, born this Christ-mas Day.

*Guitarists: Play chords finger style.



Come, Little Children



Words and Music by
Christoph von Schmidt and J. A. P. Schulz

Moderately slow

F* **C7/F** **F**

p 1. O come, lit-tle chil - dren, from cot and from hall; O come to the
mp 2. The hay is His pil - low, the man - ger His bed; The beasts stand in
mf 3. Now "Glo - ry to God" sing the an - gels on high, "And peace up - on

C7/F **F** **C** **C/E**

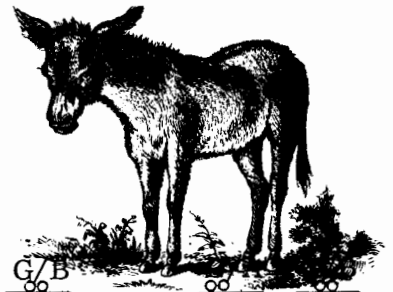
(1) man - ger in Beth - le-hem's stall. There meek - ly He li - eth the
 (2) won - der to gaze on His head. Yet there where He li - eth, so
 (3) earth" heav'n-ly voic - es re - ply. Then come, lit - tle chil - dren, and

F **Bb** **C/Bb** **F/A** **C7** **F**

(1) heav - en-ly Child, So poor and so hum - ble, so sweet and so mild.
 (2) weak and so poor, Come shep - herds and wise men to kneel at His door.
 (3) join in the lay That glad - dened the world on that first Christ - mas Day.

*Guitarists: Play chords finger style.

The Friendly Beasts



Traditional

Tenderly

Chords: G, D7, G, Bm, Am/C, Am/D, D7, G, G/B

1. Je - sus our broth - er, kind and good, Was hum - bly
 2. "I," said the don - key, shag - gy and brown, "I car - ried His
 3. "I," said the cow, all white and red, "I gave Him my

Chords: C, D, C, G/B, D/A, G, D, Am, Bm

(1) born in a sta - ble rude, And the friend - ly beasts a -
 (2) moth - er up hill and down; I car - ried her safe - ly to
 (3) man - ger for a bed; I gave Him my hay to

Chords: Am/C, D7, G, Em, G/B, C, G/D, Em, Am/C, Am/D, D7, G

(1) round Him stood, Je - sus our broth - er, kind and good.
 (2) Beth - le - hem town." "I," said the don - key, shag - gy and brown.
 (3) pil - low His head." "I," said the cow, all white and red.

4. "I," said the sheep with curly horn,
 "I gave Him my wool for His blanket warm;
 He wore my coat on Christmas morn."
 "I," said the sheep with curly horn.

6. "I," said the camel, yellow and black,
 "Over the desert, upon my back,
 I brought Him a gift in the Wise Men's pack."
 "I," said the camel, yellow and black.

5. "I," said the dove from the rafters high,
 "Cooed Him to sleep that He should not cry;
 We cooed Him to sleep, my mate and I."
 "I," said the dove from the rafters high.

7. Thus every beast by some good spell,
 In the stable dark was glad to tell
 Of the gift he gave Emmanuel,
 The gift he gave Emmanuel.

hey, ho, nobody home

Traditional-Fox



Moderately, with spirit

No chord

1

1 Hey, ho, no - bod - y home; 2
mp gradually getting louder Meat nor drink nor
 2 Hey, ho,

mon-ey have I none, no - bod-y home; Yet will I be mer - ry. ———
 no - bod-y home; Meat nor drink nor mon-ey have I none, etc. (*)
 3 Hey, ho, no - bod-y home; etc. (**)

Gm Dm7 Gm Dm7 Gm Dm7

Hey, ho, no - bod - y home; Meat nor drink nor
f

(*) Continue as first voice from measure 5.

(**) Continue as first voice from measure 3.

Gm Dm7 Gm7 Dm7 Gm7 Dm7

mon-ey have I none, Yet will I be mer - ry.

N.C.

(1.) Hey, ho, no - bod - y home;

(2) Meat nor drink nor mon - ey have I none,
gradually getting softer

(3) Yet will I be mer - ry.

(1.) Meat nor drink nor mon-ey have I none, Yet will I be

(2) Yet will I be mer - ry.

(3) (hum) (hum)

(1) mer - ry. (hum)

ppp

sfz
Hey!
(All shout)

8va



'T WAS IN THE MOON OF WINTERTIME

(The Huron Christmas Carol)

English words by J. E. Middleton

Original Huron words by Father Jean de Brébeuf; Music Traditional

Andante, in 2 (♩ = 1 beat)

1. 'Twas in the moon of win-ter-time when all the birds had fled That
 2. With-in a lodge of bro-ken bark the ten-der Babe was found. A
 3. O chil-dren of the for-est free, O sons of Man-i-tou, The

(1) might-y Git-chi Man-i-tou sent an-gel choirs in-stead. Be-
 (2) rag-ged robe of rab-bit skin en-wrapped His beau-ty round. And
 (3) Ho-ly Child of earth and heav'n is born to-day for you. Come

Cm 3 fr. Dm Ebmaj7 Gm/Bbbass Adim (triad) Dm7

(1) fore their light the stars grew dim, and won-d'ring hunt-ers heard the hymn:—
 (2) as the hunt-er braves drew nigh, the an-gel song rang loud and high:—
 (3) kneel be-fore the ra-diant Boy who brings you beau-ty, peace and joy:—

Chorus

Gm/Bbbass Ebmaj7 F Gm 3 fr. Ebmaj7 Bb

Je - sus, your King, is born; Je - sus is

Ebmaj7 F Gm7 F Ebmaj9 (unison) Gm 3 fr. D.S.

born! In ex - cel - sis glo - ri - a!

Stanza 1 in Huron
Estennialon de tsonoue
Jesous ahatonhia
Onnaouateoua d'oki
N'onouandaskouaentak
Ennonchien skouatrihotat
N'onouandilonrachatha
Jesous ahatonhia.

Burgundian Carol

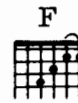
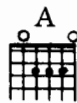
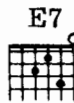
French Carol; English lyrics and Music adaptation by Oscar Brand

Moderately

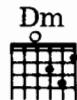
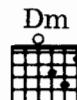
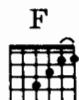


mp smoothly

1. The win - ter sea - son of the year When
(2. And) on that night it has been told These
(3. As) soon as to these hum - ble beasts Ap -



(1) to this world our Lord was born, The ox and don - key,
(2) hum - ble beasts so rough and rude, Through - out the night of
(3) peared our Lord so mild and sweet, With joy they knelt be -



(1) so they say, Did keep His ho - ly pres - ence warm.
(2) ho - ly birth, — Drank no wa - ter, ate — no food.
(3) fore His Grace, And gent - ly kissed His tin - y feet.

slower

A7 Dm/A C F A7/G Dm/F A7/E Dm C

(1) How man - y ox - en and don - keys now, If they were there when
 (2) How man - y ox - en and don - keys now, — Dressed in er - mine
 (3) If we, like ox - en and don - keys then, In spite of all the
rushing ahead *more leisurely*

Bb6 Gm A Dm A7 Dm/A

(1) first — He came, How man - y ox - en and don - keys you
 (2) — and such, How man - y ox - en and don - keys you
 (3) things — we've heard, Would be like ox - en and don - keys
rushing ahead

Dm G A7/G Dm Gm A7 D

Last time only

(1) know, At such a time would do the same? — 2. And
 (2) At such a time would do as much? — 3. As
 (3) then, We'd hear the truth, be - lieve His word.

All Hail to Thee



Words by Ernest W. Olson
Music by Philipp Nicolai

Firmly

f

D G D Em A7 Bm E7

mf

All hail to thee O bless-ed morn, To tid-ings long by proph-ets
(He) comes for our re-demp-tion sent, And by His glo-ry heav'n is

A D G D#dim Em Bm G6 A D

borne. Hast thou ful-fill-ment giv-en, O
rent To close up-on us nev-er; Our

G D Em A7 Bm E7

sac-red and im-mor-tal day, When un-to earth in glo-rious
bless-ed Shep-herd He would be, Whom we may fol-low faith-ful-

A D G D#dim Em Bm G6 A D Bm

ray ly. De - scends the grace of heav - en, Young and
To live with Him for - ev - er, Un - to

F#m D7 G Em C Am G G#ø7

old realms their of voic - es glo - ry blend - ing, Praise are send - ing un - to
sing - ing to the

1. A A#dim Bm D D#ø7 Em F#ø7 G G#ø7 A⁹ A D

heav - en For and the Sav - ior to us giv - en. He
Fa - ther and the Son and Spir - it

2. A⁹ A D D#ø7 Em F#ø7 G G#ø7 A⁹ A7 D

ev - er. *more broadly* *ff* *slowing down*

8va-----

(Merry Christmas to You)

BUON NATALE



Words and Music by
Bob Saffer and Frank Linale

Moderately, with spirit

*C** *C#dim* *G7*

Bu - on Na - ta - le means "Mer - ry Christ - mas to

C *C/E* *Ebdim* *G7*

you." Bu - on Na - ta - le to ev - 'ry - one,

C *C#dim* *G7*

Hap - py New Year and lots of fun. Bu - on Na - ta -

*Guitarists: Play chords finger style.

Buon Natale

Guitar chords: G7 (x000), C (x0o), N.C., C (xo o), G7 (x000), C (xo o)

cen - tu - ry. — They don't know the time or year, — And

Guitar chords: C#dim (x000), G7 (x000), Dm7 (o222), G7 (x000)

no one seems to care, — And this is the rea - son the

Guitar chords: Dm7 (o222), G7 (x000), Dm7 (o222), G7 (x000), C (xo o), Gaug (o222)

Christ - mas sea - son is cel - e - brat - ed all year. Oh,

slowing down

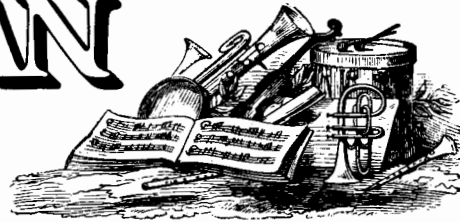
D.S. al Coda

Guitar chords: Coda (C), G7sus4 (x000), G7 (x000), C (xo o)

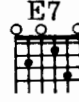
"Mer - ry Christ - mas to you."

PATA-PAN

Traditional

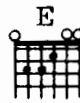
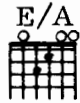
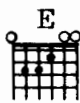
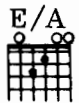


Briskly

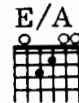
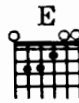
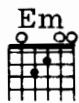


1. Wil - lie, take your lit - tle drum; Rob - in, take your flute and
 2. When the men of old - en days Gave the King of Kings their
 3. God and man this day be - come Joined as one with flute and

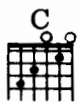
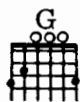
mp - mf



(1) come. When we hear the tune you play Tu - re - lu - re -
 (2) praise, They had pipes on which to play Tu - re - lu - re -
 (3) drum. Let the hap - py tune play on Tu - re - lu - re -



(1) lu, pat - a - pat - a - pan; When we hear the tune you
 (2) lu, pat - a - pat - a - pan. They had drums on which to
 (3) lu, pat - a - pat - a - pan. Flute and drum to - geth - er



(1) play, How can an - y - one be glum?
 (2) play, Full of joy on Christ - mas Day.
 (3) play As we sing on Christ - mas Day.

Section Eight

Christmas Folk Songs and Spirituals

Children, Go Where I Send Thee (*Traditional*) Page 210

Jean Ritchie, best-known member of the Ritchie Family of Kentucky, who have been singing authentic folk songs for generations, made this charming carol known to the world. It had been discovered in Kentucky in a country school for black children, where it may have been sung for the past three centuries. The verses, which sound like a child's counting game, actually tell the children of God how to go about preaching the gospel. Another version of this same carol also exists, thought to have been brought to the United States by Cornishmen who worked in the copper mines along Lake Superior.

Go Tell It on the Mountain (*Traditional*) Page 207

To black slaves in the United States, the birth of a Savior who would set all men free was a miracle to be sung about. And when there was something so notable to tell, what better place to tell it from than a mountain, just as Jesus had chosen for His Sermon on the Mount. "Go Tell It on the Mountain," an authentic spiritual that dates probably from the early 1800s, was first popularized in 1879 by the Fisk University Jubilee Singers. This chorus traveled throughout the United States and Europe at the end of the last century, earning scholarship-fund money for Fisk, a school founded to educate freed slaves.

I Wonder As I Wander (*Words and Music by John Jacob Niles*) Page 208

John Jacob Niles, the singer and collector of folk songs, said that he based his "I Wonder As I Wander" on a line or two of haunting music that he heard sung by a young girl in a small North Carolina town. He asked her to sing the few notes over and over, paying her a few pennies each time, until he had jotted it all down in his notebook. So close was the finished song to its Appalachian inspiration that Niles is often cited as arranger of the tune rather than its creator. The melody's minor key, minor intervals and unfinished cadences, as well as the poem's questioning pensiveness, make this one of the most plaintive of carols.

Mary's Little Boy Child (*Words and Music by Jester Hairston*) Page 216

Folksinger Harry Belafonte was the first to popularize "Mary's Little Boy Child," written by his friend Jester Hairston in the calypso idiom of the West Indies. Hairston, a classically trained musician, bases most of his compositions on Afro-American spirituals and folk material. Perhaps his best-known choral work is Amen, a musical sermon on Jesus' life from His birth to His death. "Mary's Little Boy Child" is a narrative also, the story of Jesus' birth made as vivid in its calypso rhythm as if one were reading it in a newspaper.

Rise Up, Shepherd, and Follow (*Traditional*) Page 212

"Rise Up, Shepherd, and Follow" might be called an American shepherd carol. It closely resembles a European shepherd carol, with the principal singer giving out the line and the chorus repeating the refrain. This spiritual was popularized in the United States by the distinguished black American soprano Dorothy Maynor, who recorded with Serge Koussevitsky and The Boston Symphony, made national and international tours, and founded the Harlem School of Music in New York City. She also helped familiarize Americans with several other Negro spirituals about the birth of Jesus.

Sweet Little Jesus Boy (*Words and Music by Robert MacGimsey*) Page 214

Robert MacGimsey's tender lullaby looks at Jesus' birth and sees the Babe as He would become in adulthood, a man of sorrows. The world, not knowing who He was, would reject Him; that's the way it treats others; that's the way it is "down here." MacGimsey, who wrote such other songs as "Shadrack," a 1938 hit for Louis Armstrong, wrote "Sweet Little Jesus Boy" on Christmas Eve, 1932, after a dispiriting walk past crowded taverns and nightclubs in New York City. MacGimsey intended his lullaby as an art song, but it has instead joined the company of quasi-spiritual songs.

Go Tell It on the Mountain

Traditional

Freely

1. When I was a sin - ner, I prayed both night and day; I
2. When I was a seek - er, I sought both night and day; I
3. Down in a low - ly man - ger The hum - ble Christ was born; And

(1) asked the Lord to aid me, And He showed me the way:
(2) asked the Lord to help me, And He taught me how to pray.
(3) God sent out sal - va - tion That bless - ed Christ - mas morn.

Chorus

Go tell it on the moun - tain, O - ver the hills and ev - 'ry - where; -

Go tell it on the moun - tain, Our Je - sus Christ is born.

I WONDER AS I WANDER

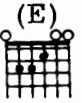
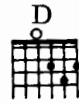
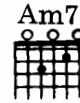
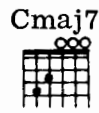
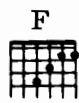
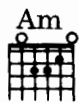
Words and Music by John Jacob Niles



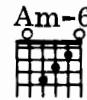
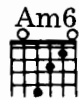
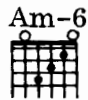
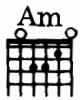
Very simply and expressively

mp

1. I



(1) won - der as I wan - der out un - der the sky How
 (2) Mar - y birth - ed Je - sus, 'twas in a cow's stall, With
 (3) Je - sus had want - ed for an - y wee thing, A
 (4) won - der as I wan - der out un - der the sky How



(1) Je - sus the Sav - ior did come for to die. For
 (2) wise men and farm - ers and shep - herds and all. But
 (3) star in the sky or a bird on the wing, Or
 (4) Je - sus the Sav - ior did come for to die. For

Am Am-6 D7 C

(1) poor on - 'ry peo - ple like you and like I; I
 (2) high from God's heav - en, a star's light did fall, And the
 (3) all of God's an - gels in heav'n for to sing, He
 (4) poor on - 'ry peo - ple like you and like I; I

Am Am/G Am/F# 1. 2. 3. Fmaj7 C D (E)

(1) won - der as I wan - der out un - der the sky. 2. When
 (2) prom - ise of a - ges it then did re - call. 3. If
 (3) sure - ly could have it, 'cause He was the King. 4. I
 (4) won - der as I wan - der out

4. Fmaj7 C G D Am

un - der the sky. *pp* like a ghostly echo

Children, Go Where I Send Thee

Traditional

Freely

Guitar → E
(Capo up 1 fret)



Bb

F

Keyboard → F

Chil-dren, go where I send thee. How shall I send thee?

Rhythmically



F

Bb7

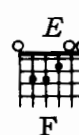
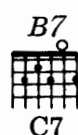
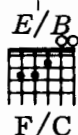
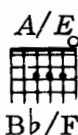
F

Bb7

C7

F

I'm gon-na send thee one by one; One's for the lit-tle it-ty Ba-by,



Eb/F

Bb/F

F

F/C

C7

F

Freely

Born, born Lord, Born in Beth-le-hem. Chil-dren,



F

Bb7

F

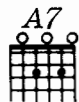
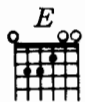
Bb

F

go where I send thee. How shall I send thee?

Rhythmically

Repeat as necessary



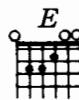
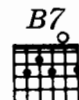
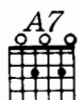
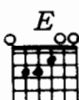
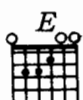
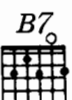
F

Bb7

F

Bb7

2. I'm gon-na send thee two by two,— 'cause Two was a Paul and
 3. I'm gon-na send thee three by three,— 'cause Three was the He - brew
 4. I'm gon-na send thee four by four,— 'cause Four was the poor came
 5. I'm gon-na send thee five by five,— 'cause Five was the gos - pel



C7

F

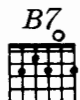
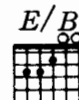
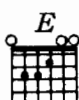
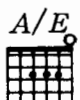
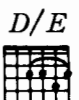
F

Bb7

C7

F

(2) Si - las, and One was the lit - tle it - ty Ba - by,
 (3) chil - dren, and (to 2)
 (4) knock-in' on the door, and (to 3)
 (5) preach - ers, and (to 4)



For additional verses



Last time



Eb/F

Bb/F

F

F/C

C7

F

F

Born, born— Lord, Born in Beth - le - hem. Chil - dren, hem.

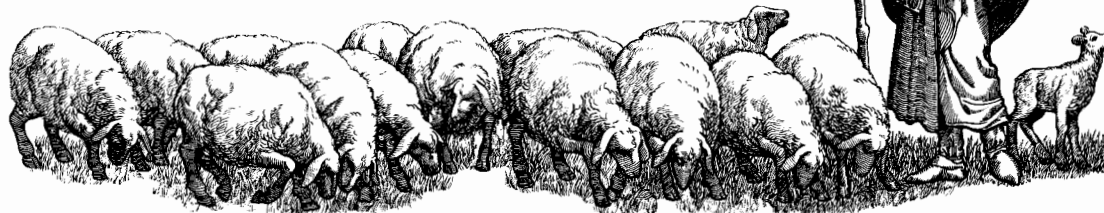
Freely

Continue similarly

- 6. Six for the six that couldn't be fixed,
- 7. Seven for the seven that went up to heaven,
- 8. Eight for the eight that stood at the gate,
- 9. Nine for the nine that got left behind,
- 10. Ten for the Ten Commandments,

Rise Up, Shepherd, and Follow

Traditional



Moderately and rather freely throughout

mf dim.

There's a (If you) *p* star in the East on take good_ heed to the Christ-mas morn; an - gel's words, Rise up, shep-herd, and Rise up, shep-herd, and

fol - low. — It will lead get to the place where the Sav - ior's born; —
fol - low. — You'll for - get your_ flocks; you'll for - get your herds; —

C/G G F C C Em

Rise up, shep-herd, and fol - low.
 Rise up, shep-herd, and fol - low.

Chorus

Fol - low, fol - low,

C Bb F C

Rise up, shep-herd, and fol - low;
 Rise up, shep-herd, and fol - low.

Fol - low the star of

Fmaj7 C/E Am C/G G F C N.C.

Beth - le - hem; Rise up, shep-herd, and fol - low.

1. 2. C C

mf dim. If you *p* R.H. *pp*

Sweet Little Jesus Boy

Words and Music by Robert MacGimsey

Slowly

The musical score is written in G major and 4/4 time. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided above the vocal line for each measure. The piano part features a simple harmonic accompaniment with a bass line and a treble line. The tempo is marked 'Slowly' and the dynamics include 'p simply, like a lullaby' and 'pp'.

System 1: Chords: D*, Bm, A, D. Lyrics: Sweet lit-tle Je-sus Boy, They made You be born in a man - guh. (man - ger)

System 2: Chords: A7, D. Lyrics: Sweet lit-tle Ho - ly Chil', Did - n't know who You wus. (was)

System 3: Chords: A, Bm, F#m, A7, D, G 3fr. Lyrics: Did - n't know You'd come to save us Lawd, To take our sins a - way. Our

System 4: Chords: Bm, F#m, G 3fr., D, Bb7, F#m/A, A9, D. Lyrics: eyes wus bline; We could - n't see; We did - n't know who You wus. (was blind) (was)

*Guitarists: Tune 6th string down to D.

Long time a-go — You wus bawn, — Bawn in a man-guh low, —
 (was born) (man-ger)

p

A D

Sweet lit-tle Je-sus Boy. De worl' treat You mean Lawd, Treat me mean-too, But
 (The world)

mf

A7 D F#m Bm F#m Bm F#m

please, — Suh, fuh-give us Lawd; — We did-n't know 'twas You,
 (Sir, for-give)

pp

Bm F#m/A G7 3fr. D Bb7 D/A A7 D

(sing as is; play both hands 8va higher),

Sweet lit-tle Je-sus Boy. — Bawn long time a-go, —
 (Born)

pp

D Em/D F#m/D

Sweet lit-tle Ho-ly Chil', — An' we did-n't know who You wus.
 (was)

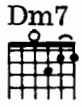
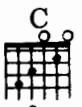
D/A A7 D

Mary's Little Boy Child

Words and Music by Jester Hairston

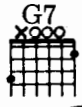
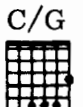
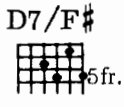
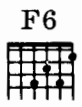
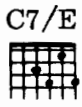
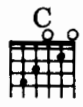
Slowly and simply

Piano introduction in 4/4 time, marked *p*. The right hand plays a simple melody, and the left hand provides a harmonic accompaniment.

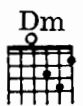
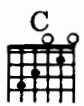
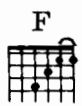
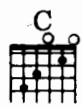
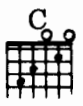


freely

Long time a - go in Beth - le - hem So the Ho - ly Bi - ble
shep - herds_ watched their flocks by night, They saw a bright new shin - ing



say, star, And Mar - y's Boy Child, Je - sus Christ, Was born on Christ - mas
star, And heard a choir from heav - en sing; The mu - sic came from a -



day. far. (small notes optional) Hark, now hear the an - gels sing, "New King's born to -

G7 C C7/E F6 D7/F# C/G G7

day, And man will live for- ev - er - more Be - cause of Christ - mas

mp

1. C 2. C

Day." While Day." Now

pp mp pp

(sing)

C F6 G7 C

as is; play 8va higher to end of page)

Jo - seph and his wife Mar - y Came to Beth - le - hem that night; They

(like a music box)

C7/E F D7/F# C/G G7 C

found no place to bear her Child; Not a sin - gle room was in sight.

2 1 2 1 2 3

Mary's Little Boy Child

(sing and play as is)

C Dm7 G7 C

By and by, they found a lit-tle nook In a sta-ble all for-lorn, And

mp

C7/E F6 D7/F# C/G G7 C

in a man-ger cold and dark, Mar-y's lit-tle Boy_Child was born.

cresc. molto

C F G7 C Am Dm G7

Trum-pets sound and an-gels sing; Lis-ten to what they say, That

f *mf*

C C7/E F6 D7/F# C/G G7 C

man will live for-ev-er-more Be-cause of Christ-mas Day.

p *slower*

Section Nine

Christmas Classics and Instrumental Favorites

Brazilian Sleigh Bells (Music by Percy Faith)

Page 242

The idea of sleigh bells in Brazil is, of course, absurd. But as a musical joke, it makes very good sense indeed—particularly when the person telling it is writer-arranger-conductor Percy Faith. The Toronto-born Faith, who was active in films, radio, television and recordings from the 1940s until his death in 1976, also found time to pen a number of songs, including a share of hits. His combination of jingling bells and Brazilian rhythms is a rare and unexpected treat for Christmastime.

Break Forth, O Beauteous, Heavenly Light (Words and Music by Johann Rist and Johann Schop; Harmonized by Johann Sebastian Bach)

Page 240

One of Martin Luther's principal resolves when he set out to reform the Church in the late 15th century was to involve people more deeply in the celebration of the Mass. To this end, he developed the Lutheran chorale, a religious hymn sung in four-part harmony by the congregation as part of the service. Johann Sebastian Bach made great use of the idea; at intervals in his pieces, he would insert a chorale for the congregation to sing—sometimes one he had written, sometimes one from the hymnal. "Break Forth, O Beauteous, Heavenly Light" is one of the latter. It was written by Johann Rist and Johann Schop in the mid-17th century, so that by 1734, when Bach included it in his Christmas Oratorio, it was well known to congregations. The harmonization, however, is Bach's own.

March of the Kings (Traditional; arranged by Noble Cain)

Page 230

The Crusades—those religious expeditions to rescue the holy places in Palestine from the Moslems—created an enormous interest in both faith and fighting in the Middle Ages. French peasants from Provence in the 13th century, when the tune for this "March of the Kings" was being sung and danced to, must have endowed the Three Kings of the Christmas story with all the virtues and appearance of their own folk heroes nearer at hand. These were the French dukes, clad in gleaming armor, carrying brilliant banners and bejeweled shields, who fought for the Pope far more willingly than they would have for the lives of their own serfs. Hence the martial references in this text, sung to a tune that is perhaps even older than the verses. Georges Bizet, composer of the opera Carmen, used the same tune as a farandole, or stately dance, in his incidental music for Alphonse Daudet's play L'Arlésienne (The Woman from Arles).

March of the Toys (Music by Victor Herbert)

Page 221

The surprising success of a musical based on L. Frank Baum's The Wonderful Wizard of Oz prompted Irish-born composer Victor Herbert in 1903 to write Babes in Toyland, his musical comedy about two children, Jane and Alan, who escape from a miserly uncle to the garden of Contrary Mary and thence to the enchantments of Toyland. The plot was flimsy, but it suited the public taste of the moment, and the other characters—drawn from such sources as Mother Goose and others—were all applauded rapturously. Besides the lullaby-like "Toyland" and "I Can't Do the Sum," Herbert's score included the whimsically stiff-legged and strutting instrumental "March of the Toys."

Nutcracker Sweets (Waltz of the Flowers/Arabian Dance/Trepak) (Music by Peter Ilyich Tchaikovsky; adapted and arranged by Dan Fox)

Page 232

Christmas would not be Christmas without The Nutcracker, Peter Ilyich Tchaikovsky's beloved ballet for children. For this, the third of his great ballets, he chose one of the tales of E.T.A. Hoffmann, a story with a Christmas setting, about a young girl who dreams of her favorite gift from the holiday tree, a nutcracker. In Clara's reverie on Christmas Eve, the nutcracker becomes a handsome prince who whisks her off to a mythical Kingdom of Sweets, where she not only can gorge herself on sticky candies and elaborate cakes to her heart's content but can also be entertained by an endless succession of dancers and acrobats. In the spring of 1892, the Russian Musical Society reminded Tchaikovsky of his promise to compose a new work for one of its concerts. The composer had no time to begin from scratch; so he grouped a miniature overture and several dances from his new ballet into a suite and conducted it for the first time on March 19. The concert was a stunning success. Thus, The Nutcracker Suite became known even before the first production of the entire ballet, which was presented at the Maryinsky Theater in St. Petersburg at Christmastime in 1892. For this book, arranger Dan Fox has chosen three of the six "sweets" in the suite: the lavish, whirling "Waltz of the Flowers," a tribute by the flower attendants of the Sugar Plum Fairy; the sinuous Arabian dance called "Coffee"; and the Trepak, a wild and zesty Cossack dance.

Section Nine: Christmas Classics and Instrumental Favorites

Parade of the Wooden Soldiers Page 224 (Words by Ballard Macdonald; Music by Leon Jessel)

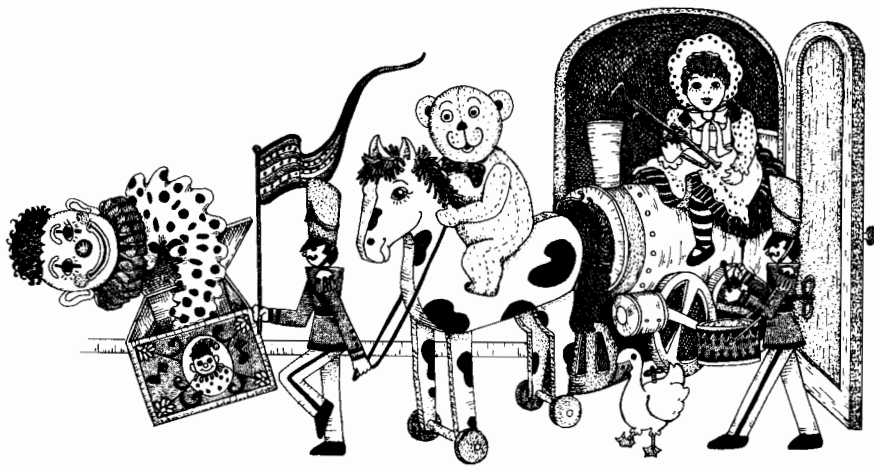
Leon Jessel caught the jaunty strut of toys exactly when he wrote his "Parade of the Wooden Soldiers" as a novelty item in 1905. It was published in Germany and apparently heard there by a Russian producer who was readying a new revue for Paris bearing the title La Chauve-Souris (The Bat), for which he needed an offbeat dance number. He chose Jessel's rakish "Parade." The Bat opened on Broadway, finally, in 1922, and Ballard Macdonald, who wrote songs for the George White Scandals of 1924 and Ziegfeld's Midnight Frolic, gave the tune lyrics that although seldom heard anymore are included here. The arm-swinging melody and strutting rhythm of the piece make the march a charming one for children and adults at Christmas or any time of the year.

The Skaters Waltz (Les Patineurs) (Music by Émile Waldteufel) Page 227

Émile Waldteufel, the Waltz King of France, composed more than 250 waltzes, arranging the more popular ones for piano solo, so that the bourgeoisie could dance in their parlors while the nobility whirled away in the royal ballrooms. One of his most frequently heard waltzes is "Les Patineurs" (The Skaters). Waldteufel wrote it in 1882, at a time when Parisian society had developed a passion for ice skating, and the tune has remained to this day a waltz that can be heard wherever music is played for skating (ice or roller).

The Virgin's Slumber Song Page 237 (English words by Edward Teschemacher; Music by Max Reger)

Some songs written especially for Christmas become so well known that they eventually are thought of as folk songs. "The Virgin's Slumber Song" is an example of just the opposite turn of events. Originally a folk-song melody to the words "Joseph Dearest, Joseph Mild" (see page 170), this graceful air was taken by the German composer Max Reger and transformed in 1912 into an art song, "The Virgin's Slumber Song," or "Maria Wiegenlied." Edward Teschemacher supplied an English translation of this lovely song, which echoes part of "Joseph Dearest, Joseph Mild": the Virgin Mary singing to her Baby while He sleeps. The rhythm of both melody and accompaniment suggests the rocking of a cradle.



March of the Boys

Music by Victor Herbert

Moderate march tempo

No chords

Chord diagrams: C, N.C.

mp

Chord diagrams: C, N.C., Caug

Chord diagrams: Am, N.C.

Chord diagrams: Am, E7, Am, E7

March of the Toys

The musical score for "March of the Toys" is presented in four systems, each with a guitar chord diagram above the treble clef staff and a piano accompaniment in the grand staff. The score is in 2/4 time and features a variety of chords and melodic lines.

System 1: Chords: Am, E7, Am. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand with some sustained notes.

System 2: Chords: E7, Am, E7, Am, C, E7. The piano accompaniment continues with similar rhythmic patterns, including some syncopation in the bass line.

System 3: Chords: Am, Am/G, Am/F, E7, Am, N.C. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and concludes with a fermata over the final note.

System 4: Chords: Bb, C7, F, D7. The piano accompaniment features a more active bass line with some triplets and a melodic line in the right hand.

System 5: Chords: Gm, C7, F, E7, F, Bb, C7. The piano accompaniment concludes with a final chord and a fermata.

F Bb7-5 A Bb7-5 A Bb7-5 A

The first system of music features a piano accompaniment with a treble and bass clef. The treble clef contains a melodic line with eighth and quarter notes, while the bass clef provides a harmonic foundation with chords and single notes. Above the staff, guitar chord diagrams are provided for F, Bb7-5, and A, with the Bb7-5 chord appearing twice.

N.C. Bb C7 F

The second system continues the piano accompaniment. It includes guitar chord diagrams for Bb, C7, and F. The notation shows a mix of chords and single notes in both hands, with some rests in the bass line.

D7 Gm C7 F E7 F N.C. Bb

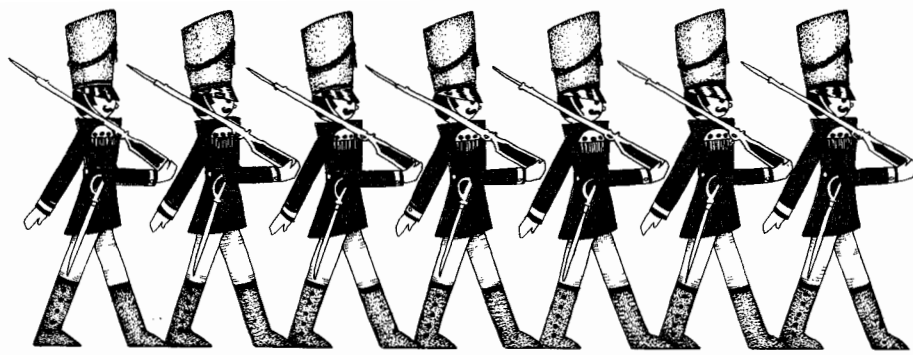
The third system of music features a piano accompaniment with a treble and bass clef. The treble clef contains a melodic line with eighth and quarter notes, while the bass clef provides a harmonic foundation with chords and single notes. Above the staff, guitar chord diagrams are provided for D7, Gm, C7, F, E7, and Bb. The notation shows a mix of chords and single notes in both hands, with some rests in the bass line.

A7 Dm G7 F N.C. C7

The fourth system of music features a piano accompaniment with a treble and bass clef. The treble clef contains a melodic line with eighth and quarter notes, while the bass clef provides a harmonic foundation with chords and single notes. Above the staff, guitar chord diagrams are provided for A7, Dm, G7, and C7. The notation shows a mix of chords and single notes in both hands, with some rests in the bass line.

F N.C. C7 F

The fifth system of music features a piano accompaniment with a treble and bass clef. The treble clef contains a melodic line with eighth and quarter notes, while the bass clef provides a harmonic foundation with chords and single notes. Above the staff, guitar chord diagrams are provided for F and C7. The notation shows a mix of chords and single notes in both hands, with some rests in the bass line.



Parade of the Wooden Soldiers

Words by Ballard Macdonald
Music by Leon Jessel

Allegretto (not fast)

mf *decresc.* *p*

C *C#0* *Dm7* *G7*

C *B-42* *J-8Δ* *V-D-11* *G7* *C*

toy shop door is locked up tight And ev-'ry-thing is
dolls are in their best ar-rayed; There's going to be a

mf *sim.*

G7 *C* *G/D* *D* *D7*

qui-et for the night. When sud-den-ly the clock strikes twelve, The fun's be-
won-der-ful pa-rade. Hark to the drum, oh, here they come, Cries ev-'ry-

1. *G* 2. *G* *C*

gun. The one.

C G7

Hear them all cheer-ing, Now they are near-ing; There's the cap-tain stiff as starch.

pp

G7 C

Bay-o-nets flash-ing, Mu-sic is crash-ing As the wood-en sol-diers march.

sim.

sim.

Em

Sa-bers a-clip-king, Sol-diers a-wink-ing At each pret-ty lit-tle maid.

B7

Here they come, Here they come, Here they come, Here they come, Wood-en sol-diers on pa-

cresc.

Em N.C. C#D Dm7 G7

rade. *f* *mf* *decresc.*

Parade of the Wooden Soldiers

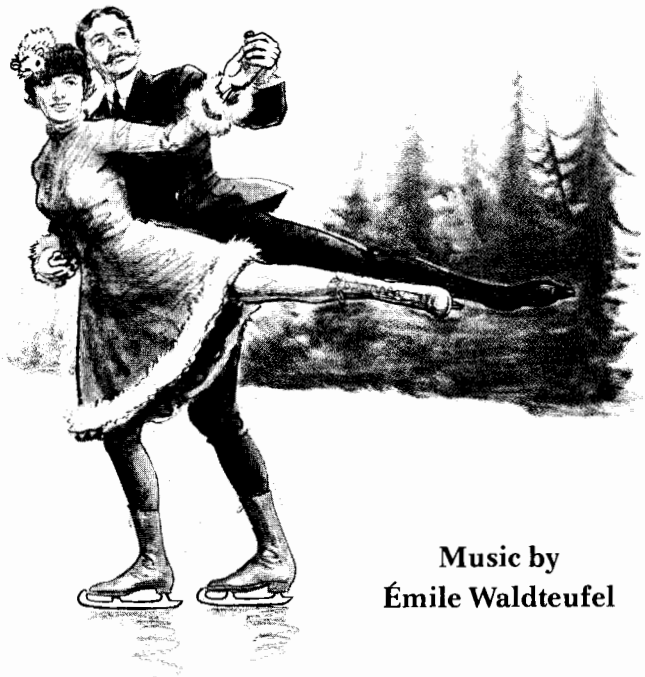
(The Parade)

The musical score is divided into five systems, each with a guitar chord diagram above the treble clef staff and piano accompaniment below. The piano part consists of a right-hand melody and a left-hand accompaniment.

- System 1:** Chords: C, G7, C, G7, C. Tempo: *lightly p*.
- System 2:** Chords: G/D, D7, G, C, G7.
- System 3:** Chords: C, G7, C, F6.
- System 4:** Chord: F#dim. Tempo: *faster*.
- System 5:** Chords: C/G, G7, C.

THE SKATERS WALTZ

(Les Patineurs)



Music by
Émile Waldteufel

Moderate waltz tempo

Chord diagrams: C, G7

p espr.

sim.

Chord diagrams: Cmaj7/E, Am, Dm

Melody

Chord diagrams: G7, C, C

1. and Fine

2.

last time slower

pp

The Skaters Waltz

The first system of musical notation for 'The Skaters Waltz' consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth notes, grouped into pairs and then into larger groups of four and six notes, all under a single slur. The bass staff provides a harmonic accompaniment with chords and single notes. Above the treble staff, two guitar chord diagrams are shown: a C major chord (x02233) and a G7 chord (x20003).

The second system of musical notation continues the piece. The treble staff maintains the melodic pattern of eighth notes under a slur. The bass staff continues with its accompaniment. Above the treble staff, two guitar chord diagrams are shown: a G7 chord (x20003) and a C major chord (x02233).

The third system of musical notation continues the piece. The treble staff maintains the melodic pattern of eighth notes under a slur. The bass staff continues with its accompaniment. Above the treble staff, one guitar chord diagram is shown: an Em/B chord (x02233).

The fourth system of musical notation concludes the piece. The treble staff features a melodic line with eighth notes, grouped into pairs and then into larger groups of four and six notes, all under a single slur. The bass staff provides a harmonic accompaniment with chords and single notes. Above the treble staff, three guitar chord diagrams are shown: a B7 chord (x21232), an Em chord (x02233), and a G7 chord (x20003).

C

G7

C

C7

F

C/G

G7

1. C

2. C

D.C. al Fine

March of the Kings

Traditional; Arranged by Noble Cain

Briskly

Piano introduction in 4/4 time, marked *f*. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand.

Gm Dm/F Eb 3fr. Gm Bb F/A Bb/Ab

Chord diagrams for the first system: Gm, Dm/F, Eb (3fr.), Gm, Bb, F/A, Bb/Ab.

Three great kings— I met at ear-ly morn,— With all their
Ce ma - tin, — j'ai ren-con-tré le train — De trois grands

mf

Vocal line and piano accompaniment for the first system. The piano part continues with the same rhythmic pattern as the introduction.

Eb 3fr. Cm6 D Gm Dm/F Eb 3fr. Gm

Chord diagrams for the second system: Eb (3fr.), Cm6, D, Gm, Dm/F, Eb (3fr.), Gm.

ret - i - nue were slow - ly march-ing. Three great kings— I met at ear-ly
rois qui al-laient en voy - a - ge. Ce ma - tin, — j'ai ren-con-tré le

Vocal line and piano accompaniment for the second system. The piano part continues with the same rhythmic pattern.

Bb F/A Bb/Ab Eb 3fr. Cm7 D7 Gm D

Chord diagrams for the third system: Bb, F/A, Bb/Ab, Eb (3fr.), Cm7, D7, Gm, D.

morn— Were on their way to meet the new - ly born,— With gifts of
train — De trois grands rois des-sus le grand che - min, — Tout char-gés

mp

Vocal line and piano accompaniment for the third system. The piano part continues with the same rhythmic pattern.

Gm D Gm D7 Gm Cm 3fr. Gm

gold brought from far a - way— And val - iant war - riors to guard the roy - al
d'or les sui - vaient d'a - bord,— De grands guer - riers et les gar - des du tré -

D Gm D Gm D7 Gm F/A Bb/Ab

trea - sure; With gifts of gold brought from far a - way,— Their shields all
sor;— Tout char - gés d'or les sui - vaient d'a - bord,— De grands guer -

1. Eb Cm7 D7 Gm F/A Bb/Ab Eb Cm7 D7

3fr. 3fr.

shin - ing in their bright ar - ray.— a little more broadly
riers a - vec leurs bou - cli - ers.—

mf

2. Eb Cm7 D7 Gm

3fr.

shin - ing in their bright ar - ray.—
riers a - vec leurs bou - cli - ers.—

f

L.H.

Nutcracker Sweets

(Waltz of the Flowers/Arabian Dance/Trepak)



Music by Peter Ilyich Tchaikovsky
Adapted and arranged by Dan Fox

Waltz of the Flowers

Moderately

The musical score is presented in five systems, each with a treble and bass clef staff. The key signature is D major (two sharps) and the time signature is 3/4. The score includes various dynamics such as *p*, *f*, *mf*, and *lightly*, as well as performance directions like *cresc.* and *dim.*. Chord symbols are placed above the treble staff, and articulation marks like *acc.* and *stacc.* are present. The piece concludes with a final chord of F#m/A.

Chord symbols: D, C#dim/D, D, C#dim/D, D, A/C#, C7, Em/B, Em/G, Em, Em/B, Bb7-5, A7, N.C., D, C#dim/D, D, C#dim/D, D, D7, F#m/C#, C#7/B, F#m/A.

C#7/G#

F#m

A/E

D7

F#m/C#

C#7

F#m N.C.

mf

D

Em7/A

A7

G/B

A7

D

Em7/A

A7

1.

Gm/Bb

Baug

2.

C

A7/C#

D6/F#

F7-5

A7/E

A7

D

cresc.

sfz

Arabian Dance

Allegretto
Gm

pp



Nutcracker Sweets

Chords: Dm7/G Gm Dm7/G Gm Dm7/G Gm

p

Chords: Dm7/G Gm Dm7/G Gm Dm7/G Gm

To Coda

Chord: Gm

p very expressively

Chords: D7/G Gm D7/G Gm

Chord: Gm

pp - even more softly

D7/G Gm Cm/G Gm Cm/G Gm

mf

Cm/G Gm D.S. al Coda

p

Coda

[To the next dance without stopping]



Finale (Trepak)
Fast and lively

G C6 G C6 G

f p f p

Em6 D7 G N.C.

(L.H.)

2nd time cresc.

1. 2.

D7 G6 D7 3 G/B Am G

f

D Em A F# Bm Em7 F#m

1. *p*, but heavily
2. *f*

ff

Bring out the bass
(no organ pedals here)

Em/G G#m7-5

1. A7 D A7

2. A7 D

Cm/Eb D Cm/Eb D Cm/Eb D

G

C6 G C6

f *p*

3

G Em6 D7 G N.C.

f *p*

(L.H.)

2nd time cresc. - - - - -

1. D7 G6 D7

2. D7 G

ff

3

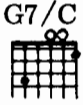
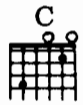

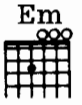
The Virgin's Slumber Song

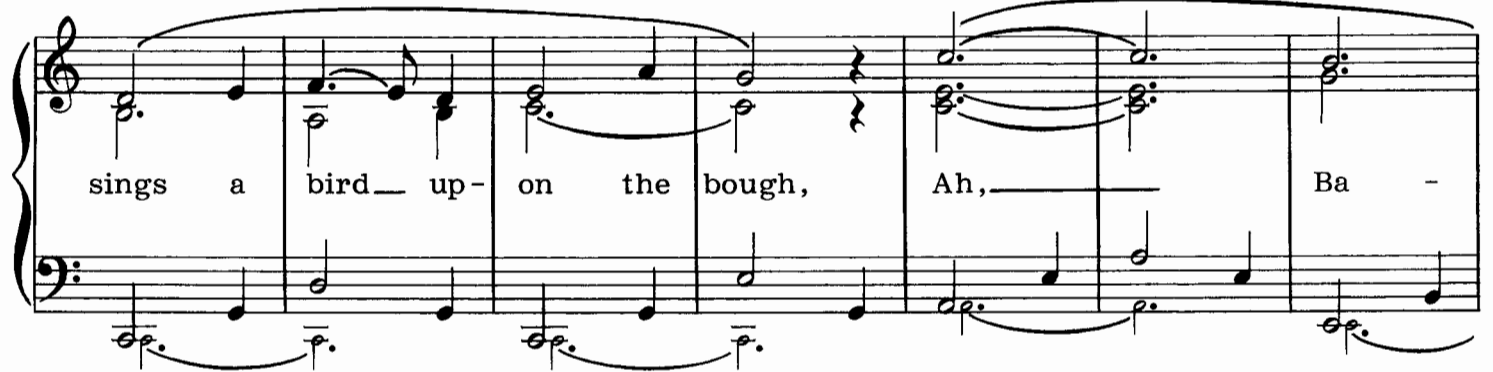
English words by Edward Teschemacher; Music by Max Reger

Gently, in one (each bar = 1 slow beat)

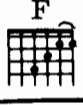
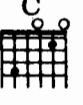
The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is 'Gently, in one' and the time signature is 3/4. The piano part features a steady accompaniment of eighth notes in the bass line. The lyrics are: 'A - mid the ros - es Mar - y sits and rocks her Je - sus - Child, While a - mid the tree - tops sighs the breeze so warm_ and mild, And soft and sweet - ly'. The score includes several guitar chord diagrams: C* (top right), G7/C (second system), C (second system), A (second system), Em (third system), Am7 (third system), B7 (third system), Em (third system), G7/D (fourth system), and C (fourth system). The piano part is marked with 'pp' and 'ped. simile throughout'. The vocal line is marked with 'p'.


The Virgin's Slumber Song

G7/C  C  Am  Em 

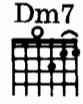

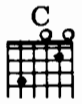



sings a bird— up— on the bough, Ah, — Ba —

F  C 

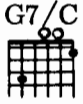
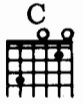


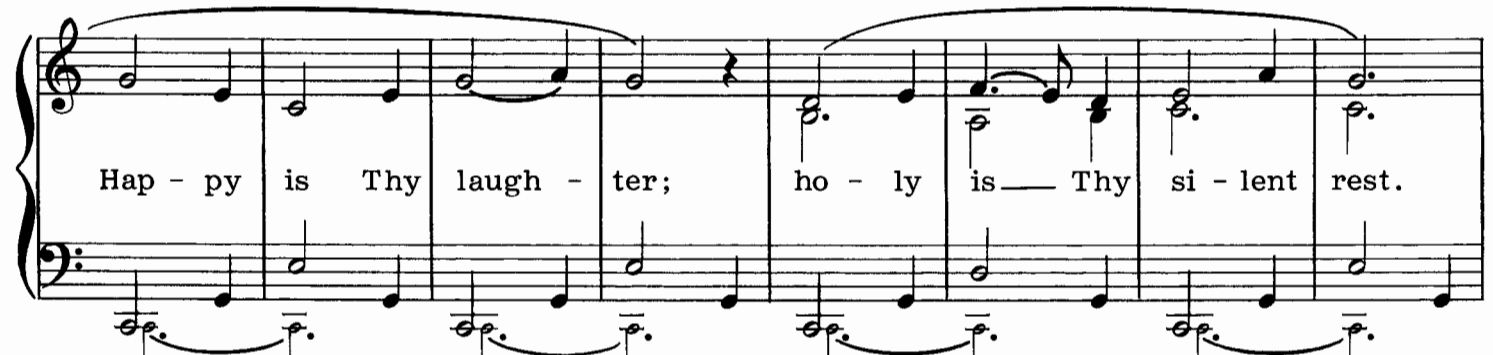
by, dear — one,

Dm7  G7  C 



Slum — ber now.

G7/C  C 



Hap — py is Thy laugh — ter; ho — ly is — Thy si — lent rest.

Ab 4fr.

Cm/Eb

F

G7

Lay Thy head in slum - ber fond - ly on Thy moth - er's

Cm

G7

C

Am

Em

8va----- loco

breast. Ah, Ba - by,

F

C

Dm7

dear one, Slum -

G7

C

ber now. ppp



Break Forth, O Beauteous, Heavenly Light

Words and Music by Johann Rist and Johann Schop
Harmonized by Johann Sebastian Bach

Firmly

F Dm C7 F C G7 C A7 Bb F C F

Break forth, O beau-te-ous, heav'n-ly light And ush-er in the

Csus4 C7 F Dm C7 F C G7 C A7

morn - ing. Ye shep - herds, shrink not with af - fright, But

Bb F C F Csus4 C7 F C D7 Gm C#dim 5fr.

hear the an - gel's warn - ing. This Child now weak in

Dsus4 D7 Gm Dm D7 Gm G#dim Dm A7 Dm C7

in - fan - cy Our con - fi - dence and joy shall be; The

F Bb Dm G7 C F Bb C7 Bb F Bb6 C7 F

pow'r of Sa - tan break - ing, Our peace e - ter - nal mak - ing.

slower and more deliberately

Brazilian Sleigh Bells

Music by Percy Faith



Bright samba (♩ = 1 beat)

Chord diagrams: D, A7, D, A7, D, A7, D, N.C., A7, D, A7, D, A7, D, A7, D.

Dynamic markings: *p*, *mf*, *f*.

Performance instructions: *N.C.* (No Chords), accents (>), and slurs.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of four systems of music. Each system includes a grand staff with treble and bass clefs. Chord diagrams are placed above the treble clef staff. The first system starts with a piano (*p*) dynamic. The second system includes mezzo-forte (*mf*) and forte (*f*) dynamics, and ends with a 'No Chords' (*N.C.*) instruction. The third and fourth systems continue the melodic and harmonic development of the piece.

A7 D A7 D

A7 D A7 D

gliss. on white keys

F Eb F D F Eb D C

10fr. 8fr. 10fr. 7fr. 10fr. 8fr. 7fr. 5fr.

F Eb F D F Eb C# D

10fr. 8fr. 10fr. 7fr. 10fr. 8fr. 6fr. 7fr. N.C.

F Eb F D F Eb D C

10fr. 8fr. 10fr. 7fr. 10fr. 8fr. 7fr. 5fr.

Brazilian Sleigh Bells

F 10fr.
E^b 8fr.
F 10fr.
D 7fr.
F 10fr.
E^b 8fr.
C[#] 6fr.
D 7fr.

A7
D
A7
D
N.C.

mp cresc. *f*

A7
D
A7
D

A7
D
A7
D

System 1: Musical notation for the first system. It features a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth and quarter notes, with accents (>) over the first four notes. The bass clef staff provides a harmonic accompaniment with chords and eighth notes. Above the treble staff, four guitar chord diagrams are shown: A7, D, A7, and D.

System 2: Musical notation for the second system. The treble clef staff continues the melody with accents (>) and a dynamic marking of *p* (piano) in the third measure. The bass clef staff continues the accompaniment. Above the treble staff, four guitar chord diagrams are shown: A7, D, A7, and D.

System 3: Musical notation for the third system. The treble clef staff features a melodic line with accents (>) and a dynamic marking of *(p) gradually getting louder* in the first measure. The bass clef staff continues the accompaniment. Above the treble staff, four guitar chord diagrams are shown: A7, D, A7, and D.

System 4: Musical notation for the fourth system. The treble clef staff continues the melody with accents (^) and a dynamic marking of *ff* (fortissimo) in the third measure. The bass clef staff continues the accompaniment. Above the treble staff, four guitar chord diagrams are shown: A7, D, A7, and D.

Section Ten

Ring Out the Old! Ring In the New Year!

Auld Lang Syne (Words by Robert Burns; Music Traditional) Page 251

The Scottish "Auld Lang Syne" can be translated as "old long ago" – which is also a lovely way of putting it. For most people, New Year's Eve just isn't complete without the singing of "Auld Lang Syne." Thanks to Guy Lombardo and His Royal Canadians, who first played it on their New Year's Eve radio broadcast in 1929, the song is New Year's Eve, with the special memories it evokes for each individual. The words were adapted in the late 18th century by Scottish poet Robert Burns from traditional Scottish songs, but the composer of the melody is unknown. For decades, people have agreed that it makes a bonny way to close the "old long ago" of Christmastime and usher in the hopes and resolutions of a brand-new year.

For Thy Mercy and Thy Grace Page 250
(Words by Henry Downton; Music by Georg Christoph Strattner)

"For Thy Mercy and Thy Grace" was written early in the career of Henry Downton, who enriched English hymnody with original verses and translations of French and Swiss hymns. Downton was the son of a minor official at Trinity College, Cambridge, and received his bachelor's degree there in 1840. The next year, he wrote "For Thy Mercy and Thy Grace," calling it "A Hymn for the Commencement of the Year." The tune, "Posen," to which Downton set his words, had been written more than 100 years earlier by Georg Christoph Strattner, a leader in the German Reformed Church.

Ring Out, Wild Bells Page 247
(Words by Alfred, Lord Tennyson; Music by Wolfgang Amadeus Mozart)

Alfred, Lord Tennyson is considered the most representative poet of the Victorian Age in England, and many of his works characterize the conflict between the Christian faith and the beginnings of the scientific revolution. The death of his sister's fiancé, Arthur Henry Hallam, at the age of 22 plunged Tennyson into profound shock and a lifelong struggle between faith and doubt. "Ring Out, Wild Bells," generally considered a New Year's hymn, is taken from the 105th Canto of In Memoriam, Tennyson's monumental elegy to Hallam that was published in 1850, the same year that he was appointed Poet Laureate. The melody, which is based on Wolfgang Amadeus Mozart's Twelfth Mass, was, like most of the composer's more than 600 compositions, published after his death.

What Are You Doing New Year's Eve (Words and Music by Frank Loesser) Page 248

Christmas has come, Christmas has just about gone, Christmas has been full of friends and carols and food and gifts, but now it's time to wonder "What Are You Doing New Year's Eve." Frank Loesser, whose Broadway hits included Where's Charley?, Guys and Dolls, The Most Happy Fella and the 1962 Pulitzer Prize-winning musical How to Succeed in Business Without Really Trying, wrote "What Are You Doing" in 1947. It was introduced that year in a recording by Margaret Whiting.

RING OUT, WILD BELLS



Words by Alfred, Lord Tennyson; Music by Wolfgang Amadeus Mozart

Moderately

Chord diagrams: G, D, D7, G, G7/F

1. Ring out, wild bells, to the wild sky, The fly - ing
 2. Ring out the old, ring in the new; Ring, hap - py
 3. Ring out false pride in place and blood, The civ - ic
 4. Ring in the val - iant man and free, The larg - er

mf

Chord diagrams: C/E, D7, G, A7, D, G, A7, G, D, A7, D

(1) cloud, - the frost - y light. The year is dy - ing
 (2) bells, - a - cross the snow. The year is go - ing,
 (3) slan - der and the spite; Ring in the love of
 (4) heart, - the kind - lier hand; Ring out the dark - ness

Chord diagrams: D7, G, D7, Bdim, Am/C, C#dim, G/D, D7, G

(1) in the night; Ring out, wild bells, - and let him die.
 (2) let him go; Ring out the false, - ring in the true.
 (3) truth and right; Ring in the com - mon love of good.
 (4) of the land; Ring in the Christ - that is to be.

What Are You Doing New Year's Eve

Words and Music by Frank Loesser

Slowly, with a lilt (♩♩ played as ♩³)

mp

F G A♭ B♭
Eb9

F F6 F7

May-be it's much too ear-ly in the game, Ah, but I thought I'd
Won-der whose arms will hold you good and tight, When it's ex-act-ly

B♭ B♭m6 F/C Dm7 G7sus4 G7

ask you just the same, "What are you do-ing New Year's,
twelve o'-clock that night, Wel-com-ing in the New Year's,

1. C#m7 9fr. F#7-9 8fr. Bm7 7fr. E7-9 6fr. Am7 5fr. D7-9 4fr. Gm7 C7-9

2. C7

New Year's Eve?" New Year's

F6 Gm7 G#dim Am 5fr. D7 3fr. Bb9 F#9 Bb Am 5fr.

Eve. May-be I'm cra-zy to sup-pose I'd ev-er be the

Bm7-5 Bb9 Am 5fr. Am7 D9 G7

one you chose Out of the thou-sand in-vi-ta-tions you'll re -

C7 C7+5 F Eb9 6fr.

ceive. Ah, but in case I stand one lit-tle chance,

F6 F7 Bb6 Bbm6 F/C Dm7

Here comes the jack-pot ques-tion in ad-vance, "What are you do-ing

G7sus4 G7 C7 Bm7-5 Bbm6 F6add9

New Year's, New Year's Eve?" slowly slow arpeggio

For Thy Mercy and Thy Grace

Words by Henry Downton; Music by Georg Christoph Strattner

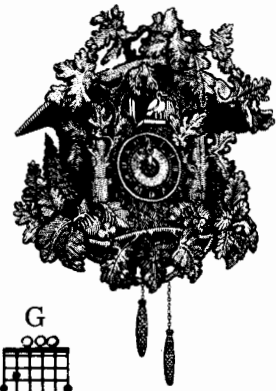
Firmly, without dragging

Chords: D, G, A7, D, A7, D, A, Bm7, E7, A, D, G, B7, Em, D, G, A7, D, G, D, A7, D, A, Bm7, E7, A, D, G, B7, Em, D, G, A7, D, G, D, A7, D, G, D, A7, D

Lyrics:
 For Thy mer - cy and Thy grace, Con - stant through an - oth - er year;
 In our weak - ness and dis - tress, Rock of strength be Thou our stay;
 Hear our song of thank - ful - ness, Fa - ther and Re - deem - er hear.
 In the path - less wil - der - ness, Be our true and liv - ing way.
 Dark the fu - ture; let Thy light Guide us, bright and morn - ing star.
 Keep us faith - ful; keep us pure; Keep us ev - er - more Thine own.
 Fierce our foes and hard the fight, Arm us Sav - ior for the war.
 Help, O help us to en - dure; Fit us for the prom - ised crown.

AULD LANG SYNE

Words by Robert Burns; Music Traditional



Moderately

Chords: D7, G, Em, Am/C, D7, G

Should auld ac-quain-tance be for-got And nev-er brought to
And here's a hand, my trust-y friend, And gives a hand o'

mf

Chords: C, G, Em, Am/C, D7, B7, Em, C, D7, G

mind? Should auld ac-quain-tance be for-got And days of Auld Lang Syne?
thine; We'll take a cup o' kind-ness yet For Auld—Lang— Syne.

Chords: C, G, Em, Am/C, D7, C, G, C

Chorus

For Auld—Lang— Syne, my dear, For Auld—Lang— Syne; We'll

f

Chords: G, Em, Am/C, D7, B7, Em, C, D7, G

take a cup of kind-ness yet For Auld—Lang— Syne.

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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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