

# A Christmas Eve Songbook

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Editor's Note: Many of these freely available versions of popular carols come from sites like ChristmasCarolsMusic.org and my own OldFatherChristmas.com (some of which were created just for this songbook). The main focus is on four-part vocal caroling, with the addition of instrumental parts for F and/or Bb instruments when they were available. I have also included a few songs with piano accompaniment (*Gesu Bambino*, and *O Holy Night* being the most noteworthy) just because I couldn't leave them out. This songbook is far from complete and reflects heavily my and my family's taste. I hope to make future additions, but thought a 100 round pages was a good start. Hope you enjoy this, and Merry Christmas! ~ M Ryan Taylor

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\*\* Includes parts for F and/or Bb instruments on the following pages.

# Alleluia

round

①

W.A. Mozart



Al - le-lu - ia, Al - le - lu - ia, — Al - le - lu - ia, Al - le - lu - ia!

②



Al - le-lu — ia, Al - le - lu - ia, — Al - le - lu - ia, Al le - lu - ia! —

③



Al - le - lu - ia, — Al - le - lu - ia! —



Al - le-lu — ia, Al - le - lu - ia, — Al - le - lu - ia, Al le - lu - ia! —



Al - le-lu - ia, Al - le - lu - ia, — Al - le - lu - ia, Al - le - lu - ia!

The Old Father Christmas Caroler's Companion

**OldFatherChristmas.com**

# The Angel Gabriel

words: Basque carol  
para. Sabine Baring-Gould (1834-1924)

music: *Gabriel's Message*  
Basque carol  
harm. Edward L. Stauff

1. The an - gel Ga - bri - el from hea - ven came, his  
2. "For know a bles - sed Mo - ther thou shalt be, all  
3. Then gen - tle Ma - ry meek - ly bowed her head, "To  
4. Of her, Em - man - u - el, the Christ, was born in

wings as drif - ted snow, his eyes a - flame; "All  
ge - ne - ra - tions laud and hon - or thee, thy  
me be as it plea - seth God," she said, "my  
Beth - le - hem, all on a Christ - mas morn, and

hail," said he, "thou low - ly mai - den Ma - ry, most  
Son shall be Em - man - u - el, by seers fore - told, most  
soul shall laud and mag - ni - fy his ho - ly Name." Most  
Chris - tian folk through - out the world will ev - er say "Most

high - ly fa - vored la - dy," Glo - - - - ri - a!  
high - ly fa - vored la - dy," Glo - - - - ri - a!  
high - ly fa - vored la - dy, Glo - - - - ri - a!  
high - ly fa - vored la - dy," Glo - - - - ri - a!

# The Angel Gabriel

music: *Gabriel's Message*  
Basque carol  
harm. Edward L. Stauff

F instruments

The musical score is presented in three systems, each consisting of two staves (treble and bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and ties. The first system contains 12 measures. The second system contains 12 measures. The third system contains 12 measures, with the final measure ending in a double bar line. The music is a harmonization of the Basque carol 'Gabriel's Message'.

# The Angel Gabriel

music: *Gabriel's Message*

Basque carol

harm. Edward L. Stauff

Bb instruments

The musical score is arranged in three systems, each with two staves (treble and bass clef). The music is written in a key signature of one flat (Bb) and a common time signature (C). The first system consists of four measures. The second system consists of four measures. The third system consists of three measures, with the final measure ending with a double bar line. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals (sharps and flats). The bass clef staves feature a prominent bass line with many chords and single notes, while the treble clef staves feature a melody line with many chords and single notes.

# Angels We Have Heard on High

traditional French Carol  
trans. Jams Chadwick (1813-1882), alt.

*Gloria*, traditional French carol  
arr. Edward Shippen Barnes, alt.

*F Am L L7 F L F L7 F*

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

*Am Dm7 L7 F L F L7 F*

and the moun - tains in re - ply ech - o back their joy - ous strains.  
Say what may the ti - dings be, which in - spire your heav - 'nly song.  
come a - dore on ben - ded knee Christ, the Lord, the new - born King.

*F Dm Gm7 L Fmaj7 Bb L*

Glo - - - - - ri - a - -

*F L F Gm F L F L L7 F*

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

# Angels We Have Heard on High

F instruments

*Gloria*, traditional French carol  
arr. Edward Shippen Barnes, alt.

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The music begins with a repeat sign. The first staff has a 'ranges' label below it. The notation features a series of chords and melodic lines, with some notes beamed together.

The second system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The music continues from the first system. The top staff has a melodic line with a slur over a group of notes. The bottom staff has a bass line with a slur over a group of notes. There is a repeat sign in the middle of the system.

The third system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The music continues from the second system. The top staff has a melodic line with a slur over a group of notes. The bottom staff has a bass line with a slur over a group of notes. There are first and second endings marked with '1' and '2' above the staves.

# Angels We Have Heard on High

Bb instruments

*Gloria*, traditional French carol  
arr. Edward Shippen Barnes, alt.

The musical score is arranged in three systems, each with two staves. The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with a 'ranges' marking. The second system features a repeat sign followed by a first ending. The third system includes a first ending with two endings, labeled '1' and '2', leading to a final cadence.



# Away in a Manger

words: v. 1 & 2 anonymous, 1885  
v. 3 attr. to John Thomas McFarland, 1887

tune: *Cradle Song*, William J. Kirkpatrick  
harm. © 2006 by Edward L. Stauff

F Gm/C F Am Gm Gm7 C7/E C

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

F Dm G/B G7 C C7 F Gm/F F

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

Am Gm Gm7 C7/E C F Dm Gm/Bb C7 F

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

# Away in a Manger

F instruments

tune: *Cradle Song*, William J. Kirkpatrick  
harm. © 2006 by Edward L. Stauff

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All three staves are in 3/4 time. The music begins with a series of chords and eighth-note patterns. The top staff features a melodic line with eighth-note runs and a final half-note. The middle and bottom staves provide harmonic support with chords and eighth-note accompaniment.

The second system of musical notation continues the piece across three staves. It features similar harmonic and melodic structures to the first system. A notable feature is a sharp sign (#) on the second staff in the second measure, indicating a key signature change. The notation includes various note values such as eighth and sixteenth notes, as well as rests.

The third system of musical notation concludes the piece on three staves. It maintains the 3/4 time signature and instrumental arrangement. The final measures show a resolution of the harmonic material, ending with a whole note chord in the top staff and a whole note in the bottom staff.

# Away in a Manger

Bb instruments

tune: *Cradle Song*, William J. Kirkpatrick  
harm. © 2006 by Edward L. Stauff

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#) and a time signature of 3/4. The music begins with a whole note chord in the first measure, followed by a series of eighth and quarter notes in the upper voice, and corresponding chords in the lower voice.

The second system of musical notation continues the piece. It features similar rhythmic patterns and chordal structures as the first system, with the upper voice carrying the melody and the lower voice providing harmonic support.

The third system of musical notation shows the continuation of the melody and harmony. There are some dynamic markings and phrasing slurs visible in this system.

The fourth system of musical notation concludes the piece. It features a final cadence with a double bar line at the end of the system.

# Brightest and Best

music: Star in the East  
from Southern Harmony, 1835

words: Reginald Heber (1738-1826) alt.

harmonization © 2004 by Edward L. Stauff

1.,5. Brigh - test and best of the stars of the mor - ning, dawn on our  
 2. Cold on his cra - dle the dew - drops are shi - ning, low lies his  
 3. Shall we then yield him, in cost - ly de - vo - tion, o - dors of  
 4. Vain - ly we of - fer each am - ple o - bla - tion, vain - ly with

dark - ness, and lend us thine aid. Star of the east, the ho - ri - zon a -  
 head with the beasts of the stall. An - gels a - dore him in slum - ber re -  
 E - dom, and of - frings di - vine, gems of the moun - tain, and pearls of the  
 gifts would his fa - vor se - cure. Rich - er by far is the heart's a - do -

dor - ning, guide where our in - fant re - dee - mer is laid. Brightest and best of the  
 cli - ning, Ma - ker and Mon - arch and Sa - viour of all.  
 o - cean, myrrh from the fo - rest, and gold from the mine?  
 ra - tion, dear - er to God are the prayers of the poor.

stars of the mor - ning, dawn on our dark - ness, and lend us thine aid. Star of the

east, the ho - ri - zon a - dor - ning, guide where our in - fant Re - dee - mer is laid.

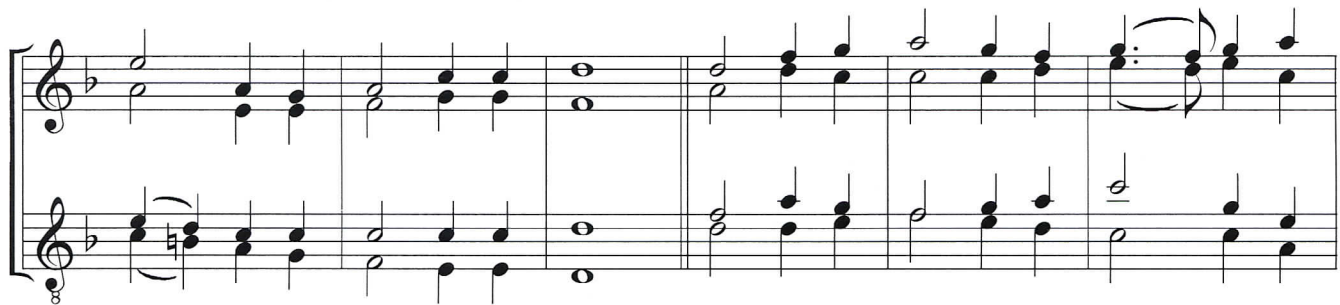
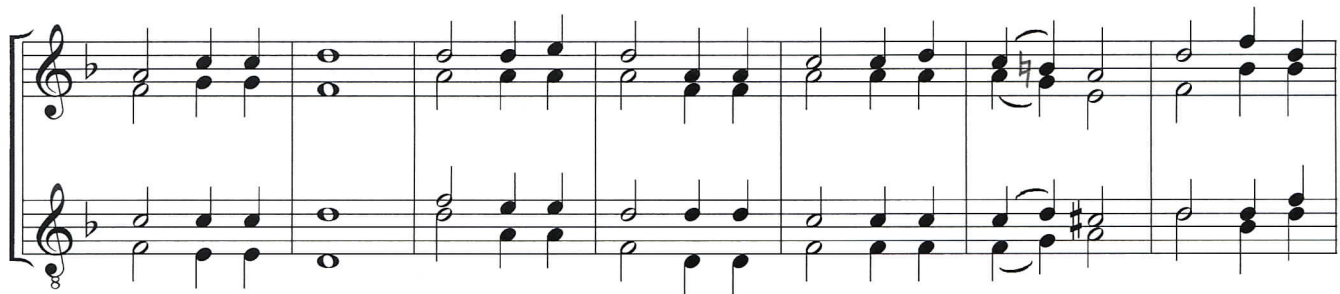
ChristmasCarolMusic.org - free Christmas carol sheet music

# Brightest and Best

music: Star in the East  
from Southern Harmony, 1835

harmonization © 2004 by Edward L. Stauff

F instruments.



# Brightest and Best

music: Star in the East  
from Southern Harmony, 1835  
harmonization © 2004 by Edward L. Stauff

B♭ instruments

The image displays a musical score for B♭ instruments, consisting of five systems of two staves each. The music is written in common time (C) and features a key signature of one flat (B♭). The notation includes various chordal textures, such as triads and dyads, with some notes beamed together. The score concludes with a double bar line at the end of the fifth system.

# Bring a Torch

words: anonymous French  
trans. E. Cuthbert Nunn

music: anonymous French

1. Bring a torch, Jean - ette, Is - a - bel - la Bring a torch, come  
2. Has - ten now, good folk of the vil - lage, Has - ten now, the

swift - ly and run. Christ is born, tell the folk of the vil - lage,  
Christ Child to see. You will find Him a - sleep in a man - ger,

Je - sus is sleep - ing in His cra - dle, Ah, ah, beau - ti - ful  
Qui - et - ly come and whis - per soft - ly, Hush, hush, peace - ful - ly

is the Moth - er, Ah, ah, beau - ti - ful is her Son.  
now He slum - bers, Hush, hush, peace - ful - ly now He sleeps.

# Christmas is Coming

round | alternate words

①

**Traditional**

Words adapted by M Ryan Taylor



②

Christ - mas is com - ing, The can - dles on the tree,  
Christ - mas is com - ing, How joy - ful it will be!



③

Won't you hang a stock - ing for old Saint Nick to see,  
Fam - i - ly will gath - er round the old Christ - mas tree,



Won't you hang a stock - ing for old Saint Nick to see? If you  
Fam - i - ly will gath - er round the old Christ - mas tree; with the



have - n't got a stock - ing, A lit - tle sock will do, If you  
sil - ver tin - sel shin - ing, The room is all a - glow. There's a



have - n't got a lit - tle sock then God bless — you, If you  
kiss for you and me be - neath the green mis - tle - toe, There's a



have - n't got a lit - tle sock then God bless — you!  
kiss for you and me be - neath the green mis - tle - toe!

The Old Father Christmas Caroler's Companion

**OldFatherChristmas.com**



# Coventry Carol

15th century

15th century  
harm. Martin Fallas Shaw

Gm D Gm Eb F Gm D Gm F Bb Cm D G

Lul-ly, lul - lay, thou lit-tle ti - ny child, by by, lul - ly, lul - lay.

Gm D Gm Eb F Gm D Gm F Bb Cm D Gm Bb

O sis - ters too, how may we do for to pre - serve this day this  
Her - od the king, in his rag ing, char - ged he hath this day this  
That woe is me, poor child, for thee! And ev - er morn and day, for

F Gm Dm Gm F C D Gm D Gm Cm D G

poor young ling, for whom we do sing? By by, lul - ly lul - lay.  
men of might, in his own sight, all young chil dren to slay.  
thy par - ting nei - ther say nor sing by by, lul - ly, lul - lay!

F instruments

# Coventry Carol

15th century  
harm. Martin Fallas Shaw

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains a series of chords and dyads, including a whole note chord of G4-Bb4-D5, a half note chord of G4-Bb4, and a quarter note chord of G4-Bb4. The middle and bottom staves are also treble clefs with a key signature of one flat and a 3/4 time signature. They contain a series of eighth and quarter notes, including a descending eighth-note line (G4, F4, E4, D4) and a quarter-note line (G4, F4, E4, D4).

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains a series of chords and dyads, including a whole note chord of G4-Bb4-D5, a half note chord of G4-Bb4, and a quarter note chord of G4-Bb4. The middle and bottom staves are also treble clefs with a key signature of one flat and a 3/4 time signature. They contain a series of eighth and quarter notes, including a descending eighth-note line (G4, F4, E4, D4) and a quarter-note line (G4, F4, E4, D4).

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains a series of chords and dyads, including a whole note chord of G4-Bb4-D5, a half note chord of G4-Bb4, and a quarter note chord of G4-Bb4. The middle and bottom staves are also treble clefs with a key signature of one flat and a 3/4 time signature. They contain a series of eighth and quarter notes, including a descending eighth-note line (G4, F4, E4, D4) and a quarter-note line (G4, F4, E4, D4).

# Coventry Carol

Bb instruments

15th century  
harm. Martin Fallas Shaw

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4. The music is written in a key signature of one flat (Bb). The notation features a series of chords and intervals, with some notes beamed together. The piece concludes with a double bar line and repeat dots.

The second system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4. The music continues with a series of chords and intervals, maintaining the Bb key signature. The piece concludes with a double bar line and repeat dots.

The third system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4. The music continues with a series of chords and intervals, maintaining the Bb key signature. The piece concludes with a double bar line and repeat dots.

# Deck the Halls

Score

for Brass Quintet  
Voice and Chords included

Traditional  
arr. M Ryan Taylor

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2

Horn in F

Trombone

Tuba

5 C G7 C F C G7 C G7

Deck the halls with boughs of hol - ly, Fa la la la la la la la la. 'Tis the sea - son

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

Deck the Halls

10 C F C G7 C G7 C G7

to be jol - ly, Fa la la la la la la la la. Don we now our gay ap-par - el,

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

15 C F G7 C G7 C F C

Fa la la la la la la la. Troll the an - cient yule-tide car - ol, Fa la la la la la

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

20 G7 C C G7 C F C G7 C

la la la. See the bla-zing Yule be - fore us, Fa la la la la la la la la.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

25 G7 C F C G7 C G7

Strike the Harp and join the chor-us Fa la la la la la la la la. Fol - low me in

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

Deck the Halls

30 C G7 C F G7 C G7 C

mer - ry mea - sure, Fa la la la la la la la. While I sing of Christ - mas trea - sure.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

35 F C G7 C C G7 C F C

Fa la la la la la la la la. Fast a - way the old year pass - es, Fa la la la la la

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

40 G7 C G7 C F C G7 C G7

la la la. Hail the new! ye lads and lass-es, Fa la la la la la la la la. Sing we joy - ous

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

46 C G7 C F G7 C G7 C

all to-geth - er, Fa la la la la la la la. Heed - less of the wind and weath - er

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba



Deck the Halls

51 F C G7 C F C G7 C

Fa la la la la la la la la. Fa la la la la la la la la.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

Detailed description: This is a page of a musical score for the song 'Deck the Halls'. It features a vocal line at the top with lyrics and a series of brass instruments below. The vocal line starts at measure 51 and includes the lyrics 'Fa la la la la la la la la.' and 'Fa la la la la la la la la.'. Above the vocal line, chord symbols are provided: F, C, G7, C, F, C, G7, C. The brass instruments are arranged in five staves: B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The music consists of four measures, each containing a vocal line and corresponding brass accompaniment. The brass instruments play a rhythmic pattern of eighth and sixteenth notes, often with slurs and accents. The vocal line is a simple melody of eighth notes.

# Gesù Bambino

The Infant Jesus (Jesu Redemptor)  
Baritone or Alto solo and chorus of mixed voices

Music: Pietro A. Yon (1886-1943)  
Words: Fredrick H. Martens (1874-1932)

Andante mosso

Baritone Solo *mf*

1. When blos - soms flow - ered 'mid the snows Up-  
2. A - gain the heart with rap - ture glows To

Acc. *p*

4

on a win - ter night \_\_\_\_\_ Was born \_\_\_\_\_ the Child, \_\_\_\_\_ the Christ - mas Rose, The  
greet the ho - ly night \_\_\_\_\_ That gave \_\_\_\_\_ the world \_\_\_\_\_ its Christ - mas Rose, Its

4

\* In bars 3–6 and where passage is repeated, the melody in the accompaniment may be played on chimes. The introduction may be treated in like manner. P.A.Y.

Edition notes: The original was written out with no repeats, requiring 50 measures rather than the current 34. The only difference between the music of the two verses is the breath mark in m. 11, which appeared only on the second verse in the original. The *tutti* which appears in the bass voice (mm. 6, 24, 26, 29, 33) was placed on all vocal staves in the original. Also, the Italian text has not been included. All other editorial marks are indicated by square brackets. Edited by Andrew Hawryluk.

Original source: J. Fisher & Bros. 4659-7, copyright 1919.

This music is in the public domain in most countries, including the United States and Canada.

Gesù Bambino

6 *f* *a tempo* *p*

The an - gels sang, — the shep - herds sang, The  
 Let ev' - ry voice — ac - claim His name, The

*f* *a tempo* *p*

The an - gels sang, — the shep - herds sang, The  
 Let ev' - ry voice — ac - claim His name, The

*f* *a tempo* *p*

The an - gels sang, the shep - herds sang, The  
 Let ev' - ry voice ac - claim His name, The

*rall.* *tutti* *f* *a tempo* *p*

King — of Love — and Light. — The an - gels sang, the shep - herds sang, The  
 King — of Love — and Light. — Let ev' - ry voice ac - claim His name, The

6 *rall.* *f* *a tempo* *p*

8 *f*

grate - ful earth — re - joiced, — And at — His bless - ed  
 grate - ful chor - us swell, — From Par - a - dise — to

*f*

grate - ful earth — re - joiced, the grate - ful earth re - joiced, And at His bless - ed  
 grate - ful chor - us swell, the grate - ful chor - us swell, From Par - a - dise to

*f*

grate - ful earth re - joiced, the grate - ful earth re - joiced, And at His bless - ed  
 grate - ful chor - us swell, the grate - ful chor - us swell, From Par - a - dise to

*f*

grate - ful earth re - joiced, the grate - ful earth re - joiced, And at His bless - ed  
 grate - ful chor - us swell, the grate - ful chor - us swell, From Par - a - dise to

8 *f*

10

birth the stars Their ex - ul - ta - tion voiced. O  
earth He came That we with Him might dwell,

birth the stars Their ex - ul - ta - tion voiced, their ex - ul - ta - tion voiced. O  
earth He came That we with Him might dwell, that we with Him might dwell.

birth the stars Their ex - ul - ta - tion voiced, their ex - ul - ta - tion voiced. O  
earth He came That we with Him might dwell, that we with Him might dwell.

birth the stars Their ex - ul - ta - tion voiced, their ex - ul - ta - tion voiced. O  
earth He came That we with Him might dwell, that we with Him might dwell.

10

**Non Troppo Lento**

*All voices in unison*

12

come let us a - dore Him, O come let us a - dore Him, O

12 *Sentito*

*pp*

16 *rall.*

come let us a - dore Him, Christ, the

16 *rall.*

Gesù Bambino

19

1. Lord. \_\_\_\_\_ Lord. \_\_\_\_\_

2. Lord. \_\_\_\_\_

Baritone Solo *p*

2. A Lord. \_\_\_\_\_

19

1. \_\_\_\_\_

2. \_\_\_\_\_

22

*p a tempo*

Ah! \_\_\_\_\_ Ah!

*p a tempo*

Ah! \_\_\_\_\_ Ah!

*p a tempo*

Ah! \_\_\_\_\_ Ah!

*p a tempo* Solo tutti

Ah! \_\_\_\_\_ O come let us a-dore Him, Ah!

22

[*p*] a tempo

25

*f* O come \_\_\_\_\_

*f* O come \_\_\_\_\_

*f* O come \_\_\_\_\_

[Solo] *tutti f* \_\_\_\_\_ [Solo] *p* \_\_\_\_\_

A - dore Him, Christ the Lord. O come O

25

*f* *p*

28

*f* O come let us a - dore Him,

*f* O come let us a - dore Him,

*f* O come let us a - dore Him,

*tutti f* \_\_\_\_\_

come \_\_\_\_\_ O come let us a - dore Him,

28

[*f*] *p*

6.

## Gesù Bambino

31 *p a tempo*  
Christ the Lord.

*p a tempo*  
Christ the Lord.

*p a tempo*  
Christ the Lord.

*Solo\** *rall.* *tutti p a tempo*  
let us a - dore Him, Christ the Lord.

31 *pp a tempo*  
*rall.*

\* The presence of two simultaneous pitches alongside the direction that the soloist should sing leaves some ambiguity about the composer's intentions. The most likely interpretations are:

- The soloist selects either the upper or the lower line, or
- The soloist sings the upper line and the basses sing the lower line.

There are other possibilities, but the G is too high for the basses (they may already be unhappy about the E in measure 27) and the tenors' involvement was probably not intended because they have rests in their staff.

Of course, the director may choose to perform this passage in whatever way best suits the voices at hand. —Ed.

# Gloucestershire Wassail

words: traditional

tune: traditional  
harm. by Edward L. Stauff

Chords: G, Em D G C G D G, A, D, G, D, G, Em Cmaj7 D, G, C G/C D G D G

ranges

1. Was - sail, was - sail all o - ver the town! Our bread it is  
 2. So here is to Cher - ry and to his right cheek, Pray God send our  
 3. Here's a health to the ox and to his right eye, Pray God send our  
 4. So here's to Broad May and to her broad horn, May God send our  
 5. And here is to Fill - pail and to her left ear, Pray God send our  
 6. And here is to Col - ly and to her long tail, Pray God send our  
 7. Come but - ler, come fill us a bowl of the best, And we pray that your  
 8. Then here's to the maid in the li - ly white smock who - trip'd to the

white and our ale it is brown, Our bowl it is made of the  
 mas - ter a good good piece of beef, A good good piece of beef as  
 mas - ter a good good Christ - mas of pie, A good good Christ - mas as  
 mas - ter a hap - py New Year, A hap - py New Year as  
 mas - ter a good cask of ale, A bowl of strong beer, I  
 soul heav - en may the rest; But if you should bring us a  
 door and slip'd back the lock; Who trip'd you to the door and

white ma - ple tree; With the was - sail bowl we'll drink un - to thee.  
 e'er I did see; With the was - sail bowl we'll drink un - to thee.  
 e'er I did see; With the was - sail bowl we'll drink un - to thee.  
 e'er he did see; In the was - sail bowl we'll drink un - to thee.  
 pray you draw near, And our jol - ly was sail it's then you shall hear.  
 bowl of the small, then the devil take these but - ler, bowl and all!  
 pulled back the pin For to let these jol - ly was sail - ers walk in.



# God Rest You, Merry Gentlemen

Harmonization from "Carols for Use in Church" (1876)

Joyfully ♩ = 120

God rest you, mer - ry gen - tle - men, let no - thing you dis - may, Re -  
 In Beth - le - hem, of Ju - dah, this bless - ed babe was born, And —  
 From God our Heav'n - ly Fa - ther, a ho - ly an - gel came, And —  
 Now to our God sing prai - ses, all you with - in this place, And —

5

mem - ber Christ our Sa - vior was born on Christ - mas Day To — save — us all from —  
 laid with - in a man - ger up - on this hap - py morn; The — which — his moth - er —  
 un - to cer - tain shep - herds brought ti - dings of the same, How — that — in Beth - le -  
 with true love and bro - ther - hood a - dore our Sa - vior's grace; This — ho - ly tide of —

10

Sa - tan's pow'r when we were gone as - tray; O — ti - dings of com - fort and  
 Ma - ry did no - thing take in scorn. O — ti - dings of com - fort and  
 hem was born the Son of God by name. O — ti - dings of com - fort and  
 Christ - mas bless all the hu - man race. O — ti - dings of com - fort and

15

joy, com - fort and joy, O — ti - dings of com - fort and joy!  
 joy, com - fort and joy, O — ti - dings of com - fort and joy!  
 joy, com - fort and joy, O — ti - dings of com - fort and joy!  
 joy, com - fort and joy, O — ti - dings of com - fort and joy!

F Instruments

# God Rest You, Merry Gentlemen

Harmonization from "Carols for Use in Church" (1876)

Joyfully ♩ = 120

The musical score is written for F Instruments in 4/4 time, featuring two staves per system. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, with measure numbers 1, 5, 9, and 14 indicated at the beginning of each system. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings like 'p' (piano).

Bb Instruments

# God Rest You, Merry Gentlemen

Harmonization from "Carols for Use in Church" (1876)

Joyfully ♩ = 120

First system of musical notation for Bb instruments, measures 1-4. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The music features a melody in the treble staff and a harmonic accompaniment in the bass staff.

Second system of musical notation, measures 5-8. It continues the melody and accompaniment from the first system.

Third system of musical notation, measures 9-13. It continues the melody and accompaniment.

Fourth system of musical notation, measures 14-17. It concludes the piece with a final cadence.

# Good Christian Men Rejoice!

Harmonized by Sir John Stainer

F B $\flat$  F B $\flat$  F B $\flat$  C F B $\flat$  F B $\flat$  F B $\flat$  C

Good Chris-tian men, re - joi - ce with heart and soul and voice!  
 Good Chris-tian men, re - joi - ce with heart and soul and voice!  
 Good Chris-tian men, re - joi - ce with heart and soul and voice!

5 F B $\flat$  C C7 F C7 F Dm Gm F C7 F

Give ye heed to what we say: News! News! Je - sus Christ is born to - day;  
 Now ye hear of end - less bliss: Joy! Joy! Je - sus Christ was born for this;  
 Now ye need not fear the grave: Peace! Peace! Je - sus Christ was born to save;

10 B $\flat$  C C7 F C7 Dm F B $\flat$ 6 F C7 F

Ox and ass be - fore him bow and he is in the man - ger now.  
 He hath ope'd the heav'n - ly door and man is blest for - e - ver more.  
 Calls you one and calls you all to gain his ev - er - last - ing hall.

14 Dm A7sus4 A7 Dm C F Dm B $\flat$ 6 C7 F

Christ is born to - day, Christ is born to - day.  
 Christ was born for this, Christ was born for this.  
 Christ was born to save, Christ was born to save.

# Good Christian Men Rejoice!

Harmonized by Sir John Stainer

## F Instruments

Musical notation for measures 1-4, featuring two staves with treble clefs and a 4/4 time signature. The music consists of chords and melodic lines with some phrasing slurs.

Musical notation for measures 5-8, featuring two staves with treble clefs and a 4/4 time signature. The music continues with chords and melodic lines.

Musical notation for measures 9-13, featuring two staves with treble clefs and a 4/4 time signature. The music continues with chords and melodic lines.

Musical notation for measures 14-17, featuring two staves with treble clefs and a 4/4 time signature. The music concludes with chords and melodic lines.

# Good Christian Men Rejoice!

Harmonized by Sir John Stainer

## Bb Instruments

Musical notation for measures 1-4. The score is in G major (one sharp) and 4/4 time. It features two staves: a treble clef staff and a bass clef staff. The music consists of chords and single notes, with some notes beamed together and some measures containing rests.

Musical notation for measures 5-9. The score continues with two staves. The notation includes various chordal textures and melodic lines, with some notes marked with accents.

Musical notation for measures 10-13. The score continues with two staves, showing a variety of harmonic and rhythmic patterns.

Musical notation for measures 14-17. The score concludes with two staves, featuring some longer note values and final chordal resolutions.

# Good King Wenceslas

words by J. M. Neale

tune: *Tempus Adest Floridum*, 1582  
harm. by Edward L. Stauff

G Em D G C D C G C D7 G

1. Good King Wen - ces - las looked out on the Feast of Ste - phen  
2. "Hi - ther, page, and stand by me, if thou know'st it, tell - ing:  
3. "Bring me flesh and bring me wine, bring me pine logs hi - ther:  
4. "Sire, the night is dark - er now, and the wind blows strong - er.  
5. In his mas - ter's steps he trod, where the snow lay dint - ed.

Em D G C D C G C D7 G

when the snow lay round a - bout, deep and crisp and e - ven.  
yon - der pea - sant, who is he? Where and what his dwell - ling?"  
thou and I will see him dine, when we bear them thi - ther."  
Fails my heart, I know not how; I can go no long - er."  
Heat was in the ver - y sod which the saint had print - ed.

D7 G D G D Em C G C D7 G

Bright - ly shone the moon that night, though the frost was cru - el,  
"Sire, he lives a good league hence, un - der - neath the moun - tain,  
Page and mon - arch, forth they went, forth they went to - ge - ther  
"Mark my foot - steps, my good page; tread thou in them bold - ly:  
There - fore, Chris - tian men, be sure, wealth or rank pos - ses - sing,

C F#m Em A G D7 G B7 Em C G

when a poor man came in sight, gath - 'ring win - ter fu - - el.  
right a - gainst the for - est fence, by Saint Ag - nes' foun - - tain.  
through the rude wind's wild la - ment and the bit - ter wea - - ther.  
thou shalt find the win - ter's rage freeze thy blood less cold - - ly.  
ye who now will bless the poor shall your - selves find bles - - sing.

# Hark! The Herald Angels Sing

words by Charles Wesley

music: Mendelssohn, Felix Mendelssohn  
adapt. William H. Cummings

Handwritten Chords: F C F C F Am Gm F C F C

1. Hark! The her - ald an - gels sing, "Glo - ry to the new - born King; peace on earth and  
 2. Christ, by high - est heav'n a - dored; Christ the ev - er - last - ing Lord! Late in time be -  
 3. Hail the heav'n-born Prince of peace! Hail the Sun of right - eous - ness! Light and life to

Handwritten Chords: Dm F G7 Am G7C F G7C NK F C7 F C

mer - cy mild, God and sin - ners rec - on - ciled!" Joy - ful, all ye na - tions, rise,  
 hold him come, off - spring of the Vir - gin's womb. Veiled in flesh the God - head see;  
 all he brings, ris'n with heal - ing in His wings. Mild he lays his glo - ry by,

Handwritten Chords: NK F C7 F C Bb Gm D Gm C C7 F

join the tri - umph of the skies; with th'an - gel - ic host pro - claim, "Christ is born in  
 hail th'in - car - nate de - i - ty, pleased as man with men to dwell, Je - sus, our Em -  
 born that man no more may die, born to raise the sons of earth, born to give them

Handwritten Chords: C F Bb Gm D Gm C C7 F C7 F

Beth - le - hem!" Hark! The her - ald an - gels sing, "Glo - ry to the new - born King!"  
 man - u - el. sec - ond birth.



# Hark! The Herald Angels Sing

F instruments

music: *Mendelssohn, Felix Mendelssohn*  
adapt. William H. Cummings

The image displays a musical score for the Christmas carol "Hark! The Herald Angels Sing," specifically for F instruments. The score is presented in four systems, each consisting of two staves (treble and bass clefs). The music is written in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The notation includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. The first system includes a "ranges" label on the upper staff. The score concludes with a double bar line at the end of the fourth system.

# Hark! The Herald Angels Sing

Bb instruments

music: *Mendelssohn, Felix Mendelssohn*  
adapt. William H. Cummings

The musical score is presented in four systems, each consisting of two staves. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings like 'p' (piano) and 'f' (forte). The first system includes a 'ranges' label on the upper staff. The score concludes with a double bar line and repeat dots.

# Here We Come a Caroling

Traditional - Arr. from The English Carol Book (1913) with minor modifications by M Ryan Taylor

Joyfully ♩ = 78

Here we come a - car - ol - ing a - mong the leaves so green; \_\_\_\_\_  
 We are not dail - y beg - gars, that beg from door to door, \_\_\_\_\_ But  
 God bless the mas - ter of this house, like - wise the mis - tress too; \_\_\_\_\_ And

5 ♩ = 78

Here we come a - wan - der - ing, so fair \_\_\_\_\_ to be seen:  
 we are neigh - bors chil - dren whom you have seen be - fore: Love and  
 all the lit - tle chil - dren that round the ta - ble go:

9

joy come to you, and to you your was - sail too; And God bless you and  
 Love and joy come to you, and to you your was - sail too; And God

14

send \_\_\_\_\_ you a hap - py new year, and God send you a hap - py new year.  
 send you a hap - py new year, and God send you a hap - py new year.

# Here We Come a Caroling

Traditional - Arr. from The English Carol Book (1913) with minor modifications by M Ryan Taylor

## F Instruments

Joyfully ♩ = 78

First system of musical notation for F Instruments, measures 1-3. The music is in 6/8 time and B-flat major. The upper staff features a melody with eighth and sixteenth notes, and the lower staff provides a bass line with eighth notes. A dashed circle highlights a specific rhythmic pattern in the upper staff.

Second system of musical notation for F Instruments, measures 4-7. The music continues in 6/8 time and B-flat major. The upper staff has a melody with eighth notes and a dotted quarter note. The lower staff has a bass line with eighth notes. A dashed circle highlights a specific rhythmic pattern in the upper staff.

Third system of musical notation for F Instruments, measures 8-13. The music is in 6/8 time and B-flat major. The upper staff features a melody with eighth notes. The lower staff has a bass line with eighth notes. A tempo marking of ♩ = 78 is present at the beginning of this system.

Fourth system of musical notation for F Instruments, measures 14-17. The music is in 6/8 time and B-flat major. The upper staff features a melody with eighth notes. The lower staff has a bass line with eighth notes. The system concludes with a double bar line and a repeat sign.

# Here We Come a Caroling

Traditional - Arr. from The English Carol Book (1913) with minor modifications by M Ryan Taylor

## Bb Instruments

Joyfully ♩ = 78

First system of musical notation for Bb instruments, measures 1-3. It consists of two staves in 6/8 time with a key signature of one flat (Bb). The music features a melody in the upper staff and a supporting bass line in the lower staff. A dashed circle highlights a specific rhythmic pattern in the upper staff.

Second system of musical notation for Bb instruments, measures 4-7. It continues the two-staff arrangement. A measure rest is present at the beginning of the system. A dashed circle highlights a specific rhythmic pattern in the upper staff.

Third system of musical notation for Bb instruments, measures 8-13. It continues the two-staff arrangement. A measure rest is present at the beginning of the system. The tempo marking ♩ = 78 is repeated.

Fourth system of musical notation for Bb instruments, measures 14-18. It continues the two-staff arrangement. A measure rest is present at the beginning of the system.

# The Holly and the Ivy

words: traditional English

music: traditional English  
harm. Edward L. Stauff

1,6. The hol-ly and the i - vy, When they are both full grown, Of  
 2. The hol-ly bears a blos - som, As white as lil - y flow'r, And  
 3. The hol-ly bears a ber - ry, As red as an - y blood, And  
 4. The hol-ly bears a pri - ckle, As sharp as an - y thorn, And  
 5. The hol-ly bears a bark, As bit - ter as the gall, And

all trees that are in the wood, The hol - ly bears the crown: O, the  
 Mar - y bore sweet Je - sus Christ, To be our dear Sav - iour: O, the  
 Mar - y bore sweet Je - sus Christ, To do poor sin - ners good:  
 Mar - y bore sweet Je - sus Christ, On Christ - mas Day in the morn:  
 Mar - y bore sweet Je - sus Christ, For to re - deem us all:

ris - ing of the sun, And the run - ning of the deer The  
 play - ing of the mer - ry or - gan, Sweet sing - ing in the choir.

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

## I Heard the Bells on Christmas Day

*Thoughtfully*

♩ = 76-92

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

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

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

THE CHURCH OF  
**JESUS CHRIST**  
 OF LATTER-DAY SAINTS

Text: Henry Wadsworth Longfellow, 1807-1882

Music: John Baptiste Calkin, 1827-1905

This music may be copied and downloaded for incidental, noncommercial church or home use.

## I Heard the Bells on Christmas Day

Thoughtfully ♩ = 76-92

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

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

words re - peat Of peace on earth, good will to men.  
 bro - ken song Of peace on earth, good will to men.  
 mocks the song Of peace on earth, good will to men."  
 right pre - vail, With peace on earth, good will to men."  
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# I Saw Three Ships Come Sailing In

words: traditional

music: traditional  
harm. Edward L. Stauff

G D G D Em C

1. I saw three ships come sail - ing in On Christ - mas day, on  
 2. And what was in those ships all three, On Christ - mas day, on  
 3. Our Sa - vior Christ and His la - dy, On Christ - mas day, on  
 4. Pray whi - ther sailed those ships all three, On Christ - mas day, on

D Em D G D

Christ - mas day; I saw three ships come sail - ing in On  
 Christ - mas day? And what was in those ships all three, On  
 Christ - mas day; Our Sa - vior Christ and His la - dy, On  
 Christ - mas day? Pray whi - ther sailed those ships all three, On

G D G

Christ - mas day in the mor - ning.  
 Christ - mas day in the mor - ning?  
 Christ - mas day in the mor - ning.  
 Christ - mas day in the mor - ning?

# It Came Upon the Midnight Clear

words: Edmund H. Sears

music: Carol, Richard S. Willis

1. It came up - on the mid - night clear, that glo - rious song of old, from  
 2. Still through the clo - ven skies they come with peace - ful wings un - furled, and  
 3. And ye, be - neath life's crush - ing load whose forms are ben - ding low, who  
 4. For lo, the days are hast - 'ning on, by pro - phet bards fore - told, when

an - gels bend - ing near the earth to touch their harps of gold. "Peace  
 still their heav - en - ly mu - sic floats o'er all the wea - ry world. A -  
 toil a - long the climb - ing way, with pain - ful steps and slow, look  
 with the ev - er cir - cling years comes round the age of gold when

on the earth, good will to men, from heav - en's all gra - cious King." The  
 above its sad and low - ly plains they bend on hov - 'ring wing, and  
 now, for glad and gol - den hours come swift - ly on the wing. O  
 peace shall o - ver all the earth its an - cient splen - dors fling, and

world in sol - emn still - ness lay to hear the an - gels sing.  
 ev - er o'er its Ba - bel sounds the bles - sed an - gels sing.  
 rest be - side the wea - ry road, and hear the an - gels sing!  
 the whole world send back the song which now the an - gels sing.

# It Came Upon the Midnight Clear

music: *Carol*, Richard S. Willis

F instruments

The image displays a musical score for the Christmas carol "It Came Upon the Midnight Clear" for F instruments. The score is written for two staves per system, with a treble clef and a key signature of one flat (B-flat). The music is in 4/4 time. The score consists of four systems of music. The first system begins with a repeat sign and a first ending bracket. The second system features a second ending bracket. The third system includes a third ending bracket. The fourth system concludes with a double bar line. The notation includes various note values, rests, and dynamic markings.

# It Came Upon the Midnight Clear

music: Carol, Richard S. Willis

Bb instruments

The image displays a musical score for Bb instruments, consisting of four systems of music. Each system is written for two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one flat (Bb), and the time signature is 4/4. The score begins with a repeat sign and a first ending bracket. The first system contains four measures. The second system contains four measures, with the first two measures of the upper staff circled. The third system contains four measures, with the first two measures of the upper staff circled. The fourth system contains four measures, with the first two measures of the upper staff circled. The score concludes with a double bar line.

## Jingle bells

Traditional

*Allegro*  
*mf*

1. Dash - ing thro' the snow, In a one - horse o - pen sleigh;  
2. A day or two a - go; I thought I'd take a ride, And  
3. Now the ground is white; Go it while you're young;

*mf*

O'er the fields we go, Laugh - ing all the way; Bells on bob - tail ring  
soon Miss Fan - nie Bright Was seat - ed by my side. The horse was lean and lank; Mis -  
Take the girls to - night, And sing this sleigh - ing song. Just get a bob - tail'd bay, Two -

Mak - ing spir - its bright; What fun it is to ride and sing A sleigh - ing song to - night!  
- for - tune seem'd his lot; He got in - to a drift - ed bank, And we, we got up - sot.  
- for - ty for his speed; Then hitch him to an o - pen sleigh, And crack! you'll take the lead.

*f*

Jin-gle, bells! Jin-gle, bells! Jin-gle all the way! Oh! what fun it is to ride In a

*f*

The first system of the musical score for 'Jingle Bells'. It features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment starts with a forte (*f*) dynamic and consists of chords in the right hand and single notes in the left hand.

one-horse o-pen sleight! Jin-gle, bells! Jin-gle, bells! Jin-gle all the way!

The second system of the musical score. The vocal line continues with the lyrics 'one-horse o-pen sleight! Jin-gle, bells! Jin-gle, bells! Jin-gle all the way!'. The piano accompaniment continues with the same chordal and melodic patterns as the first system.

Oh! what fun it is to ride In a one-horse o-pen sleight!

The third system of the musical score, concluding the piece. The vocal line ends with the lyrics 'Oh! what fun it is to ride In a one-horse o-pen sleight!'. The piano accompaniment concludes with the same rhythmic and harmonic structure as the previous systems.

54

# Jolly Old St. Nicholas

B $\flat$  F G m D m

Jol - ly old Saint Ni - cho - las, Lean your ear this way!  
When the clock is strik - ing twelve, When I'm fast a - sleep,  
John - ny wants a pair of skates; Su - sy wants a sled;

5 E $\flat$  B $\flat$  F B $\flat$  F

Don't you tell a sin - gle soul What I'm going to say;  
Down the chim - ney broad and black, With your pack you'll creep;  
Nel - lie wants a pic - ture book; Yel - low, blue and red;

9 B $\flat$  F G m D m

Christ - mas eve is com - ing soon, Now you dear old man,  
All the stock - ings you will find Hang - ing in a row;  
Now I think I'll leave to you What to give the rest;

13 E $\flat$  B $\flat$  F B $\flat$

Whis - per what you'll bring to me; Tell me if you can.  
Mine will be the short - est one, You'll be sure to know.  
Choose for me, dear San - ta Claus, You will know the best.

# Jolly Old St. Nicholas

F Instruments

First system of musical notation for measures 1-4. It consists of two staves in 2/4 time, with a key signature of one flat (Bb). The melody is played in the right hand, and the accompaniment is in the left hand.

Second system of musical notation for measures 5-8. It consists of two staves in 2/4 time, with a key signature of one flat (Bb). The melody is played in the right hand, and the accompaniment is in the left hand.

Third system of musical notation for measures 9-12. It consists of two staves in 2/4 time, with a key signature of one flat (Bb). The melody is played in the right hand, and the accompaniment is in the left hand.

Fourth system of musical notation for measures 13-16. It consists of two staves in 2/4 time, with a key signature of one flat (Bb). The melody is played in the right hand, and the accompaniment is in the left hand.



# Jolly Old St. Nicholas

Bb Instruments

The first system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 2/4. The music begins with a treble clef and a key signature of one flat (Bb). The melody is primarily composed of eighth and quarter notes, with some chords. The first four measures show a steady eighth-note pattern in the upper voice, while the lower voice provides harmonic support with chords and occasional eighth notes.

The second system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues from the first system. The melody in the upper voice features a mix of eighth and quarter notes, with some chords. The lower voice continues with harmonic support, including some eighth-note patterns.

The third system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues from the second system. The melody in the upper voice features a mix of eighth and quarter notes, with some chords. The lower voice continues with harmonic support, including some eighth-note patterns.

The fourth system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues from the third system. The melody in the upper voice features a mix of eighth and quarter notes, with some chords. The lower voice continues with harmonic support, including some eighth-note patterns.

# Joseph Dearest, Joseph Mine

words: traditional German  
translator unknown

tune: *Resonet in Laudibus*, anonymous  
harm. Edward L. Stauff

D G D Bm F#m G A Em

1. "Jo - seph dear - est, Jo - seph mine, Help me cra - dle the child di - vine; God re - ward thee and  
2. "Glad - ly, dear one, la - dy mine, Help I cra - dle this child of thine; God's own light on us

A7 D A D Bm Em Bm A Dsus4 D A7

all that's thine In par - a - dise," so prays the moth - er Mar - y. He came a - mong us at  
both shall shine In par - a - dise, as prays the moth - er Mar - y."

D G D Bm E7sus4 E A Bm A D G A D G

Christ - mas - tide, At Christ - mas - tide, in Beth - le - hem; Men shall bring Him from far and wide Love's

A7sus4 A7 D A D A D G D A7 Dsus4 D

di - a - dem: Je - sus, Je - sus, Lo, He comes, and loves, and saves, and frees us!

# Joy to the World

words by Isaac Watts, alt.

tune: *Antioch*, George Frederick Handel  
adapt. & arr. by Lowell Mason

D G D Em D A7 D G A D

1. Joy to the world! The Lord is come. Let earth re-ceive her King.  
 2. Joy to the earth! The Sav-our reigns. Let men their songs em-ploy  
 3. He rules the world with truth and grace and makes the na-tions prove

Let while ev-'ry heart floods, pre-pare Him and room, and re-  
 the the fields - and ries of His right - eous - ness and

A

heav'n and na - ture sing, and heav'n and na - ture  
 peat the sound - ing joy, re - peat the sound - ing  
 won - ders of His love, and won - ders of His

and re - and heav'n and na - ture sing and re -  
 and peat the sound - ing joy love and

D G D Em D A7 D

sing, and hea-ven and hea - ven and na - ture sing.  
 joy, re - peat, re - peat won - ven the sound - ing joy.  
 love, and won - ders, won - - - ders of His love.

heav'n and na - ture sing  
 peat the sound - ing joy  
 won - ders of His love

# Lo, How a Rose E'er Blooming

anonymous German

trans. by Theodore Baker

traditional German

arr. by Michael Praetorius

F B $\flat$  F C Dm B $\flat$  F C Gm Dm C $\sharp$  F  
 from ten-der stem hath sprung!  
 the rose I have in mind.

1. Lo, how a rose e'er bloom-ing from ten - - der stem hath sprung! Of  
 2. I - sa - iah 'twas fore - told it, the rose I have in mind. With

B $\flat$  F C Dm B $\flat$  F C Gm Dm C $\sharp$  C F Gm Am F G7  
 as men of old have sung.  
 the Vir-gin Moth - er kind.

Jes-se's lin-eage com - ing as men of old have sung. It came, a flow -'ret  
 Ma-ry we be hold it, the Vir - - gin Moth - er kind. To show God's love a -

as men of old have sung.  
 the Vir-gin Moth - er kind.

C F B $\flat$  F C D Gm F Gm C $\sharp$  C F  
 bright, a - mid the cold of win - ter when half spent was the night.  
 right she bore to men a Sav - iour when half spent was the night.

# Lo, How a Rose E'er Blooming

F instruments

traditional German

arr. by Michael Praetorius

The musical score is presented in four systems, each consisting of two staves (treble and bass clef). The music is in common time (C) and features a variety of rhythmic patterns, including quarter notes, eighth notes, and rests. The notation includes various musical symbols such as beams, slurs, and accidentals (sharps and naturals). The piece concludes with a double bar line at the end of the fourth system.

# Lo, How a Rose E'er Blooming

Bb instruments

traditional German

arr. by Michael Praetorius

The musical score is arranged in four systems, each with two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The score concludes with a double bar line.

# The March of the Three Kings

a Christmas fantasy

Traditional Tune arranged by M Ryan Taylor

Moderate March

words by M Ryan Taylor (based loosely on "La Marche de Rois Mages")

Dawn breaks forth, a ris - ing in the east. A might - y host — of — he - ros march - es hith - er.  
 "Three great kings have led us by that star, you see it bright - ly — though the sun has ris - en!  
 Street by street we pass each rich a - bode, and each new door — holds hope and ex - pec - ta - tion.

Dawn breaks forth, they come from out the east, their ar - mor glint - ing in the ris - ing sun. A  
 Three great kings have led us by that star, come join our ranks and see the ho - ly child!" The  
 Street by street, and look - ing to the star, we come at last to where the light shines down. The

page boy leads with his trum - pet bold, he sounds a tone and my heart is filled with won - der. "What  
 host moves on bear - ing chests of gold. I see the kings with a bod - y guard of pal - a - dins. My  
 son of God lays up - on the hay. The son of God laid with - in a low - ly sta - ble. Three

Prrrum tum tum ton ton prrrrum ton ton da da dum pum

brings this fierce host to Beth - le - hem?" We seek the Sav - ior of the race of men!"  
 heart cries out, "You must go with them, and find the Sav - ior of the race of men!"  
 kings bow low, here in Beth - le hem, be fore the Sa - vior of the race of men!"

Prrrum tum tum ton ton prrrrum ton ton da da dum pum

"Seek the Sav - ior of the race of men!"  
 Find the Sav - ior of the race of men!  
 For the Sav - ior of the race of men!"

The Old Father Christmas Caroler's Companion

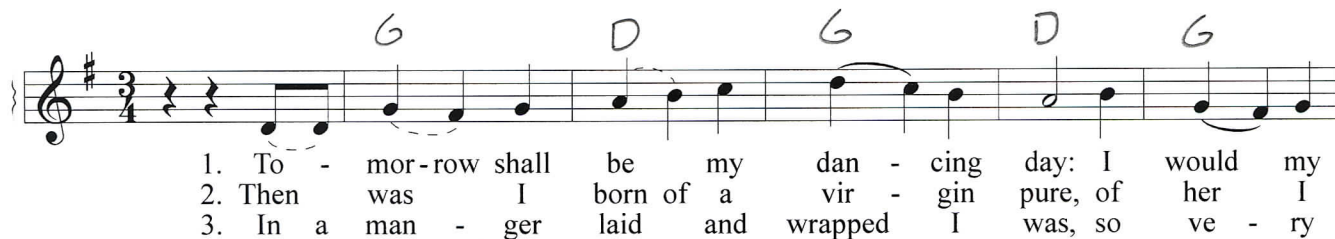
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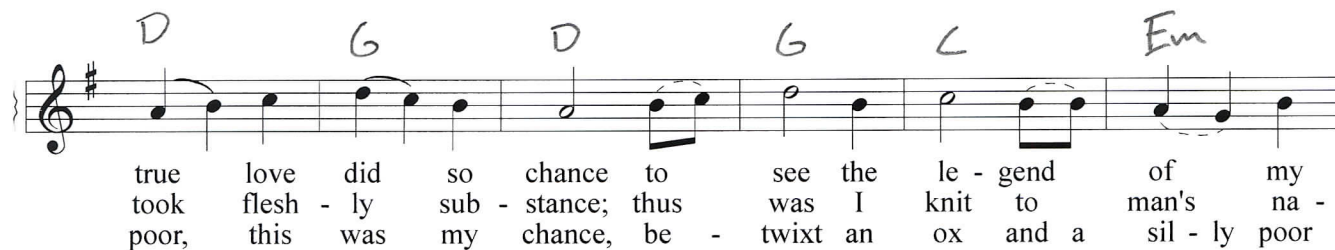
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# My Dancing Day

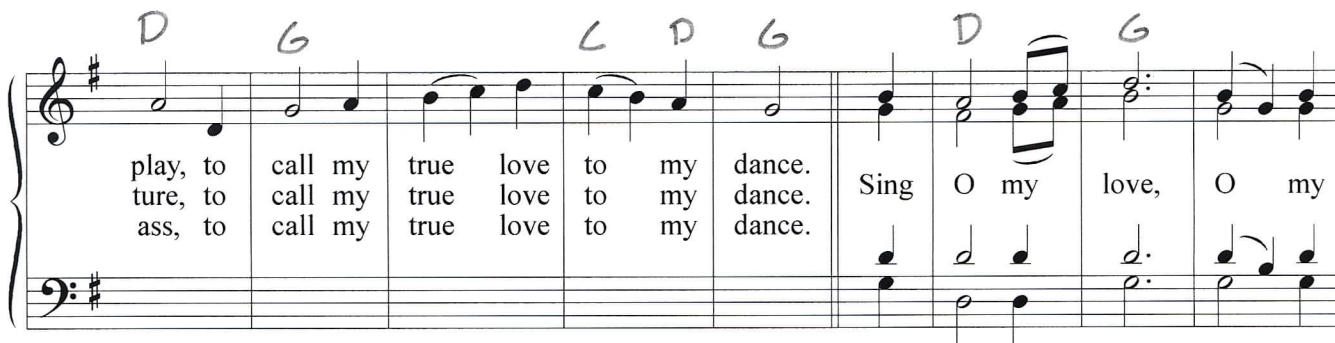
traditional

traditional  
harm. by Edward L. Stauff


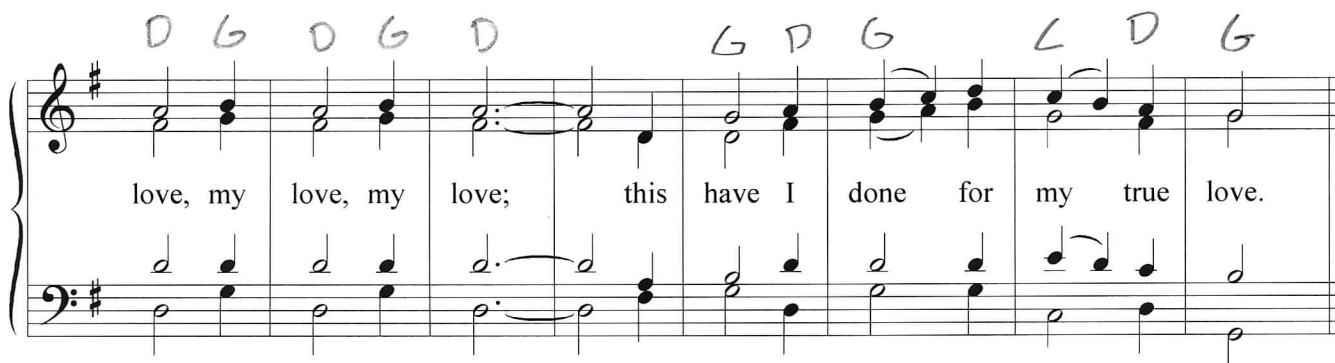
1. To - mor - row shall be my dan - cing day: I would my  
2. Then was I born of a vir - gin pure, of her I  
3. In a man - ger laid and wrapped I was, so ve - ry



true love did so chance to see the le - gend of my  
took flesh - ly sub - stance; thus was I knit to man's na -  
poor, this was my chance, be - twixt an ox and a sil - ly poor



play, to call my true love to my dance. Sing O my love, O my  
ture, to call my true love to my dance. dance. ture, to call my true love to my dance.  
ass, to call my true love to my dance.



love, my love, my love; this have I done for my true love.



# O Come, All Ye Faithful

Latin, John F. Wade

trans. by Frederick Oakeley and others

John F. Wade, 1751

G D G D G C G D

1. O Come, all ye faith - ful, joy - ful and tri - um - phant, o  
 2. God from God, Light from Light e - ter - nal,  
 3. Sing, choirs of an - gels, sing in ex - ul - ta - tion,  
 4. See how the shep - herds, sum - moned to his cra - dle,  
 5. Child, for us sin - ners poor and in the man - ger,  
 6. Yea, Lord, we greet thee, born this hap - py mor - ning,

Em D A D G D Em D A7 D Bm C G Am7 G

come ye, o come ye to Beth - le - hem. Come and be - hold him,  
 lo! he ab hors not the Vir - gin's womb. On - ly be - got - ten  
 sing, all ye ci - ti - zens of hea - ven a - bove! Glo - ry to God, all  
 lea - ving their flocks, draw nigh to gaze. We too will thi - ther  
 we would em brace thee with love and awe. Who would not love thee,  
 Je - sus, to thee be all glo - ry giv'n. Word of the Fa - ther,

D G Em Am D NC G

born the King of an - gels. O come, let us a - dore Him, O come  
 Son of the Fa - ther; high - est. O come, let us a - dore Him, O come, let us a -  
 glo - ry in the high - est. O come, let us a - dore Him, O come, let us a -  
 bend our joy - ful foot - steps.  
 lov - ing us so dear - ly?  
 now in flesh ap - pear - ing.

Am G D A7 D G C G D G

dore Him, O come, let us a - dore Him, Christ the Lord!

# O Come, O Come Emmanuel

words: Latin, c. 9th cent.  
trans. John M. Neale

music: *Veni, veni Emmanuel*  
plainsong, 15th cent., alt.

Em G Am G D G D G L G

1. O come, O come, Em - man - u - el, and ran - som cap - tive  
2. O come, thou wis - dom from on high, who or - d'rest all thing  
3. O come, thou branch of Jes - se's tree, free them from Sa - tan's  
4. O come, thou Day - spring from on high, and cheer us by thy  
5. O come, De - sire of na - tions, bind in one the hearts of

Am Em Bm Em Am Em B7 Em Bm L

Is - - - ra - el that mourns in lone - ly ex - ile  
migh - - - ti - ly; to us the path of know - ledge  
ty - - - ran - ny that trust thy migh - ty po - wer to  
draw - - - ing nigh; dis - perse the gloo - my clouds of  
all man - kind; bid thou our sad di - vi - sion

D Em D G Am G D G G

here un - til the Son of God ap - pear. Re -  
show, and teach us in her ways to go.  
save, and give them vic - t'ry o'er the grave.  
night, and death's dark sha - dow put to flight.  
cease, and be thy - self our King of Peace.

D Em Bm G Am G D Em D G L G Am Em Bm Em

joice! Re - joice! Em - man - u - el shall come to thee, O Is - ra - el!

# ⊕ holy night.

Words by *John Sullivan Dwight.*

("Noël")

*Adolphe-Charles Adam.*

*Andante maestoso.*

Soprano or Tenor Solo, or Alternately.

1. O ho ——— ly night, ——— the stars are bright-ly  
 2. Led by the light ——— of faith se - rene-ly  
 3. Tru - ly He taught ——— us to love one a -  
 4. O day ——— of joy, ——— when in e - ter - nal

4

shin - ing! It is the night of the dear Sav-ior's birth;  
 beam - ing, With glow-ing hearts by His cra - dle we stand;  
 no - ther, His law is love, and His gos - pel is peace.  
 splen - dor He shall re - turn in His glo - ry to reign;

7

Long lay the world ——— in sin and er - ror  
 So led by light ——— of a star ——— sweet - ly  
 Chains shall He break, ——— for the slave is our  
 When e - very tongue ——— due praise to Him shall

\*Remarks: The carol French original with lyrics from Placide Cappeau and music from Adolphe-Charles Adam was, for the first time, sung at Christmas Eve 1847. With minor changes, this is the sheet-music of Carol 741 published by Rev. Charles Lewis Hutchins in *Carols Old and Carols New* (Boston: Parish Choir, 1916). For instance, two other traditional strophes are included in this digital partition, and also the last verse is the same for all strophes, to retain the Carol popular theme diffused today (We may also hear: O night O holy night O night divine). Anyway, all refrains are often replaced by the first one. Jardilino Maciel & Osorio Viana (editors), Fortaleza, Brazil. 2009.

O holy night.

9

pin - - - ing, Till He ap - peared, and the soul felt its  
gleam - - - ing, Here came the wise men from the O - rient  
bro - - - ther, And in His name all op - pres - sion shall  
ren - - - der, His power and might to all na - - - tions pro -

11

worth. A thrill of hope the wea - ry world re - joic - es, For  
land. The King of kings lay thus in low - ly man - ger, In  
cease. Sweet hymns of joy in grate - ful cho - rus raise we, Let  
claim! A thrill of bliss our long - ing hearts re - joi - ces, For

14

yon - der breaks a new and glo - rious morn: \_\_\_\_\_  
all our tri - als born to be our friend; \_\_\_\_\_  
all wi - thin us praise His ho - ly name: \_\_\_\_\_  
soon shall dawn that glad e - ter - nal morn: \_\_\_\_\_

16 *f* Solo.

Fall on your knees! O, hear the an - gels'  
 He knows our need, He guards us from all  
 Christ is the Lord! O, praise His name for -  
 Fall on your knees! with joy lift up your

16 *pp*

Fall on your knees! O  
 He knows our need, He  
 Christ is the Lord! O,  
 Fall on your knees! with

*mf*

19

voi - ces! O night di - vine, O  
 dan - ger. Be - hold your King, Be -  
 e - ver! His power and glory e -  
 voi - ces! O night di - vine! O

19 *dim.*

hear the an gels' voi - ces! O night. di -  
 guards us from all dan - ger. Be - hold. your  
 praise His name for e - ver! His power and  
 joy lift up your voi - ces! O night di -

*dim.*

O holy night.

22

night \_\_\_\_\_ when Christ was born! O night \_\_\_\_\_ di-  
 fore \_\_\_\_\_ Him low - ly bend! O night \_\_\_\_\_ di-  
 ver \_\_\_\_\_ more pro - o - claim! O night \_\_\_\_\_ di-  
 night \_\_\_\_\_ when Christ was born! O night \_\_\_\_\_ di-

22

vine, when Christ was born! O night di -  
 King! be - fore Him bend! O night di -  
 glory e - ver! pro - claim! O night di -  
 vine, when Christ was born! O night di -

*cresc.*

25

*poco rit.*

vine, O night, O night di - vine!  
 vine, O night, O night di - vine!  
 vine, O night, O night di - vine!  
 vine, O night, O night di - vine!

25

*pp poco rit. a tempo*

vine, O night di - vine!  
 vine, O night di - vine!  
 vine, O night di - vine!  
 vine, O night di - vine!

*cresc. mf*

Chorus.

28

*f*

Fall on your knees! O, hear the an - gels'  
 He knows our need, He guards us from all  
 Christ is the Lord! O, praise His name for -  
 Fall on your knees! with joy lift up your

*f*

31

voi - ces! O night di - vine! O  
 dan - ger. Be hold your King! Be  
 e - - - ver! His power and glory e  
 voi - ces! O night di - vine! O

O Be His O  
 night hold power night

34 *cresc.*

night when Christ was born! O night di-  
fore Him low-ly bend! O night di-  
ver more pro-o claim! O night di-  
night when Christ was born! O night di-

night when Christ was born! O nighth di-  
fore Him low-ly bend! O O night di-  
ver more pro-o claim! O O night di-  
night when Christ was Born! O O night di-

37 *dim.* *rit.*

- vine! O night, O night di-vine!  
- vibe! O night, O night di-vine!  
- vine! O night O night di-vine!  
- vine! O night O night di-vine!

*a tempo. Gt. without Reeds.*

41 *rit.* *tr* *8va*

vine! O night, O night di-vine!

\* Small notes for second verse only, solo voice



# O Little Town of Bethlehem

words by Phillips Brooks

music: St. Louis, Lewis H. Redner

1212

F F<sup>o7</sup> B<sup>b6</sup> F L7 F

1. O lit - tle town of Beth - le - hem, how still we see thee lie. A -  
 2. For Christ is born of Ma - ry, and gath - ered all a - bove, while  
 3. How si - lent - ly, how si - lent - ly the won - drous gift is giv'n. So  
 4. O ho - ly child of Beth - le - hem, de - scend to us, we pray. Cast

F7 D7 Gm F L6 L7 F

bove thy deep and dream - less sleep the si - lent stars go by, yet  
 mor - tals sleep, the an - gels keep their watch of won - d'ring love. O  
 God im - parts to hu - man hearts the ble - sings of His Heav'n. No  
 out our sin and en - ter in, the be - born in us His to day. We

3434 1212

E<sup>o7</sup> G<sup>#o7</sup> A nc Gm A F

in thy dark streets shi - neth the ev - er - last - ing light; the  
 morn - ing stars, to - geth - er pro - claim the ho - ly birth! And  
 ear may hear His com - ing, but in this world of sin, where  
 hear the Christ - mas an - gels the great glad ti - dings tell, O

F<sup>o7</sup> B<sup>b6</sup> F G7 F L7 F

hopes and fears of all the years are met in thee to night.  
 prais - es sing to God the King, and peace to men on earth.  
 meek souls will re - ceive him still, the dear Christ en - ters in.  
 come to us, a - bide with us, our Lord Em - man - u - el.

# O Little Town of Bethlehem

music: *St. Louis*, Lewis H. Redner

F instruments

The musical score is arranged in three systems, each with two staves. The first system includes a 'ranges' label on the top staff. The music is written in common time (C) and features a melody primarily in the upper voice of each system, with accompaniment in the lower voice. The key signature is one sharp (F#), and the piece concludes with a double bar line.

# O Little Town of Bethlehem

music: *St. Louis*, Lewis H. Redner

Bb instruments

The first system of musical notation for Bb instruments consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (one sharp) and common time. The music begins with a whole rest on the first beat, followed by a series of chords and eighth notes. A 'ranges' label is present on the first staff.

The second system of musical notation for Bb instruments consists of two staves, continuing the melody and accompaniment from the first system.

The third system of musical notation for Bb instruments consists of two staves, continuing the melody and accompaniment.

The fourth system of musical notation for Bb instruments consists of two staves, concluding the piece with a final cadence.

# On This Day Earth Shall Ring

words: anonymous 16th cent.  
trans. Jane M. Joseph

tune: *Personent Hodie*  
anonymous 16th cent.  
harm. Edward L. Stauff

*Dm E<sup>o</sup>7 A Dm G C F C Am*

1. On this day earth shall ring with the song chil - dren sing to the Lord,  
2. His the doom, ours the mirth; when he came down to earth, Beth - le - hem  
3. God's bright star, o'er his head, Wise Men three to him led; kneel they low  
4. On this day an - gels sing; with their song earth shall ring, prai - sing Christ,

*Em F C G Am Dm C G*

Christ our King, born on earth to save us; him the Fa - ther gave us.  
saw his birth; ox and ass be - side him from the cold would hide him.  
by his bed, lay their gifts be - fore him, praise him and a - dore him.  
hea - ven's King, born on earth to save us; peace and love he gave us.

*C Em Dm F C Dm C Am Dm*

Id - e - o - o - o, id - e - o - o - o, Id - e - o glo - ri - a in ex - cel - sis De - o!

# On This Day Earth Shall Ring

F instruments

tune: *Personent Hodie*  
anonymous 16th cent.  
harm. Edward L. Stauff

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (two sharps) and common time (C). The music is written in a simple, homophonic style with chords and single notes.

The second system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (two sharps) and common time (C). The music continues with chords and single notes.

The third system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (two sharps) and common time (C). The music concludes with a final chord and a double bar line.

# On This Day Earth Shall Ring

Bb instruments

tune: *Personent Hodie*  
anonymous 16th cent.  
harm. Edward L. Stauff

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (two sharps) and common time (C). The music begins with a whole rest on the first staff and a dotted quarter note on the second staff. The melody in the top staff consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the piece with two staves. The top staff melody continues with quarter notes: C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3. The bass staff continues with harmonic accompaniment.

The third system of musical notation concludes the piece with two staves. The top staff melody continues with quarter notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. The bass staff continues with harmonic accompaniment. The system ends with a double bar line.

# Patapan

a new arrangement

Arranged by M Ryan Taylor  
Traditional, modified by M Ryan Taylor

Lively (♩ = c. 108)

Wil - lie take your lit - tle drum, With your  
Thus the men of old - en days Loved the  
God and man are now be - come More at

Pan pa-ta-pan, pa-ta - pan, pa-ta-pan, pa-ta - pan, pa-ta-pan, pa-ta - pan, pa-ta-pan, With your  
Loved the  
More at

whist - le Ro - bin come. When we hear the fife and drum, Tu-re-lu-re-lu,  
King of Kings to praise; When we hear the fife and drum, Tu-re-lu-re-lu,  
one than fife and drum; Lis - ten to this fife and drum, Tu-re-lu-re-lu,

whist - le Ro - bin \_\_\_\_\_ come. When we, when we hear the fife and drum, Pa-ta - pan, pa-tapan, pa-ta-  
King of Kings to \_\_\_\_\_ praise; When we, when we hear the fife and drum, Pa-ta - pan, pa-tapan, pa-ta  
one than fife and \_\_\_\_\_ drum; Lis - ten, lis - ten to the fife and drum, Pa-ta - pan, pa-tapan, pa-ta-

pa-ta-pa-ta-pan; When we hear the fife and drum: Make your Christ-mas fro - lic - some!  
pa-ta-pa-ta-pan; When we hear the fife and drum: Let your joy - ful voic - es hum!  
pa-ta-pa-ta-pan; Lis - ten to this fife and drum, And you ne - ver will suc - cumb!

pan, When we, when we hear the fife and drum: Make your Christ-mas fro - lic - some!  
pan, When we, when we hear the fife and drum: Let your joy - ful voic - es hum!  
pan, Lis - ten, lis - ten to the fife and drum: And you ne - ver will suc - cumb!

The Old Father Christmas Caroler's Companion

**OldFatherChristmas.com**

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# Ring! Bells Ring!

SATB acappella

Text by F.A. Kreumacher  
Music by M Ryan Taylor

*Fine*

S Ring-a-dong, ding! Ring-a-dong, ding, dong ding! Bon bon bon

A Ring! Bells ring! Ding, dong, ding, ring, ching - a - ding! Bong bon

T Ring! Bells ring! Ding, dong, ding, ring, dong, ding! Ring ding dong!

B Ring bells! Ring! Ding, dong, ding, ring, ching, dong, ding, ring! Win - ter winds are  
Joy - ful car - ols  
See the can - dles

7  
S bon bon, tu-re-lu, ah \_\_\_\_\_ do do do bon bon bon tu-re-lu-re-lu-re, bon bing bon.

A bon bon, Ring dingdong ring! Bon bon, bon bon, Ring ding dong ring \_\_\_\_\_ Bells

T Ring ding dong! Ring ding dong! Ringdingdong! Ring ding dong! Ring ding dong! Ring ding dong! Ring ding dong!

B

blow-ing; Cold the night is snow-ing; Chil-dren, come and meet me; O - pen I en - treet ye!  
sing ye, See the gifts I bring thee, For each boy and maid-en, Rich-ly I am la-den.  
glow-ing; Hearts their love are show - ing! List to what I'm tell - ing, There I'll make my dwelling.

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# Ring Christmas Bells

Mykola Leontovich (1877-1921)

Ring, Christ-mas bells, Mer-ri-ly ring, Tell all the world Je-sus is King! Loud-ly pro-claim With one ac-cord,

Ring! Ring!

This system contains the first four staves of music. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment with lyrics 'Ring! Ring!' under the final two measures. The third and fourth staves are piano accompaniment.

The hap-py tale, Wel-come the Lord! Ring, Christ-mas bells, Sound far and near, The birth day of

Ring! Ring! Ring! Ring! Ring!

Ring! Ring! Ring!

This system contains the next four staves of music. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment with lyrics 'Ring! Ring! Ring! Ring! Ring!' under the final five measures. The third and fourth staves are piano accompaniment.

Je-sus is here. Her-ald the news To old and young, Tell it to all In ev'-ry tongue. Ring, Christ-mas bells,

Ring! Her-ald the news To old and young, Tell it to all In ev'-ry tongue. Ring, Christ-mas bells,

Ring! Her-ald the news To old and young, Tell it to all In ev'-ry tongue. Ring, Christ-mas bells,

Her-ald the news To old and young, Tell it to all In ev'-ry tongue. Ring, Christ-mas bells,

This system contains the final four staves of music. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment with lyrics 'Ring! Her-ald the news To old and young, Tell it to all In ev'-ry tongue. Ring, Christ-mas bells,'. The third and fourth staves are piano accompaniment.

Toll loud and long, Your mess-age sweet Peel and pro-long. Come, all ye peo-ple, Join in the sing-ing,

Toll loud and long, Your mess-age sweet Peel and pro-long. Come, all ye peo-ple, Join in the sing-ing,

Toll loud and long, Your mess-age sweet Peel and pro-long. Come, all ye peo-ple, Join in the sing-ing,

Toll loud and long, Your mess-age sweet Peel and pro-long. Come, all ye peo-ple, Join in the sing-ing,

Re-peat the sto-ry Told by the ring-ing. Ring, Christ - mas bells, Ring,

Re-peat the sto-ry Told by the ring-ing. Ring! Christ - mas bells, Ring!

Re-peat the sto-ry Told by the ring-ing. Ring, Christ-mas bells, Through - out the earth Tell the glad news

Re-peat the sto-ry Told by the ring-ing. Ring! Ring! Ring!

Christ - mas bells. Loud-ly pro-claim With one ac-cord, The hap-py tale, Wel-come the Lord!

Christ - mas bells. Ring! Ring! Ring! Ring!

Of Je-sus birth. Ring! Ring! Ring! Ring!

Ring! Ring! Ring! Ring! Ring!

Ring, Christ-mas bells, Ring! Ring! Ring! Je-sus is King!

Ring! Ring! Ring! Ring! Je-sus is King!

Ring! Ring, Christ-mas bells, Mer-ri - ly ring, Tell all the world

Ring! Ring! Ring! Ring! Ring!

# Silent Night

wórd's by Joseph Mohr  
trans. John F. Young

tune by Franz Gruber, alt.  
harm. by Carl H. Reinecke

ranges

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

round yon vir - gin moth - er and child. Ho - ly in - fant so ten - der and mild,  
glo - ries stream from heav - en a - far, heav'n - ly hosts sing al - le - lu - ia.  
ra - diant beams from thy ho - ly face with the dawn - of re - deem - ing grace,

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

# Silent Night

F instruments

tune by Franz Gruber, alt.  
harm. by Carl H. Reinecke

The first system of musical notation for 'Silent Night' for F instruments. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The music begins with a whole rest on the top staff and a whole note chord on the bottom staff. The melody in the top staff starts with a quarter note G4, followed by quarter notes A4, B4, and A4. The accompaniment in the bottom staff consists of a steady eighth-note bass line.

The second system of musical notation for 'Silent Night' for F instruments. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The melody in the top staff continues with quarter notes G4, A4, B4, and A4. The accompaniment in the bottom staff continues with a steady eighth-note bass line. Some notes in the top staff are enclosed in dashed boxes.

The third system of musical notation for 'Silent Night' for F instruments. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The melody in the top staff continues with quarter notes G4, A4, B4, and A4. The accompaniment in the bottom staff continues with a steady eighth-note bass line. The system ends with a double bar line.

# Silent Night

Bb instruments

tune by Franz Gruber, alt.  
harm. by Carl H. Reinecke

The image displays a musical score for Bb instruments, arranged in three systems. Each system consists of two staves: a treble clef staff and a bass clef staff. The music is written in 3/4 time and features a mix of eighth and sixteenth notes, often beamed together. The first system includes a 'ranges' label on the treble staff. The second system contains several measures with dashed boxes around the notes, likely indicating specific performance techniques or fingerings. The score concludes with a double bar line at the end of the third system.

# The Snowman Song

Lyrics by: Anonymous

Music by: M Ryan Taylor

Quickly ♩ = 100

The musical score is written for voice and piano. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Quickly' with a metronome marking of ♩ = 100. The lyrics are: 'Once there was a snow - man who stood out - side the door, He wished that he could come in-side, and run a-bout the floor, He wished that he could warm him-self be- side the fire, so red, He wished that he could climb up - on the big white bed.'

System 1: Measures 1-2. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line and chords in the right hand.

System 2: Measures 3-4. The vocal line continues with eighth and quarter notes. The piano accompaniment maintains the same rhythmic pattern.

System 3: Measures 5-6. The vocal line concludes with a quarter rest. The piano accompaniment ends with a final chord in the right hand and a quarter rest in the left hand.

OldFatherChristmas.com

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46  
The Snowman Song

9

So he called the North Wind, "Come and help me pray, for I'm com-plete-ly fro - zen,

12

stand-ing here all day." So the North Wind came a-long and blew him in the door, and

15

*rit.*

now there is no - thing but a pud - dle on the floor!

# Sussex Carol

traditional English

traditional English  
harm. Edward L. Stauff

*F Bb F C Dm C*

1. On Christ - mas night all Chris - tians sing To hear the news the  
 2. Then why should men on earth be sad Since our Re - dee - mer  
 3. When sin de - parts be - fore his grace Then life and health come  
 4. All out of dark - ness we have light Which made the an - gels

*F C F Bb F C*

an - gels bring On Christ - mas night all Chris - tians sing To  
 made us glad Then why should men on earth be sad Since  
 in its place When sin de - parts be - fore his grace Then  
 sing this night All out of dark - ness we have light Which

*Dm C F C F C F*

hear the news the an - gels bring News of great joy news of great  
 our Re - dee - mer made us glad When from our sin he set us  
 life and health come in its place An - gels and men with joy may  
 made the an - gels sing this night Glo - ry to God and peace to

*C F Bb C Bb C F*

mirth News of our mer - ci - ful King's birth  
 free All for to gain our lib - - er - ty?  
 sing All for to see the new born King  
 men Now and for - ev - er more, A - men.



# Sussex Carol

traditional English  
harm. Edward L. Stauff

F instruments

The first system of musical notation for F instruments consists of two staves in 4/4 time. The top staff begins with a treble clef and a key signature of one flat (B-flat). The music starts with a whole rest followed by a dotted quarter note, then continues with a series of chords and eighth notes. The bottom staff begins with a bass clef and a key signature of one flat. It follows a similar rhythmic pattern with chords and eighth notes.

The second system of musical notation for F instruments consists of two staves in 4/4 time. The top staff continues the melody with chords and eighth notes. The bottom staff provides harmonic support with chords and eighth notes, mirroring the structure of the first system.

The third system of musical notation for F instruments consists of two staves in 4/4 time, concluding the piece with a double bar line. The top staff features a series of chords and eighth notes, while the bottom staff provides harmonic support with chords and eighth notes.

# Sussex Carol

traditional English  
harm. Edward L. Stauff

Bb instruments

The first system of musical notation for 'Sussex Carol' for Bb instruments. It consists of two staves, a treble clef and a bass clef, both with a key signature of one sharp (F#) and a time signature of 6/4. The music begins with a whole rest on the treble staff and a dotted quarter note on the bass staff. The melody in the treble staff starts on G4, moving to A4, B4, and C5, with various chordal accompaniments in the bass staff.

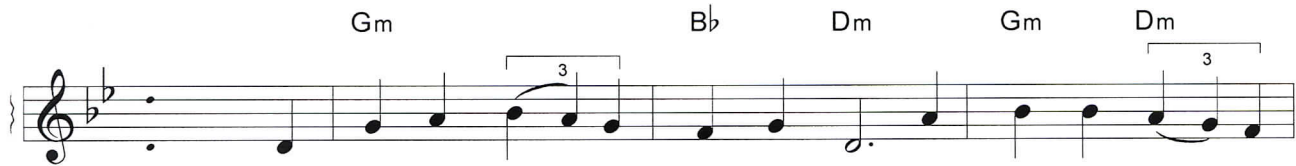
The second system of musical notation for 'Sussex Carol' for Bb instruments. It continues the melody from the first system, with the treble staff starting on D5 and moving to E5, F#5, and G5. The bass staff provides harmonic support with chords and single notes.

The third system of musical notation for 'Sussex Carol' for Bb instruments. It concludes the piece with a final cadence. The treble staff features a series of chords and a final whole note chord. The bass staff ends with a whole note chord and a double bar line.

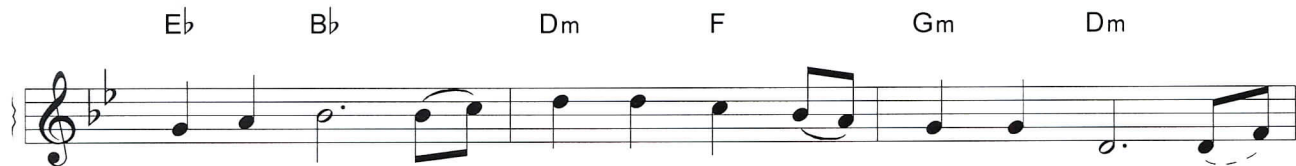
# The Truth Sent From Above

traditional

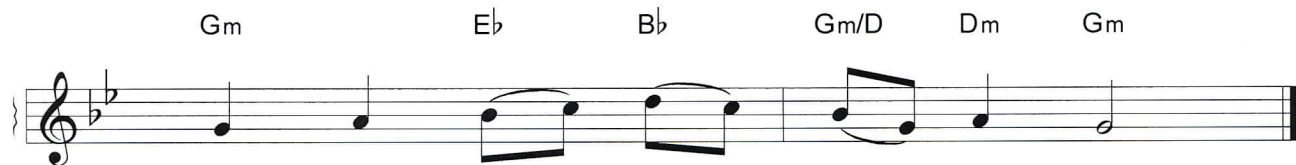
traditional



1. This is the truth sent from a - bove, the truth of God, the
2. *As* we were heirs to end - less woes til God the Lord did
3. And at that sea - son of the year our blest re - dee - mer
4. Thus he in love to us be - haved to show us how we



God of love. There - fore don't turn me from your door, but  
 in - ter - pose. And so a pro - mise soon did run that he  
 did ap - pear. He here did live and here did preach, and  
 must be saved; and if you want to know the way, be



hear - ken all both rich and poor.  
 would re - deem us by his son.  
 ma - ny thou - sands he did teach.  
 pleased to hear what he did say.

# Up on the Housetop

B. R. Hanby (1864)

C F C G7

Up on the house-top— rein-deer pause, Out jumps good old— San - ta - Clause.  
 First comes the stock - ing of lit - tle Nell; Oh, dear San - ta, fill it well;  
 Next comes the stock - ing of lit - tle Will; Oh, just see what a glo - rious fill.

5 C F C G7 C

Down thru the chim - ney with lots of toys, All for the lit - tle ones, Christ - mas joys.  
 Give her a dol - ly that laughs and cries, One that will op - en and shut her eyes.  
 Here is a ham - mer and lots of tacks, Al - so a ball— and whip that cracks.

9 F C G7 C

Ho, ho, ho! Who would - n't go? Ho, ho, ho! Who would - n't go—

13 C7 F C F C G7 C

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

# Up on the Housetop

B. R. Hanby (1864)

## F Instruments

Musical notation for measures 1-4. The score is in 4/4 time with a key signature of one sharp (F#). It features two staves: a treble clef staff and a bass clef staff. The music consists of chords and eighth notes, with some notes beamed together. There are dashed lines above some notes in the first two measures, possibly indicating phrasing or articulation.

Musical notation for measures 5-8. The notation continues with two staves (treble and bass clef). The melody in the treble staff is more active, featuring eighth and sixteenth notes, while the bass staff provides a steady accompaniment of chords and eighth notes.

Musical notation for measures 9-12. The piece continues with two staves. The treble staff has a more melodic line with some slurs, while the bass staff maintains the harmonic support with chords and eighth notes.

Musical notation for measures 13-16. The final section of the page shows two staves. The treble staff concludes with a melodic phrase, and the bass staff ends with a final chord. The piece concludes with a double bar line.

# Up on the Housetop

B. R. Hanby (1864)

## Bb Instruments

The musical score is written for Bb instruments in 4/4 time with a key signature of one sharp (F#). It consists of two systems of staves, each with a treble and bass clef. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The third system contains measures 9 through 12. The fourth system contains measures 13 through 16. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Some notes are marked with a 'd' in a dashed circle, likely indicating a grace note or a specific articulation. The bass line is generally more rhythmic, often using eighth notes, while the treble line has more melodic movement.

# We Three Kings

words by John Henry Hopkins, Jr., alt.

music by John Henry Hopkins Jr.

Em B7 Em B7 Em

1. We three kings of O - ri - ent are bear - ing gifts we tra - verse a far  
 2. Born a king on Beth - le - hem's plain, gold I bring to crown him a gain,  
 3. Frank - in - cense to of - fer have I, in - cense owns a de - i - ty night;  
 4. Myrrh have I, its bit - ter per - fume breathes a life of gath - er - ing gloom:  
 5. Glo - rious now be - hold him a - rise, king and God of sac - ri - fice.

D G Am Em B7 Em

Field and foun - tain, moor and moun - tain, fol - low - ing yon - der star.  
 king for ev - er, ceas - ing ne - ver, o - ver us all to reign.  
 prayer and prais - ing, all men rais - ing, wor - ship him, God on high.  
 sor - row - ing, sigh - ing, bleed - ing, dy - ing, sealed in the stone - cold tomb.  
 Al - le lu - ia, al - le lu - ia! Sounds through the earth and skies.

D D7 G Em C G Em C G

O star of won - der, star of night, star with roy - al beau - ty bright,

Em D G C G Dsus4 D6 G C G

west - ward lead - ing, still pro - ceed - ing, guide us to thy per - fect light.

# What Child is This

William C. Dix

tune: Greensleeves, traditional English

Em D G D Em Am B7

1. What child is this who, laid to rest, on Ma-ry's lap is sleep-ing? Whom  
 2. Why lies He in such mean es - tate where ox and ass are feed - ing? Good  
 3. So bring Him in - cense, gold and myrrh, come peas - ant, king to own him. The

Em D G D Em Am7 B7 Em

an - gels greet with an - thems sweet while shep - herds watch are keep - ing?  
 Chris - tian, fear: for sin - ners here the si - lent Word is plead - ing.  
 King of kings sal - va - tion brings, let lov - ing hearts en throne Him.

Bm G D Em Am B7

This, this is Christ the King whom shep - herds guard and an - gels sing:

Bm G D Em Am7 B7 Em

haste, haste to bring him laud, the babe, the son of Ma - ry.



## While Shepherds Watched Their Flocks

Vigorously  $\text{♩} = 63-76$ 

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

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

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

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

THE CHURCH OF  
**JESUS CHRIST**  
 OF LATTER-DAY SAINTS

Text: Nahum Tate, 1652-1715; based on Luke 2:8-14

Music: Yorkshire carol, ca. 1800

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# *Winds through the Olive Trees*

a new setting

Music by M Ryan Taylor

Traditional text modified by M Ryan Taylor

Adagio

Winds through the o - live trees  
Then from the hap - py skies

soft - ly did blow,  
an - gels bent low,

3

Round lit - tle Beth - le - hem,  
Sing - ing their songs of joy,

long, long a - go.  
long, long a - go.

Sheep on the hill - side lay  
For in a man - ger bed

6

whit - er than snow,  
crad - led just so,

Shep - herds watched o - ver them,  
Christ came to be our friend,

long, long a - go.  
long, long a - go.

The Old Father Christmas Caroler's Companion

## OldFatherChristmas.com

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Please, this information is vital for my yearly ASCAPplus application. Thank you!

## With Wondering Awe

*Brightly*

♩ = 112-126

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

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

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

THE CHURCH OF  
**JESUS CHRIST**  
 OF LATTER-DAY SAINTS

Text and music: Anon., *Laudis Corona*, Boston, 1885

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