



Crandall Christmas Carols

TABLE OF CONTENTS

Angels We Have Heard on High	2
Away in a Manger	1
Baby, What You Goin'to Be	43
Candlelight Carol	28
Carol of the Bells	50
Caroling, Caroling	27
Christmas Bells	18
Far, Far Away on Judea's Plains	5
Frosty the snow Man	82
Hark, the Herald Angels Sing	6
I Believe in Christ	10
I Heard the Bells on Christmas Day	4
It Came Upon the Midnight Clear	12
Joy to the World	8
Mary's Lullaby	20
Mary's Lullaby–Tonight You are Mine	60
O Little Town of Bethlehem	13
Oh, Come, All Ye Faithful	9
Oh Holy Night	56
Picture a Christmas	16
Rudolph the Red-Nosed Reindeer	85
Santa Claus is Coming to Town	88
Silent Night	3
Sleigh Ride	22
Stars Were Gleaming	19
Still, Still, Still	70
The First Noel	15
The Straw Carol	38
We Wish You a Merry Christmas	17
We Wish You the Merriest	76
While Shepherds Watched Their Flocks	14
Winter Wonderland	53
With Wondering Awe	7

Away in a Manger

Reverently ♩ = 60-80

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

The lit - tle Lord Je - sus laid down his sweet head;
But lit - tle Lord Je - sus, no cry - ing he makes.
Close by me for - ev - er, and love me, I pray.

The stars in the heav - ens looked down where he lay,
I love thee, Lord Je - sus; look down from the sky
Bless all the dear chil - dren in thy ten - der care,

The lit - tle Lord Je - sus, a - sleep on the hay.
And stay by my cra - dle till morn - ing is nigh.
And fit us for heav - en to live with thee there.

Angels We Have Heard on High

Joyfully ♩ = 96-116

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

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

Glo - - - - ri - a

in ex - cel - sis De - o. Glo - - -

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

Silent Night

Peacefully ♩ = 80-100

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

Round yon vir - gin moth - er and Child. Ho - ly In - fant, so ten - der and mild,
 Glo - ries stream from heav - en a - far; Heav'n-ly hosts sing Al - le - lu - ia!
 Ra - diant beams from thy ho - ly face, With the dawn of re - deem - ing grace,

Sleep in heav - en - ly peace; Christ, the Sav - ior, is born!
 Je - sus, Lord, at thy birth;

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

I Heard the Bells on Christmas Day

Thoughtfully ♩ = 76-92

1. I heard the bells on Christ - mas day Their
 2. I thought how, as the day had come, The
 3. And in de - spair I bowed my head: "There
 4. Then pealed the bells more loud and deep: "God
 5. Till, ring - ing, sing - ing, on its way, The

old fa - mil - iar car - ols play, And wild and sweet the
 bel - fries of all Chris - ten - dom Had rolled a - long th'un -
 is no peace on earth," I said, "For hate is strong and
 is not dead, nor doth he sleep; The wrong shall fail, the
 world re - volved from night to day, A voice, a chime, a

words re - peat Of peace on earth, good will to men.
 bro - ken song Of peace on earth, good will to men.
 mocks the song Of peace on earth, good will to men."
 right pre - vail, With peace on earth, good will to men."
 chant sub - lime, Of peace on earth, good will to men!

Far, Far Away on Judea's Plains

Joyfully ♩ = 92-112

1. Far, far a - way on Ju - de - a's plains, Shep-herds of old heard the
 2. Sweet are these strains of re - deem - ing love, Mes - sage of mer - cy from
 3. Lord, with the an - gels we too would re-joyce; Help us to sing with the
 4. Has - ten the time when, from ev - 'ry clime, Men shall u-nite in the

joy - ous strains:
 heav'n a - bove: Glo - ry to God, Glo - ry to God,
 heart and voice: Glo - ry to God in the
 strains sub - lime:

Glo - ry to God in the high - est,

Glo - ry to God in the high - est; Peace on earth, good
 high - est,

Glo - ry to God in the high - est;

will to men; Peace on earth, good will to men!

Hark! The Herald Angels Sing

Vigorously ♩ = 92-112

1. Hark! The her - ald an - gels sing Glo - ry to the new - born King!
2. Hail the heav'n - born Prince of Peace! Hail the Son of Righ - teous - ness!

Peace on earth and mer - cy mild, God and sin - ners rec - on - ciled!
Light and life to all he brings, Ris'n with heal - ing in his wings.

Joy - ful, all ye na - tions, rise; Join the tri - umph of the skies;
Mild he lays his glo - ry by, Born that man no more may die;

With th'an - gel - ic host pro - claim Christ is born in Beth - le - hem!
Born to raise the sons of earth, Born to give them sec - ond birth.

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

With Wondering Awe

Brightly ♩ = 112-126

1. With won-d'ring awe the wise men saw The star in heav - en spring - ing,
 2. By light of star they trav-eled far To seek the low - ly man - ger,
 3. And still is found, the world a-round, The old and hal - lowed sto - ry,
 4. The heav'n - ly star its rays a - far On ev - 'ry land is throw - ing,

And with de-light, in peace-ful night, They heard the an - gels sing - ing:
 A hum-ble bed where-in was laid The won-drous lit - tle Strang - er.
 And still is sung in ev - 'ry tongue The an - gels' song of glo - ry:
 And shall not cease till ho - ly peace In all the earth is grow - ing.

Ho - san - na, ho - san - na, ho - san - na to his name!

Joy to the World

Jubilantly ♩ = 76-96

1. Joy to the world, the Lord is come; Let earth re -
 2. Re - joice! Re - jice when Je - sus reigns, And Saints their
 3. No more will sin and sor - row grow, Nor thorns in -
 4. Re - joice! Re - jice in the Most High, While Is - rael

ceive her King! Let ev - 'ry heart pre - pare him
 songs em - ploy, While fields and floods, rocks, hills, and
 fest the ground; He'll come and make the bless - ings
 spreads a - broad Like stars that glit - ter in the

room, And Saints and an - gels sing, And Saints and an - gels
 plains Re - peat the sound - ing joy, Re - peat the sound - ing
 flow Far as the curse was found, Far as the curse was
 sky, And ev - er wor - ship God, And ev - er wor - ship

And Saints and an - gels sing, And
 sing, And Saints, and Saints and an - gels sing.
 joy, Re - peat, re - peat the sound - ing joy.
 found, Far as, far as the curse was found.
 God, And ev - er, and ev - er wor - ship God.
 Saints and an - gels sing,

Oh, Come, All Ye Faithful

Majestically ♩ = 88-104

1. Oh, come, all ye faith - ful, Joy - ful and tri - um - phant! Oh,
2. — Sing, choirs of an - gels, Sing in ex - ul - ta - tion; —
3. — Yea, Lord, we greet thee, Born this hap - py morn - ing; —

come ye, oh come ye to Beth - le - hem. Come and be - hold him,
Sing, all ye cit - i - zens of heav'n a - bove! Glo - ry to God, —
Je - sus, to thee be all glo - ry giv'n. Son of the Fa - ther,

Born the King of an - gels;
Glo - ry in the high - est; Oh, come, let us a - dore him; Oh, come, let
Now in flesh ap - pear - ing;

us a - dore him; Oh, come, let us a - dore him, Christ, the Lord.

I Believe in Christ

Fervently ♩ = 88-104

1. I be-lieve in Christ; he is my King! With all my
 2. I be-lieve in Christ; oh bless - ed name! As Ma - ry's
 3. I be-lieve in Christ— my Lord, my God! My feet he
 4. I be-lieve in Christ; he stands su - preme! From him I'll

heart to him I'll sing; I'll raise my voice in
 Son he came to reign 'Mid mor - tal men, his
 plants on gos - pel sod. I'll wor - ship him with
 gain my fond - est dream; And while I strive through

praise and joy, In grand a - mens my tongue em - ploy.
 earth - ly kin, To save them from the woes of sin.
 all my might; He is the source of truth and light.
 grief and pain, His voice is heard: "Ye shall ob - tain."

I be-lieve in Christ; he is God's Son. On earth to
 I be-lieve in Christ, who marked the path, Who did gain
 I be-lieve in Christ; he ran - soms me. From Sa - tan's
 I be-lieve in Christ; so come what may, With him I'll

dwell his soul did come. He healed the sick; the
 all his Fa - ther hath, Who said to men: "Come,
 grasp he sets me free, And I shall live with
 stand in that great day When on this earth he

dead he raised. Good works were his; his name be praised.
 fol - low me, That ye, my friends, with God may be."
 joy and love In his e - ter - nal courts a - bove.
 comes a - gain To rule a - mong the sons of men.

It Came upon the Midnight Clear

Brightly ♩. = 44-54



1. It came up - on the mid-night clear, That glo - rious song of old,
2. Still thru the clo - ven skies they come With peace - ful wings un - furled,
3. For lo! the days are hast-'ning on, By proph - ets seen of old,



From an - gels bend - ing near the earth To touch their harps of gold:
And still their heav'n - ly mu - sic floats O'er all the wea - ry world.
When with the ev - er - cir - cling years Shall come the time fore - told,



"Peace on the earth, good will to men From heav'n's all - gra - cious King."
A - bove its sad and low - ly plains They bend on hov - 'ring wing,
When the new heav'n and earth shall own The Prince of Peace their King,



The world in sol - emn still - ness lay To hear the an - gels sing.
And ev - er o'er its ba - bel sounds The bless - ed an - gels sing.
And the whole world send back the song Which now the an - gels sing.



O Little Town of Bethlehem

Peacefully ♩ = 84-100

1. O lit - tle town of Beth - le - hem, How still we see thee lie.
2. For Christ is born of Ma - ry, And, gath - ered all a - bove
3. How si - lent - ly, how si - lent - ly The won - drous gift is giv'n!

A - bove thy deep and dream - less sleep The si - lent stars go by;
While mor - tals sleep, the an - gels keep Their watch of won - d'ring love.
So God im - parts to hu - man hearts The bless - ings of his heav'n.

Yet in thy dark streets shin - eth The ev - er - last - ing Light.
O morn - ing stars, to - geth - er Pro - claim the ho - ly birth,
No ear may hear his com - ing; But in this world of sin,

The hopes and fears of all the years Are met in thee to - night.
And prais - es sing to God the King, And peace to men on earth.
Where meek souls will re - ceive him, still The dear Christ en - ters in.

While Shepherds Watched Their Flocks

Vigorously $\text{♩} = 63-76$

1. While shep-herds watch'd their flocks by night, All seat - ed on the ground,
 2. "To you, in Da - vid's town this day, Is born of Da - vid's line
 3. Thus spake the ser - aph, and forth-with Ap-peared a shin - ing throng

The an - gel of the Lord came down, And glo - ry shone a - round.
 The Sav - ior who is Christ the Lord, And this shall be the sign:
 Of an - gels prais - ing God, who thus Ad-dressed their joy - ful song:

"Fear not," said he, for might - y dread Had seized their trou - bled mind;
 The heav'n - ly Babe you there shall find To hu - man view dis - played,
 "All glo - ry be to God on high And on the earth be peace.

"Glad tid - ings of great joy I bring To you and all man - kind."
 All mean - ly wrapped in swath - ing bands, And in a man - ger laid."
 Good - will hence - forth from heav'n to men Be - gin and nev - er cease."

The First Noel

Jubilantly ♩ = 80-92

1. The first No - el the an - gel did say Was to
2. They look - ed up and saw a star Shin - ing

cer - tain poor shep - herds in fields as they lay, In
in the East be - yond them far, And

fields where they lay keep - ing their sheep On a cold win - ter's
to the earth it gave great light, And so it con -

night that was so deep. No - el, No - el, No -
tin - ued both day and night.

el, No - el! Born is the King of Is - ra - el!

Picture a Christmas

Thoughtfully ♩ = 104-120

F Dm G7 C G7

1. Pic-ture a sta - ble in Ju -
2. Pic-ture the kind and gen - tle

C C7 F G7 C

de - a. Pic-ture a sa - cred, si - lent night. And
Jo - seph. Pic-ture the mo - ther, Mar - y, fair. And

F C G7 C F

can you hear The an - gels near And see the star so
can you see So rev - 'rent - ly The shep - herds kneel - ing

G7 C G7 C C7

bright?
there? Pic-ture the lit - tle ba - by Je - sus. Think of his

F E7 Am F B7 C A7

life and words so dear. Sing praise to him; Re-mem - ber him, As you

slower

Dm G7 1. C 2. C F C

pic - ture Christ-mas — this year. year. _____

slower

We Wish You a Merry Christmas

Traditional
English Carol

Arr. Margaret C. Richards

We wish you a Merry Christmas, we wish you a Merry Christmas, We wish you a Merry

Christ-mas and a Hap-py New Year! Good ti-dings we bring for

you and your kin. We wish you a Merry Christmas and a Hap-py New Year!

Christmas Bells

Sweetly ♩ = 69–80

(Optional descant for voice or instrument)

Christ - mas bells, ring - ing,

Christ - mas bells are ring - ing. Hear what they

sing - ing: Je - sus is born, is born in

say to you: Je - sus is born in Beth - le -

Beth - le - hem, born in Beth - le - hem. Beth - le - hem.

hem, in Beth - le - hem. hem.

Words and music: A. Laurence Lyon, 1934–2006. © 1962 IRI

Luke 2:10–12
Matthew 2:1

Stars Were Gleaming

Smoothly ♩ = 80-88

G D7 G D7

1. Stars were gleam - ing, shep-herds dream - ing; And the night was dark and
2. See the clear - ness and the near - ness Of the bless - ed Christ - mas

G D7 G D7

chill. An - gels' sto - ry rang with glo - ry; Shep - herds heard it on the
star, Lead - ing, guid - ing; wise men rid - ing Through the des - ert dark and

G C D Em

hill. Ah, that sing - ing! Hear it ring - ing, Earth - ward wing - ing, Christ - mas
far. Love - ly show - ing, shin - ing, grow - ing, On - ward go - ing, gleam - ing,
p *mp* *mf* *f*

D7 G D7 Em Am D7 G

bring - ing! Hear - ken! We can hear it still!
glow - ing, Lead - ing still, our Christ - mas star!

Mary's Lullaby

Expressively ♩ = 72-80

1. Lul - la - by, lul - la - by, my lit - tle one. Lul - la -
 2. Thy gen - tle head shall wear a crown, For thy

by, my child so dear. Thy pre - cious life has
 Fa - ther is the King. Thy ten - der hands, so

just be - gun; Thy moth - er holds thee near. While
 ti - ny now, Have bless - ings great to bring. Let

Optional descant

While Jo - seph watch - es tion through the
Let all cre - a - tion join my

Jo - seph watch - es tion through the night, A
all cre - a - tion join my song, For

3 2 5 5 2

5 3 2 1 3 5 1 2 1

night, A star re - flects thy light. Lul - la - by, lul - la - by, my
song, For peace and love are born.

star peace re - flects thy ra - diant light. Lul - la - by, lul - la - by, my
and love this night are born.

Fm Bb7 Eb

5 3 4

5 2 1 1

lit - tle one. Lul - la - by, my child so dear.

lit - tle one. Lul - la - by, my child so dear.

Fm Bb7 Eb

3 2 4 2 1

5 5 5 rit.

SLEIGH RIDE

Music by LEROY ANDERSON

Words by MITCHELL PARISH

Moderately bright $\text{♩} = 100$

D7
Gmaj9
G6/9
Gmaj9

The piano introduction consists of two staves. The right hand plays a series of chords: D7, Gmaj9, G6/9, and Gmaj9. The left hand plays a simple bass line with eighth notes.

G6/9
Gmaj7
G6
Am7
D9
Gmaj7
G6

Just hear those sleigh bells jin - gle - ing, ring - ting - tin - gle - ing, too.

The vocal line starts with a whole note G4, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Am7
D9
Gmaj7
G6
Am7
D9
G6

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

The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a whole note D4. The piano accompaniment continues with the same eighth-note bass line and chords.

Bb
D7/A
Gmaj7
G6
Am7
D9
Gmaj7
G6

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

The vocal line starts with a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a whole note D4. The piano accompaniment continues with the same eighth-note bass line and chords.

© 1948, 1950 (Copyrights Renewed) WOODBURY MUSIC COMPANY and EMI MILLS MUSIC, INC.
 Worldwide Print Rights Administered by ALFRED MUSIC
 All Rights Reserved. Used by Permission

Am7 D9 Gmaj7 G6 Am7 D9 C/G G

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

C/G G G+ C#m7 F#7 B Bmaj7

Gid - dy - yap, gid - dy - yap, gid - dy - yap, let's go, let's look at the

C#m7 F#7 Bmaj9 B6

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

Bmaj9 B6 Bm7 E7 A Amaj7

Gid - dy - yap, gid - dy - yap, gid - dy - yap, it's grand, just hold - ing your

Am7 D7 Am7/D

hand. We're glid-ing a - long with a song of a win-ter - y fair - y -

D7 Gmaj7 G6 Am7 D9 Gmaj7 G6

land. Our cheeks are nice and ros - y, and com - fy co - zy are we. _____

Am7 D9 Gmaj7 G6 Am7 D9 G6

_____ We're snug - gled up to - geth - er like two birds of a feath - er would be. _____

Bb D7/A Gmaj7 G6 Am7 D9 Gmaj7 G6

_____ Let's take that road be - fore us and sing a cho - rus or two. _____

Am7 D9 Gmaj7 G6 Am7 D9 To Coda

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

C/G G C/G G D7 Gmaj9

you. There's a birth - day par - ty at the home of
hap - py feel - ing noth - ing in the

Farm world er can Gray, It - 'll be the per - fect end - ing of a
when they pass a - round the cof - fee and the

G#dim7 Am7

per pump - fect day. We'll be sing - ing the songs we love to sing with -
kin pie. It - 'll near - ly be like a pic - ture print by

G/B B7 | 1 Em C#m7b5 B/F# C#m7b5 C#m7 F#7

out a sin - gle stop, at the fire - place while we watch the chest - nuts
 Cur - ri - er and

B G#dim D7/A | 2 Em A7 D C/D

pop. Pop! Pop! Pop! There's a lives. These won - der - ful

D C/D D C/D D C/D D D.S. al Coda

things are the things we re - mem - ber all through our lives! Just hear those

CODA

Gmaj9 G6/9 Gmaj9 G6/9 Gmaj9 G

you.

mf dim. *p* *f*

SET I

1. Caroling, Caroling

WIHLA HUTSON

(for S. A. T. B., unaccompanied)

ALFRED BURT

With a lilt (♩. = 81)

SOPRANO
ALTO

1. Car-o-ling, car-o-ling, now we go; Christ-mas bells are ring-ing!
 2. Car-o-ling, car-o-ling, thru the town; Christ-mas bells are ring-ing!
 3. Car-o-ling, car-o-ling, near and far; Christ-mas bells are ring-ing!

TENOR
BASS

Car-o-ling, car-o-ling, thru the snow; Christ-mas bells are ring-ing!
 Car-o-ling, car-o-ling, up and down; Christ-mas bells are ring-ing!
 Fol-low-ing, fol-low-ing, yon-der star; Christ-mas bells are ring-ing!

Joy-ous voices sweet and clear, Sing the sad of heart to cheer.
 Mark ye well the song we sing, Glad-some tid-ings now we bring.
 Sing we all this hap-py morn, "Lo, the King of heav'n is born!"

Ding, dong, ding, dong, Christ-mas bells are ring-ing!
 Ding, dong, ding, dong, Christ-mas bells are ring-ing!
 Ding, dong, ding, dong, Christ-mas bells are ring-ing!

Candlelight Carol

Words and music by

John RUTTER

Verse 1: Soprano & altos

1 **Andante con moto** ♩ = 92

mp legato e dolce

Soprano
1. How do you cap - ture the

Alto
1. How do you cap - ture the

Organ
p legato

7

S.
wind on the wa - ter? How do you count all the stars in the

A.
wind on the wa - ter? How do you count all the stars in the

Org.

12

S.
sky? *cresc.* How can you mea - sure the love of a mo - ther. *diminuendo* *p* Or

A.
sky? *cresc.* How can you mea - sure the love of a mo - ther. *diminuendo* *p* Or

Org.

17

S. how can you write down a ba - by's first cry?

A. how can you write down a ba - by's first cry?

Org.

21 **A**

S. *p molto legato* Candle-light, an-gel light fire - light and star - glow Shine on His *cresc.*

A. *p molto legato* Can - dle - light, an-gel light and star - glow Shine on His *cresc.*

T. *p molto legato* Can - dle - light, an-gel light and star - glow Shine on His *cresc.*

B.1 *p molto legato* Can - dlelight, an - gel light, fire - light, and star - glow Shine on His *cresc.*

B.2 *p molto legato*

S. cra - dle till brea - king of dawn. *f* Glo - ri - a glo - ri - a

A. cra - dle till brea - king of dawn. *f* Glo - ri - a glo - ri - a

T. cra - dle till brea - king of dawn. *f* Glo - ri - a

B.1 cra - dle till brea - king of dawn. *f* Glo - ri - a

B.2 cra - dle till brea - king of dawn. *f* Glo - ri - a in

Org.

S. *dim.* in ex - cel - sis De - o! *mp* An - gels are sing - ing; *dim.* the Christ child is

A. *dim.* in ex - cel - sis De - o! *mp* An - gels are sing - ing; *dim.* the Christ child is

T. in - ex - cel - sis De - o! *mp* An - gels are sing - ing; *dim.* the Christ child is

B.1 in ex - cel - sis De - o! *mp* An - gels are sing - ing; *dim.* the Christ child is

B.2 in ex - cel - sis De - o! *mp* An - gels are sing - ing; *dim.* the Christ child is

Org.

36 B

S. *p*
born.

A. *p*
born.

T. *p*
born.

B.1 *p*
born.

B.2 *p*
born.

Org.

Verse 2: Tenors & Bass unisson

41

T. *mp* *legato e dolce*
2. Shep - herds and wise men will kneel and a - dore him.

B.1 *mp* *legato e dolce*
2. Shep - herds and wise men will kneel and a - dore him.

B.2 *mp* *legato e dolce*
2. Shep - herds and wise men will kneel and a - dore him.

Org.

T. Se - ra - phim round him their vi - gil will keep;

B.1 Se - ra - phim round him their vi - gil will keep;

B.2 Se - ra - phim round him their vi - gil will keep;

Org.

T. *cresc.* Na - tions pro - claim him their Lord and their *diminuendo* Sa - viour, *p* But

B.1 *cresc.* Na - tions pro - claim him their Lord and their *diminuendo* Sa - viour, *p* But

B.2 *cresc.* Na - tions pro - claim him their Lord and their *diminuendo* Sa - viour, *p* But

Org.

T. Ma - ry will hold him and sing him to sleep.

B.1 Ma - ry will hold him and sing him to sleep.

B.2 Ma - ry will hold him and sing him to sleep.

Org.

C

57

p molto legato *cresc.*

S. Candle-light, an-gel light fire-light and star-glow Shine on His

A. Can - dle - light, an-gel light and star - glow Shine on His

T. Can - dle - light, an-gel light and star - glow Shine on His

B.1 Can - dlelight, an - gel light, fire - light and star - glow Shine on His

B.2 Can - dle - light, fire - light and star - glow Shine on His

Org. *p molto legato* *cresc.*

62

S. cra - dle till brea - king of dawn. Glo-ri - a glo-ri - a

A. cra - dle till brea - king of dawn. Glo - ri - a, glo - ri - a

T. cra - dle till brea - king of dawn. Glo - ri - a

B.1 cra - dle till brea - king of dawn. Glo - ri - a

B.2 cra - dle till brea - king of dawn. Glo - ri - a in

Org.

67

S. *dim.* *mp* *dim.* *p*
 in ex-cel - cis De - o! An - gels are sing - ing; the Christ child is born.

A. *dim.* *mp* *dim.* *p*
 in ex-cel-sis De - o! An - gels are sing - ing; the Christ child is born.

T. *dim.* *mp* *dim.* *p*
 in-ex-cel - sis De - o! An - gels are sing - ing; the Christ child is born.

B.1 *dim.* *mp* *dim.* *p*
 in ex-cel-sis De - o! An - gels are sing - ing; the Christ child is born.

B.2 *dim.* *mp* *dim.* *p*
 — ex-cel - sis De - o! An - gels are sing - ing; the Christ child is born.

Org.

Verse 3 : Sopra. Altos Tenors & Bass D

73

S. *p*
 3. Find Him at Beth - le - hem laid in a

A. *p*
 3. Find Him at Beth - le - hem laid in a

T. *p*
 3. Find Him at Beth - le - hem laid in a

B.1 *p*
 3. Find Him at Beth - le - hem laid in a

B.2 *p*
 3. Find Him at Beth - le - hem laid in a

Org.

man - ger: Christ our re - dee - mer a - sleep in the hay.

man - ger: Christ our re - dee - mer a - sleep in the hay.

man - ger: Christ our re - dee - mer a - sleep in the hay.

man - ger: Christ our re - dee - mer a - sleep in the hay.

man - ger: Christ our re - dee - mer a - sleep in the hay.

mf cresc. God - head in - car - nate and hope of sal - va - tion. A child with His

mf cresc. God - head in - car - nate and hope of sal - va - tion. Hum

mf cresc. God - head in - car - nate and hope of sal - va - tion. Hum

mf cresc. God - head in - car - nate and hope of sal - va - tion. Hum

mf cresc. God - head in - car - nate and hope of sal - va - tion. Hum

E

88

S. moth - er that first Christ - mas Day. * Ah * or Hum, at conductor's discretion

A. * or Hum, at conductor's discretion
* Ah

T. *univ. p molto dolce*
Candle light, an-gel light

B.1 *univ. p molto dolce*
Candle light, an-gel light

B.2 *univ. p molto dolce*
Candle light, an-gel light

Org.

93

S. Ah

A. Ah

T. fire - light and star glow Shine on His cra - dle till brea - king of

B.1 fire - light and star glow Shine on His cra - dle till brea - king of

B.2 fire - light and star glow Shine on His cra - dle till brea - king of

Org.

98

S. *f* *dim.*
Glo-ri-a, glo-ri-a in ex-cel - cis De - o!

A. *f* *dim.*
Glo - ri - a, glo - ri - a in ex - cel - sis De - o!

T. *f* *dim.*
dawn. Glo - ri - a in - ex - cel - sis De - o!

B.1 *f* *dim.*
dawn. Glo - ri - a in ex - cel - sis De - o!

B.2 *f* *dim.*
dawn. Glo - ri - a in ex - cel - sis De - o!

Org.

103

S. *mp* *dim.* *p* *rall.*
An - gels are sin - ing the Christ child is born.

A. *mp* *dim.* *p*
Hum

T. *mp* *dim.* *p*
Hum

B.1 *mp* *dim.* *p*
Hum

B.2 *mp* *dim.* *p*
Hum

Org.

The Straw Carol

Arranged for Male Voices TTBB*

DICK FRIESEN &
HAROLD W. EKLUN
Arranged by Dick Bolks

TENOR I
TENOR II

BASS I
BASS II

PIANO

mf *mf* mp *mp*

Straw is yel - low, straw is soft,

The first system of the musical score for 'The Straw Carol' features four staves. The top staff is for Tenors I and II, the second for Basses I and II, and the bottom two staves are for the Piano. The music is in 4/4 time and begins with a mezzo-forte (*mf*) dynamic. The lyrics 'Straw is yel - low, straw is soft,' are written below the vocal staves. The piano accompaniment consists of chords and simple melodic lines.

a tempo *p* *unis.* *mp*

Who's that Ba-by ly - in' near the loft?_ Straw made a bed on the

a tempo *p* *mp*

The second system continues the vocal and piano parts. It begins with the instruction '*a tempo*' and a piano (*p*) dynamic. The lyrics 'Who's that Ba-by ly - in' near the loft?_ Straw made a bed on the' are written below the vocal staves. The piano accompaniment features a more active melody in the right hand.

man-ger floor, - The shep-herds came to wor-ship and a - dore.

The third system concludes the vocal and piano parts. The lyrics 'man-ger floor, - The shep-herds came to wor-ship and a - dore.' are written below the vocal staves. The piano accompaniment continues with chords and a steady bass line.

SOLO

mf *Rubato*

"No room in the inn,"— the inn-keep-er said, But Ma-ry and Jo-seph
— Her-od— said to his wis-est men,— "A King's been born in

mp *Oo*

Rubato

need-ed a bed, Go to the sta-ble if you're tired and worn,
Beth-le-hem, Find the— child what-ev-er you do."

And

a tempo *mf*
there in a man-ger Ba-by Christ was born.— Straw is yel-low,
I want to go there— and wor-ship too.—

a tempo *f* *mf*

mp *P*
unis.

straw is soft, Who's that Ba-by ly-in' near the loft?—

mp *p*
unis.

The first system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics 'straw is soft, Who's that Ba-by ly-in' near the loft?—'. It begins with a mezzo-piano (*mp*) dynamic and a piano (*P*) marking. The middle staff is a vocal line in bass clef with lyrics 'Who's that Ba-by ly-in' near the loft?—'. It begins with a mezzo-piano (*mp*) dynamic and a piano (*p*) marking. The bottom staff is a piano accompaniment in bass clef, starting with a mezzo-piano (*mp*) dynamic and a piano (*p*) marking. The music is in 3/4 time and features a mix of chords and moving lines.

mp

Straw made a bed on the man-ger floor,— The shep-herds came to wor-ship

mp

The second system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics 'Straw made a bed on the man-ger floor,— The shep-herds came to wor-ship'. It begins with a mezzo-piano (*mp*) dynamic. The middle staff is a vocal line in bass clef with lyrics 'The shep-herds came to wor-ship'. It begins with a mezzo-piano (*mp*) dynamic. The bottom staff is a piano accompaniment in bass clef, starting with a mezzo-piano (*mp*) dynamic. The music is in 3/4 time and features a mix of chords and moving lines.

1 2 *mf* *slowly*

and a - dore. and a - dore. The an - gels sang of

1 2 *mf* *slowly*

The third system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics 'and a - dore. and a - dore. The an - gels sang of'. It features a first ending (1) and a second ending (2) marked with a repeat sign. The dynamic is mezzo-forte (*mf*) and the tempo is slowly. The middle staff is a vocal line in bass clef with lyrics 'and a - dore. The an - gels sang of'. It features a first ending (1) and a second ending (2) marked with a repeat sign. The dynamic is mezzo-forte (*mf*) and the tempo is slowly. The bottom staff is a piano accompaniment in bass clef, starting with a mezzo-forte (*mf*) dynamic and a slowly tempo. The music is in 3/4 time and features a mix of chords and moving lines.

peace on earth, The heav'ns re-joiced at the Sav - ior's birth.

This system contains the first two systems of music. The top system has a vocal line with lyrics and a bass line. The bottom system has a piano accompaniment with treble and bass staves.

How could a King come from Beth-le-hem, Mes-si-ah's born to free the

a tempo

This system contains the third and fourth systems of music. The top system has a vocal line with lyrics and a bass line. The bottom system has a piano accompaniment with treble and bass staves.

souls of men. — Straw is yel-low, straw is soft,

slow and deliberate

slowly

This system contains the fifth and sixth systems of music. The top system has a vocal line with lyrics and a bass line. The bottom system has a piano accompaniment with treble and bass staves.

p a tempo Who's that Ba-by ly-in' near the loft?— *mp unis.* Straw made a bed on the *unis.*

a tempo
p *mp*

man-ger floor,— The shep-herds came to wor-ship and a - dore,— The

rit. shep-herds came to wor-ship and a - dore. — *P*

rit. *p*

Baby, What You Goin' To Be?

For Mixed Chorus, S. A. T. B.
with Piano or Organ

Natalie Sleeth

♩ = 60 5

Soprano

Alto *pp*

Very Legato, *♩ = 60*

Piano or Organ *mf* *mp*

Oo

mp 10

Ba - by, — ly-in' in a man - ger, — slum-ber-in' so sweet - ly, —

mp

— Ba - by, Lit - tle ba - by, slum-ber-in'

15

— What You goin' to be? — Ba - by, — All the world is

sweet - ly, O what are You go - in' to be? Dear lit - tle

20

watch-in', all the world a-waits to see. What will you
 ba-by, All of the world is a-wait-in' to see, to see.

25

S. *p* be? Babe in a sta-ble un-der the heav-en, O
 A. *p* Lit-tle babe in a sta-ble out un-der the heav-en, O
 T. *mf soft* Ba-by, sleep-in' in a sta-ble, un-der-neath the heav-en,
 B. *mf* Ba-by, sleep-in' in a sta-ble, un-der-neath the heav-en,

Build

30 what did You come here to say? Lit-tle one, Did You

what did You come here to say? Lit - tle one,

What you goin' to say? Ba - by, Did You bring the Good News?

What You goin' to say? Ba - by, Did You bring the Good News?

mp

Decide

40 *mp*

come to light our way? Ba - by,

Did You come to light our way, light our way? *pp*

Did You come to light our way? O look! See the *mf*

Did You come to light our way?

mp *1/4*

p 45

— ga-zin' at the cat - tle, ——— look-in' at the shep herds, ——— What You goin' to

Look! See the *mf* cat - tle with shep-herds be - side, see the wise-men, they

cat - tle a - sleep, see the shep-herds be - side, see the wise-men, they *p*

The first system of the musical score consists of four staves. The top three staves are vocal lines, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first vocal line starts with a piano (*p*) dynamic and includes a measure number box containing the number 45. The lyrics are: "— ga-zin' at the cat - tle, ——— look-in' at the shep herds, ——— What You goin' to". The second vocal line starts with a mezzo-forte (*mf*) dynamic and includes the lyrics: "Look! See the cat - tle with shep-herds be - side, see the wise-men, they". The third vocal line ends with a piano (*p*) dynamic and includes the lyrics: "cat - tle a - sleep, see the shep-herds be - side, see the wise-men, they". The piano accompaniment consists of chords and single notes in both hands.

mf 50 *f*

do? ——— Ba - by, ——— will You be the Mas - ter? ———

mf bow un-to You! Ba - by, ——— will You be the Mas - ter? ———

mf bow un-to You! Are You the One who was meant to be

pp Al-le - lu - ia, Al - le - lu - ia,

The second system of the musical score consists of four staves. The top three staves are vocal lines, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first vocal line starts with a mezzo-forte (*mf*) dynamic, which is circled in black, and includes a measure number box containing the number 50. The lyrics are: "do? ——— Ba - by, ——— will You be the Mas - ter? ———". The second vocal line starts with a mezzo-forte (*mf*) dynamic and includes the lyrics: "bow un-to You! Ba - by, ——— will You be the Mas - ter? ———". The third vocal line starts with a mezzo-forte (*mf*) dynamic and includes the lyrics: "bow un-to You! Are You the One who was meant to be". The fourth vocal line starts with a pianissimo (*pp*) dynamic and includes the lyrics: "Al-le - lu - ia, Al - le - lu - ia,". The piano accompaniment consists of chords and single notes in both hands.

55

— Will You bring the King - dom too? Oh

— Will You bring the King - dom too? Al - le - lu - ia, Al - le - lu -

Mas - ter? To bring in the King - dom too? Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia, Al - le -

60

Ba - by. Hope of all the peo - ple, What You come to

ia, Lit - tle ba - by, the Hope of the peo - ple, O

Ba - by, Lit - tle ba - by,

lu - ia, Lit - tle ba - by

do here? — What You come to say? — Ba - by, —

What did You come here to say, to — say? Are you the

What did You come — here to say, to say? Ba -

What did You come — here to say, to — say? Ba -

Build

— can you be the Sa - vior, — come to save the world one

Cho - sen one? Are You the Sa - vior, come to save the world one

by, Ba - by, save the world one

by, Ba - by, save the world one —

day? _____ Ba - by, _____ ly-in' in a man - ger, _____

slightly broaden *mp a tempo*

day? _____ Ba - by, _____ Are You the

slightly broaden *mp a tempo*

day, one _____ day? _____ Ba - by, _____ Ba -

slightly broaden *mp a tempo*

day? _____ Dear lit-tle babe in the man - ger a -

ff *mf a tempo* *mf*

Rit

_____ Will You save the world one day? _____

One to save the world one day? _____

Rit

by, Will You save the world one day? _____

sleep, Will You save the world one day? _____

mp

CAROL OF THE BELLS

Lyrics by PETER WILHOUSKY
Music by MYKOLA LEONTOVYCH
Arranged by Mario Stalibaumer

Moderately fast

Hark! How the bells, sweet sil-ver bells, all seem to say, "throw cares a-way."

p

The first system of the musical score for 'Carol of the Bells'. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Moderately fast'. The lyrics are: 'Hark! How the bells, sweet sil-ver bells, all seem to say, "throw cares a-way."'. The piano part begins with a piano (*p*) dynamic and consists of a simple accompaniment pattern.

Christ-mas is here, bring-ing good cheer to young and old, meek and the bold,

The second system of the musical score. The lyrics are: 'Christ-mas is here, bring-ing good cheer to young and old, meek and the bold,'. The piano accompaniment continues with the same accompaniment pattern.

Ding dong, ding dong, that is their song, with joy-ful ring, all ca-rol-ing.

The third system of the musical score. The lyrics are: 'Ding dong, ding dong, that is their song, with joy-ful ring, all ca-rol-ing.' The piano accompaniment concludes with a final chord in the bass clef.

13

One seems to hear words of good cheer from ev-'ry-where fill-ing the air.

mf

17

Oh, how they pound, rais-ing the sound o'er hill and dale, tel-ling their tale.

21

Gal-ly they ring— while peo-ple sing— songs of good cheer,— Christ-mas is here.

mf

25

Mer-ry, mer-ry, mer-ry, mer-ry Christ-mas. Mer-ry, mer-ry, mer-ry, mer-ry Christ-mas.

29

On, on they send, on with-out end, their joy-ful tone to ev-'ry home.

mf

This system contains measures 29 through 32. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics are: "On, on they send, on with-out end, their joy-ful tone to ev-'ry home." The dynamic marking *mf* is placed in the piano part.

33

Hark! How the bells, sweet sil-ver bells, all seem to say, "throw cares a-way."

p

This system contains measures 33 through 36. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats, and the time signature is 4/4. The piano part features a melody in the right hand and a bass line in the left hand. The lyrics are: "Hark! How the bells, sweet sil-ver bells, all seem to say, 'throw cares a-way.'" The dynamic marking *p* is placed in the piano part. A first ending bracket is shown above the vocal line.

37

On, on they send, on with-out end, their joy-ful tone to ev-'ry— home.

p

This system contains measures 37 through 40. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats, and the time signature is 4/4. The piano part features a melody in the right hand and a bass line in the left hand. The lyrics are: "On, on they send, on with-out end, their joy-ful tone to ev-'ry— home." The dynamic marking *p* is placed in the piano part. A second ending bracket is shown above the vocal line.

WINTER WONDERLAND

By DICK SMITH, FELIX BERNARD
Arranged by Mario Stallbauer

Moderate Swing

The musical score is arranged in four systems, each with a vocal line and piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The first system shows the beginning of the piece with the tempo marking 'Moderate Swing' and the instruction 'Sleigh bells' at the end of the first measure. The second system contains the first vocal line with lyrics: 'ring, are you list-'ning? In the lane, snow is glist-'ning'. The third system contains the second vocal line with the same lyrics. The fourth system contains the third vocal line with lyrics: 'way, is the blue bird, here to stay is the new bird. He'. The piano accompaniment includes various musical notations such as chords, eighth notes, and dynamic markings like 'p' (piano).

17

sings a love song... as we go a-long... walk-ing in a win-ter won-der - land.

21

In the mea-dow we can build a snow-man, then pre-tend that he is Par-son

24

Brown. He'll say: Are you mar-ried? We'll say: No, man! But

you can do the job when you're in town! Lat-er on, we'll con - spire,- as we

dream by the fire, to face un-a-fraid the plans that we've made,

1. 33 walk - ing in a win - ter won - der - land. 2. walk - ing in a

38 win - ter won - der - land.

New verse for Winter Wonderland tune:

Arizona Winter Wonderland

Palm trees wave, are you listenin'?
 In the pool, the water's glistenin',
 A beautiful sight, we're happy tonight,
 Livin' in a Mesa wonderland.

In the desert we will have a picnic,
 Cactus, sand, and rattlesnakes and sun,
 Christmas dinner is an old tradition,
 It's pinto beans and tacos by the ton.

Gone away is the blizzard,
 Here to stay is the lizard,
 A warm sunny day, we like it that way,
 Livin' in a Mesa wonderland.

Later on we'll perspire,
 Temperatures rise even higher,
 A warm sunny day, we like it that way,
 Livin' in a Mesa wonderland.

O Holy Night

Piano/Vocal Arrangement

Arranged for Tara Nguyen for the Sacred Heart Catholic Church's 2015 Christmas Eve Service

Arr. Elizabeth Hensley

Adolphe Adam

$\text{♩} = 55$

Flowing

The first system of the musical score consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is the piano right hand, and the bottom staff is the piano left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked as quarter note = 55. The word 'Flowing' is written above the piano part. The piano part begins with a series of chords in the right hand and a rhythmic pattern in the left hand. A dynamic marking of *mp* (mezzo-piano) is placed above the piano part.

The second system of the musical score consists of three staves. The top staff is the vocal line with the lyrics: "O ho - ly night! The stars are bright - ly shin - ing. It is the". The middle staff is the piano right hand, and the bottom staff is the piano left hand. The piano part continues with a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. A dynamic marking of *p* (piano) is placed above the piano part.

The third system of the musical score consists of three staves. The top staff is the vocal line with the lyrics: "night of the dear Sav - ior's birth. Long lay the". The middle staff is the piano right hand, and the bottom staff is the piano left hand. The piano part continues with the same accompaniment as in the previous systems.

19

world in sin and er - ror pin - ing, till he ap - peared and the

mf

24

soul felt its worth. A thrill of hope, the wear - y world re -

mp

30

joic - es, fer yon - der breaks a new and glor - ious morn! Fall

f

36

on your knees! Oh, hear the an - gel voic - es! O

43

night di - vine! O night when Christ was

mp

49

born! O night di - vine! O night,

mp *p* *rit.*

56

O night, di - vine!

a tempo

8 15 15

pp

Detailed description: This musical score block contains measures 56 through 59. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a melodic phrase: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4 with a fermata. The lyrics "O night, di - vine!" are written below the first two notes. The rest of the vocal line consists of whole rests. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. The right hand starts with a whole rest, then plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a similar eighth-note pattern: G3, A3, B3, C4, B3, A3, G3. The tempo marking "a tempo" is placed above the piano's right hand. The first measure of the piano accompaniment is marked with an "8" above it. The second measure is marked with an "8" above it. The third measure is marked with a "15" above it. The fourth measure is marked with a "15" above it. The dynamic marking "pp" (pianissimo) is placed above the piano's right hand in the fourth measure. The piece concludes with a double bar line.

Mary's Lullaby

("Tonight You Are Mine")

for Women's Chorus (S.S.A.) and Piano

Text by
BERTHA A. KLEINMAN

Music by
WANDA WEST PALMER

$\text{♩} = 72$

VOICES

Tenderly p

Very Soft and Slow

UNISON All

PIANO

fp

mine in your love - li - ness, Ba - by all mine; All

1. Sop. *mp*

mine in your ho - li - ness, Ba - by di - vine. Sing

2. Sop. *mp*

mine in your ho - li - ness, Ba - by di - vine. Sing

Alto *mp*

mine in your ho - li - ness, Ba - by di - vine. Sing

on her - ald an - gels in cho - rus sub - lime; Sing on and a -

on her - ald an - gels in cho - rus sub - lime; Sing on and a -

on her - ald an - gels in cho - rus sub - lime; Sing on and a -

rit. molto rit.

rit. molto rit.

rit. molto rit.

rit. molto rit.

dore, For to night you are mine.

dore, (oooh)

dore, (oooh)

my ff not rushed a tempo

P not rushed a tempo

f not rushed a tempo

ff not rushed a tempo

mp a little faster

1. The wise men are com - ing to
 2. A - way spec - tered fu - ture of
 a little faster

1. _____
 2. _____

a little faster

1. _____
 2. _____

a little faster

p

wor - ship their king. The shep - herds are kneel - ing their
 sor - row and plight. A - way to the years that must

The shep - herds are kneel - ing their
 A - way to the years that must

hom - age to bring. Out yon - der the star o - ver
 fol - low to night. The pangs of Geth - se - ma - ne

hom - age to bring. Out yon - der the star o - ver
 fol - low to night. The *mp* pangs of Geth - se - ma - ne

Out yon - der the star o - ver
 The pangs of Geth - se - ma - ne

The musical score consists of four staves. The top three staves are vocal lines in treble clef with a key signature of one flat and a 3/4 time signature. The bottom two staves are piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the vocal staves.

Ju - da will keep; No harm can be fall thee, then
 let them be dim; The red drops on Cal - va - ry,

Ju - da will keep; No harm can be fall thee, then
 let them be dim; The red drops on Cal - va - ry,

Ju - da will keep; No harm can be fall thee, then
 let them be dim; The red drops on Cal - va - ry,

The musical score consists of four staves. The top three staves are vocal lines in treble clef with a key signature of one flat and a 3/4 time signature. The bottom two staves are piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the vocal staves.

(Obligato)

sleep, Ba - by sleep. Oh let me en - fold thee, my
not Lord, for him!

sleep, Ba - by sleep. Oh let me en - fold thee, my
not Lord, for him!

sleep, Ba - by sleep. Oh let me en - fold thee, my
not Lord, for him!

fold thee While le - gions are
ba - by, to night; While le - gions are sing-ing in

fold thee While le - gions are
ba - by, to night; While le - gions are sing-ing in

fold thee While le - gions are
ba - by, to night; While le - gions are sing-ing in

sing - ing. *mf*
 joy - ous de - light. A new star has ri - sen to
 joy - ous de - light. A new star has ri - sen to
 joy - ous de - light. A new star has ri - sen to

rit. *molto rit. f* *not rushed*
 hail thee di - vine, For you are a king, But to - night you are
rit. *molto rit. f* *FP not rushed*
 hail thee di - vine, For you are a king, (oooh)
rit. *molto rit. f* *FP not rushed*
 hail thee di - vine, For you are a king, (oooh)

1. a tempo

mine. _____ A-

1. a tempo

1. a tempo

1. a tempo

a tempo

Detailed description: This system contains the first four measures of the piece. It features four staves: three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The vocal parts are marked '1. a tempo' and have a melodic line with a slur over the first two notes. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, both marked 'a tempo'.

2. a tempo

mine. _____ All mine in your love - li - ness

2. a tempo

(hum) _____

2. a tempo

(hum) _____

2.

a tempo

Detailed description: This system contains measures 5-8. The vocal parts are marked '2. a tempo'. The lyrics 'All mine in your love - li - ness' are written under the vocal lines. The piano accompaniment continues with the same rhythmic pattern, marked 'a tempo'. There are also markings for '(hum)' on the vocal staves, indicating a humming section.

Ba - by all mine; All mine in your ho - li - ness

Ba - by all mine; (hum)

Ba - by all mine; (hum)

mp
Ba - by di - vine. Sing on her - ald an - gels in

mp
Ba - by di - vine. Sing on her - ald an - gels in

mp
Ba - by di - vine. Sing on her - ald an - gels in

mp

cho - rus sub - lime; Sing on and a - dore, For to

cho - rus sub - lime; Sing on and a - dore,

cho - rus sub - lime; Sing on and a - dore,

rit. molto rit. f

rit. molto rit. f

rit. molto rit. f

rit. molto rit. f pp

p not rushed molto rit. *pp* a tempo

night you are mine.

p not rushed molto rit. *pp* a tempo

night you are mine.

p not rushed molto rit. *pp* a tempo

night you are mine.
mine in your

not rushed molto rit. *pp* a tempo

love - li - ness Ba by mine.

Mary's Lullaby - 10

Still, Still, Still

S. A. T. B.

Lyrics by
Marilyn Keith and
Alan Bergman

Austrian Carol
Arr. by Norman Luboff

Very sustained throughout (♩ = 60)

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The score is in G major and 4/4 time. The tempo is marked "Very sustained throughout (♩ = 60)". The piano part features a steady eighth-note accompaniment. The vocal parts are marked with a piano (*p*) dynamic.

Vocal and piano accompaniment with lyrics. The lyrics are: "Still, still, still one can hear the fall - ing - snow. For Still, still, still one can hear the fall - ing - snow. For Still, still, still one can hear the fall - ing - snow. For Still, still, still one can hear the fall - ing - snow. For". The piano part is marked with a mezzo-piano (*mp*) dynamic. A circled letter 'A' is placed above the first vocal staff.

piu rit.

all is hushed, the world is sleeping, Ho - ly Star its vi - gil keep - ing

all is hushed, the world is sleeping, Ho - ly Star its vi - gil keep - ing

all is hushed, the world is sleeping, Ho - ly Star its vi - gil keep - ing

all is hushed, the world is sleeping, Ho - ly Star its vi - gil keep - ing

R. K. 8va

a tempo

Still, still, still one can hear the fall - ing snow. Oo -

Still, still, still one can hear the fall - ing snow. Oo -

Still, still, still one can hear the fall - ing snow. Oo -

Still, still, still one can hear the fall - ing snow. Oo -

a tempo

Solo.....

②

(S) _____ Oo _____

(A) _____ Oo _____

(T) _____ Oo _____

(B) _____ Oo _____

mp Sleep, sleep, sleep, 'tis the eve of our Sa - viour's birth. The

mp Sleep, sleep, sleep, 'tis the eve of our Sa - viour's birth. The

mp Sleep, sleep, sleep, 'tis the eve of our Sa - viour's birth. — The

mp Sleep, sleep, sleep, — 'tis the eve of our Sa - viour's birth. — The

night is— peace-ful all a - round you, close your eyes, let sleep sur-round you

night is peace - ful all a - round you, close your eyes, let sleep sur-round you

night is peace - ful all a - round you, close your eyes, let sleep sur-round you

night is peace - ful all a - round you, close your eyes, let sleep sur-round you

R.H. *8va*

sleep, sleep, sleep 'tis the eve of our Sa - viour's birth. Oo —

Sleep, sleep, sleep 'tis the eve of our Sa - viour's birth. Oo —

Sleep, sleep, sleep 'tis the eve of our Sa - viour's birth. Oo —

Sleep, sleep, sleep 'tis the eve of our Sa - viour's birth. Oo —

Solo

Orchestral score for strings and woodwinds. It consists of five staves. The top four staves are for strings (Violins I, Violins II, Violas, and Cellos/Double Basses), each marked with '(Or.)'. The bottom staff is for woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoons), marked with '(Oo.)'. The music features long, flowing lines with many slurs and ties, indicating a lyrical and sustained character.

Rubato
mf

Dream dream, dream of the joy-ous day to come. While guard-ian an - gels

mf

Dream, dream, dream of the joy-ous day to come. While guard-ian an - gels

mf

Dream, dream, dream of the joy-ous day to come. While guard-ian an - gels

mf

Dream, dream, dream of the joy-ous day to come. While guard-ian an - gels

mf

Vocal score with lyrics and piano accompaniment. The lyrics are: "Dream dream, dream of the joy-ous day to come. While guard-ian an - gels". The score includes five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment at the bottom. The tempo is marked *Rubato* and the dynamic is *mf*. The piano part features a simple harmonic accompaniment with some arpeggiated figures.

rit. Tempo 1^o

with - out - num - ber watch you as you sweet - ly - slum - ber. Dream, dream,

with - out - num - ber watch you as you sweet - ly - slum - ber. Dream, dream,

with - out - num - ber watch you as you sweet - ly - slum - ber. Dream, dream,

with - out - num - ber watch you as you sweet - ly - slum - ber. Dream, dream,

rit. p. pp

dream of the joy - ous day to come.

dream of the joy - ous day to come.

dream of the joy - ous day to come.

dream of the joy - ous day to come.

WE WISH YOU THE MERRIEST

SOPRANO
ALTO

mp (Sop. div.)

We wish you the mer-ri-est, the mer-ri-est, the mer-ri-est, the

BARITONE

ten. *mf*

Mer-ri-est, the

ff *mf ten.* (A) *a tempo* (unis.)

mer-ri-est Yule cheer! We wish you the mer-ri-est, the

ff (opt. div.) *mf ten.*

mer-ri-est Yule cheer! We wish you the mer-ri-est, the

mer-ri-est, the mer-ri-est, yes, the mer-ri-est, We

mer-ri-est, the mer-ri-est, yes, the mer-ri-est, We

wish you the mer-ri-est, the mer-ri-est, the mer-ri-est Yule

wish you the mer-ri-est, the mer-ri-est, the mer-ri-est Yule

(B)

cheer! We wish you the hap-pi-est, the hap-pi-est, the

cheer! We wish you the hap-pi-est, the hap-pi-est, the

hap-pi-est, yes, the hap-pi-est, We wish you the hap-pi-est, the

hap-pi-est, yes, the hap-pi-est, We wish you the hap-pi-est, the

hap-pi-est, the hap-pi-est New Year!

hap-pi-est, the hap-pi-est New Year!

© S (Sop. div.)

(Alto)

mf May your tree be filled with hap-pi-ness, —

mf May your tree be filled with hap-pi-ness, —

p Hap-pi-ness and friend-li-ness for all. — *mf* May your

p Hap-pi-ness and friend-li-ness for all. — *mf* May your

(D)

heart be filled with cheer-ful-ness, ———

heart be filled with cheer-ful-ness, ———

poco rit. *f* *ten.* *mf*

Hap-pi-ness and cheer-ful-ness and friend-li-ness for all! We

p *M* *F* *f* *ten.* *mf*

.Hap-pi-ness and cheer-ful-ness and friend-li-ness for all! We

(E) *a tempo*

wish you the hap-pi-est, the hap - pi-est, the hap - pi-est, yes, the

wish you the hap-pi-est, the hap - pi-est, the hap - pi-est, yes, the

hap - pi-est, We wish you the mer-ri-est, the mer - ri-est, O, yes, the

hap - pi-est, We wish you the mer-ri-est, the mer - ri-est, O, yes, the

mer - ri - est Yule cheer! — (Sop. I) And the hap - pi - est —
 mer - ri - est Yule cheer! — Sop. II And the
 mer - ri - est, — New Year! — Alto And the
 hap - pi - est, — The mer - ri - est, the mer - ri - est, the
 hap - pi - est, — The
 mer - ri - est, the mer - ri - est! Yes, — to you the
 mer - ri - est, the mer - ri - est! We wish you the mer - ri - est, the
 mer - ri - est, the mer - ri - est, The mer - ry, mer - ri - est, the
 mer - ri - est, The mer - ri - est, . yes, the

(b)
 (F)
 (unis.)
 mp
 mf

mer - ry, mer - ry, mer - ri - est! Yes, — to you the
mer - ri - est! We wish you the mer - ri - est, the
mer - ri - est, the mer - ri - est, the mer - ri - est Yule
mer - ri - est, the mer - ri - est Yule
cheer! *mf* (G) O, yes, we wish you the hap - pi - est, the
cheer! Yes, — to you the
hap - pi - est, The hap - pi - est, yes, the
hap - pi - est, the hap - pi - est, The hap - py, hap - pi - est, the
hap - pi - est! We wish you the hap - pi - est, the
hap - py, hap - py, hap - pi - est! Yes, — to you the

D. S.
(to ©, p. 5)

hap - pi - est, The hap - pi - est New Year!

hap - pi - est, the hap - pi - est, the hap - pi - est New Year! *D. S.*
(to ©)

SOP. I hap - pi - est, _____ O, yes, the cheer - i - est, _____

SOP. II And the hap - pi - est, _____ O, yes, the

ALTO And the hap - pi - est, _____ O, yes, the

BAR. And the hap - pi - est, _____ O, yes, the

And the hap - pi - est, _____ O, yes, the

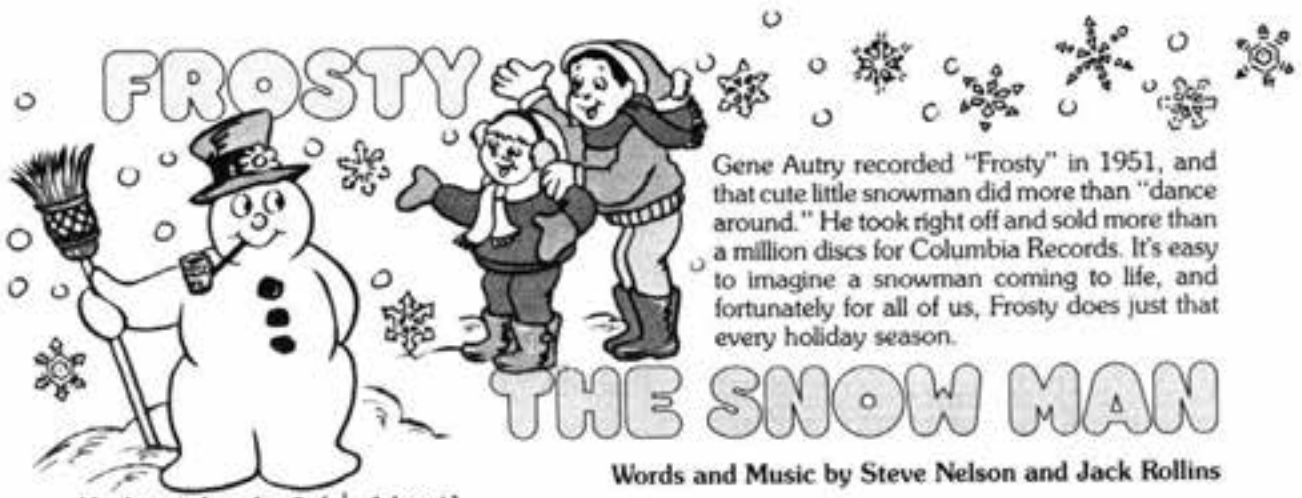
O, yes, the hap - pi - est _____ New Year! _____

cheer - i - est, - the hap - pi - est _____ New Year! _____

cheer - i - est, - the hap - pi - est _____ New Year! _____
ff (*div.*)

cheer - i - est, - the hap - pi - est _____ New Year! _____
ff (*div.*)

cheer - i - est, - the hap - pi - est _____ New Year! _____



Gene Autry recorded "Frosty" in 1951, and that cute little snowman did more than "dance around." He took right off and sold more than a million discs for Columbia Records. It's easy to imagine a snowman coming to life, and fortunately for all of us, Frosty does just that every holiday season.

THE SNOW MAN

Words and Music by Steve Nelson and Jack Rollins

Moderately, in 2 (♩=1 beat)

pp cresc.

mf

C F C

5 3 4 5 8 7 8 9 8 7 6 5 7 8

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

F C Dm(7) F/G C (Gaug)

9 8 7 6 6 5 8 3 5 6 5 4 3 4 5

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

C F C

5 3 4 5 8 7 8 9 8 7 6 5 7 8

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

sim.

F C Dm(7) G C

9 8 7 6 6 5 8 3 5 6 5 4 3 2 1 1

made of snow, but the chil - dren know how he came to life one day. There
here and there all a - round the square, say - in', "Catch me if you can." He

F Em Dm(7) G(7) C

6 6 8 8 7 6 5 3 4 6 5 4 3 3 (3)

must have been some mag - ic in that old silk hat they found, For
led them down the streets of town right to the traf - fic cop, And he

G/D (G#dim) Am(7) D(7) G(7) (Gaug)

2 2 5 5 7 7 9 9 7 7 8 7 6 5 5

when they placed it on his head, he be - gan to dance a - round. Oh,
on - ly paused a mo - ment when he heard him hol - ler "Stop!" For

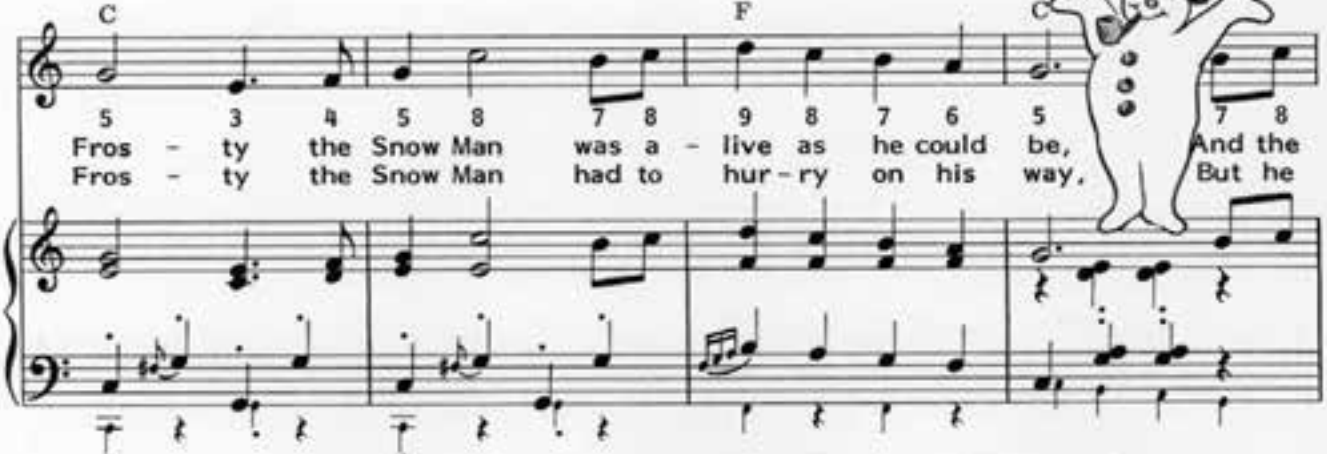


Frosty the Snow Man

C F



5 3 4 5 8 7 8 9 8 7 6 5 7 8
 Fros - ty the Snow Man was a - live as he could be, And the
 Fros - ty the Snow Man had to hur - ry on his way, But he



F C Dm(7) G(7) C

9 8 7 6 6 5 8 3 5 6 5 4 3 2 1
 chil - dren say he could laugh and play just the same as you and me.
 waved good-bye, say-in', "Don't you cry; I'll be back a-gain some-day."




C G(7)

5 5 5 5 5 6 5 5 5 5 6 5 3 5 2
 Thump-et-y thump thump, Thump-et-y thump thump, Look at Fros-ty go;



C

5 5 5 5 5 6 5 5 5 5 5 5 4 3 2 1
 Thump-et-y thump thump, Thump-et-y thump thump, O-ver the hills of snow.





Rudolph the Red-Nosed Reindeer

Words and Music by Johnny Marks

In 1939, a copywriter for Montgomery Ward created Rudolph for an advertising pamphlet. Ten years later, Johnny Marks immortalized Rudy in song (a **Brightly**

best-selling recording for Gene Autry). Next to "White Christmas," "Rudolph" has sold more copies than any other contemporary song.

mp

slower

ad lib F(maj7) Em(7) Dm(7) C(maj7)

6 7 8 6 4 7 5 3 6 4 2 6 5

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

F(maj7) Em(7) Dm(7) C(maj7) Am/C E(7)/B

8 6 4 7 5 3 6 4 2 6 5 3 3 3 3

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

Rudolph the Red-Nosed Reindeer

Am(/C) D(9) G(7sus4) G(7)

6 call
6 7 8 8 8 7 6 5
The most fa - mous rein - deer of all?

Chorus

Brightly
C G(7)

5 6 5 3 8 6 5 5 6 5 6 5 8 7
Ru - dolf the Red - Nosed Rein - deer Had a ver - y shin - y nose,
All of the oth - er rein - deer Used to laugh and call him names;

1. C

4 5 4 2 7 6 5 5 6 5 6 5 6 3
And if you ev - er saw it, You would e - ven say it glows.
They nev - er let poor Ru - dolf

2. G(7) C F Em(7) A(7)

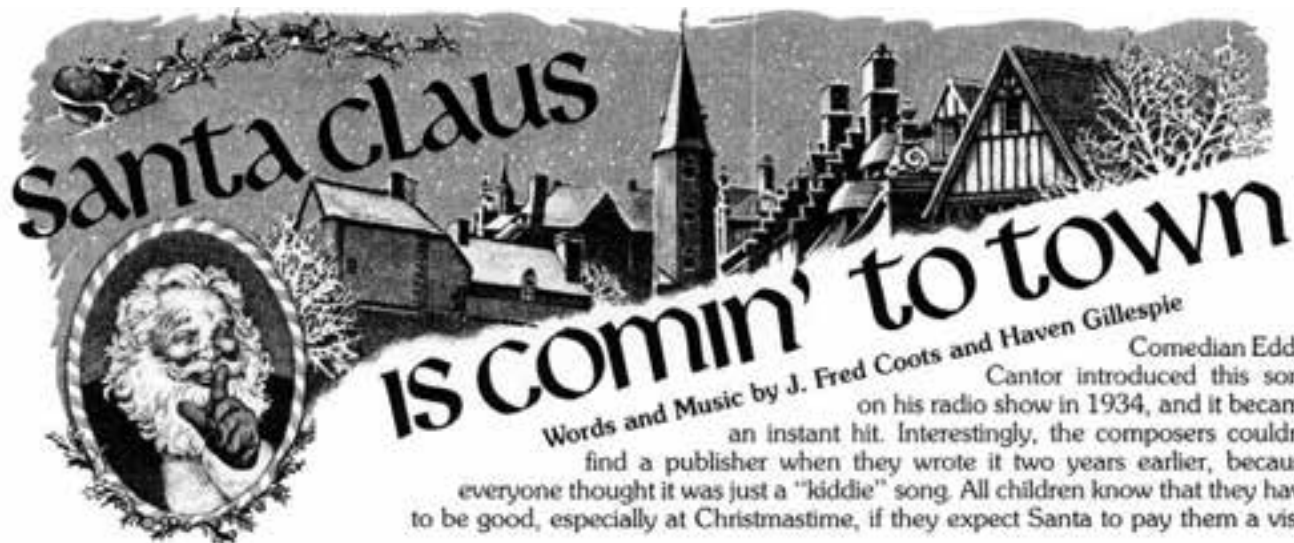
5 6 5 6 5 9 8 6 6 8 6 5 3 5
Join in an - y rein - deer games. Then one fog - gy Christ - mas Eve,

Dm(7) G(7) C G(/D) (G#dim)
 4 6 5 4 3 2 3 5 6 7 7 7
 San - ta came to say: "Ru-dolph with your nose so bright,

Am(7) D(7) Dm(7) G(7) C
 8 8 7 6 5 4 2 5 6 5 3 8 6 5
 Won't you guide my sleigh to-night?— Then how the rein-deer loved him

G(7)
 5 6 5 6 5 8 7 4 5 4 2 7 6 5
 As they shout-ed out with glee, "Ru-dolph the Red-Nosed Rein-deer,

C G(7) C
 5 6 5 6 5 9 8
 You'll go down in his - to - ry."



Santa Claus is comin' to town

Words and Music by J. Fred Coots and Haven Gillespie
 Comedian Eddie Cantor introduced this song on his radio show in 1934, and it became an instant hit. Interestingly, the composers couldn't find a publisher when they wrote it two years earlier, because everyone thought it was just a "kiddie" song. All children know that they have to be good, especially at Christmastime, if they expect Santa to pay them a visit.

Brightly, with spirit

First System:

Chords: C, F

5 3 4 5 5 5 6 7 8 8
 You bet-ter watch out; you bet-ter not cry;
 mak-ing a list and check-ing it twice;

Second System:

Chords: C, C(7), F, Fm, C, Am, Dm(7), G(7)

3 4 5 5 5 6 5 4 4 3 5 1 3 2 4 2
 Bet-ter not pout; I'm tell-ing you why: San-ta Claus is com-in' to
 Gon-na find out who's naugh-ty and nice: San-ta Claus is com-in' to

Third System:

1. C 2. C

1 5 1 8
 town. He's town. He

C(7) F C(7) F

9 8 7 8 6 6 8 9 8 7 8 6 9
 sees when you are sleep - in'; He knows when you're a - wake; He

D(7) G (G#dim) Am(7) D(7) G(7) G(7+5)

10 9 8+ 9 7 7 7 7 8 9 8 7 6 5 5 5
 knows if you've been bad or good; So be good for good-ness sake. Oh, you

C F C C(7) F Fm

3 4 5 5 5 6 7 8 8 3 4 5 5 5 6 5 4 4
 bet-ter watch out; you bet-ter not cry; Bet-ter not pout; I'm tell-ing you why:

C Am Dm(7) G(7) C B(7) C

3 5 1 3 2 4 9 8
 San - ta Claus is com - in' to town.