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 instrumental 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 arrange 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, accordan and harmonica.

For guitarists, three systems of notation are provided: chord names, simple diagrams and of course, the melody line. This himself is a professional guitarist, who 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 custom of calling to one another on Christmas Eve, each from his own peak, singing "Gloria in excelsis Deo" Gloria in excelsis Deo, j'entends: 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 choral, is the refrain of "Angels We Have Heard on High." The music for the verse—probably 14th century—comes from a different source in 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, into which latter this lively Gallicy is among them—though it has been widely credited to him. For reasons of his own, one James R. Murray published his own in 1887 as a collection of popular carols for Laus and Lax, labeling it "Laus's Ode to Hymns, composed by Martin Luther for his children, and still sung by German masses to their little ones," and then adding his own variations, J.R.M., to confound the matter further. The poem, however, was not Luther's or Murray's, but rather was "Barqueau" 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 used its composer. The words are also 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 Christmas time—with holly, argent, flowers, colors, anything our imaginations can conjure up. The old traditions suggested to 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 instances 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 popularity.

The First Noel (Traditional) Page 22

The Christmas song telling the story of "The First Noel"—"Noel" is the French word for Christmas and stems from the Latin "natale," meaning "birthday"—is thought to date from as early as the 13th or 14th century, when the Mystery Plays, dramatizations of favorite Bible stories for informal reflection, were gaining popularity. 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 wise, wise 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 included it in "A Christmas Carol." Eleonora Savorgnana, the rich but miserly curmudgeon, hears it sung joyously in the street and threatens to hit the singer with a ruler if he does not cease immediately. Fortunately, Scrooge is about to be rebuffed the true meaning of Christmas, and to be made merry—and generous—to himself.

Good King Wenceslas (Words by John Mason Neale: Music Traditional) Page 32

Yes, Virginia, there was indeed a king 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 in his enemies and witched younger brother. In 1853, John Mason Neale, an English divine, selected the marry Wenceslas as the subject of a children's song to exemplify generosity. It quickly became a Christmas favorite, even though its words clearly indicate that Wenceslas "looked out on St. Stephen's Day, the day after Christmas. For a tune, Neale picked a spring carol, originally sung with the Latin text "Tampus adiit floridum," or "Spring has unstrapped 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)
Felix Mendelssohn composed the energetic tune to which we now sing "Hark! the Herald Angels Sing" in 1840 as part of a cantata commemorating Jesus. Johann Sanctus, fifty 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 worlds' heavens ring" 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 devoted brother John, who founded Methodism in England, might have been dismayed by the slightly altered character of the music, but their text would have pleased Mendelssohn, who always felt that his tune deserved a "measured subject."

Here We Come A Caroling (The Wassail Song) (Traditional)
"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 streets of England, offering to sing good cheer and tell good fortune if the householders would give them a drink from their wassail bowl, or a penny, or a perk or two, better yet, let them stand for a few minutes beside the wassail of his hearth. The wassail bowl itself was a hearty combination of hot ale or beer and spices and meal, just alcohol 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)
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 in a young man, with, among others, Felix Mendelssohn, who so much admired Willis's work that he rearranged some of his orchestras.

Joy to the World (Words by Isaac Watts; Music by Lowell Mason)
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 200 years, the world accepted this ascription, until musicologists pointed out that not a single phrase is the music can be said to have come straight from any work of Handel.

O Christmas Tree (O Tannenbaum) (Traditional)
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 frizzly—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 some 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 Tannenbaum," also known as "O Christmas Tree."

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

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Section One: Our Best-Loved Carols

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

Phillips Brooks, one of 19th-century America's best-loved preachers, was ministering to a Philadelphia church when he wrote his now-famous verse at Christmas time 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, Louis 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)

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 evening, at the midnight service, "Silent Night" was heard for the first time. The song soon made its way beyond the town of Oberndorf, 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)

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 courts 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)

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 wrote one of America's most beloved carols. The three kings, Melchior, Caspar and Balthasar, brought gold, traditionally the metal of royalty; frankincense, an aromatic balm 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 anointing with gold, and His eventual death on the cross.

We Wish You a Merry Christmas (Traditional)

In the days of Merrie Olde England, a good part of life went on to the sound of music. Rich merchants hired bands to go around in teams, singing and playing, to bring cheer to the villages and towns, and to entertain weddings of the rich and near-rich. Waits were especially busy at Christmas time, serenading on doorsteps, 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 wait's carols, including "We Wish You a Merry Christmas."
Silent Night

Gently

1. S-i-l-ent night, ho-ly night, All is calm, all is bright.
   (1) Round yon Vir-gin
   (2) Glo-ries stream...from
   (3) Ra-diant beams...from
   Moth-er and Child, Heav-en a-far, Thy ho-ly face, Ho-ly In-fant so ten-der and mild, Al-le-lu-ia;
   peace; Sleep...in heav-en-ly
   (1) Sleep in heav-en-ly peace;
   (2) Christ the Sav-ior is born;
   (3) Je-sus, Lord, at Thy birth;
   (2) Christ the Sav-ior is Je-sus, Lord, at Thy birth.

Music by Franz Gruber

God Rest Ye Merry, Gentlemen

Traditional

Moderately, in two (d=1 beat)

Em

(1) rest ye merr-y, gen-tle-men; let noth-ing you dis-nay. Re-
(2) Beth- le-hem, in a m-bry, this bless-ed Babe was born. And
(3) God our heav'n-ly Fa- ther, a bless-ed an-gel came; And

En

(1) mem-ber, Christ our Sav-i er was born on Christ-mas Day To
(2) laid with in a shep-herd brought tid-ings of the same; How
(3) un-to cer-tain shep-herds brought tid-ings of the same; How

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(1) save us all from Satan's pow'r when we were gone astray.

(3) That in Bethlehem was born the Son of God by name.

Tidings of comfort and joy.

Tidings of comfort and joy.
Hark! the Herald Angels Sing

Moderately

1. Hark! the herald angels sing, "Glory to the
   new-born King! Peace on earth and mercy mild."

2. Christ the Saviour comes; let earth and heaven sing:
   Light and life to all He brings.

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Bm A7 D G7 A7 D G D7 G

(1) God and sinners reconciled. Joyful, all ye
(3) Rise with healing in His wings. Mild He lays His

D7 G D G D7 G D7 G D C E7

(1) Nations rise. Join the triumph of the skies. With the angelic
(2) God our king. Hail the Resurrection! Praise to Him who was

Am E7 Am D7 G G D G

(1) Host proclaim, "Christ is born in Beth-lehem!"
(2) Man to dwell, Jesus our Risen Lord is He!
(3) Sons of earth; Born to give them second birth.

Chorus

C E7 Am E7 Am D7 G G D G

Hark, the herald angels sing, "Glory to the new-born King!"
O Little Town of Bethlehem
Words by Phillips Brooks; Music by Lewis H. Redner

Moderately

1. O little town of Bethlehem, How still we see thee lie; A
   For love is born to-day. We
   ly Child of Beth- le- hem, Dov
   us, we pray: Cast
   be; A
   we
   e

2. For (1) bove thy deep and (2) mor-tals sleep, the (3) out our sin and dream-less sleep, The angels keep Their
   en- ter in; Be silent stars go by. Yet
   us to
   by. Yet

3. For (1) in thy dark streets shin-eth The ever-last-ing Light; The (2) morn-ing stars to (3) near the Christ-mas angels, The great glad tid-ings, The
   An-gels, The poco crec.
   Light; The

F Gdim Aaug4 A7 Dm A F Gm Aaug4 A No chord

(1) hopes and fears of all the years Are met in thee to-night.
(2) praise- es sing to God the King And God the King And peace to men in en earth.
(3) come to us, a - bide with us, Our Lord Em-man - uel.
DECK THE HALLS

Old Welsh Air

Brightly

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

'Tis the sea-son to be jol-ly,
Join the cho-rus,
Fa la la la la la la la la la.

Don we now our gay-sp-par-el,
Mer-ry mea-sure,
Fa la, fa la la la la la la.

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

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We Three Kings
of Orient Are

Words and Music by John Henry Hopkins

Moderately

1. We three kings of Orient are,
   Now before Herod's throne
   We MAGNIFY with songs divine,
   Jesus Christ our Lord.

2. Born a child of King, is He,
   Born a child of God,
   Pilgrims from far we come arising
   At the young Saviour's head.

3. Frankincense to offer bring we now,
   Frankincense, myrrh, and gold;
   Kings of Orient are we magi bringing
   So great a King to God.

4. Myrrh is bitter, its perfume stinks;
   Frankincense give honor and respect;
   And myrrh, that's bitter, stinks too;
   So Christ be praised.

5. Glorious gifts we bring to thee,
   O King, before Whom we fall and adore;
   Glorious gifts we bring to thee,
   O King, before Whom we fall and adore.

Chorus

(1) moun-tain, moun-tain,
(2) yon-der star,
(3) Wor-ship Him,
(4) Sealed in the
(5) Earth to

(1) moor and
(2) cease-ing
(3) all men
(4) bleed-
(5) Al

(1) nev-er,
(2) nie-
(3)ing
(4) dy-
(5) re-

(1) O-ver us
(2) God most
(3) the
(4) heavy
(5) re-

(1) Foll-owing
(2) God
(3) He-
(4) the
(5) re-

(1) dom-
(2) Lord
(3) Ham
(4) As-
(5) Ob-

(1) reign,
(2) high-
(3) tomb-
(4) ples.

Chorus

Star of wonder, Star of night,

Star with royal beauty bright,

Westward leading, still proceeding,

Guide us to Thy perfect light.

D.C. for additional words
O Christmas Tree

O Tannenbaum

Traditional

Moderately

Christ-mas tree, O
Christmas tree, thy
Christmas tree, O
Christmas tree, you
Tan-nen-baum, O
Tannen-baum, wie
treu sind die Blätter.

Grüne nicht nur zur Sommerzeit, aber auch im Winter

Cold and drear, O cold and drear, O

Weihnachtsbaum, wie Weihnachtsbaum, wie

Leaves are so unchanging.

Treu sind deine Blätter.
It Came Upon the Midnight Clear

Words by Edmund Hamilton Sears
Music by RichardSterrs Willis

Moderately

\( E - 34 \)

\( S_{4}^{b} \)

\( J - 7 \)

(1) came up - on the mid - night clear
(2) through the skies They come with
(3) lo! the days are hast'ning on,

That glorious song - of peace - ful wings un -

proph - ects seen - of

(1) old, (2) old; (3) old;

From and when an - ge's bend - ing still their heav'ly with the ever-
near the earth To mu - sic floats O'er cir - ving years Shall touch their harps - of the weary come the time - fore-

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18
C    E7    Am
(1) gold.    "Peace    A    will to men,    From
(2) world    on    the    earth,    good
(3) told.    When    its    sad    and
above its    new    heav’n    and
below    plains,    They
earth    shall    own.

C    G    D7    G
(1) heav’n    all    grace
(2) bend    on    hov    ‘ring
(3) Prince    of    Peace    their
ful    King,”    The    world    in    solemn
King;    And    ev’er    o’er    its
and    their
King;    And    the
world    in    sol - emn
world

C    F    G7    C
(1) still    ness    lay    To
(2) Ba - bel    sounds    The
(3) sack    the    song    Which
bear    the    an    gels
bless    ed    an    gels
now    the    an    gels
for    sing.
2.    Still
sing.
3.    For
sing.

C
Joy to the World

Words by Isaac Watts; Music by Lowell Mason

Majestically

1. Joy to the world! the Lord has come:
   Let earth receive her King. Let every
   voice in Prospect sing:

2. Joy to the world! the Sav - ior reigns:
   Let men their songs employ while
   Angels we - nate in the brightness of his

3. He rules the world with truth and grace,
   And makes the nations prove the
   wisdom of his loving care:

The First Noël

Moderately

Bm A Em D G

1. The first Noël, the angel aid
2. They took ed up and saw
3. This star drew righ to the north

D G D A7 D G A7

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

D A7 D A7 D Bm

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

(1) they lay keep ing their sheep, On a
(2) hard great light, And
(3) did both stop and stay, Right

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

Chorus

No - el, No - el, No - el, No - el, No - el.

Born is the King of Israel.
2. Sing, choirs of angels,
    Sing in exultation;
    Sing all ye citizens of heav’n above:
    Glory to God in the Highest.
Chorus

3. Yes, Lord, we greet Thee,
    Born this happy morning;
    Jesus, to Thee be glory given;
    Word of the Father, now in flesh appearing.
Chorus
The Twelve Days of Christmas

Briskly

1. On the first day of Christmas, my true love sent to me A
   F       Dm7    Gm7    C7    F
   F       Bb      F      C7      F
   F       Dm7
   partridge in a pear tree.

2. On the second day of Christmas, my true love sent to me Two turtle doves and a partridge in a pear tree.
   Gm7    C7    F     C7
   Gm7    C7    F     C7
   F     Bb      F      C7

3. On the third day of Christmas, my true love sent to me Three French hens,
   F       N.C.   Dm7   Gm7    C7    F     C7
   F       N.C.   Dm7   Gm7    C7    F     C7
Away in a Manger

Traditional

1. Away in a manger, no crib for a bed, The little Lord Jesus, sleeping on the ground.

2. "The cattle are near me, Lord Jesus, I ask Thee to stay close by me forever.

3. Jesus laid down His head, The stars in the sky looked down on Jesus, looked love me.

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Angels We Have Heard on High

Traditional

Joyously

1. Angels we have heard on high,
   Sweetly singing o'er the plains.
2. Shep-herds, why this jubilee?
   What is the glad-tidings we hear?
3. Come to Beth-le-hem and see
   Why your joyous strains prolong?

(1) And the mountains in reply
   Ech- o -ing their joy- ous strains.
(2) What the glad-some tidings be
   Which in - spire your heav'n- ly song?
(3) Come adored on bent - ed knee
   Christ the Lord, the new - born King.

No chord

"Sire, in his master's steps he now trod,

(4) and the wind blows stronger.
Fails my heart, I know not how.

(4) I can go no longer.
"Mark my footsteps, therefore, Christian men, be sure,

(4) tread thou in them boldly.
Thou shalt find the winter's rage

(4) freeze thy blood less coldly.
(5) shall yourselves find blessing.
Here we come a-caroling a-song the ivy so green:
Here we come a-wandering so fair to be seen,
Here we come a-wandering so fair to be seen.

But bless the master of this house, like-wise the mistress too.
5 We are neighbors children whom you have seen before.

And with spirit
Chorus

Love and joy come to you, And to you glad Christmas too, And God bless you and send you a Happy New Year, And God send you a Happy New Year.

1, 2. D

3. D

We

3. God
We Wish You a Merry Christmas

Traditional

Brightly, with spirit

Chorus

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Tidings to you wherever you are; Good tidings for Christmas and a Happy New Year.

3. We (repeat)
4. We (continue)

Wish you a Merry Christmas; We wish you a Merry Christmas; We wish you a Merry Christmas and a Happy New Year.
**Section Two**

**Popular Christmas Hits**

Blue Christmas (Words and Music by Billy Hayes and Jay Johnson)  
Most Christmas songs are filled with warmth, hope and good cheer in celebration of our most beloved holiday. But there's another side to Christmas, too, with special appeal to the country and western music audience. The theme of lost and unrequited love is familiar to all country fans, and here it is given a poignant twist by songwriters Billy Hayes and Jay Johnson. "Blue Christmas" was written in 1944, and country singer Ernest Tubb made it a hit that same year. Both Elvis Presley and Hugo Winterhalter had popular versions of the song, but it remains steadfastly a country classic.

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

Christmas for Cowboys (Words and Music by Steve Weisberg)  
Steve Weisberg was born and raised in Dallas, but he makes no claims to being a cowboy though he does think that cowboy boots are the only appropriate footwear. In 1977, Weisberg, playing lead guitar, was recording a Christmas album in Los Angeles with singer John Denver. Though Denver usually writes and records his own material, the album was one song short, and Weisberg got his chance. Using melody that he had had in mind for a while, he stayed up all night and came up with "Christmas for Cowboys," which soon became a part of Denver's Rocky Mountain Christmas album.

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

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

Christmas Island (Words and Music by Lyle Mornaine)  
Many of our visions of Christmas center around what are essentially Northern symbols—symbols such as snow and sleighs and mistletoe. But here's a charming song about what the holiday is like at the Equator. With a tiny, tiny population, Christmas Island, a former British possession, is one of the Line islands south of Hawaii and just north of zero latitude. Used as an air base, it came to the attention of American GIs during World War II. But its chief importance seems to be that it was an atomic testing center in 1952. Lyle Mornaine, songwriter in 1946, plays on the contrast between the temperate and tropical visions of Christmas, and originated at a time when the South Pacific was still very much on our minds.
The Christmas Song (Chestnuts Roasting on an Open Fire)

In 1944, Mel Tormé, the popular club singer known as "The Velvet Fog" because of his special quality of voice, made the holiday season considerably brighter with the song he wrote with lyrics by his friend Robert Wells about the indoor and outdoor joys of the Yuletide season. It was "The Christmas Song," also frequently called by its first line—"Chestnuts roasting on an open fire." Once a season, carolers, people dressed up like Eskimos—these are part of the outdoor fun. Inside we have the smell of turkey roasting, tiny feet with their eyes glowing and the promise of Santa's visit down the chimney. Torme made a recording of the song that year and Nat King Cole recorded an even more successful version a decade later.

Have Yourself a Merry Little Christmas

(lyrics and music by Hugh Martin and Ralph Blane)

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

I'll Be Home for Christmas

(lyrics by Kim Gannon; music by Walter Kent)

In 1943 the world was at war and many thousands of American men and women in the service would be spending Christmas far from home. As a special gift to them and their families came this lovely innuendo, recorded by Bing Crosby. Just a year earlier Bing had had a best-seller with Irving Berlin's "White Christmas," and his recording of this new song by Kim Gannon and Walter Kent also passed the million-record mark in sales. On December 17, 1943, the Crosby recording became the first "request" that was broadcast into outer space. As astronauts James Lovell and Frank Borman were hurtling back toward Earth around Gemini 7 after their record 208 orbits, a NASA transmitter asked: "If there was any music they would especially like to hear, their immediate reply?" Bing. "I'll Be Home for Christmas."

The Little Boy That Santa Claus Forgot

(lyrics and music by Tommie Connor Jimmy Leach and Michael Carr)

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

The Merry Christmas Polka

(lyrics by Paul Francis Webster; music by Sonny Burke)

Polkas first achieved popularity in the United States during the 1890s, though their appeal remained largely an ethnic one until 1943, when conductor Frank Yankovic, who had begun including polka versions of popular songs in his repertoire, scored a major hit with "Just Because." Even before that, though, The American Sisters made the "Beer Barrel Polka" one of the most memorable songs of World War II. The 40s saw the floodgates open, and polkas and polka versions became proven sellers. Lyricist Paul Francis Webster, one of the proudest products of Tin Pan Alley, wrote many hits with a host of legendary collaborators beginning in 1938; he won three Academy Awards for "Secret Love," "Love Is a Many-Splendored Thing" and "The Shadow of Your Smile." He teamed up with noted composer Sonny Burke to write this Christmas song, polka-style, in 1947.

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

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

Silver and Gold (Words and Music by Johnny Marks)  Page 66
In 1964, a CBS television special based on the story of "Rudolph the Red-Nosed Reindeer" and starring Burl Ives was first shown to a delighted audience. It has been aired every Christmas since and has made TV history as the longest-running special. Naturally, Johnny Marks, who wrote the best-selling song about "Rudolph" in 1940, was called in to write the score. From the script emerged another Christmas song by Marks, "Silver and Gold," which also appeared on a Burl Ives Christmas album.

Take Me Back to Toyland (Words by Kal Mann; Music by Bernice Lowe)  Page 68

That's What I Want for Christmas  Page 73
(Words by Irving Caesar; Music by Gerald Marks)
Written for a 1936 Shirley Temple movie, Stowaway, "That's What I Want for Christmas" was not an integral part of the film, but was tagged on at the end. The lyrics are typical of those that Shirley Temple did so well as a child, and reading them, one can almost hear her singing the song. Irving Caesar, one of the pioneers of American popular songwriting, wrote lyrics for Broadway shows and movies with some of the greatest composers of the century, including George Gershwin, Vincent Youmans, Sigmund Romberg and his collaborator on "That's What I Want for Christmas," Gerald Marks, Marks, who also wrote for the stage and screen, is credited with a number of classics, among them "All of Me" and "Is It True What They Say About Dixie?", which he also wrote in 1936 with Irving Caesar.

We Need a Little Christmas (Lyrics and Music by Jerry Herman)  Page 56
One of the jolliest of modern Christmas anthems came to us from the Broadway stage. Jerry Herman, whose scores (Milk and Honey, Dear World, Mack and Mabel and, of course, Hello, Dolly! and Mame) have earned all sorts of awards, wrote "We Need a Little Christmas" in 1966 for Mame. Based on Patrick Dennis's autobiographical novel (later a play) Auntie Mame, the musical told of the unconventional Mame Dennis (Angela Lansbury) and her nephews Patrick. Depressed and down-on-their-luck, Mame and Patrick, joined by their servants Agnes Gooch and Gus, the butler, sing that, even though it's too early in the year, they need the holly, the candles, the carols, the laughter, the singing — the spirit that only Christmas can bring.

Will Santy Come to Shanty Town? (Words and Music by Eddy Arnold, Steve Nelson and Ed Nelson, Jr.)  Page 76
Nashville Hall of Fame songwriter Steve Nelson, whose other works include "Peter Cotton Tail," "Frosty the Snow Man" and "Smokeley the Bear," recalls that he was writing a number of Christmas songs in the late 1940s, when he and his brother, Ed Nelson, Jr., decided to write one about the poor boys — the boys from the other side of five streets. One day, they got the rhyme "Santa-shanty," the rest was easy, he says, but it takes a lot of feeling and sentiment to write a lasting song like this one. Country singer Eddy Arnold collaborated with the Nelsons on writing the song and later made a best-selling recording of it.
The Christmas Song
(Chestnuts Roasting on an Open Fire)

Lyric and Music by
Mel Tormé and Robert Wells

C6 Dm7 G7 Cma9 G7/G C6 Gm7 C7

Chestnuts roasting on an open fire,
Jack Frost nipping at your nose,
Yuletide carols being sung by a choir
And folks dressed up like Eskimos.

Ev'rybody knows a turley and some
the Christmas Song

Mistletoe  Help to make the season bright.

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

to-night.  They know that  Santa's on his way;  He's loaded

lots of toys and good-ies on his sleigh.  And ev'-ry moth-er's child is gon-na
spy—— To see if reindeer really know how to fly. held back in tempo

so I'm offering this simple phrase to kids from one to ninety-

two; although it's been said many times, many ways, "Merry Christmas" slower

L.H. you."
Have Yourself

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

Have yourself a merry little Christmas; Let your heart be light.

From now on, our troubles will be out of sight.

Have yourself a merry little Christmas; Make the Yule-tide gay.

From now on, our troubles will be miles away.

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

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

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

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

have your-self a mer-ry lit-tle Christ-mas now.
I'll Be Home for Christmas

Words by Kim Gannon; Music by Walter Kent

Moderately slow, in two (J+1 beat)

I'll be home for Christmas;

You can plan on me. Please have

snow and mistletoe And presents on the
Dm7/G  G9+5  C  Ebdim  Dm7

Christmas Eve will find me.

Dm7/G  G7+5  C  Gm6  A7  Dm7

Where the love-light gleams.

L. H.

F6  Fm6  C  G7+5  D7

I'll be home for Christmas If only

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

in my dreams.

dreams.
Christmas in Killarney
Words and Music by John Redmond, James Cavanaugh and Frank Weldon

Irish jig tempo

The holy green, the ivy green, The prettiest picture you've ever seen Is Christmas in Killarney With all of the folks at home, It's nice, you know, to kiss your beau While cuddling under the mistletoe, And Santa Claus you know, of course, is

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one of the boys from home. The door is always open; The neighbors pay a call; And

Father John before he's gone Will bless the house and all. How

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

handing you no blarney. The likes you've never known very slow Is

Christmas in Kil-lar-ney With all of the folks at home. The all of the folks at home.

\[\text{\textit{in tempo}}\]
The Merry Christmas Polka
Words by Paul Francis Webster; Music by Sonny Burke

Moderate polka tempo

They're turning round and round the fiddles now, the fiddles now, the fiddles now;

Our room we go: There's wine to warm the middles now and so

set your head a-whirl. A-get yourself a girl.
Now every heart will start to tingle,
When sleigh bells jingle on Santa's sleigh;
Together we will greet Kris Kringle,
And another Christmas Day.

Come on and

N.C.
The Merry Christmas Polka

Chorus

dance the merry Christmas polka; Let every-

Bb

one lady happy and gay, Oh, it's the A-round a

time to be jolly and deck the halls with holly; So Those

let's have a jolly sol-i-day... Come on and Come on and
dance the merry Christmas polka;
Another with every
joyous season has begun;
Roll out the Yuletide
bod-y joining in the fun;
Roll out the barrel that
C7    Am7    Dm7   Gm7
barrels and sing out the carols,
cheer you, and shout till they hear you,
carols, A merry Christmas
C7  F  N.C.  2.
ev-ry one!
Come on and one!
Blue Christmas

Words and Music by
Billy Hayes and Jay Johnson

Moderately slow, with expression

I'll have a blue Christmas without you;

I'll be so blue thinking about you. C'est Deco-

ra-tions of red on a green Christmas tree

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Won't mean a thing if you're not here with me. I'll have a blue Christmas, that's certain. And when that blue heartache starts hurting, you'll be doin' all right with your Christmas of white, But I'll have a blue, blue Christmas, slower.
We Need a Little Christmas
from the musical production Mame
Music and Lyric by Jerry Herman

Brightly (as a polka)

Hail out the holy; Put up the tree before my string of
(2)climb down the chimney; Turn on the brightest

Dm6 E7 Am7 D7 Am7

spirit falls again. Fill slice up the stocking,
lights I've ever seen. Slice up the fruitcake.

D7 Am Am7-5 D7

I may be rush ing some things, but
tin sel deck the halls evergreen

It's time we hung some things, evergreen
We Need a Little Christmas

Am    N.C.  Am7  D7  G  E7  Am/F♯  E7/G♯

Need a little Christmas now. For we

Am    D7  G  C  Am

need a little music, Need a little laughter, Need a little

D7  G  N.C.  C  Am7  D7

singing Ringing through the raft'er, And we need a little snappy

G  Em7  Am  N.C.  Am7  D7  G

"Happy ever after," Need a little Christmas now.
THE LITTLE BOY THAT SANTA CLAUS FORGOT

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

Moderately

Verse (freely)

F         F7
C          Gm7

Christmas comes but once a year for ev'ry girl and boy. The

G7       C7         F

laughter and the joy they find in each new toy. I'll

Fdim     Fm         Gm7   Eb9    Dm

tell you of a little boy who lives across the way: This

The Little Boy That Santa ClausForgot

G9

\[\text{little feller's Christmas is another day. He's the}\]

Moderately, in tempo

\[\text{little boy that Santa Claus forgot,}\]

Chorus

\[\text{goodness knows he didn't want a lot.}\]

\[\text{sent a note to Santa for some soldiers and a drum:}\]

\[\text{broke his little heart when he found Santa hadn't come.}\]

F/A

\[\text{And}\]

Abdim

\[\text{In the}\]
street, he en-vies all those luck-y boys.

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

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

San-ta Claus for-get. He's the got.
Christmas for Cowboys

Words and Music by Steve Weisberg

Moderate country waltz (to be played as)

(1) Tell in the saddle we spend Christmas Day.
(3) Camp fire for warmth as we stop for the night.
(4) Tell in the saddle we spend Christmas Day.

(1) Drive in the cattle on the snow-covered plains.
(2) Foot ball and eggnog and Christmas lights.
(3) Stars over head are the Christmas tree.
(4) Drive in the cattle on the snow-covered plains.

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CHRISTMAS IS
Words by Spence Maxwell
Music by Percy Faith

Slowly, with a lilt (mp)

\[\text{C} \quad \text{Am7} \quad \text{Dm7} \quad \text{Dm7/G} \]

\[\text{mp} \quad \text{Christmas is sleigh bells;} \quad \text{Christmas is sharing;} \]

\[\text{C} \quad \text{Am7} \quad \text{Dm7} \quad \text{Dm7/G} \]

\[\text{Ped. sim. throughout} \quad \text{Christmas is holy;} \quad \text{Christmas is caring.} \]

\[\text{C} \quad \text{Am7} \quad \text{Dm7} \quad \text{Dm7/G} \]

\[\text{Christmas is children who just can't go to sleep.} \quad \text{Christmas is carols to warm you in the snow;} \]

\[\text{C} \quad \text{Am7} \quad \text{Dm7} \quad \text{G7} \quad \text{C9} \]

\[\text{Christmas is memories, the kind you always keep.} \quad \text{Christmas is bedtime where no one wants to go.} \]
SILVER and GOLD

Words and Music by Johnny Marks

Slowly and somewhat freely

Both hands 8ve higher—

C  Am  Dm7  G7  C  Am
C  Am  Dm7  G7  C  Am

Silver and gold, silver and gold,
Everyone wishes for

Dm7  G7  C  Em  Am
Dm7  G7  C  Em  Am

Silver and gold, How do you measure its worth?

ped. sim. throughout

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Just by the pleasure it gives here on earth, silver and gold.

Silver and gold, mean so much more when I see slowing down.

Silver and gold, mean so much more when I see slowing down.

Silver and gold, very delicately decorating on every tree.

1. Christmas tree.
2. Christmas tree.
Take Me Back to Toyland

Words by Kal Mann; Music by Bernie Lowe

Gentle and lilting

Please take me back to Toyland:

Everyone's happy there... It's more than a
girl and boy
land
Where dreams just like toys can be
shared
If you believe in Toy-land, Believe in
things that you can-not see; All the world would be-
joy-land - What a wonderful world this would be.
CHRISTMAS

Words by Jenny Lou Carson; Music by Eddy Arnold

Moderately

L. H.

mp

Verse (rather freely)

C

Fm7-3

Gm7

C/E

I was but a young-ster,

Christ-mas meant one thing,

That

Ddim

Dm7

Gaug

Fm7

A7

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

I

Dm7

G7

Em7

Am7

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

And
taught me to spell Christ-mas this way:

Chorus (moderately, in tempo)

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

"H" for herald angels in the sight:

"R" means our Redeemer;

"S" means Is-ra-el:

"N" is for the star that shone so bright.
"T" is for three wise men, They who traveled far.

"B" is for the manger where He lay, "A" for all He stands for; "S" means shepherds came, And that's why there's a Christmas Day.
That's What I Want for Christmas

Words by Irving Caesar
Music by Gerald Marks

Moderately

[Music notation]

Make my mom-my's life a song;
I don't want e-lec-tric trains,

Keep my dad-ly safe and strong;
Twenty-dol-lar ser-o-planes.

Let me have them all year long;
Free our friends of aches and pains;

That's what I want for Christ-mas.
That's what I want for Christ-mas.
That's What I Want for Christmas

G   Bdim   Am7   D7   G   D7
Let my doll be made of rags. Fireman hats of paper bags. Like my little sisters do; So,

G   G7   C   Cm6   G/D
Just write "love" on the Christmas tags; That's what I want for

D7/G   G
if you leave them. leave a few; That's what I want for

C/G   Dm7/G   C/G   Dm7/G
Christmas. When I wake up Christmas day, I would

C/G   Dm7/G   C/G   Dm7/G   G/D   D7   G/D   Em/D
like to find a sleigh. But, if I don't, dear Santa Claus, let me see

74
Am7/D
D7  G  Bb/dim  Am7  D7

I will not com-
March-ing round the
plain be-
cause
Christmas tree
What I real-
ly
want is this:
want in this:

G  D7  G  G7

Sis-
ter's smile and
broth-
er's kiss,

Ne-
er giv-
ing

Gm6  Cm6  G  F7  E7

peace and bliss From
never fight:
Maine down to the
Isth-
mus:

C  D7  G  Am7  D7  D7  G  F#D  G

That's what I want for
that's what I want for
Christmas.
Christmas.

75
Will Santy
Come to Shanty Town?

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

Moderately

Will my Santy come to Shanty Town to a poor little boy like me? Will he bring me some toys like the other girls and boys? Will Santy come to Shanty Town if he sees our Christmas tree? Mommy said he would if I promised to be

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1. For we don't have a fireplace or a chimney on our Christmastime.

2. He knew we live

(1) shack
(2) here?

Like the
Will my

(1) live across the
(2) way she did last year?

Now, if I say my prayers each day, when

Christmas rolls around, will

1. D D₇dim Em7 A₇
2. D D₇dim A₇ D

Town? Will Town?

Sancty come to Shanty?
Rockin' Around the Christmas Tree

Bright twist tempo

Rockin' a-round the Christmas tree— At the Christmas party

Rockin' a-round the Christmas tree— Let the Christmas spirit

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

1. couple tries to stop,
2. do some car-ol-ing.
You will get a sentimental feeling when you hear voices singing.

"Let's be jolly. Deck the halls with boughs of holly."

Rock-in' a-round the Christmas tree, have a happy holiday. Everyone dancing merrily in the new old-fashioned way.

*SVA applies to piano only.
Christmas Island

Words and Music by Lyle Mervine

Moderately, with a hint (7/4↑4)

L.H.

mf

How'd ya like to spend Christmas on Christmas Island?

How'd ya like to spend a holiday away across the sea?

How'd ya like to hang your stocking on a great big coco-nut tree?

How'd ya like to stay?

The chord is spelled G D A C.
up late like the Is-land-ers do, Wait for San-ta to sail in with your pres-ents in a ca-noe? If you ev-er spend

Christmas on Christ-mas Is-land, You will nev-er stray, for ev-ry day your Christ-mas dreams come true.
Section Three

For Children at Christmastime

Frosty the Snow Man (Words and Music by Steve Nelson and Jack Rollins) Page 99
Gene Autry, just out of high school and not yet settled into a job, tried to earn some money by working in a railway telegraph office in a little Oklahoma town. Assigned to the night shift, which was slow, he amused himself by picking on his guitar and singing a song or two. One night a stranger happened in, waited until Autry had finished his song and then said, "Young fellow, you’re wasting your time here." It was Wally Rogers. By then, Autry had had enough of the telegraph business, so he took Rogers’ advice and began singing professionally. His career is now legend—in his own right. He became one of Hollywood’s brightest stars and ultimately earned his own radio and television shows, publishing house and even baseball team. Much of Autry’s popularity came from his recordings, particularly of Christmas songs such as Steve Nelson and Jack Rollins’ “Frosty the Snow Man.” Autry recorded “Frosty” in 1954, and the song proved to be a million-seller. With such a send-off, it is no wonder that Frosty joined the roster of familiar characters without whom a child’s Christmas will never be quite complete.

Happy Birthday, Jesus (Words by Estelle Levitt; Music by Lee Pockriss) Page 118
Very few Christmas songs carry a social message as does “Happy Birthday, Jesus,” which manages to remain a melodic and singable work besides. Its comment on the real meaning of the holiday—that it is the birthday of Jesus—reminds us that over-commercialization distorts our values. Christmas, it says, isn’t about toys and tinsel, but about giving gifts—in this case, a song—in the spirit of the day. “Happy Birthday, Jesus” was written by popular songwriter Lee Pockriss and Estelle Levitt. Pockriss is also known as the author of such songs as “Catch a Falling Star” and “It’s Better to Give Than to Receive.”

Here Comes Santa Claus
(Words and Music by Gene Autry and Oakley Haldeman) Page 90
Of the several Christmas songs that contributed to Gene Autry’s fame, one of them was written by The Singing Cowboy himself. That was his and Oakley Haldeman’s salute to the holiday season and to one of its chief protagonists, “Here Comes Santa Claus,” which he introduced in 1947. Autry’s recording of the song was a sizable hit, as were the recordings by Bing Crosby and The Andrews Sisters.

A Holly Jolly Christmas (Words and Music by Johnny Marks) Page 94
No one has written more Christmas musical good tidings than Johnny Marks. Though well known in the popular song world, he found his true métier in writing Christmas songs, specifically “Rudolph the Red-Nosed Reindeer.” After he wrote “Rudolph” in 1949, Marks set up his own company—fittingly called St. Nicholas Music Inc.—to publish the songs himself. The name of the company was a happy omen—a gift he gave himself. “Rudolph” was successful beyond Marks’ wildest dreams, and he followed it with such staples as “The Night Before Christmas Song,” “When Santa Claus Gets Your Letter,” “Rakin’ Around the Christmas Tree,” “I Heard the Bells on Christmas Day” and “A Holly Jolly Christmas.” The last song was premiered by Burl Ives in 1964 on the CBS children’s Christmas TV special Rudolph the Red-Nosed Reindeer. Ives’ recording of “A Holly Jolly Christmas” sold more than 2 million copies.

I Saw Mommy Kissing Santa Claus (Words and Music by Tommie Connor) Page 88
For many years now, fathers have been dressing up in white beards and red suits around Christmastime in order to make their children think that the real Santa Claus has come down the family chimney. In olden days, however, Santa Claus took pains not to buzz his wife in the presence of the youngsters. It was Tommie Connor who wrote this arch little song in 1952, and he was lucky enough to have 12-year-old Jimmy Boyd record it, in a version that sold nearly 2 million copies the first year.
My Favorite Things
(Words by Oscar Hammerstein II; Music by Richard Rodgers)
When those two geniuses of the American musical theater Richard Rodgers and Oscar Hammerstein II wrote The Sound of Music in 1959, they capped their own golden age. As everyone knows, this musical was the story of the Trapp family — a stern captain, his seven musically talented children, and a winsome governess too unsure to become a nun who wins but the hearts of her charges and finally the heart of their father. In the stage version, Maria (Mary Martin) sings “My Favorite Things” as a duet with her Mother Superior in the convent, cataloging the modest delights of her life that she could not bear to give up as a nun — whiskers on kittens, brown paper packages tied up with string. . . . In the film, Julie Andrews sings the song to her charges, who have gathered in her bedroom to wait out a threatening storm. In both cases, by the time the atmosphere clears, the song has become one of everybody’s favorite things.

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

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

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

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

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

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

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

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

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

Suzy Snowflake (Verse by Sid Tepper and Roy C. Bennett)

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

Toyland (Verse by Glen MacDonough; Music by Victor Herbert)

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

Up on the Housestop (Verse and Music by Benjamin Russell Hanby)

Clement Clarke Moore's poem "A Visit from St. Nicholas," written in 1822 and now more familiarly known by its first line, " "Twas the night before Christmas," clarified for many children and their parents the exact fashion in which Santa Claus paid his visits—what he looked like, what the names of his reindeer were, how he got himself down the chimney, "Up on the Housestop," which was written in the 1890s by a schoolteacher, Benjamin Russell Hanby, probably owes something to "A Visit from St. Nicholas," since no one before Moore had suggested that Santa's sleigh could land on a rooftop at all.

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

This was a hit song that was inspired by another hit song. Songwriter Johnny Marks recalled that after Gene Austin recorded "Rudolph the Red-Nosed Reindeer," which became such a hit in 1944, The New York Times was awash with letters from children who had written to Santa Claus asking for a copy of the Rudolph record for Christmas. Those charming letters gave birth to the idea for "When Santa Claus Gets Your Letter." Austin recorded that song, too, and it also became a hit, though not, of course, as big a hit as "Rudolph."
Rudolph the Red-Nosed Reindeer

Verse
Ad lib

You know Des-ter and Daus-er and Prance-er and Vix-en,

Com-et and Cu-plid and Don-ner and Blits-en, but do you re-

The most fa-mous rein-deer of all?
Rudolph the Red-Nosed Reindeer

1. Rudolph the Red-Nosed Reindeer
2. All of the other reindeer
   Had a very shiny
   Used to laugh and call him

(1) nose,
(2) names;

And if you ever saw it,
They never let poor Rudolph

You could even say it glows.
Join in any reindeer games.

Then one foggy Christmas Eve,
Santa came to say:
"Rudolph with your nose so bright, won't you guide my sleigh to-night?"

Then how the reindeer loved him, as they shouted out with glee, "Rudolph the Red-Nosed Reindeer, you'll go down in history."
I Saw Mommy Kissing Santa Claus
Words and Music by Tommie Connor

Moderately and somewhat freely

I saw Mommy kissing Santa Claus Underneath the mistletoe last night.
She didn't see me creep Down the stairs to have a peep; She thought that I was tucked up in my bedroom fast a-
Here Comes Santa Claus

Words and Music by Gene Autry and Oakley Haldeman

Moderately

Here comes Santa Claus, Right down Santa Claus Lane.
Here comes Santa Claus, Right down Santa Claus Lane.

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

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

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Hang your stocking and say your prayer, 'Cause Santa Claus comes tonight.
Fill your heart with a Christmas cheer, 'Cause Santa Claus comes tonight.

Here comes Santa Claus, Here comes Santa Claus, Right down Santa Claus Lane.
Here comes Santa Claus, Here comes Santa Claus, Right down Santa Claus Lane.

He's got a bag that is filled with toys for the boys and girls again.
He'll come around when the machines ring out; then it's Christmas morn again.

Hear those sleigh bells jingle jingle, What a beautiful night.
Peace on earth will come to all if we just follow the light.

Jump in bed, cover up your head, 'Cause Santa Claus comes tonight.
Let's give thanks to the Lord a boy, 'Cause Santa Claus comes tonight.
Santa Claus Is Comin' to Town

Words and Music by
J. Fred Coots and Haven Gillespie

Moderately, with a lilt

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

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

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

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

gon-na find out who's naugh-ty and nice:

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

F

C7

He sees you when you're sleep-in'; He knows when you're awake;
He knows if you've been bad or good; So be good for goodness' sake. Oh! you better watch out; you better not cry; Better not pout; I'm telling you why:

C Am Dm7 G7 C C7 C7 C7

Santa Claus is comin' to town.

*Pianists play a quarter note here.*
**A HOLLY JOLLY CHRISTMAS**
Words and Music by Johnny Marks

Moderately

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

Say hello to your friends you know and have a cup of cheer.
Say hello to everyone you meet.

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On, ho, the mistletoe hung where you can see:

Somebody waits for you; Kiss her once for me. Have a

holly jolly Christmas, and in case you didn't hear,

Oh, by golly, have a holly jolly Christmas this year.

Christmas this year.
WHEN SANTA CLAUS GETS YOUR LETTER

Words and Music by Johnny Marks

Gaily

When

San-ta Claus gets your letter, you know what he will say: "Have you been good, take a look in his good book he keeps for girls and boys. He'll stroke his beard, his eyes will glow, and"

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at your name he'll peer; it takes a little time, you know, to check back one whole year! When Santa Claus gets your letter, I really do believe. You'll head his list, you won't be missed by Santa on Christmas Eve.
up on the housetop

Words and Music by Benjamin Russell Hanby

Gaily

(sing as written; play 8va higher)

<table>
<thead>
<tr>
<th>F</th>
<th>C</th>
<th>C7</th>
</tr>
</thead>
</table>

1. Up on the house-top,
   rein-deer pause;
   Cut jumps good old
   San-ta Claus,

   F   C   C7  Bb  F  C |

2. First comes the stock-ing of
   lit-tle Nell;
   Oh, dear San-ta,
   fill it well;

3. Look in the stock-ing of
   lit-tle Bill;
   Oh, just see that
   glo-rious fill!

No organ pedals until last note

F   F   F   Bb   F

Chorus

1. Down through the chim-ney with
   lots of toys,
   All for the lit-tle ones' joys.

2. Give her a dol-ly that
   laughs and cries,
   One that can o-pen and
   shut its eyes.

3. Here is a ham-mer and
   lots of tacks,
   Whis-tle and ball and a set of jacks.

   F   Am7   D7   Gm7   C7   F

(1) Christ-mas
(2) Ho, ho, ho,
(3) who would-n't go?

F   F   Bb   F  Bdim  F

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

Frosty the Snow Man
Words and Music by
Steve Nelson and Jack Rollins

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Frosty the Snow Man

made of snow, but the children know how he came to life one day. He must have been some led them down the broad way.
round the square, say-in' "Catch me if you can." There more

mag ic in that old silk hat they found, For and he
streets of town right to the traffic cop. when they placed it on his head, he began to dance a

only paused a moment when he heard him hol - ler,

round. "Stop!" Oh, Frosty the Snow Man was a - live as he could

Frosty the Snow Man had to hur - ry on his

100
be, Ana the way, But he chil-drea say he could laugh and play just the
way, sad and wave" goodbye, say" in', "Don't you cry; I'll be

same as you and me back again someday."

Thump-et-y thump thump, thump-et-y thump thump, Look at Froo-ty go:

Thump-et-y thump thump, thump-et-y thump thump, Over the hills of snow.
(All I Want for Christmas Is)
My Two Front Teeth

Words and Music by Don Gardner

Whimsically, not too fast

\[\text{All I want for Christmas is my}
\]

\[\text{two front teeth, my two front teeth, see my two front teeth.}
\]

\[\text{Gee, if I could only have my two front teeth, then I could wish you "Merry Christmas." It}
\]

\[\text{seems so long since I could say, "Sister Susie sitting on this tile."}
\]
Gosh, oh gee, how happy I'd be if I could only whistle. (thhh)

All I want for Christmas is my two front teeth, my two front teeth, see my

two front teeth. Gee, if I could only have my two front teeth, Then

I could wish you "Merry Christmas." Christmas. L.H.
Suzy Snowflake

Words and Music by Sid Tepper and Roy C. Bennett

Moderately
Both hands 8va higher

L, H.
P2 delicately

Here comes Su-zy Snow-flake, Dressed in a snow-white gown,
say,

Tap, tap, tap-pin' at your window-pane

Tell you she's in town.

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

If you wanna take a sleigh ride, The ride's on me.

Here comes Su-zy Snow-flake; Look at her tum-bl'in' down.

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

Su-zy's come to town.
Toyland

Words by Glen MacDonough; Music by Victor Herbert

Gently

F\*  

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

Bø/F  

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

F  

Child - hood's joy - land, Mys - t - t - ic, mer - ry Toy - land!

Dm  G7/E  F/C  G7  Gm  C7  F

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

*Note: Violinists tune lowest string 4 tone higher to F.

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NUTTIN' FOR CHRISTMAS

Words and Music by Sid Tepper and Roy C. Bennett

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Moderately

G C G A7 D7 G

1. broke my bat on John-ny's head;
   Some-bod-y snitched on me.
(3. I)

(2) put a tick on teach-er's chair;
Some-bod-y snitched on me.

won't be see-ing San-ta Claus;
Some-bod-y snitched on me.

(1) hid a frog in sis-ter's bed;
Some-bod-y snitched on me.
(3) won't come Vis-it me be-cause
Some-bod-y snitched on me.

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

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

Chorus

(1) Oh,  I'm gettin' nuttin' for Christ-mas;
(2) Oh,  I'm gettin' nuttin' for Christ-mas;
(3) Oh,  I'm gettin' nuttin' for Christ-mas;

Mom-my and Dad-dy are mad.  I'm gettin' nuttin' for Christ-mas.
nut-tin' for Christmas, 'Cause I ain't been nut-tin' but

1.2.

bad.

2.1

So you

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

You'll get nut-tin' for Christmas.
The Night Before Christmas Song

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

Dreamily          Gaily

'Twas the night before Christmas and up to the house-top the

all through the rein-deer soon house Not a creature was stirring, not even a mouse. All the

stockings were hung by the chimney with a care In the hope that Saint Nicho-las

soon would be there. Then, He what to my wondering word but went straight to his work. And

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Min-ia-ture
filled all the
sleigh and eight
tiny rein
deer. A
lit-tle old
drivar so
fin-ger a-

live-ly and
side of his
quick, I
nose. Then
know in a
giv-ing a
nod up the
must be Saint
chim-ney he
rose. But I

rapt- id than
heard him ex-
eagles his
claim as he
drove out of
eight, "Mer-ry
shout-ed, "On,
Dash-er" and
to 

each rein-deer's
name. And so
all a good night!"
Santa Claus,
Indiana,
U.S.A.

Words and Music by Abe Olman and Al Jacobs

Moderately

I wish my dad dy and mom my would take me all the way stray.

(2) letters for Santa, the ones that went a-

To Santa Claus, In di an a, U. S.

In Santa Claus, In di an a, U. S.

1. N.C.

A. A.

2. I'd find the I'd an swer
good little girls and boys, saying Santa will bring your toys. With

eight reindeer he’ll appear, riding on a sleigh. Then I’d mail light

Daisy’s and Mommy’s surprise for Christmas Day.

Santa Claus, Indiana, U.S., Santa Claus, Indiana, U.S.,
My Favorite Things

Words by Oscar Hammerstein II
Music by Richard Rodgers
from the musical The Sound of Music

Rain-drops on cream-colored roses and
po-nies and crisp apple strudels;
Bright copper door-bells and
kettles and
sleigh bells and
warm woolen schnitzel with
mitten;
Brown paper pack-ag-es
fly with the

These are a few of my favor-ite things.
Girls in white dresses with blue satin sash-es;
Snow-flakes that stay on my nose and eyelash-ess;

Silver-white winters that melt into springs;

These are a few of my favorite slightly slower things.
My Favorite Things

Km F#m7-5 B7 Em/D Em/Gf

when the dog bites, When the bees sting, When I'm feeling

C A7

sad, I simply remember my favorite things, And

in tempo

G/D C/D D13+5 D7add6 Emaj7

then I don't feel so bad, suddenly

N.C. N.C. 7fr. 7fr.

Play an 8th higher till the end

Cm6add9 Abmaj7 G

116
Sleep Well, Little Children
(A Christmas Lullaby)

Words by Alan Bergman
Music by Leon Klatzkin

Quietly, but not too slowly

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*Guitarists: Play chords finger style. 117
Happy Birthday, Jesus

Words by Estelle Levitt; Music by Lee Pockriss

Safely

1. Katy got a doll
   that cries and blinks its eyes.

2. Teddy bears get broken,
   and trains will rust a way.

3. Christmas is for children,
   and now I have my own.

(1) I'm my got so auto- matic plane that rea- lly
(2) All the fancy play things seem to fall a part one
(3) Eyes are full of wonder when all the toys are

1. But we were poor that Christmas, so
2. But I'll give them some- thing better than

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(1) Mom-ma stayed up all night long, sitting in the kitchen,
(3) any-thing that's on TV, some-thing very spe-cial,
(1) mak-ing us a pres-ent; it was this song:
(3) some-thing made for-ev-er, this mel-o-dy:

Chorus

Church bells ring-a-ling, an-gels sing-a-ling: "Happy Birth-day, Je-sus."

Snow-flakes jing-a-ling, sleigh bells jing-a-ling: "Happy Birth-day, Je-sus."
Happy Birthday, Jesus

C7

All year long we wait just to celebrate this Christmas morning. 'Cause we want You to know we're so glad You were born.

Ab7 C G7

Oh, have a merry, very Happy Birthday, Jesus.
Section Four

Christmas Is a Winter Festival

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

"Hanover Winter Song" was written in 1888, the same year that poet Richard Hovey and composer Frederic Field Bullard teamed up on a similar favorite The Pan Alley song called "A Jim Song," which we all remember to this day, which begins, "For it's always fair weather when good folk can get together." Hovey, a devoted alumni of Dartmouth College (class of 1855), persuaded Bullard to collaborate with him on a new song for the Dartmouth Song Book, first published that year. One of them wrote the "Hanover Winter Song," modeled on German student drinking songs. Fred Waring made a popular arrangement of the tune, which is often called "The Dartmouth Song" and which is a staple of college and local men's glee clubs all over the United States. Dartmouth College is, of course, located in Hanover, New Hampshire, where winter sports have been almost as wartime as the college's classical curriculum.

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

Everyone knows Meredith Willson as the composer of The Music Man, a smash Broadway hit in 1957. Before that, however, he had already achieved two of his biggest musical triumphs. One was in connection with Tullieah Bankhead. Willson conducted her radio program The Big Show, and wrote for her on entering signature tune, "Hey, the Good Lord Bless and Keep You." He also became known as the corned man who embarrassed addressed the baton-waving actress as "Miss Bankhead, sir?" That was in 1950. The following year his wryly melodic song "It's Beginning to Look Like Christmas" was one of the hits of the season. He wrote both the music and text, with the message that the cares you string in your home is the freest Christmas music of all.

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

In 1930, Walt Disney produced a true-life adventure film, Beaver Valley, for which Paul Smith wrote the background music and collaborated with Don Raye on the songs, including "Jing-A-Ling. Jing-A-Ling." Smith, who has been associated with a number of Disney films, is a Juilliard graduate. Raye came from much mumbled musical origins, and during the 1920s served and sang in vaudeville Rath a composer and lyricist, he has numbered classic songs to his credit, including "Beat-Me-Daddy Eight to the Bed." "This Is My Country;" "I'll Remember April" and "Boogie Woogie Ragle Boll.

Jingle Bells (Words and Music by James Pierpont) Page 125

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

Jingle-Bell Rock (Words and Music by Joe Brol and Jim Breche) Page 141

"Jingle-Bell Rock" has nothing to do with James Pierpont's 1857 song, "Jingle Bells." It was written exactly a century later when rock 'n' roll was coming on strong and eating its way through virtually everything, including the Christmas season. Joe Brol, a New England-born public relations man, collaborated with Jim Breche, a Texas writer in the advertising business, to create this unique novelty, which became a best-selling record for singer Bobby Helms.
Section Four: Christmas Is a Winter Festival

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

Blended the lyrics of Sammy Cahn with the music of Jule Styne and you've got a song that will make history. In the one year of 1941, this pair turned out "I Fall in Love Too Easily," "I'll Walk Alone," and "Saturday Night (It's the Loneliest Night in the Week)." Then, the next year had barely started when they produced the wintertime classic "Let It Snow! Let It Snow! Let It Snow!"—which was turned into an immediate hit recording by Vaughn Monroe. "Let It Snow!" offers a choice between the bitter weather outside and a crackling warm fire inside. Any difficulty in making your choice?

A Marshmallow World (Words by Carl Sigman; Music by Peter DeRose)

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

Over the River and Through the Woods (Traditional)

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

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

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

Winter (Words by Alfred Bryan; Music by Albert Gamble)

The lyrics in "Winter" were written by Canadian-born Alfred Bryan in 1930, the same year that he wrote "Come, Josephine, in My Flying Machine." and both songs reflect the same charm of pre-World War II Tin Pan Alley. Bryan's best-known song is the perennial favorite "Peg o' My Heart." Albert Gamble, composer and pianist noted for his contributions to vaudeville, was one of Bryan's many collaborators, and together they penned "Are You Serious?" and "Winter." Both men were charter members of the American Society of Composers, Authors and Publishers (ASCAP).

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IT'S BEGINNING TO LOOK LIKE CHRISTMAS
Words and Music by Meredith Wilson

Moderately, with a lilt

It's beginning to look a lot like Christmas
Everywhere you go:
Take a look in the five-and-ten,
There's a tree in the Grand Hotel.
It's Beginning to Look Like Christmas

gliss-ten-ing once a-gain
one in the park as well,
With the can-dy canes and sil-ver lanes a-
glow...
It's be-ginn-ing to look a lot like Christ-mas,
Snow...
It's be-ginn-ing to look a lot like Christ-mas;

Toys in ev-ery store,
Soon the bells will start,
But the pret-ti-est sight to see is the

hol-ly that will be On your own front door.
A pair of

to Patter
Last ending

Am7   D7   G6
in your heart...

Patter

B7
hop-a-long boots and a pistol that shoots is the wish of Barney and Ben;

Em   B7   Em

A7
Dolls that will talk and will go for a walk is the hope of Jan-ice and Jen; And

D

D7
Mom and Dad can hardly wait for school to start again. 2. It's be-

D.S. to last ending

125
Jingle Bells

Words and Music
by James Pierpont

Gaily

\( \text{p} \rightarrow \text{f} \) gradually getting louder

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

Am.

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

Bells on bob-tail ring, Mak-ing spir-its bright; What
fun it is to ride and sing a sleigh- ing song to- night.

jingle bells, jingle bells, jingle all the way:

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

jingle bells, jingle bells, jingle all the way:

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

*sva applies to piano only.
Let It Snow!

Moderately, with a tilt (♩ played like ♩ ♩)

Oh, the weather outside is frightful, But the fire is so delightful; And the lights are turned way down, low, Let it snow, let it snow, let it snow.

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finally kiss good night, How I'll hate going out in the storm. But if

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

fire is slowly dying. And, my dear, we're still goodbye-ing. But as

long as you love me so, Let it snow, let it snow, let it snow.
A Marshmallow World
Words by Carl Sigman; Music by Peter De Rose

Moderately (with a lift)

It's a marsh-mal-low world in the win-ter.
marsh-mal-low clouds be-ing friend-ly.

It's the ground, trees,
And the sun is red—like a

wait for it the whole year round.

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

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

It's a yum-yum-my world made for sweet-hearts; Take a walk with your favorite girl.

It's a sugar date; what if spring is late; In winter, it's a marsh-mallow world.
Sleigh Ride

Words by Mitchell Parish; Music by Leroy Anderson

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

Moderately bright

\[\text{Fmaj7} \quad \text{F6} \quad \text{Gm7} \quad \text{C7} \quad \text{F}\]

Just hear those sleigh bells jingling, jingling, jingling, too;

\[\text{Gm7} \quad \text{C7} \quad \text{Fmaj7} \quad \text{F6} \quad \text{Gm7} \quad \text{C7/C} \quad \text{F}\]

Come on, it's lovely weather for a sleigh ride together with you.
Out-side, the snow is fall-ing and friends are call-ing "Yoo-hoo!"

Come on, it’s love-ly weath-er for a sleigh ride to-geth-er with you. Gid-dy-yap, gid-dy-yap, gid-dy-yap, let’s go! Let’s look at the show!
We're riding in a wonderland of snow.
Glad-dy-yap, glad-dy-yap, it's grand,
Just holding your hand;

We're gliding along with a song of a winter fairyland. Our cheeks are

nice and rosy, and comfy cozy are we;
We're snuggled
up together like two birds of a feather would be. Let's take that

read before us and sing a chorus or two: Come on, it's

love-ly weather for a sleigh ride together with you. Just hear those

you.
Over the River
and through the Woods

Traditional

Brightly, in one (1/4=1 beat)

1. Over the river and through the woods To have a full day of
   Over the river and through the woods And straight through the

2. The horse knows the way to carry the sleigh Through
   It seems that we go so slow; It

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(1) white and drifted snow.  O-ver the
(3) is so hard to wait.  O-ver the

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

(1) blow.
(2) gray.
(3) spy.

(1) nose As o-ver the ground we go.
(3) done; Hurrah for the pumpkin pie!
Hanover Winter Song

Words and Music by Richard Hovey and Frederic Field Ballard

Briskly

1. Ho, a song by the fire. Pass the pipes, pass the bowl. Ho, a song by the fire. With a skoal, with a skoal, Ho, a

2. Pile the logs on the fire. Fill the pipes, pass the bowl. Pile the logs on the fire. With a skoal, with a skoal. Pile the

3. Oh, a god is the fire. Full the pipes, drain the bowl. Oh, a god is the fire. With a skoal, with a skoal. Oh, a

1. For the wind is waiting at the doorways, And the

2. For the fire flickers on the ceiling, And the

3. For the room has a spirit in the embers, 'Tis a
(1) snow drifts deep along the road, And the
(2) ice gnomes are marching from their Norways, And the
(3) gods and our fathers know his name, And they
(3) worship'd him in long-forgotten memories, And their
(1) great white cold waves a broad.
(3) hearts leap'd high with the flame.

Chorus

(1) But (2) here, by the fire we defy frost and storm: As, 
(1) And (2) here we're good fellows, and the

(3) we are warm, and we have our heart's desire. For, here we're good fellows, and the
Hazover Winter Song

D/A  beech-wood and the bel-lowes, And the
cup is at the lip in the pledge of fellow-ship. Oh,

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

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

C/E Cm/Gb  beech-wood and the bel- lowes, And the cup is at the lip

G/D  Slowly

D/F  In the pledge of fellow-ship, of fellow-ship.

G/B  1. Oh, a

C  ship.

N.C.  2. Fe the

N.C.  3. Oh, a
Jingle-Bell Rock

Words and Music by
Joe Beal and Jim Boothe

With a light swing (授予风铃般轻盈的节奏) —

Gdim

Jingle-bell, jingle-bell, jingle-bell rock,
Jingle bells, swing and ring.

Dm7  G7  Dm7  G7  Dm7  G7
Jingle bells ring.
Snow-in' and blow-in' up bushels of fun.

Dm7  G7+5  C
Now the jingle hop has begun.
Jingle-bell, jingle-bell.

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Jingle-Bell Rock

Jingle-bell rock... Jingle bells chime in Jingle-bell time...

Dance-in' and prance-in' in Jingle Bell Square In the frosty air...

What a bright time... It's the right time... To rock the night a-

way. Jingle-bell time is a swell time... To go glide-in' in a

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one-horse sleigh: Gliddy-up jingle horse: pick up your feet...

Jingle a-round the clock: Mix and mingle in a

Jingle in' beat: That's the jingle-bell rock.

That's the jingle-bell, That's the jingle-bell rock...
Briskly, in two (♩= 1 beat)

Winter, Winter, When the snow is softly falling, That's the time to squeeze,

when it starts to freeze. In October and November

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and December, just remember Winter, winter

When your sweet-heart comes a-calling, By the

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

That's the time to squeeze her, when it's Winter.
Jing-A-Ling, Jing-A-Ling

Bright polka tempo

Jing, jing-a-ling, jing-a-ling, jing-a-ling, jing-a-ling, What fun to hear the sleigh bells jingle.


Dobbin's even prancing. Jing, jing-a-ling, jing-a-ling, jing-a-ling, jing-a-ling.
ling, jing-a-ling, I love to hear our laughter mingle,

ling, jing-a-ling, The night is made for sweet remembrance.

Ha, ha, ha.

ho, ho, ho, gliding through the snow.

Through the snow we go.

Through a loser legato

winter fairy-land we go, gliding:

In a
Jing-A-Ling, Jing-A-Ling

cotton-candy and of frozen charms, And the

dm G7

way the sleigh is slipping and sliding, brings you

Dm G7 C

sliding even closer in my arms, Can't you

Dm G7 C

hear the sleigh bells asking why we're single, As we

C7 F Am/E Dm

fly across the snowy hills and dells? And we're

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hap-py 'cause the sleigh bells seem to jingle in the
winter fa-ir-y-land like wed-ding bells.

through the snow we go.

(play eva higher; sing as written)

jing, jing-a-ling, jing-a-ling, jing-a-ling, jing-a-ling.
Section Five
Modern Carols

Carol of the Bells (Words by Peter J. Wilhousky; Music by M. Leontovich)  Page 158
There is a legend that at the stroke of midnight on the evening when Jesus was born all the bells on earth suddenly began pealing joyously together of their own accord—and there was never a sound like it for majority and grandness. “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  Page 154
(Words by Henry Wadsworth Longfellow, adapted by Johnny Marks; Music by Johnny Marks)
A mood of intense melancholy overtook poet Henry Wadsworth Longfellow in the year 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 Baptist Callin. 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  Page 156
(Words and Music by Katherine Davis, Henry Onorati and Harry Sineone)
Harry Sineone, 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 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 Sineone-Chorale made the best-selling recording of its leader’s song.

Out of the East (Words and Music by Harry Noble)  Page 151
Julliard-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 Samberg’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. Thought it is less than 20 years old, “The Peace Carol” has already become a favorite part of the Christmas literature.
Out of the East

Moderately

F  F/E  F/Eb  Bb/D  F/C

Fdim/C  Cm7  F6add9

L.H.  L.H.

F  Gm/F  Bbm/F

1. Out of the East there came riding, riding, riding, Three of the wisest of
   East there came riding, riding, riding, Three of the wisest of

2. Lol in a manger they found Him, found Him, Bethed in the light of yon

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Out of the East

(1) men,
Dust was their en-e-my bind-ing,
(2) star,
O-ver a qui-et town shud-ding,
(3) star:
Gold did they bring Him and frank-in-

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

(1) Wan-der-ing shep-herds heard
tell their sto-ry, Told in the
(2) In-der to glo-ry set Mar-ry, Ten-der-ly,
(3) Shep-herds exept in sing-ing prai-ces, An-gels kept

(1) flick-er-ing fire-light, ten-der light, ev-er bright Christmas night.
(2) Gate for a lov-er by, bush-a-by, Don’t you cry, Told a-by.
(3) watch to be near to Him, dear to Him, one with Him, held back
F

(1) Far to the West was there shining, shining.
(3) Into the East then went riding, riding.

Gm/F

P in tempo

Bbm/F

(1) Blazing a star in the dawn:
(3) Three of the wisest of men:

F

Reverent

Gm/F

Bbm/F

(1) Wise men beheld it, saying, "This night a Savior is
(3) Babe in a manger, crowned was the Savior of

Bb/D Bb6/4/Df

F

Bb/D Bb6/4/Df

F

F/F5

F/F5

(2:)

(3)

Psalm

born."

men.

(slow arpeggio)
I Heard the Bells
on Christmas Day

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

Rapidly, in one \( \frac{3}{4} \) beat

Slowly

heard the bells on Christmas Day Their old familiar carols play, And

wild and sweet the words repeat Of peace on earth, goodwill to men, I

thought as now this day had come, The bellfries of all Christendom Had
rung so long the un-
bro-ken song Of
peace on earth, good-
will to men. And

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

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

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

wrong shall fall, the right pre-vail With
peace on earth, good-
will to men."
The Little Drummer Boy

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

Moderately, in two (J = 1 beat)

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

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

A new-born I am a
King to see; (P-
poor boy too; (P-
lamb kept quiet; (P-

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

Our fin-est I have no
Gifts we bring (P-

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

To lay before the King, (Pa-
give our King, (Pa-
best for Him, (Pa-

F7 Bb C
F7 Bb C
F

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

C F

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

to nothing
Carol of the Bells
Words by Peter J. Wilhousky; Music by M. Leontovich

Joyfully, in one (each measure = 1 beat)

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

Christmas 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:

*Guitarists: Play chords finger style.
how happy are their tones, gayly they ring—while people sing—

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

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

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

N.C.

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

N.C.
The Peace Carol

Words and Music by Bob Rees

Gently

(1) garment of life be it tattered and torn. The

(2) peace that people may bear;

(3) cloak of the soldier is weathered and worn. But what Child is this that was

(4) poverty born? The peace of Christmas Day.

(1) Add all the grief that people may bear;

(2) put them in columns and

(3) To all the strife and the trouble and care:

(4) leave them right there, The peace of Christmas Day.
bright hol-ly. The
dove that rests in
don- der tree. The
light that shines for
all to see; The
peace of Christ-mas
Day...
2. The
Day...
3. The
branch that bears the
bright hol-ly. The
dove that rests in
don-der tree. The
light that shines for
all to see, The
peace of Christ-mas

G
Am
D7
G
Am/C
A/C#
D7
G
Em
Em/D
Am/C
A/C#
D7
G
Angels from the Realms of Glory
(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, Prayer Announcements, which he published as soon as he was released and had returned to his newspaper. The success of the book stirred 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 Polity in 1825. Some years later, a London organist, Henry Smart, wrote the music to a version we now sing Montgomery’s words.

As Lately We Watched (Traditional)

From Austria comes this traditional carol, sung to a tune similar to the old English “We Wish You a Merry Christmas.” As with many 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 shepherd near Bethlehem who follows the path of the star, hears the angel proclaim the birth of the newborn King and finally sees the Infant in His manger-throne.

As with Gladness Men of Old
(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 attribution 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 Mors
(Words by John Byrom; Music by John Wainwright)

This song was written by John Byrom as a Christmas present for his daughters probably in 1740. Byrom was active in the evangelical revival of the period, had both Charles and John Wesley as students and friends, and ended life as Quaker. The poem was first published as a broadside; broadsides were large sheets of paper on which ballads were customarily printed, and which were sold by itinerant like newspapers, and was set to an original primitive tune, “Yorkshire” by John Wainwright, an organist at the Manchester, England, Collegiate Church. Byrom first heard the complexly written on Christmas Day, 1750, when a group of men and boys led by Wainwright sang it for him.

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

This well-worn melody served a variety of purposes before it became the setting for “Good Christian Men, Rejoice.” It originates is a 14th-century hymn which was arranged in 1694 by Bartholomew Gustaf as “In Dulci jubilo.” Subsequently, Johann Sebastian Bach made his own arrangement of the melody in his Christmas Prelude for the organ, and in an edition by Sir John Sainier, it became well known to German-speaking people as “Nun singet mit freudig froh.” The English version is Ir 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 Jacobus 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 again. The symbols for the holly have been interpreted as male or female, although the meaning of the ivy has been fixed. The white 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 1866, less than two centuries after Columbus' voyages had opened up the seas, some believe that the three ships, like Columbus, 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 in or near the seacoast of the Holy Land. Sharp discovered the music for this carol existing in similar versions 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 16th century.

Joseph Dearlest, Joseph Mild (Traditional)  Page 170

"Joseph Dearlest, 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, "Beneat in laudibus" (Let Our Praise 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 ingratingly sweet texture, while texts issued from the pens of gentle 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 harmonised it in 1609, and W. H. Monk compiled the Biographia Musicae in 1610, credited with the English translation. In some hymnals, the carol appears as "I Know a Rose-Tre Springing" or "Behold a Branch Is Growing" from its original German text. "Es ist ein Ros' entspringen."

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 words was written. It is now our custom to sing "O Come, O Come Emmanuel! Rejoice!" through December 23, or to sing the last stanza 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 (Words by John Sullivan Dwight; Music by Adolphe Charles Adam)  Page 166

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 carols. Adam's friend and collaborator, the poet Capeau de Roquemaure, was the first to supply a text for the melody, calling it "Cantique de Noel." 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 (Words by Mrs. C. F. Alexander; Music by H. J. Gauntlett)  Page 179

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 youngest, 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

“Gleamethere,” 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 Howar (with a set of lyrics that were not in the least religious, nor even very respectable), but it is probably older still. Some theorists 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; it was arranged as a hymn tune, and various versions of it have been used in service books. Almost three centuries later, about 1865, William Chatterton Dix published “The Masony Throne.” Three stanzas were later added from that poem and fitted to “Gleamethere.” The resulting “What Child Is This?” was one of the most popular carols.

While Shepherds Watched Their Flocks by Night
(Words by Nathaniel Tate and Nicholas Brady; 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 as high, 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 Storer (still famous for “It Came Upon the Midnight Clear”), who was attracted by the potent vigor of an aria from Coro, one of Handel’s 96 operas, adapted as text a stirring paraphrase by Nathaniel Tate and Nicholas Brady published in 1896. The result was “While Shepherds Watched Their Flocks by Night,” which bears no close resemblance to the Christmas story as told in the Bible that it was one of only six hymns allowed by the Church of England in the 1870s, of that day is sung by congregations (in addition, of course, to the regularus cantisters).
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

(Capo up 3 half steps)

Keyboard

1. I saw three ships come sailing in those ships all three On
2. And what was in those Christ were there On
3. The Virgin Mary and

(1) Christ-mas Day, on Christ-mas Day, I saw three ships come
(2) Christ-mas Day, on Christ-mas Day, what was in those
(3) Christ-mas Day, on Christ-mas Day; The Virgin Mary and

(1) sailing in On
(2) ships all three On
(3) Christ were there On

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Words by John Sullivan Dwight
Music by Adolphe Charles Adam

Holy Night

Slowly and solemnly

C

1. O holy night, the stars are brightly shining; It is the
night of the dear Savior’s birth.

P smoothly

2. Led by the light of faith serene, He taught us to love one another.

3. Truly He poured out His blood through the door of time and age,

G

Ped. sim. throughout

(1) night of the dear Savior’s birth.
Long lay the

C7

(2) light of the star sweetly gleaming, Here came the wise men from the Orient

(3) love and the gospel is peace.
So we may

Em C7

(1) world in sin and error pining, Till He appeared and the soul felt its

(p) break, for the slave is our brother, And in His

(1) worth.
A thrill of hope, the weary soul rejoices, For

(2) peace, the King of kings, joy in the Lord is declared.

(3) cease.
Sweet hymns of joy in grateful choruses rise we, Let

Em

Angels from the Realms of Glory

Words by James Montgomery; Music by Henry Smart

Moderately

C+    C/E    G    C/E    F    C/E

1. Angels from the realms of glory, wing your flight o'er
2. Shepherds in the fields adoring, watching o'er your
3. Saints before the altars bending, watching long in

C/B    C    C/E    G    G/Bm    Am    E

(1) all the earth, Ye who sang ere a tion's story
(2) flocks by night, God with man is now residing;
(3) beam a far, Seek the great de sire of na tions;
(4) hope and fear, Sud den ly the Lord de seend ing

Am    E/B    Am/C

(1) Now pro claim Mes si ah's birth.
(2) You der shines the in fant Light.
(3) Ye have seen His na tal star.
(4) In His tem ple shall ap pear.

G7

Come and wor ship,

C    E7    F    A7/C#    Dm    C#dim/E    Dm/F    D7/F#

Come and worship; Wor ship Christ the new born King.

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*Guitarists: Play chords finger style.
Lo, How a Rose E'er Blooming
Traditional; Arranged by Dan Fox

Moderately

G D7 G C G Dsus D Em C Fm7-5 G Am G/D D7 G

Lo, how a rose e'er blooming
From its tender stem hath sprung,
In Isaiah was foretold
It, the Virgin Mary behold.

Of Jesse's lineage coming
As the men of old,
With Mary we behold
She bore to

—have sung, er kind.
It came a flower bright
A said the
cold of winter
men a Savior, When

Em Am D7 Em Am D G D G

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JOSEPH DEAREST, JOSEPH MILD

Traditional

Gently

1. Joseph dearest, Joseph mild,
   Help me rock my

2. Lull—a, lull—a, lull—a—by,
   (Hush) we rock the baby.

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**Christians, Awake, Salute the Happy Morn**

Words by John Byrom; Music by John Wainwright

Firmly

<table>
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<tr>
<th>C</th>
<th>G</th>
<th>C</th>
<th>D4</th>
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<th>C</th>
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1. Christians, awake, salute the happy morn
2. Then in the love ful Improved I the day
3. He spake, and straight away the celestial choir,
4. For both being straight the happy shep-herds then employ
5. Let us, like these good shep-herds, then employ

mf

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<tr>
<th>C/E</th>
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(1) Where on the Savior of the world was born.
(2) Hear Strange on earth to her with pain
(3) In hymns of joy, unknown before, conspire;
(4) Our grateful voices to proclaim the joy.
(5) By loud and clear with glad voice they sung.

Am

C/G  | C/E  | F   | C   | F   | G/F  | C/E  | D   |

(1) Rise to adore the mystery of love
(2) Bring good tidings of Savior's birth
(3) The praises of redeeming love they sang,
(4) And sound, with joy and bliss, at last
(5) Trace we the Babe, who hath retrieved our loss,
(6) But that was born up on this joyful day

*Guitarists: Play chords finger style.*
(1) Which hosts of
angels chant
ed from a
above,

(3) And heaven's whole
orb with al-le-lu-
ias rang,

(5) From his poor man-
ger to His bit-
ter cross,

(1) With them the
joy ful tid-ings first be-
gun Of

(3) God's high-
est glo-
ry filled His prom-
tised word, This

(5) Treading His steps, as
sist ed by His grace, Till

(1) God in-
car-nate and the
Vir gin's Son.

(3) up on earth and un to
Christ the Lord.

(5) man's first
heaven ly state a-
gain takes place.

(1) Am E/B Am/C B7/B Am/C Dm/F Am/E E7 Am

(3) C G7 C C/E Dm C G/B B7/A Gc C/E

(5) F G/F C/E Em/D C Dm/F C/G G7 C

(1) God in-
car-nate and the
Vir gin's Son.

(3) up on earth and un to
Christ the Lord.

(5) man's first
heaven ly state a-
gain takes place.

(1) Am E/B Am/C B7/B Am/C Dm/F Am/E E7 Am

(3) C G7 C C/E Dm C G/B B7/A Gc C/E

(5) F G/F C/E Em/D C Dm/F C/G G7 C

(173)
HOLLY AND THE IVY

Traditional

Gaily

F Bb/F F Bb/F F G

1. The holly and the ivy, When they are both full-grown, Of-
2. The holly bears a blossom As white as lily
3. The holly bears a berry as red as any blood, And-

F Bb F F/C C7 F

(1) all the trees that are In the wood, The-
(2) Mary bore sweet Jesus Christ To hol-ly bears the-
(3) Mary bore sweet Jesus Christ To be our sweet Sav-

F Bb/F F Bb/F F C7

crown. The
or.

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

F Dm Bb F F/C C7 F

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

As Lately We Watched

Traditional

With spirit

1. As lately we watched o'er our fields through the night, A
   throne is a man-ger, court is a loft, But
   His joy-ful sa-

3. Then my shep-herds be sate your new King; Let
   (1) There was a
   (3) Hills and dales
   (1) All through the
   (3) Blessed

(1) All through the night, the
   claim, the
   angel did sing, in
   hour, the
   bless the

What Child Is This?

Words by William Chatterton Dix
Music Traditional

Very gently, but not dragging

(1) Child is this, who laid to rest, On
(3) bring Him in incense, gold and myrrh, Come,

(1) Mary's lap is sleeping? Whom angels greet with
(2) ox and ass are bowing, Good Christ, Ham, for men,
(3) peasant king to own Him, The King of Kings sal -
(1) anthems sweet, While shepherds watch, are keeping?
(3) vacation brings, Let loving hearts enthrone Him.

This, this is Christ the King, Whom shepherds guard and
angels sing, Haste, haste to bring Him laud, The

Babe, the Son of Mary. 2. Why Mary.

177
GOOD CHRISTIAN MEN, REJOICE
Words by John Mason Neale; Music Traditional

With spirit

1. Good Christian men, rejoice With heart and soul and voice.--
   (1) Give ye heed to what we say: News! News!
   (2) Now ye hear of end-less bliss: Joy! Joy!
   (3) Now ye need not fear the grave: Jesus Christ is Jesus Christ was

(1) born to-day.
(2) born for this.
(3) born to save.

Ox and esv be- fore Him bow, And calls you all To He is in the
fore Hymn door, And calls you all To He is in the

(1) man-ger now.
(2) ev-er-more.
(3) last-ing hall.

Christ is born to-day! Christ was born for this;
Christ was born to save;
Christ was born to save.

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Once in Royal David's City

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

Moderately

1. Once in royal David's city, Stood a lowly Infinite
   Who is God and infinite.

(1) cattle shed,
(2) Lord of all,
(3) dwelling love,

Where a mother laid her Baby.
For that Child so dear and gentle.

(1) In a manger for His bed.
(2) And His cradle was a stall.
(3) Is our Lord in heaven above.

Mar - y was that with the poor and
And He leads His

(1) mother mild,
(2) mean and lowly
(3) children on

Jesus Christ her Saviour holy.
Lived on earth our Lord is gone.

To the place where


179
O COME, O COME EMMANUEL

Traditional

Quietly, with great feeling

1. O come, O come Emmanuel,
   And cheer our sad hearts again.
2. O come, Thou Rod of Jesse,
   And set our captive souls at ease.
3. O come, O Day-Spring,
   And cheer our sad hearts again.

(1) ransom captive Israels
    from Satan's seat of sin.

(2) own from Satan's
    tyrannous band.

(3) spirits by Thine
    mighty hand.

That mourns in lonely
    depths of Hell

Thy grace drive away the
Em   Am7   Bm   G   D   G   Bm   Em   Am   Am7   Bm7   C

(1) ex - le
(2) peo - ple
(3) shades

here Un - til the Son of God
save, And give them vic - 'ry o'er the
and pierce the clouds and bring us

N.C.

Am   Am7   Bm   Am

(1) pear.
(2) grave.
(3) light.

Re - joice! Re - joice! Em - man - u -

Em   D   G   Em   C   Am7   Bm7   C   D7

el Shall come to thee O Is - rael. 2. O

Em   D   G   Em   G   Am7   Bm7   C   D7

el. more broadly

S(Major)

181
While Shepherds Watched

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

Moderately

C G Dm/F C C7 C Cm7

1. While shepherds watched their flocks by night, All
   seat-ed on the ground— The angel of the
   Lord came down, And

2. "Fear not," he said, for mighty dread
   shall find To Christ the Lord, And
   joy I bring To heaven to—

3. "To you in heaven— ly Babe be
down this day, All
   born of Da-vid’s

4. "The ser-aph, Be-gin a man-ger
   shall find To Christ the Lord, And
   been with the

5. Thus spake the high— God on— high, And
   hu-man dis—

6. "Al— glo—ry be to the earth be—
   shad—

C C C Dm/F C C7 C Cm7

N.C.

(1) ground— The an— gel of the Lord came down, And
(2) minds— The tid— ings of great joy I bring To—
(3) line— The Sav— lor who is swath— ing bands, And
(4) played— And mean— ly wrapped in God, who thus Ad—
(5) through— An— geis prais— ing heaven to—
(6) peace— Good— will hence— forth from

F C F C F C C7 C C7 C

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

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 gladness men of old
2. As with joyfulness steps they sped
3. As they overflowed gifts most rare
4. Holy Jesus every day

D G7 G C D7 G C

Did the gilding
to that lowly
at that manager
keep us in the

G D7 G C C G D7 G C

1. Hail be hold. As with joy they hailed its light.
2. Praise and here. There may we bend knee before fore joy.
3. Rude and bare. And may we earth ly
4. Narrow way. All things are past.

C D7 G C G D7 G C D7 Em

1. Leading onward, beam ing bright, most gracious
2. Him whom heav'ns and earth adores, may we with
3. Pure and free from sin's al loy, all our costliest
4. Bring our ran somed souls at last, where they need no

D7 G C D7 G C C G

1. God may we ever more be led by thee.
2. E'er seek Thy mercy seat.
3. E'er seek Thy heav'nly King.


183
Section Seven
Christmas Round the World

All Hail to Thee Page 200
(Left) by Ernest W. Olson; Music by Philipp Nicolai

Philipp Nicolai, a 16th-century Lutheran minstrel, was a pastor and poet, and preacher in such centers as Westphalia and Hesse in Germany. There he wrote a number of hymns and songs, including what have been called the King and Queen of the Christmas, "Wachet Auf" (Sleepers, Awake) and "Wie schon leuchtet der Morgenstern" (How Bright Appears the Morning Star). Both of these hymns were used by Johann Sebastian Bach for church cantatas. These centuries after Nicolai wrote the melody used here, Ernest Olse, 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 Jeanette Isabella (Traditional) Page 186

The music, for "Bring a Torch, Jeanette, Isabella"—a French carol with an ancient tune—has been known since the 15th century, not originally as stilted music, but as a ricercare, a lively court dance in ¾ 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 fantasia compilation of Christmas music, Cantiques de Premiere Advencement du Jesus Christ, published in 1551 by a wealthy French court whose hobby was the collection of Christmas music. The charming text of this carol perhaps inspired the famous Geoges de La Torre painting of the Nativity, in which two serving maids look on from a distant corner of the stable.

Buon Natale (Merry Christmas to you) Page 202
(Left) by Bob Saffer and Frank Linæl

The sounds and aromas of Christmas in Italy are exactly the same as ours—the bells ringing in the church steeples, the people to 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 musical ingredient, in St. Peter’s Square in Rome, on this solemn holiday season is music, people watching each other— in whatever language—"Merry Christmas." Nut King Cole made a best-seller-rolling recording of this effervescent song that Bob Saffer Frank Linæl wrote in 1959. The two strains of this lively 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 goldlight era.

Burgundian Carol (French Carols; English lyrics and music adaptation by Oscar Brand) Page 198

Canadian-born writer and singer Oscar Brand first heard this Carol from Maria Leach, editor of The Encyclopaedia of Folklore, who suggested that he 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 lyric and then altered the old French melody, as fit his own capons-gay folk-song 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 puppet put on by the Coventry Minstrels in Coventry, England, on the steps of the city cathedral between 1584 and 1584; this in turn was based on a much older morality play that depicted the redemption of their monarchs, who were rewarded with the destruction of their cities. This song's minor tone and gently lilting words were sung in the play by the women of the Coventry choir boys before King Herod's men came to slaughter their infants in an attempt to kill the newborn "King of the Jews." As many churches, these 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 nursery rhyme, is a favorite of children at Christmas time. It dates from 13th-century England and is set to a tune that possibly 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 ox that gave up its manger, the sheep that provided wool for a blanket, the dove that covered the Baby to sleep - the came all 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 17th century, though its origins are obscure. We do know that it originated in England and was a favorite of sailors who went from door to door at Christmas time, desiring food and drink in exchange for their harlequin. This version can be sung and played as it, or in the form of a three-part round. Each of the three parts is staked on the music with a number in a square to indicate which 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 Crooked Way of Kuanaikahiki," his other songs usually focus on the soft beauty of the Islands - "Lovely Hula Hands," "White Ginger Blossoms," "Lei of Stars," "Bird Crosby and The Surfboard 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. Schult) 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 yule season and Christmas itself is the celebration of the birth of the Child Christ. Christoph von Schmidt, who wrote the words to this carol, was known in his native Germany for his 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 Venetian Martyr's Hymn to the Virgin," which may be Italian, English, or even Slavonic. No one knows, of course, where these words originate, or when, since the 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

Men-of-letters Bernard de La Montre was chiefly remembered for his collection of Burgundian carols, written in the local dialect that at one time flourished in central France. One of the carols in that collection is "Pat-A-Pan," a little nursery rhyme for two boys who love to praise and sing about the unity of God and man by playing their flute and drum together. Like a bagpipe drone, the drum's "pat-a-pun" sounds throughout the music, while above it the pearly melodic line is the most ancient one, flavors like the sound of flutes. "Pat-A-Pun" 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 126.)

Twas in the Moon of Wintertime (The Huron Christmas Carol) (English words by J. E. Middleton; Original Huron words by Father Jean de Brebeuf; 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 Brebeuf. In recalling the story of the Nativity, Father Brebeuf word 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 1849, when the Jesuits sold Father Brebeuf, 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

Brillantly

Cresc.

Bring a torch, Jeannette, Isabelle; Bring a

Has ten now, good folk of the village; Has ten

D7 G

D7 G

D7 G

D7 G

D7 G

D7 G

D7 G

D7 G

D7 G

D7 G

D7 G

D7 G

D7 G

D7 G

D7 G

D7 G

D7 G

D7 G

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D7 G

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D7 G

D7 G

D7 G

D7 G

D7 G

D7 G

D7 G

D7 G

D7 G

D7 G

D7 G

D7 G

D7 G

folk of the village; Jesus is sleeping in His

G D Em G D

cradle, Ah, hush, beautifully Jesus saw the

G D Em G D7

Mother; Ah, hush, beautifully is now He

1. G 2. G

Son sleeps.
(The Hawaiian Christmas Song)

Mele Kalikimaka

Words and Music by R. Alex Anderson

Brightly

Me-le Ka-li-ki-ma-ka is the thing to say, On a bright Ha-wai-i-an Christ-mas Day.

That's the is-land greet-ing that we send to you, From the land where palm trees sway.
Here we know that Christmas will be green and bright.

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

Mele Kalikimaka is Hawaii's way To say "Merry Christmas to you."
Gently, like a lullaby

1. Lul-lay, Thou little tiny Child, Bye-bye, lul-
2. O sisters, too, how may we Charg-ed he
    king in his rag- ing Thee,
3. Her-od the me, poor Child do ing
4. Then woe is for Thy part- ing nor say nor

(1) loo, lul-lay, This lay, Thou
(2) serve this men of might, in his
(3) nath this Thy part ing nor
(4) morn and day, Thy part ing nor

(1) Child, Bye-bye, lul-lay, lay,
(2) sing, Bye-bye, lul-lay, lay.
(3) sight, All children young to
(4) sing, Bye-bye, lul-lay, lay.
Joyfully

O, Sanctissima

Traditional

C    F/C    C
O thou hap - py,       O thou ho - ly,
Day of ho - li - ness, Peace and hap - pi - ness,

D    E/m    Cm/E+    G/D    B7    G
Glorious,                peace bring - ing
Joy - ful,                glo - ri - ous
Christmas                Christmas
mas - time,               mas - time,
Day.                     Day.

G7sus4    G7    C
An - gel thong to meet Thee;
Angels tell the sto - ry
On Of Thy birth we greet Thee;

cresc.

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, born this
Praise, Christ, our Christ - mas

King, Day.

*Guitarists: Play chords finger style.
Come, Little Children

Moderately slow

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

(1) man-ger in Beth-le-hem's
(2) won-der to voice re-
(3) earth heav-ly say stalt. There

F Chord
1. O come, lit-tle chil-dren, from bet-ter Govd sing the
2. The hay is His pil-low, the
3. Now "Glo-ry to man-ger His

C Chord
hail: O come to the

C/E Chord
beasts stand in

F Chord
peace up-on

(1) heav-en-ly
(2) weak and so
(3) join in the

Bb Chord
Child, poor, that

C/Bb Chord
So come, shep-herds and
glaid-den on that

F/A Chord
poor and so world on that

C Chord
wise men to

F Chord
sweet and so

*Guitarists: Play chords finger style.

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The Friendly Beasts

Traditional

Tenderly

1. Jesus our brother, kind and good, Was humbly born in a stable.

2. "I," said the donkey, shaggy and brown, "I" car-ried her safely to.

3. "I," said the cow, all white and red, "I" gave Him my hay to.

(1) (2) (3)  

born in a stable and rede, And the friendly beasts a- 

morn and hill and down: I gave Him my shea-

(1) (2) (3)  

round Him stood, "I," said the Je-sus our broth-

Bethlehem town," "I," said the don-

pillow His head," "I," said the cow, all and good, brown.

G Em G/B G G/D Em Am/C Am/D D7 G

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

5. "I," said the sheep with curly horn, "I," said the Jesus our broth-

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

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.

"I," said the dove from the rafters high, "I," said the dove from the rafters high, "I," said the dove from the rafters high.
hey, ho,
nobody home

Traditional—Fox

Moderately, with spirit
No chord

Hey, ho,
no-bod-y home;
Meat nor drink nor
gradually getting
tounder

mon-ey have I none,
no-bod-y home;
Yet will I be
Meat nor drink nor

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

Gm Dm7 Gm Dm7 Gm Dm7

(*) Continue as first voice from measure 5.
(**) Continue as first voice from measure 3.
money have I none, Yet will I be merry.

N.C.

(1) Hey, ho, nobody home;

(2) Meat nor drink nor money have I none,

(3) Yet will I be merry.

(4) Meat nor drink nor money have I none, Yet will I be

(5) (hum) money have I none, Yet will I be

(6) (hum) money have I none, Yet will I be

(1) merry (hum) (hum) Hey! (All shout)
'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

Andante, in 2 (J = 1 beat)

1. 'Twas in the moon of winter-time when all the birds had
   fled, That
   children of the forest free, O
   The

2. With broken bark the ten-der Babe was
   found, A

3. O in a lodge of Man-i-tou, The
   Holy Child of earth and heav'n is

(1) might-y Gh-chi Man-i-tou sent
(2) rag-ged robe of an-gel choirs in-
(3) He-ly Child of wrapped His beau-

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

Chorus
Jesus, your
King, is born;
Jesus is

born! In e-xcel-sis glo-ri-al!

Stanza 1 in Huron
Estennialon de tsonoue
Jesus ahatonhia
Onnaoutewe d'oki
N'onouandashonwentah
Ennochken shouatriholdat
N'onouandionorachatha
Jesus ahatonhia.

197
Burgundian Carol
French Carol; English lyrics and Music adaptation by Oscar Brand

Moderately

mp smoothly

1. The winter season of the year When

(3) As soon as to these humble beasts Ap-

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

(1) so they say, Did keep His holy presence warm.
(2) They brought their flowers, Kissed His tiny feet.
(3) Fore His Grace, And gently kissed His

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(1) How many oxen and donkeys now, If they were there when
(3) If we, like rushing ahead

(1) first He came, How many oxen and donkeys you
(3) things we've heard, Would be like rushing ahead

(1) know, At such a time would do the same? 3. And
(3) then, We'd hear the truth, believe His word.

(3) dressed In spite of all the
All Hail to Thee

Words by Ernest W. Olson
Music by Philipp Nicolai

Firmly

D  G  D  Em  A7  Bm  E7

All (He) hail to thee O bless-ed comes for our re-des-pu-tion morn, To tid-ing long by proph-ets by His glo-ry heav’n is

A  D  G  Ddim  Em  Bm  G6  A  D

borne. Hast close up- on us giv - en, O

sac-red and im-mor-tal bless-ed Shep-herd He would day, When un-to earth in glo-rious

**BUON NATALE**

Words and Music by Bob Saffer and Frank Linale

(Merry Christmas to You)

**Moderately, with spirit**

Buon Natale means "Merry Christmas to you."

Buon Natale to everyone,

Happy New Year and lots of fun, Buon Natale

*Guitarists: Play chords finger style.*

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Buon Natale in

Second time
to Coda ©

It a ly means a "Merry Christmas to you."

Verse

way across the sea In sunny Italy

There's a quaint little town, Not a clock has been wound for over a
They don't know the time or year,
And no one seems to care.
And this is the reason the
Christmas season is celebrated all year,
slowing down
Oh.
"Merry Christmas to you."

\[ \text{G7} \quad \text{C} \quad \text{N.C.} \quad \text{G7} \quad \text{C} \quad \text{Gdim} \quad \text{G7} \quad \text{Dm7} \quad \text{G7} \quad \text{Dm7} \quad \text{G7} \quad \text{C} \quad \text{G7sus4} \quad \text{G7} \quad \text{C} \]
PATA-PAN
Traditional

Briskly

1. Willie, take your little drum; Robin, take your flute and
days gave the King of Kings their

Am    G7    Am    E7    Am

2. When the men this day be-

3. God and man this day be-

E/A    E    E/A    E    Am

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

Fm    E    E/A    E

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

Am    G    C    E7    Am

(1) play. How can any one be glum?
(2) play. Full of joy on Christmas Day.
(3) play. As we sing on Christmas Day.

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Section Eight
Christmas Folk Songs and Spirituals

Children, Go Where I Send Thee (Traditional)

Jesus Ritzelke, best known member of the Ritzelke Family of Kentucky, who has been singing authentic folk songs for generations, made this charming carol known in the world. It had been discovered in Kentucky in a country school for black children, wherein it may have been sung for the past three centuries. The verse, which sounds 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)

To blacks slaves in the United States, the birth of a Savior who would set all men free was a miracle as bewitching and when there was something so wonderful to tell, what better place to tell it from than a mountain? pit as pen had chosen for His Sermon on the Mount, "Go Tell It on the Mountain," an authentic publication that dates probably from the early 1900s, was first popularized in 1879 by the Fisk University Jubilee Singers. This theory traveled throughout the United States and Europe through the last century, earning scholarships and fringe money for Fisk, a school founded to educate freed slaves.

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

John Jacob Niles, the singer and collector of folk songs, says that he based his "I Wonder, As I Wander" on a tune or two of humming 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 fixed it all down in his notebook. So older was the finished song to its Appalachian inspiration that Niles is often cited as author of the tune rather than its creator. The melody's major key, minor intervals, and unfinished cadence, as well as the poem's questioning pensiveness make this one of the most lasting of carols.

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

Folklorist Harry L. Hulstof was the first to popularize "Mary's Little Boy Child," written by his friend Jester Hairston, in the 1950s realm of the West Indies. Hairston, a classically trained musician, was born one of his compositions on Afro-American spirituals and folk material. Perhaps his best-known skill was to bring a musical form into Jesus' life from His birth to His death. "Mary's Little Boy Child" is a narrative about the story of Jesus' birth made as vivid in a Folk song as if one were reading it in a newspaper.

Rise Up, Shepherd, and Follow (Traditional)

"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 Jesse Benedict and the Boston Symphony. made national and international tours, and staged the Harlem School of Music in New York City. She also helped familiarize American with several other Negro spirituals about the birth of Jesus.

Sweet Little Jesus Boy (Words and Music by Robert MacGregor)

Robert MacGregor's tender ballad of Jesus' birth and the shepherds as He was born in adulthood, in a stable of innards. The world, not knowing who He was, would have rejected Him; that's why He was born to a lowly man. MacGregor wrote with other songs as "Chad's Song," a 1930 hit for Louis Armstrong, write "Sweet Little Jesus Boy" on Christmas Eve, 1932, after a despairing year with a widespread variety and elevated life in New York City. MacGregor intended his ballad arrangement as one to and would join the company of great spiritual songs.
Go Tell It on the Mountain

Traditional

Freely

Moderately, with a steady beat

Chorus

Go tell it on the mountain, O-ver the hills and ev-ery-where:

Go tell it on the mountain, our Je-sus Christ is born.
I WONDER AS I WANDER

Words and Music by John Jacob Niles

Very simply and expressively

(1) won-der as I wander out un-der the sky How
(2) Mar-gy's birth-day Je-sus, 'twas in a cow's stall, with
(3) Je-sus had wanted for an-y wee thing, A
(4) won-der as I wander out un-der the sky How

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

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(1) Poor on'try people like you and I; I
(2) High from God's heaven, a star's light did fall; And the
(3) All of God's angels in heaven for to sing, He
(4) Poor on'try people like you and I; I

(1) Wonder as I wander out under the sky; If
(2) Process of ages it then distant called; If
(3) Surely could have it, cause He was the King; If
(4) Wonder as I wander out

Fmaj7 Cmaj7 PP like a ghostly echo
Children, Go Where I Send Thee

Traditional

Freely

Guitar – E
(Capo up 1 fret)

Keyboard – F

A    E
Bb  F

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

Rhythmically

E  A7  E
F  Bb7  F

I'm gonna send thee one by one:

E  A7  E
Bb7  C7  F

One's for the lit-tle lit-ty Baa-by.

D/E  A/E
Eb/F  Bb/F

Born, born Lord, Born in Beth-le-hem. Children,

F    E
Bb7  F

Go where I send thee. How shall I send thee?
Rhythmically

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

(2) Sil-las, and One was the lit-tle Baby,
(3) chil-dren, and (to 2)
(4) knock-in' on the door, and (to 3)
(5) preach-ers, and (to 4)

Born, Lord, Born in Beth-le-hem. Chil-dren,
Rise Up, Shepherd, and Follow
Traditional

Moderately and rather freely throughout

There's a star in the East on Christmas morn;
Rise up, shepherd, and follow.

It will lead to the place where the Savior's born;
You'll forget your flocks; you'll forget your herds;
Rise up, shep-herd, and fol-low.
Rise up, shep-herd, and fol-low.
Fol-low, fol-low,
Fol-low the star of
Beth-le-hem;
Rise up, shep-herd, and fol-low.

1. C
2. C

mf dim.
If you
Long time ago
You was born
Bawn in a manger

Sweet little Jesus Boy, De world treat You mean. Lawd, Treat me mean, too, But please. Suh, fuh-give us. Lawd: We did-n't know 'twas You,

(sing as in: play both hands 8va higher)

Sweet little Jesus Boy

Sweet little Holy Child
An' we did-n't know who You was. (was born)
Mary's Little Boy Child
Words and Music by Jester Hairston

Slowly and simply

Long time ago in Bethlehem, They saw a bright new shining
shepherd watching his flock by night.

Mary's Boy Child, born on Christmas Day,
Hark, now hear the angels sing.

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

Day, While Day, Now

as is; play 8va higher to end of page

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

found no place to bear her Child; Not a sin- gle room was in sight.
(sing and play as is)

By and by, they found a little nook In a stable all forlorn. And

in a manger cold and dark, Mary's little Boy Child was born.

cresc. molto

Trum-pets sound and an-gels sing; Listen to what they say,

That

man will live for-ev-er-more Be-cause of Christ-mas Day.
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 film, 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 his. His combination of jingling bells and Brazilian rhythms is a rare and unexpected treat for Christmas time.

Break Forth, O Beauteous, Heavenly Light (Words and Music by Johann Rist and Johann Schop; Harmonised by Johann Sebastian Bach) Page 240
One of Martin Luther's principal reforms when he set out to reform the Church in the late 16th century was to involve people more deeply in the celebration of the Mass. To this end, he developed the Latin choir, 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, as intervals in his pieces. He would insert a choral 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 harmonisation, however, is Bach's own.

March of the Kings (Traditional; arranged by Noble Cain) Page 230
The Crusaders' three religious expeditions to reconce 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 "March of the Kings" was being sung and danced to, must have endorsed 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, sporting brilliant banners and jeweled shields, who fought for the Pope for more willingly then 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 farce music or, still more, as a incidental music for Alphonse Daudet's play L'Arlesienne (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 Bales in Toyland, his musical comedy about two children—Jack and Alain, who escape from a miserly uncle in 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 accent was a happy one from such sources as Mother Goose and others—we were all applauded. Besides the lollipops-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 Sweats (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 gorg herself on sticky candies and elaborate cakes to her heart's content but can also be entertained by an endless succession of dances and acrobats. In the spring of 1892, the Russian Musical Society persuaded 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 Christmas time in 1892. For this book, arranger Dan Fox has chosen three of the six "sweats" to make the suite: the luscious, 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 sensful Cotswold dance.
Parade of the Wooden Soldiers
(Words by Ballard Macdonald; Music by Leon Jessel)
Leon Jessel caught the fanny street 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 reading a new review for Paris bearing the title La Chauve-Souris (The Bat), for which he needed an offspring dance number. He chose Jessel’s catchy “Parade.” The Bat opened on Broadway; finally, in 1922, and Ballard Macdonald, who wrote songs for the George White Scenemels 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)
Emile 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 parlor 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
(English words by Edward Teschemacher; Music by Max Reger)
Some song 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

Moderate march tempo

No chords

Music by Victor Herbert

Parade of the Wooden Soldiers

Words by Ballard MacDonald
Music by Leon Jessel

Allegretto (not fast)

Toy shop door is locked up tight; And everything is

Quiet for the night. When suddenly the clock strikes twelve, The fun's been

1. Gun. The one.

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

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

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

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

cresc.

rare, f m. cresc.
Parade of the Wooden Soldiers

(The Parade)

lightly

Gdim

faster

C/G G7 C

226
THE SKATERS WALTZ
(les Patineurs)

Moderate waltz tempo

March of the Kings

Traditional; Arranged by Noble Cain

Briskly

Gm  Dm/F  Eb  Gm  Bb  F/A  Bb/Ab

Three great kings— I met at early morn— With all their train— De trois grands
Ce matin— j'ai rencontré le

Eb  Cm6  D  Gm  Dm/F  Eb  Gm

ret-i-nue were slowly marching. Three great kings— I met at early morn—
rois qui allont en voyage. Ce matin— j'ai rencontré le

Bb  F/A  Bb/Ab  Eb  Cm7  Gm  D

morn— Were on their train— De trois grands way to meet the newly born— With gifts of
De trois rois — le grand chevalier

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gold brought from far afar

d'or les suivaient d'a-

B.C.

way And valiant

warriors to guard the royal

bord De grands guer-

iers et les garçons du tré-

B.C.

treasure With gifts of
tout chargés
gold brought from far afar

bord De grands guer-

iers et les garçons du tré-

B.C.

shining in their bright ar-

riers avec leurs bouteillery a little more broadly

shining in their bright ar-

riers avec leurs bouteillery a little more broadly

B.C.
Nutteracker Sweets

\( \text{Dm7/G} \) \( \text{Gm} \) \( \text{Dm7/G} \) \( \text{Gm} \) \( \text{Dm7/G} \) \( \text{Gm} \) 

\( \text{Dm7/G} \) \( \text{Gm} \) \( \text{Dm7/G} \) \( \text{Gm} \) \( \text{Dm7/G} \) \( \text{Gm} \) \( \text{To Coda} \)

\( \text{Gm} \)

\( p \text{ very expressively} \)

\( \text{D7/G} \) \( \text{Gm} \) \( \text{D7/G} \) \( \text{Gm} \)

\( \text{Gm} \)

\( \text{pp - even more softly} \)

234
Finale (Trepak)
Fast and lively

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

Coda  D.S. al Coda

To the next dance without stopping

G  C6  G  C6  G

Em6  D7  G  N.C.

(L.H.)  2nd time cresc.

1. D7  G6  D7  G/B  Am  G

2.
Nutcracker Sweets

1. -p, but heavily
2. -f

Brilliant the bass
(no organ pedals here)

Em/G G#m7-5
1. A7 D A7
2. A7 D

Cm/Es D Cm/Es D Cm/Es D G C6 G C6

G Em6 D7 G N.C.

f P

2nd time cresc. (L. H.)

1. D7 G6 D7
2. D7 G

236
The Virgin's Slumber Song

English words by Edward Teschemacher; Music by Max Reger

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

A - mid the ros - es

Mar - y sits and rocks her Je - sus Child,

While a - ped, simile throughout

mid the tree - tops sighs the breeze so warm and mild

And soft and sweet - ly

Copyright © 1912 by Boosey & Hawkes. *Guitarists: Play chords finger style.
Sings a bird upon the bough, Ah, by, dear one.

Slumber now.

Happy is Thy laughter; holy is Thy silent rest.
Lay Thy head in slumber fondly on Thy mother's breast.

Ah, Baby, dear one, Slumber now.
Break Forth,
O Beauteous,
Heavenly Light

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

Firmly

Break forth, O beau-te-ous, heav'n-ly light And ush-er in the
morn-ing. Ye shep-herds, shrink not with af-fright, But
hear the angel's warning. This child now weak in infancy our confidence and joy shall be; The power of Satan breaking, our peace eternal making.

slower and more deliberately
Brazilian Sleigh Bells

Music by Percy Faith

Bright samba \( \frac{3}{4} \) beat
(p) gradually getting louder

ff
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 at 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 adopted by 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 bouncy way to close the “Old long ago” of Christmases and usher in the hopes and resolutions of a brand new year.

For Thy Mercy and Thy Grace  
(Works by Henry Downton; Music by Georg Christoph Straßner)  
Page 250
“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, “Poem,” to which Downton set his words, had been written more than 100 years earlier by Georg Christoph Straßner, a leader in the German Reformed Church.

Ring Out, Wild Bells  
(Works by Alfred, Lord Tennyson; Music by Wolfgang Amadeus Mozart)  
Page 247
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 Fanny, 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 1850 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 ‘Swedish March,’ 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 243
Christmas has come. Christmas has just about gone. Christmas has been full of friends and carols and food and gift. But now it is time to wonder “What Are You Doing New Year’s Eve?” Frank Loesser, whose Broadway hits included Where’s Charlie?, 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

1. Ring out, wild bells, to the sky;
2. Ring out the old, ring in the new;
3. Ring out false pride; ring in blood;
4. Ring in the young, ring in the free;
The Flying Ring, happy The Civic The larger

(1) cloud, the frosty light.
(2) bells, across the snow.
(3) slander, the spite;
(4) heart, the hand;
The year is dying
The year is going.
Ring in the love of
Ring out the darkness

(1) in the night; Ring out, wild bells and
(2) let him go; Ring in the common
(3) truth and land; Ring in the Christ;
(4) of the love is to
let him die.
true.
be.
What Are You Doing New Year's Eve

Words and Music by Frank Loesser

Slowly, with a lilt (played as \( \frac{3}{4} \))

May-be it's much too ear-ly in the game, Ah, but I thought I'd ask you just the same, twelve o'clock that night, "What are you de-ing, Wel-com-ing in the New Year's, New Year's Eve?"

Won-der whose arms will hold you good and tight. When it's ex-act-ly New Year's, New Year's.
F6    Gm7    Cdim   Am
Eve.  May-be I'm cra-z-y  to  sup-pose  I'd ev-er be the
Bm7-5  Bb   Am
one you chose  Out of the thou-sand  in- vi-ta-tions  you'll re-
Am7    D9
C7    C7+5
oeve.  Ah, but in case I  stand one li-ttle chance.
F6
Here comes the jack-pot  ques-tion in ad- vance.  "What are you do-
F7    Bb6    Bbm6    F/C
ing
Dm7
G7sus4
New Year's.  New Year's
Bm7-5    Bbm6
Eve?  slow-ly
F6add9
slow ar-peg-gio
For Thy Mercy and Thy Grace
Words by Henry Downton; Music by Georg Christoph Svatatter

Firmly, without dragging

For Thy mer-cy
in our weak-ness
and Thy grace,
and dis-tress,
Con-sant through an-
Rock of strength be
oth-er year;
Thou, our stay;

Near our song of
In the path-less
Dank-ful-ness,
wil-der-ness,
Fa-ther and Re-
Be our true and
dee-n-er hear.
dream-ing way

Dark the fu-ture;
Keep us faith-ful;
let_ Thy light
keep us pure;
Guide us, bright and
Keep us ev-er
morn-ing star.
move_ Thine own

Pierce our foes and
help. O help us
hard the fight,
endure;
Arm us Sav-er
for the war.
for the prom-ised crown.
AULD LANG SYNE

Words by Robert Burns; Music Traditional

Moderately

DY   G   Em  Am/C  D7  G

Should auld acquaintance be forgot,
And never brought to mind?
Should auld acquaintance be forgot,
And days of Auld Lang Syne?

And here's a hand, my trusty friend,
And gives a hand o' thine;
We'll take a cup o' kindness yet,
For Auld Lang Syne;

Chorus

For Auld Lang Syne, my dear,
For Auld Lang Syne;
We'll take a cup of kindness yet,
For Auld Lang Syne.
Adoete fideis, Iste triumphantes 24
All hail to thee O blessed morn 200
All I want for Christmas is my two front teeth 192
Amid the roses Mary sits and rocks her Jesus-Child 237
Angels from the realms of glory 168
Angels we have heard on high 89
As loquently we watched on in our fields through the night 175
As with gladness men of old 183
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