

01. Rudolph the Red-Nosed Reindeer

Jonny Marks

Arranged by M. Rondel

(alten)

dolce

You know Das-her and Dan-cer and Pran-cer and Vi-xen, Co-met and Cu-pid and

Rubato

Rubato

Don-ner and Blit-zen, but do you re - call the most fa-mous rein-deer of all?

Presto (♩ = c.160)

mf f

Rein-deer! had a very shi-ny nose,

f

Rudolph the red-nosed rein-deer,

mf f

Rudolph the red-nosed rein-deer, Shiny nose— And if you e - ver

14

f

you would even say it glows,— all of the o-ther reindeer, used to laugh and call him

saw it, you would even say it glows,— all o - ther reindeer, used to laugh and call him

mf

saw it, you would even say it glows,— all o-ther rein - deer, used to laugh and call him

25 *mp*

Then one fog-gy Christ-mas Eve, San-ta came to say: _____ "Ru-dolph with your nose so bright,
 Then one fog-gy Christ-mas Eve, San-ta came to say: _____ "Ru-dolph with your nose so bright,
 Then one fog-gy Christ-mas Eve, San-ta came to say: _____ "Ru-dolph with your nose so bright,

31

Then all the reindeer loved him,
as they shouted out with
won't you guide my sleigh to-night?" Then all the reindeer loved him,
as they shouted out with
won't you guide my sleigh to-night?" Ru - dolph, oh Ru - dolph, oh Ru - dolph Doom,

36

glee: "You'll go down in his - to - ry!"

glee: "You'll go down in his - to - ry!"

doom doom doom doom "Rudolph the red-nosed reindeer you'll go down in his - to - ry!"

02. Er is een roos ontloken

Traditioneel kerstlied



1. Er is een roos ont-lo-ken uit bar-re win-ter-grond, zo-
2. Die roos van ons ver-lan-gen, dat uit-ver-ko-ren zaad, is
3. Die bloem van Gods be-ha-gen heeft, naar Je-sa-ja sprak, de

A continuation of the musical score. The soprano part begins at measure 6. The lyrics describe a prophecy spoken by a prophet, mentioning David's mother Mary and a rose that was born in winter despite being born in a virgin's womb. The bass part continues below.

als er was ge-spro-ken door der pro-fe-ten mond. En Da-vids oud ge-
door een maagd ont-van-gen uit Gods ver-bor-gen raad. Ma-ri-a was be-
win-ter-kou ver-dra-gen als al-ler-dor-ste tak. O roos als bloed zo

A continuation of the musical score. The soprano part begins at measure 12. The lyrics describe a scene where Gabriel visits the Virgin Mary during her stay in the stable, and the bass part continues below.

slacht is weer op-nieuw gaan bloe-ien in 't mid-den van de nacht.
reid, toen Ga-bri-ël haar groet-te in 't mid-den van de tijd.
rood, God komt zijn volk be-zoe-ken in 't mid-den van de dood.

02. Es ist ein Ros entsprungen

Traditioneel kerstlied

Musical notation for the first four staves of the hymn, showing two treble clef staves and two bass clef staves. The key signature is one flat (B-flat), and the time signature is common time (C). The music consists of eighth and sixteenth note patterns.

1. Es ist ein Ros ent-sprung-en aus ei - ner Wur - zel zart, wie
2. Das Rös-lein das ich mei - ne, da - von Je - sa - ia sagt, Ma-
3. Das Blü-me-lein so klei - ne, das duf-tet uns so süß, mit
4. O Je - su, bis zum Schei - den aus die-sem Ja - mer-thal, laß

Musical notation for the fifth staff of the hymn, continuing the two treble clef staves and two bass clef staves. The key signature remains one flat (B-flat).

6
uns die Al - ten sungen, von Jes - se kam die Art und hat ein Blümlein
ri - a ist's, die Rei-ne, die uns das Blümlein bracht. Aus Got - tes ew' - gem
sei-nem hel - len Scheine vertreibt's die Fin - ster - nis: Wahr' Mensch und wah - rer
dein Hilf uns ge - lei - ten hin in den Freu-den - saal, in dei - nes Va - ters

Musical notation for the sixth staff of the hymn, continuing the two treble clef staves and two bass clef staves. The key signature changes to no sharps or flats.

12
bracht mit - ten im kal - ten Win - ter, wohl zu der hal - ben Nacht.
Rat hat sie ein Kind ge - bo - ren, und blieb ein rei - ne Magd.
Gott, hilft uns aus al - lem Lei - de, ret - tet von Sünd' und Tod.
Reich, da wir dich e - wig lo - ben: o Gott, uns das ver - leih'!

Musical notation for the seventh staff of the hymn, continuing the two treble clef staves and two bass clef staves. The key signature changes back to one flat (B-flat).

03. Joy to the World

Tekst Isaac Watts (1719)

Componist onbekend; niet Händel

Op muziek gezet door Lowell Mason (1839)

Music score for the first system of 'Joy to the World'. The key signature is G major (two sharps). The time signature is common time (indicated by '2'). The vocal part starts with a forte dynamic (f) on the first note. The piano accompaniment consists of eighth-note chords.

Joy to the world! the Lord is come: Let earth re - ceive her King; Let
 Joy to the world! the Sa - viour reigns; Let men their songs em - ploy; While
 No more let sins and sor - rows grow, Nor thorns in - fest the ground; He
 He rules the world with truth and grace, And makes the na-tions prove The

Music score for the second system of 'Joy to the World'. The key signature changes to F major (one sharp). The vocal part starts with a piano dynamic (p) on the first note. The piano accompaniment continues with eighth-note chords.

ev - 'ry heart_ pre - pare him room, And heav'n and na - ture sing,
 fields and floods, rocks, hills, and plains Re - peat the soun-ding joy,
 comes to_ make_ His bles -sings flow_Far as the curse is_ found,
 glo - ries of____ His right-eous - ness,_And won - ders of His love,

Music score for the third system of 'Joy to the World'. The key signature changes to C major (no sharps or flats). The vocal part starts with a forte dynamic (f) on the first note. The piano accompaniment continues with eighth-note chords.

And heav'n and na - ture
 Re - peat the sounding
 Far as the curse is
 And won - ders of His

Music score for the fourth system of 'Joy to the World'. The key signature changes to G major (two sharps). The vocal part starts with a piano dynamic (p) on the first note. The piano accompaniment continues with eighth-note chords.

heav'n and na - ture sing,
 peat the soun-ding joy,
 as the curse is_ found,
 won - ders of His love,

And hea-ven, and hea-ven, and na - ture sing,
 Re - peat, re - peat_ the soun-ding joy.
 Far as,__ far as,__ the curse is found.
 And won - - ders, won - - ders, of His love.

Music score for the fifth system of 'Joy to the World'. The key signature changes to F major (one sharp). The vocal part starts with a forte dynamic (f) on the first note. The piano accompaniment continues with eighth-note chords.

sing,
 joy,
 found,
 love,

And heav'n and na - ture sing,
 Re - peat the soun-ding joy,
 Far as the curse is found,
 And won - ders of His love,

And heav'n and na - ture sing.
 Re - peat the soun-ding joy.
 Far as the curse is found.
 And won - ders of His love.

04. Away in a Manger

W.J. Kirkpatrick (1838-1921)

Arranged by David Willcocks

pp 1. A - way in a man-ger, no_ crib for a bed, the lit - tle Lord
p 2. The cat - tle are low-ing, the ba - by a-wakes, but lit - tle Lord
pp 3. Be near me, Lord Je - sus; I ask thee to stay close by me for

pp 1. A - way in a man-ger, no crib for a bed, the lit - tle Lord
p 2. The cat - tle are low-ing, the ba - by a - wakes, but lit - tle Lord
pp 3. Be_ near me, Lord Je - sus; I ask thee to stay_ close by me for

6

poco cresc

Je - sus laid down his sweet head. The stars in the bright sky shone
 Je - sus no cry - ing he makes. I love thee Lord Je - sus! Look
 e - ver and love me, I pray. Bless all the dear chil - dren in

poco cresc

Je - sus laid down his sweet head. The stars in the bright sky shone
 Je - sus no cry - ing he makes. I love thee Lord Je - sus! Look
 e - ver and love me, I pray. Bless all the dear chil - dren in

poco cresc

11

down where he lay. The lit - tle Lord Je - sus a - sleep on the hay.
 down from the sky. And stay by my side un - til morn - ing is nigh.
 thy ten - der care. And fit us for hea - ven, to live with thee there.

down where he lay. The lit - tle Lord Je - sus a - sleep on the hay.
 down from the sky. And stay by my side un - til morn - ing is nigh.
 thy ten - der care. And fit us for hea - ven, to live with thee there.

05. God Rest You Merry, Gentlemen

English traditional carol tune

Arranged by E.P.

Cheerful, flowing

God rest ye mer - ry, gen - tle - men, let no - thing you dis - may, for
 In Beth - le - hem in Jew - - ry this bles - sed babe was born, and
 From God our heav'n - ly Fa - - ther a bles - sed an - gel came, and
 Fear not, then said the An - - gel, let no - thing you af - right; this
 Now to the Lord sing prai - ses, all you with - in this place, and

Je - sus Christ our Sa - viour was born up - on this day, to
 laid with - in a man - ger up - on this bles - sed morn, the
 un - to cer - tain shep - herds brought ti - dings of the same, how
 day is born a Sa - vior, of vir - tue, pow'r, and might; so
 with true love and brother - hood each o - ther now em - brace; this

save us all from Sa - tan's pow'r when we were gone a - stray;
 which his mo - ther Ma - ry no - thing did take in scorn;
 that in Beth - le - hem was born the son of God by name; O__ ti - dings of
 fre - quent - ly to van - quish all the friends of Sa - tan quite;
 ho - ly tide of Christ - mas all o - thers doth de - face;

com - fort and joy, com - fort and joy, O__ ti - dings of com - fort and joy.

06. Choral

Ich steh' an deine Krippen hier

Johann Sebastian Bach

System 1 (Measures 1-6):

Ich steh' an dei - ner Krip - pen hier, o Je - su - lein, mein
Ich kom - me, bring' und schen - ke dir, was du mir hast ge -

Ich steh' an dei - ner Krip - pen hier, o Je - su - lein, mein
Ich kom - me, bring' und schen - ke dir, was du mir hast ge -

Ich steh' an dei - ner Krip - pen hier, o Je - su - lein, mein
Ich kom - me, bring' und schen - ke dir, was du mir hast ge -

Ich steh' an dei - ner Krip - pen hier, o Je - su - lein, mein
Ich kom - me, bring' und schen - ke dir, was du mir hast ge -

System 2 (Measures 7-12):

Le - ben, Nimm hin! Es ist mein Geist und Sinn, Herz,
ge - ben.

Le - ben, Nimm hin! Es ist mein Geist und Sinn, Herz,
ge - ben.

Le - ben, Nimm hin! Es ist mein Geist und Sinn, Herz,
ge - ben.

System 3 (Measures 13-18):

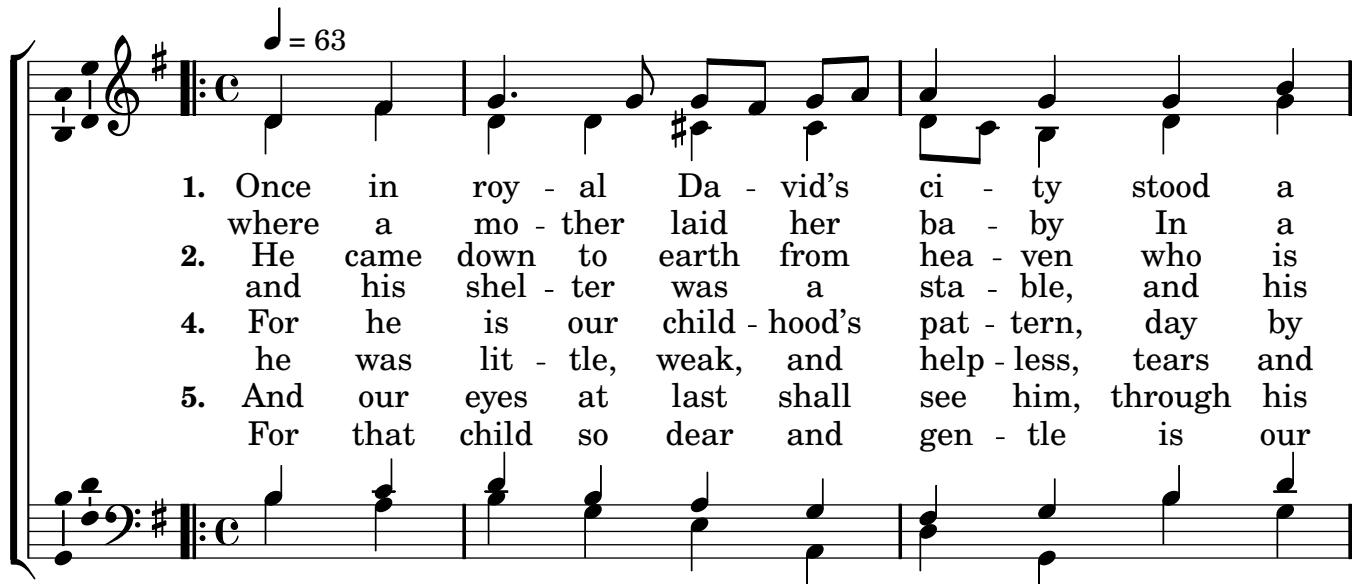
Seel' und Mut, nimm al - les hin, und lass dir's wohl - ge - fal - len.
Seel' und Mut, nimm al - les hin, und lass dir's wohl - ge - fal - len.
Seel' und Mut, nimm al - les hin, und lass dir's wohl - ge - fal - len.

Zweimal singen

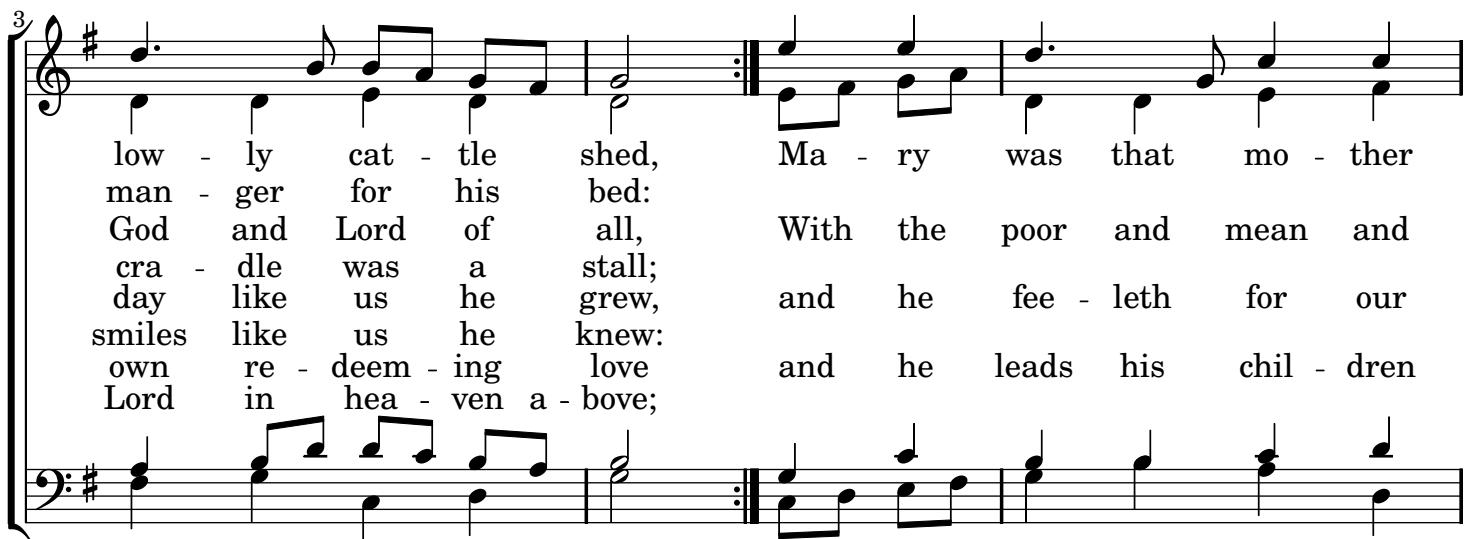
07. Once in Royal David's City

Words by C.F. Alexander

Arranged by A.H. Mann

A musical score for the first stanza of the hymn. The key signature is one sharp (F#), and the tempo is 63. The music consists of two staves: a treble staff and a bass staff. The lyrics are written below the notes. The lyrics for the first five lines are:

1. Once in royal David's city stood a
where a mother laid her baby In a
2. He came down to earth from heaven who is
and his shelter was a stable, and his
4. For he is our child-hood's pattern, day by
he was little, weak, and helpless, tears and
5. And our eyes at last shall see him, through his
For that child so dear and gentle is our

A musical score for the second stanza of the hymn. The key signature is one sharp (F#). The music consists of two staves: a treble staff and a bass staff. The lyrics are written below the notes. The lyrics for the first five lines are:

low - ly cat - tle shed, Ma - ry was that mo - ther
man - ger for his bed: With the poor and mean and
God and Lord of all, and he fee - leth for our
cra - dle was a stall; and he leads his chil - dren
day like us he grew,
smiles like us he knew:
own re - deem - ing love
Lord in hea - ven a - bove;

A musical score for the third stanza of the hymn. The key signature is one sharp (F#). The music consists of two staves: a treble staff and a bass staff. The lyrics are written below the notes. The lyrics for the first five lines are:

mild, Je - sus Christ her lit - tle child.
low - ly lived on earth our Sa - viour ho - ly.
sad - ness, and he sha - reth in our glad - ness.
on to the place where he is gone.

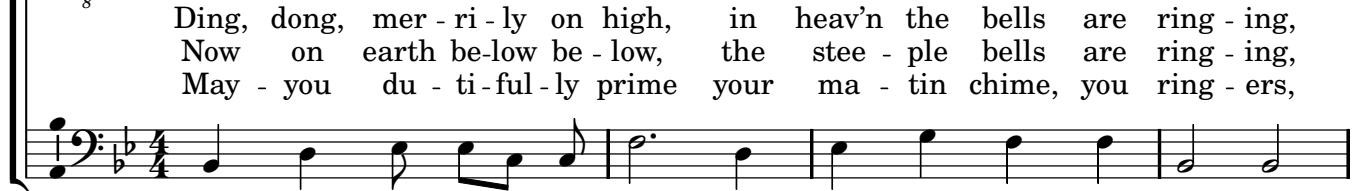
08. Ding, Dong, Merrily on High

16th-century French dance tune

Arranged by Charles Wood



Ding, dong, mer - ri - ly on high, in heav'n the bells are ring - ing,
Now on earth be-low be - low, the stee - ple bells are ring - ing,
May - you du - ti-ful - ly prime your ma - tin chime, you ring - ers,



Ding, dong, ve - ri-ly the sky is rent with an - gels singing.
And i - o, i-o, i - o, are priest and peo - ple singing. *Glo* - - -
May you beautiful-ly rhyme your e - ven-song, you singers.



Ding, dong, ve - ri-ly the sky is rent with an - gels singing.
And i - o, i-o, i - o, are priest and peo - ple singing. *Glo* - - -
May you beautiful-ly rhyme your e - ven-song, you singers.



ri-a, ho - san-na in ex - cel - sis.



09. Coventry Carol

Arranged by Martin Shaw

A musical score for two voices. The top voice (Soprano) starts with a melodic line in common time, transitioning to 3/4 time. The lyrics begin with "Lully, lul - la, thou little ti - ny child, by, by, lul - ly lul -". The bottom voice (Bass) provides harmonic support with sustained notes and chords. The key signature changes between common time and 3/4 time.

A continuation of the musical score. The top voice begins with "f1. O sis-ters too, How may we do for to pre-serve this day this lay. p 2. He - rod, the king, in his rag - ing, charged he hath this day his pp 3. That woe is me, poor child for thee! and ev - er morn and day for". The bottom voice continues to provide harmonic support. The key signature changes between common time and 3/4 time.

A continuation of the musical score. The top voice begins with "poor young - ling, for whom do sing, by, by, lul - ly lul - lay? men of might, in his own sight, all young chil-dren to slay. thy part - ing, then say— nor sing, by, by, lul - ly lul - lay!". The bottom voice continues to provide harmonic support. The key signature changes between common time and 3/4 time.

9 $\frac{3}{4}$. The first Nowell

English traditional

Arranged by John Stainer (1840 - 1901)

The musical score consists of five systems of music, each starting with a treble clef and a key signature of one sharp (F#). The time signature is 9 $\frac{3}{4}$.

System 1:

- Lyrics (measures 1-4):

 - 1. The first No - well the an - gels did say was to
 - 2. They look - ed up and saw a star shi - ning
 - 3. And by the light of that same star three
 - 4. Then let us all with one ac - cord sing

System 2:

- Lyrics (measures 5-8):

 - cer - tain poor shep - herds in fields as they lay; in fields where
 - in the east, be - yond them far; and to the
 - wise men came from coun - try far; to seek for a
 - prai - ses to our hea - ven - ly Lord that hath made

System 3:

- Lyrics (measures 9-12):

 - they lay kee - ping their sheep, on a cold win - ter's night that
 - earth it gave great light, and so it con - ti - nued both
 - King was their in - tent, and to fol - low the star wher - man -
 - heav'n and earth of nought and with his blood

System 4:

- Lyrics (measures 13-16):

 - was so deep. No - well, No - well! No - well, No -
 - day and night. No - well, No - well! No - well, No -
 - e - ver it went. bought.

System 5:

- Lyrics (measures 17-20):

 - well! Born is the King of Is - ra - el.

10. Jingle Bells

James Lord Pierpont

Arranged by Stefan Karpiniec

Spiritoso

fJingle bells, jingle bells, jingle all the way! Oh what fun it is to ride in a
fJingle bells, jingle bells, jingle all the way! Oh what fun it is to ride in a
all the way, the way!

one horse open sleigh! Jingle bells, jingle bells, jingle all the way! Oh what fun it
one horse open sleigh! Jingle bells, jingle bells, jingle all the way! Oh what fun it
sleigh! I tell you all the way, the way!

is to ride in a one-horse o-pen sleigh! *Fine* Da-shing through the
A day or two a -
A day or two a -
Now the ground is
Da-shing through the snow in a
A day or two a - go I
A day or two a - go, the
Now the ground is white

mf

19

snow go go, white One - horse o - pen sleigh,
I thought I'd take a ride
the sto - ry I must tell
go it while you're young,

Yes, we go
Oh she was
And I fell
And you can

23

f lau - ghing all the way.
f sea - ted by my side.
on my back I fell;
sing this sleighing song;

Bells on bob - tail ring,
mf The horse was lean and lank,
A gent was ri - ding by
Just get a bob-tailed bay,

f lau - ghing all the way Bells on bob - tail ring, ma - king spi - rits
nes - ted by my side. **mf** The horse was lean and lank, mis - for - tune seemed his
on my back I fell; A gent was ri - ding by in a onehorse o - pen
sing this sleighing song; Just get a bob-tailed bay, two - for - ty as his
way Ha! ha! ha!

28

We know what fun it is to ride and sing a sleigh - ing song to - night! Oh!
That horse he ran in - to a drif - ted bank and we — we got up - sot! Oh!
That man he laughed as I there spraw - ling lay but quick - ly drove a - way! Oh!
And then you hitch him to an o - pen sleigh and crack! you'll take the lead! Oh!

bright; what fun it is to ride and sing a sleigh - ing song to - night! Oh!
lot: he got in - to a drif - ted bank and we — we got up - sot! Oh!
sleigh, he laughed as I there spraw - ling lay but quick - ly drove a - way! Oh!
speed, hitch him to an o - pen sleigh and crack! you'll take the lead! Oh!

11. O kindeke klein

Arr. J. S. Bach

The musical score consists of four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in common time, with a key signature of one flat. The vocal parts sing in a mix of Dutch and German lyrics. The piano part is represented by a bass staff.

1. System: Soprano and Alto sing "O Kin - de - ke klein, Klein, Kin - de - ke teer, uit Gij ho - gen -". Tenor and Bass provide harmonic support.

2. System: Soprano and Alto sing "he ze - mel daalt uit ver - ko - Gij neer, Heer. ver - laat uws U Va heel - ders het".

3. System: Soprano and Alto sing "heer har - lijk huis, mijn; wordt Ach, arm laat en mij hulp eeu - loos, wig draagt bij een U".

4. System: Soprano and Alto sing "kruis. zijn! O Kin - de - ke klein, klein, o Kin - de - ke teer! teer!". The bass staff concludes with "o _____ Kin - de - ke teer!".

11. O little one sweet

Arr. J. S. Bach

The musical score consists of four staves, each representing a different voice part:

- Soprano (S):** The top staff, written in soprano clef.
- Alto (A):** The second staff from the top, written in alto clef.
- Tenor (T):** The third staff from the top, written in tenor clef.
- Bass (B):** The bottom staff, written in bass clef.

The music is in 3/4 time and includes lyrics in each measure. The score is divided into four sections, each starting with a measure number (11, 6, II, 16) and ending with a repeat sign. The lyrics are as follows:

Section 1 (Measures 1-4):

O lit - tle one sweet, O lit - tle one mild, Thy fa - ther's thou

Section 2 (Measures 5-8):

pur hast pose thou hast ful - filled; Thou cam'st from heav'n to from

Section 3 (Measures 9-12):

whole world filled, Thou cam - est here from

Section 4 (Measures 13-16):

Thou cam' - est here from

Section 5 (Measures 17-20):

Thou cam' - est here from

Section 6 (Measures 21-24):

Thou cam' - est here from

Section 7 (Measures 25-28):

Thou cam' - est here from

Section 8 (Measures 29-32):

Thou cam' - est here from

Section 9 (Measures 33-36):

Thou cam' - est here from

Section 10 (Measures 37-40):

Thou cam' - est here from

Section 11 (Measures 41-44):

Thou cam' - est here from

Section 12 (Measures 45-48):

Thou cam' - est here from

Section 13 (Measures 49-52):

Thou cam' - est here from

Section 14 (Measures 53-56):

Thou cam' - est here from

Section 15 (Measures 57-60):

Thou cam' - est here from

Section 16 (Measures 61-64):

Thou cam' - est here from

Section 17 (Measures 65-68):

Thou cam' - est here from

Section 18 (Measures 69-72):

Thou cam' - est here from

Section 19 (Measures 73-76):

Thou cam' - est here from

Section 20 (Measures 77-80):

Thou cam' - est here from

Section 21 (Measures 81-84):

Thou cam' - est here from

Section 22 (Measures 85-88):

Thou cam' - est here from

Section 23 (Measures 89-92):

Thou cam' - est here from

Section 24 (Measures 93-96):

Thou cam' - est here from

Section 25 (Measures 97-100):

Thou cam' - est here from

Section 26 (Measures 101-104):

Thou cam' - est here from

Section 27 (Measures 105-108):

Thou cam' - est here from

Section 28 (Measures 109-112):

Thou cam' - est here from

Section 29 (Measures 113-116):

Thou cam' - est here from

Section 30 (Measures 117-120):

Thou cam' - est here from

Section 31 (Measures 121-124):

Thou cam' - est here from

Section 32 (Measures 125-128):

Thou cam' - est here from

Section 33 (Measures 129-132):

Thou cam' - est here from

Section 34 (Measures 133-136):

Thou cam' - est here from

Section 35 (Measures 137-140):

Thou cam' - est here from

Section 36 (Measures 141-144):

Thou cam' - est here from

Section 37 (Measures 145-148):

Thou cam' - est here from

Section 38 (Measures 149-152):

Thou cam' - est here from

Section 39 (Measures 153-156):

Thou cam' - est here from

Section 40 (Measures 157-160):

Thou cam' - est here from

Section 41 (Measures 161-164):

Thou cam' - est here from

Section 42 (Measures 165-168):

Thou cam' - est here from

Section 43 (Measures 169-172):

Thou cam' - est here from

Section 44 (Measures 173-176):

Thou cam' - est here from

Section 45 (Measures 177-180):

Thou cam' - est here from

Section 46 (Measures 181-184):

Thou cam' - est here from

Section 47 (Measures 185-188):

Thou cam' - est here from

Section 48 (Measures 189-192):

Thou cam' - est here from

Section 49 (Measures 193-196):

Thou cam' - est here from

Section 50 (Measures 197-200):

Thou cam' - est here from

Section 51 (Measures 201-204):

Thou cam' - est here from

Section 52 (Measures 205-208):

Thou cam' - est here from

Section 53 (Measures 209-212):

Thou cam' - est here from

Section 54 (Measures 213-216):

Thou cam' - est here from

Section 55 (Measures 217-220):

Thou cam' - est here from

Section 56 (Measures 221-224):

Thou cam' - est here from

Section 57 (Measures 225-228):

Thou cam' - est here from

Section 58 (Measures 229-232):

Thou cam' - est here from

Section 59 (Measures 233-236):

Thou cam' - est here from

Section 60 (Measures 237-240):

Thou cam' - est here from

Section 61 (Measures 241-244):

Thou cam' - est here from

Section 62 (Measures 245-248):

Thou cam' - est here from

Section 63 (Measures 249-252):

Thou cam' - est here from

Section 64 (Measures 253-256):

Thou cam' - est here from

Section 65 (Measures 257-260):

Thou cam' - est here from

Section 66 (Measures 261-264):

Thou cam' - est here from

Section 67 (Measures 265-268):

Thou cam' - est here from

Section 68 (Measures 269-272):

Thou cam' - est here from

Section 69 (Measures 273-276):

Thou cam' - est here from

Section 70 (Measures 277-280):

Thou cam' - est here from

Section 71 (Measures 281-284):

Thou cam' - est here from

Section 72 (Measures 285-288):

Thou cam' - est here from

Section 73 (Measures 289-292):

Thou cam' - est here from

Section 74 (Measures 293-296):

Thou cam' - est here from

Section 75 (Measures 297-300):

Thou cam' - est here from

Section 76 (Measures 301-304):

Thou cam' - est here from

Section 77 (Measures 305-308):

Thou cam' - est here from

Section 78 (Measures 309-312):

Thou cam' - est here from

Section 79 (Measures 313-316):

Thou cam' - est here from

Section 80 (Measures 317-320):

Thou cam' - est here from

Section 81 (Measures 321-324):

Thou cam' - est here from

Section 82 (Measures 325-328):

Thou cam' - est here from

Section 83 (Measures 329-332):

Thou cam' - est here from

Section 84 (Measures 333-336):

Thou cam' - est here from

Section 85 (Measures 337-340):

Thou cam' - est here from

Section 86 (Measures 341-344):

Thou cam' - est here from

Section 87 (Measures 345-348):

Thou cam' - est here from

Section 88 (Measures 349-352):

Thou cam' - est here from

Section 89 (Measures 353-356):

Thou cam' - est here from

Section 90 (Measures 357-360):

Thou cam' - est here from

Section 91 (Measures 361-364):

Thou cam' - est here from

Section 92 (Measures 365-368):

Thou cam' - est here from

Section 93 (Measures 369-372):

Thou cam' - est here from

Section 94 (Measures 373-376):

Thou cam' - est here from

Section 95 (Measures 377-380):

Thou cam' - est here from

Section 96 (Measures 381-384):

Thou cam' - est here from

Section 97 (Measures 385-388):

Thou cam' - est here from

Section 98 (Measures 389-392):

Thou cam' - est here from

Section 99 (Measures 393-396):

Thou cam' - est here from

Section 100 (Measures 397-400):

Thou cam' - est here from

Section 101 (Measures 401-404):

Thou cam' - est here from

Section 102 (Measures 405-408):

Thou cam' - est here from

Section 103 (Measures 409-412):

Thou cam' - est here from

Section 104 (Measures 413-416):

Thou cam' - est here from

Section 105 (Measures 417-420):

Thou cam' - est here from

Section 106 (Measures 421-424):

Thou cam' - est here from

Section 107 (Measures 425-428):

Thou cam' - est here from

Section 108 (Measures 429-432):

Thou cam' - est here from

Section 109 (Measures 433-436):

Thou cam' - est here from

Section 110 (Measures 437-440):

Thou cam' - est here from

Section 111 (Measures 441-444):

Thou cam' - est here from

Section 112 (Measures 445-448):

Thou cam' - est here from

Section 113 (Measures 449-452):

Thou cam' - est here from

Section 114 (Measures 453-456):

Thou cam' - est here from

Section 115 (Measures 457-460):

Thou cam' - est here from

Section 116 (Measures 461-464):

Thou cam' - est here from

Section 117 (Measures 465-468):

Thou cam' - est here from

Section 118 (Measures 469-472):

Thou cam' - est here from

Section 119 (Measures 473-476):

Thou cam' - est here from

Section 120 (Measures 477-480):

Thou cam' - est here from

Section 121 (Measures 481-484):

Thou cam' - est here from

Section 122 (Measures 485-488):

Thou cam' - est here from

Section 123 (Measures 489-492):

Thou cam' - est here from

Section 124 (Measures 493-496):

Thou cam' - est here from

Section 125 (Measures 497-500):

Thou cam' - est here from

Section 126 (Measures 501-504):

Thou cam' - est here from

Section 127 (Measures 505-508):

Thou cam' - est here from

Section 128 (Measures 509-512):

Thou cam' - est here from

Section 129 (Measures 513-516):

Thou cam' - est here from

Section 130 (Measures 517-520):

Thou cam' - est here from

Section 131 (Measures 521-524):

Thou cam' - est here from

Section 132 (Measures 525-528):

Thou cam' - est here from

Section 133 (Measures 529-532):

Thou cam' - est here from

Section 134 (Measures 533-536):

Thou cam' - est here from

Section 135 (Measures 537-540):

Thou cam' - est here from

Section 136 (Measures 541-544):

Thou cam' - est here from

Section 137 (Measures 545-548):

Thou cam' - est here from

Section 138 (Measures 549-552):

Thou cam' - est here from

Section 139 (Measures 553-556):

Thou cam' - est here from

Section 140 (Measures 557-560):

Thou cam' - est here from

Section 141 (Measures 561-564):

Thou cam' - est here from

Section 142 (Measures 565-568):

Thou cam' - est here from

Section 143 (Measures 569-572):

Thou cam' - est here from

Section 144 (Measures 573-576):

Thou cam' - est here from

Section 145 (Measures 577-580):

Thou cam' - est here from

Section 146 (Measures 581-584):

Thou cam' - est here from

Section 147 (Measures 585-588):

Thou cam' - est here from

Section 148 (Measures 589-592):

Thou cam' - est here from

Section 149 (Measures 593-596):

Thou cam' - est here from

Section 150 (Measures 597-600):

Thou cam' - est here from

Section 151 (Measures 601-604):

Thou cam' - est here from

Section 152 (Measures 605-608):

Thou cam' - est here from

Section 153 (Measures 609-612):

Thou cam' - est here from

Section 154 (Measures 613-616):

Thou cam' - est here from

Section 155 (Measures 617-620):

Thou cam' - est here from

Section 156 (Measures 621-624):

Thou cam' - est here from

Section 157 (Measures 625-628):

Thou cam' - est here from

Section 158 (Measures 629-632):

Thou cam' - est here from

Section 159 (Measures 633-636):

Thou cam' - est here from

Section 160 (Measures 637-640):

Thou cam' - est here from

Section 161 (Measures 641-644):

Thou cam' - est here from

Section 162 (Measures 645-648):

Thou cam' - est here from

Section 163 (Measures 649-652):

Thou cam' - est here from

Section 164 (Measures 653-656):

Thou cam' - est here from

Section 165 (Measures 657-660):

Thou cam' - est here from

Section 166 (Measures 661-664):

Thou cam' - est here from

Section 167 (Measures 665-668):

Thou cam' - est here from

Section 168 (Measures 669-672):

Thou cam' - est here from

Section 169 (Measures 673-676):

Thou cam' - est here from

Section 170 (Measures 677-680):

Thou cam' - est here from

Section 171 (Measures 681-684):

Thou cam' - est here from

Section 172 (Measures 685-688):

Thou cam' - est here from

Section 173 (Measures 689-692):

Thou cam' - est here from

Section 174 (Measures 693-696):

Thou cam' - est here from

Section 175 (Measures 697-700):

Thou cam' - est here from

Section 176 (Measures 701-704):

Thou cam' - est here from

Section 177 (Measures 705-708):

Thou cam' - est here from

Section 178 (Measures 709-712):

Thou cam' - est here from

Section 179 (Measures 713-716):

Thou cam' - est here from

Section 180 (Measures 717-720):

Thou cam' - est here from

Section 181 (Measures 721-724):

Thou cam' - est here from

Section 182 (Measures 725-728):

Thou cam' - est here from

Section 183 (Measures 729-732):

Thou cam' - est here from

Section 184 (Measures 733-736):

Thou cam' - est here from

Section 185 (Measures 737-740):

Thou cam' - est here from

Section 186 (Measures 741-744):

Thou cam' - est here from

Section 187 (Measures 745-748):

Thou cam' - est here from

Section 188 (Measures 749-752):

Thou cam' - est here from

Section 189 (Measures 753-756):

Thou cam' - est here from

Section 190 (Measures 757-760):

Thou cam' - est here from

Section 191 (Measures 761-764):

Thou cam' - est here from

Section 192 (Measures 765-768):

Thou cam' - est here from

Section 193 (Measures 769-772):

Thou cam' - est here from

Section 194 (Measures 773-776):

Thou cam' - est here from

Section 195 (Measures 777-780):

Thou cam

12. O Come, All Ye Faithful

4^c unison

J.F. Wade (1711-1786)

Sopraan
Alt

1.O come, all ye faithful, Joy - ful and tri - umphant, O
 2.God of God, Light of Light,
 3.See how the shep - herds, Sum - moned to his cra - dle,
 4.Sing, choirs of an - gels, Sing in ex - ul - ta - tion,

Tenor
Bas

SA

5 come ye, O come ye, to Beth - le - hem;
 Lo! he ab - hors not the Vir - gin's womb;
 Leav - ing their flocks, draw nigh low - ly fear;
 Sing, all ye cit - i - zens with of heav'n a - bove;

TB

SA

9 Come and be hold him Born the King of An - gels: O
 Ve ry _____. God, Be - ten, not cre - a - gels: O
 We too will thi - ther joy - ful foot - steps: est:
 Glo ry to God In the high - est:

TB

13 SA

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

TB

17 SA

17 come, let us a - dore him, Christ the Lord!

TB

12. Komt allen tezamen

1. Komt allen tezamen,
jubelend van vreugde:
Komt nu, o komt nu naar Bethlehem!
Ziet nu de vorst der eng'len hier geboren
Venite Adoremus,
Venite Adoremus,
Venite Adoremus, Dominus.

2. Komt allen tezamen,
komt verheugd van harte
Bethlehems stal in den geest bezocht
Ziet nu dat kindje, ons tot heil geboren
Venite Adoremus,
Venite Adoremus,
Venite Adoremus, Dominus.

3. De hemelse englen
riepen eens de herders
weg van de kudde naar 't schamel dak.
Spoeden ook wij ons met eerbiedige schreden!
Venite Adoremus,
Venite Adoremus,
Venite Adoremus, Dominus.

4. Het licht van de Vader,
licht van den beginne,
zien wij omsluierd, verhuld in 't vlees:
goddelijk kind, gewonden in de doeken!
Venite Adoremus,
Venite Adoremus,
Venite Adoremus, Dominus.

5. O kind, ons geboren,
liggend in de kribbe,
neem onze liefd' in genade aan!
U, die ons liefhebt, U behoort ons harte!
Venite Adoremus,
Venite Adoremus,
Venite Adoremus, Dominus.

4π. Rejoice and be Merry

Traditional Dorset

Traditional English West Country

Re - joice and be_ mer - ry in songs and in mirth!
A hea - ven - ly_ vi - sion ap - peared in the sky,
Like - wise a bright star in the sky did ap - pear,
And_ when they were_ come, they their trea - sures un - fold,

O praise our Re - deem - er, all mor - tals on earth!
Vast num - bers of an - gels the shep - herds did spy,
Which led the wise men from the east to draw near;
And un - to him of - fered myrrh, in - cense, and gold.

For this is the birth - day of Je - sus our King,
Pro - clai - ming the birth - day of Je - sus our King,
They found the Mes - si - ah, sweet Je - sus our King,
So bles - sed for e - ver be Je - sus our King,

Who_ brought us sal - va - tion; his prai - ses we'll sing!
Who_ brought us sal - va - tion; his prai - ses we'll sing.
Who_ brought us sal - va - tion; his prai - ses we'll sing.
Who_ brought us sal - va - tion; his prai - ses we'll sing.

13. A Little Child There Is Ybore

German carol tune, 16th century, arr. E.P.

A lit - tle child there is y - bore,
fJe - sus that is so full_ of might **mp**E - ia, **pp**E - ia,
Je - sus is that child's name,
It fell up - on the high mid-night,
fThree kings there came with their pre-sents **mp**E - ia, **pp**E - ia,
Now sit we down up - on our knee,

Y-sprung-en out of Jes - se's more,
su-san-ni, su-san-ni, su-san-ni, **mf**Y - bore he was a - bout mid-night; **Al -**
A maid and mo - ther is his dame,
The stars they shone both fair_ and bright,
su-san-ni, su-san-ni, su-san-ni, **mf**Of myrrh and gold and frank-in - cense, **Al -**
And pray that child that is so free:

To save_ us all_ that were fore - lore.
- le - lu - ya, Al - le - lu - ya, The an - gels sang_ with all their might.
And so our sor - row_ is turned to game.
The an - gels sang_ with all their might.
- le - lu - ya, Al - le - lu - ya, As cler - kes sing_ in their se - quence.
And with good heart_ now sing we.

14. White Christmas

Irving Berlin

The musical score consists of four staves, each with a key signature of one flat (B-flat) and a time signature of common time (C). The vocal parts are:

- Soprano (S):** The top staff, written in soprano clef.
- Alto (A):** The second staff from the top, written in alto clef.
- Tenor (T):** The third staff from the top, written in bass clef.
- Bass (B):** The bottom staff, written in bass clef.

Measure 1: The vocal parts sing "I'm dream-ing of a White Christ-mas, Just like the". The bass part has a prominent eighth-note bass line.

Measure 6: The vocal parts sing "ones I used to know. Where the tree - tops glis-ten, And chil - dren". The bass part continues its eighth-note bass line.

Measure 12: The vocal parts sing "lis - ten, to hear sleigh-bells in the snow (the sleig-bells in the snow.)". The bass part continues its eighth-note bass line.

Measure 17: The vocal parts sing "I'm dream-ing of a White Christ-mas, With ev - 'ry". The bass part continues its eighth-note bass line.

White Christmas

22

S
A Christ-mas card I write. May you're days be mer-ry and

T
B Christ-mas card I write. May you're days be mer-ry and

27

S
A bright. (So bright) all you're christ - mas-es (The bells are

T
B bright. (So bright) And may all you're christ - mas-es be white. (The bells are

32

S
A ring-ing) May you're days be mer-ry and bright, (You're days be bright)

T
B ring-ing) May you're days be mer-ry and bright, (You're days be bright) and may

37

S
A all you're Christ-mas - es (May you're christ-mas - es be white.)

T
B all you're Christ-mas - es be white. (May you're christ-mas - es be white.)

15. On Christmas Night All Christians Sing

R. Vaughan Williams

With Flowing Movement

Sopraan
Alt

Tenor
Bas

S
A

T
B

S
A

T
B

123 45 ~~X~~
Fine

S
A

T
B

3. When sin de-parts be - fore his grace,

S
A

T
B

16. Entre le boeuf et l'âne gris

Bew. Reinier Wakelkamp

Sopraan

1. Entre le boeuf et l'âne gris,
2. Entre les deux bras de Marie,
3. Entre les roses et les lis,

dort, dort, dort le petit

Alt

Tenor

Bas

1. Entre le boeuf et l'âne gris,
2. Entre les deux bras de Marie,
3. Entre les roses et les lis,

dort, _____ dort, _____ dort le petit

1. Entre le boeuf et l'âne gris,
2. Entre les deux bras de Marie,
3. Entre les roses et les lis,

dort, _____ dort, _____ dort le petit

1. Entre le boeuf et l'âne gris,
2. Entre les deux bras de Marie,
3. Entre les roses et les lis,

dort, _____ dort, _____ dort le petit

5

S

fils, mille anges di-vins, mille séra-phins, vo-lent à l'en-tour de ce Dieu d'a-mour.

A

T

B

fils, mille anges di-vins, mille séra-phins, vo-lent à l'en-tour de ce Dieu d'a-mour.

fils, _____ mille anges di-vins, mille séraphins volent à l'en-tour de ce Dieu d'a-mour.

fils, mille anges di-vins, mille séra-phins, vo-lent à l'en-tour de ce Dieu d'a-mour.

17. Deck the Halls

Welsh traditional

A musical score for two voices (Soprano and Bass) in common time. The key signature is one flat. The tempo is marked as 116 BPM. The Soprano part starts with a dotted half note followed by eighth notes. The Bass part enters with quarter notes. The lyrics are:

Deck the halls with boughs of hol - ly,
See the bla - zing Yule be - fore us, *Fa la la la la, fa la, la, la,*
Fast a - way the old year pas-ses,

The music continues with the same two-voice setting. The lyrics are:

't Is the sea - son to be jol - ly,
Strike the harp and join the cho - rus, *Fa la la la la, fa la, la, la,*
Hail the new, ye lads and las - ses,

The music continues with the same two-voice setting. The lyrics are:

Don we now our gay ap - pa - rel,
Fol - low me in mer - ry mea - sure, *Fa la, la la, la, la, la,*
Sing we jo - yous all to - ge - ther,

The music continues with the same two-voice setting. The lyrics are:

Troll the an - cient Yule - tide ca - rol,
While I tell of Yule - tide trea - sure, *Fa la la la la, fa la, la, la.*
Heed - less of the wind and wea - ther,

18. Stille Nacht

Franz Gruber (1787-1863)

Arranged by Jo Ivens

Al - les schläft, ein - sam wacht
Hir - ten erst_ Kund ge - macht
Got - tes Sohn, o wie lacht
p Stil - le nacht, hei - li-ge Nacht.
Hulploos kind, hei - lig kind,
Stil - le nacht, hei - li-ge nacht.
pp Dav - ids zoon, lang ver - wacht,
dat zo trouw_ zon-daars mint.
Vreed' en heil_ wordt ge - bracht,
Stil-le Nacht, Hei-lige Nacht. (Alles schläft,)

nur das trau-te hoch-hei - li - ge Paar,
durch der En - gel Hal-le - lu - ja,
Lieb aus dei - nem Gött-li-chen Mund,
hol - der Kna - be im lok - ki - gen Haar,
tönt es laut von fern und nah,
da uns schlägt die ret - ten - de Stund,
die mil-joe-nen eens za - li - gen zal,
Ook voor mij hebt g'u rijkdom ont - zegd,
aan een we-reld, ver - lo - ren in schuld.
wordt ge - bo - ren in Beth - le-hems stal.
wordt g'op stro en in doe - ken ge - legd.
Gods be - lof - te wordt heer - lijk ver - vuld.

schlaf in himm - li - scher Ruh,
Christ der Ret - ter ist da,
Christ, in dei - ner Ge - burt,
schlaf in himm - li - scher Ruh.
Christ der Ret - ter ist da.
Christ in dei - ner Ge - burt.
Hij, der schep - se - len Heer,
Leer m'u dan - ken daar - voor,
A - men! Go - de zij eer,
Hij, der schep - se - len Heer.
leer mij u dan - ken daar - voor.
A - men! Go - de zij eer.

19. Hark! the herald-angels sing

Words by Charles Wesley (1707-1788)

and others

J.L.F. Mendelssohn Bartholdy (1809–1847)

Hark! the he - rald - an - gels sing glo - ry to the
Christ, by high - est heav'n a - dored, Christ, the e - ver-
Hail the heav'n - born Prince of Peace! Hail the sun of

new-born King; Peace on earth and mer - cy mild, God and sin - ners re - con - ciled;
last - ing Lord; Late in time be - hold him come, off - spring of a vir-gin's womb:
righ-teous-ness! Light and life to all he brings, ris'n with hea-ling in his wings:

joy - ful all ye na-tions rise, join the triumph of the skies, with th'angel - ic host proclaim,
Veiled in flesh the Godhead see, hail th'in-car-nate De - i - ty! Pleased as man with man to dwell,
Mild he lays his glo - ry by, born that man no more may die, born to raise the sons of earth,

Christ is born in Beth-le - hem.

Je - sus, our Em-ma-nu - el. *Hark! the he-rald-an-gels sing glo-ry_ to the new-born King.*
born to give them se-cond birth:

19. Hoor de eng'len zingen d'eer

J.L.F. Mendelssohn Bartholdy (1809–1847)



Hoor, de eng'-len zing - en d'eer van de nieuw ge - bo-ren Heer! Vreed' op aar-de,
Hij die heerst op 's Hemels troon, He-re Chris-tus, Va-ders Zoon, wordt ge - bo-ren
Lof aan U die eeu - wig leeft en op aar - de vre-de geeft. Gij die ons ge-



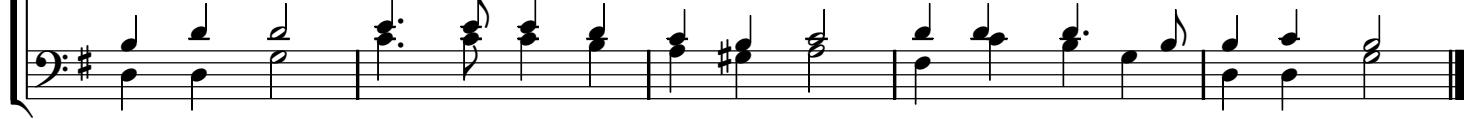
't is ver - vuld: God ver - zoent der men-sen schuld. Voegt u vol - ken in het koor,
uit een maagd op de tijd die God be - haagt. Zon - ne der ge - rech - tig - heid,
wor-den zijt taal en te - ken in de tijd: Al uw glo - rie legt gij af,



dat weer-klinkt de he - mel door, zingt met al - ge - me - ne stem voor het kind van
woord dat vlees ge - wor-den zijt, tus - sen al - le men-sen in, in het men - se -
ons tot red - ding uit het graf, dat wij on - ge - rept en rein nieuw - ge - bo - ren



Beth - le - hem;
lijk ge - zin; *Hoor, de eng'-len zing - en d'eer van de nieuw ge - bo-ren Heer.*
zou - den zijn;



20. A Merry Christmas

Arthur Warrell

= 132
Allegro con spirito

We wish you a merry Christ-mas, we wish you a mer-ry Christ-mas, we wish you a mer-ry

6

Christ-mas, and a hap-py New Year. Good ti-dings we bring to you and your kin; we
 ff
 happy New Year. Good ti - dings we bring to you and your kin; we
 ff
 Good ti-dings, good ti-dings we bring; We
 ff
 Good ti-dings, good ti-dings we bring; We

13

wish you a merry Christ - mas, and a hap - py New Year.
 wish you a merry Christmas, and a hap - py New Year.
 wish you a merry Christmas, and a hap - py New Year. Now bring us some figgy pud-ding, now
 wish you a merry Christ - mas, and a happy New Year. Now bring us some figgy

19

Good
 bring us some fig-ky pud-ding, now bring us some fig-ky pud-ding, and bring some out here. Good
 pud-ding, now bring us some fig-ky pud-ding, now bring us fig-ky pud-ding out here. Good

25

Good tidings we bring to you and your kin; a happy New
tidings we bring to you and your kin; we wish you a merry Christmas, and a happy New
tidings we bring to you and your kin; We wi - i - ish you a happy New
tidings we bring to you and your kin; We wish you a merry Christ - mas, and a happy New

32

Year. For we all like fig-gy pud - ding, we all like fig-gy pud - ding, for we all like fig-gy
Year. For we all like fig-gy pud - ding, we all like fig-gy pud - ding, for we all like fig-gy
Year. For we all like fig-gy pud-ding, for we all like fig-gy pud-ding, for we all like fig-gy
Year. For we all like fig-gy pud-ding, for we all like fig-gy pud - ding, for we all like fig-gy

38

pudding, so bring some out here. Good tidings we bring to you and your kin; we
pudding, so bring some, so bring some out here. Good ti - dings we bring to your kin; we
pudding, so bring some out here. Good ti - dings we bring to your pud - ding, so bring some, bring some out here. Good ti - dings we bring to your kin; We

45

wish you a merry Christ - mas, and a hap - py New Year. And we won't go won't go
wish you a merry Christmas, and a hap - py New Year. And we won't go 'till we've got some, we
kin; We wish you a happy New Year. And we won't go won't go
wish you a merry Christ - mas, and a hap - py New Year. And we won't go won't go

51

won't go won't go and we won't go till we've got some, so bring some out here. Good
 won't go 'till we've got some and we won't go 'till we've got some, so bring some out here. Good
 won't go won't go And we won't go till we've got some, so bring some out here. Good
 won't go won't go And we won't go till we've got some, so bring some out here. Good

57

subito **pp**
 ti-dings we bring to you and your kin; we wish you a merry Christ-mas, and a
 subito **pp**
 ti-dings we bring to you and your kin; we wish you a merry Christ-mas, and a
 subito **pp**
 ti-dings we bring to you and your kin; We wish you a merry Christ-mas, and a
 subito **pp**
 ti-dings we bring to you and your kin; We wish you a merry Christ-mas, and a

63

accel. *molto rall.*
 happy New Year, a hap-py New Year. We wish you a merry Christmas, and a hap-py New Year.
 accel. *molto rall.*
 happy New Year, a hap-py New Year. We wish you a merry Christmas, and a hap-py New Year.
 accel. *molto rall.*
 happy New Year, a hap-py New Year. We wish you a merry Christ-mas, and a hap-py New Year.
 accel. *molto rall.*
 happy New Year, a hap-py New Year. We wish you a merry Christ-mas, and a happy New Year.

21. Winter Wonderland

Over the ground lies a mantle of white, a hea-ven of dia - monds shines
 Over the ground lies a mantle of white, a hea-ven of dia - monds shines

down through the night.
 down through the night.

Two hearts are thril - ling in spite of the chill in the
 Two hearts are thril - ling in spite of the chill in the

Ooh, ooh.
 Ooh, ooh.

wea - ther, ooh ooh Love knows no sea - son, love knows no clime,
 wea - ther, ooh ooh Love knows no sea - son, love knows no clime,

Here in the o - pen we're wal-kin' and ho - pin'.
 ro-mance can blos - som a-ny old time. Here in the o - pen we're wal-kin' and ho - pin'.
 ro-mance can blos - som a-ny old time. Here in the o - pen we're wal-kin' and ho - pin'.
 ro-mance can blos - som a-ny old time. Here in the o - pen we're wal-kin' and ho - pin'.

21

The musical score consists of five staves of music. The top four staves are in common time, treble clef, and B-flat key signature. The bottom staff is in common time, bass clef, and B-flat key signature. The lyrics are as follows:

ding-ad-ing, dingading, ding-ad-ing, ding - a - ding, ding - ad-ing,
 ding-ad-ing, dingading, ding-ad-ing, ding - a - ding, ding - ad-ing,
 listening in the lane snow is glistening; A beau-ti-ful sight, we're happy to-night,
 bluebird, here to stay is a new bird; he sings a love song, as we go a-long
 ding ding

26

walking in a winter wonderland. land. In the meadow we can build a snowman,
 walking in a winter wonderland. land. Doo doo doo doo doo doo doo doo
 walking in a winter wonderland. Gone a - land. Doo doo doo doo doo doo doo doo
 walking in a winter wonderland. land. Doo doo doo doo doo doo doo doo doo

35

doo doo doo. Later on we'll conspire as we dream by the
doo doo doo (doo) Ooh ooh ooh ooh ooh ooh ooh
you can do the job when you're in town. Later on we'll conspire, as we dream
doo doo doo doo. Ding ding ding ding ding ding ding

40

fi-re, Ooh ooh ooh ooh walking in a winter wonderland.
ooh ooh ooh ooh ooh ooh walking in a winter wonderland.
by the fi-re, to face un a-fraid the plans that we've made, walking in a winter wonderland.
ding ding ding ding ding walking in a winter wonderland.

45

romance can blos - som a-ny old time.
Love knows no sea-son, love knows no clime, romance can blos - som a-ny old time.
Love knows no sea-son, love knows no clime, romance can blos - som a-ny old time.

49

Here in the o - pen we're wal-kin' and ho - pin', to - ge - ther.
Here in the o - pen we're wal-kin' and ho - pin', to - ge - ther.
Here in the o - pen we're wal-kin' and ho - pin', to - ge - ther.
Here in the o - pen we're wal-kin' and ho - pin', to - ge - ther.

22. O Dennenboom

Ernst Anschütz (1824)

Arranged by Bernard Dewagtere

A musical score for four voices (SATB) in common time, treble clef, and a key signature of one sharp. The vocal parts are arranged in a 2x2 grid. The lyrics are: "O den-nen-boom, o den-nen-boom, wat zijn uw tak - ken". The music consists of eighth and sixteenth note patterns.

A continuation of the musical score in common time, treble clef, and a key signature of one sharp. The lyrics are: "won-der-schoon. Ik heb u laatst in 't bos zien staan, toen had u nog geen". The music features eighth and sixteenth note patterns.

A continuation of the musical score in common time, treble clef, and a key signature of one sharp. The lyrics are: "lichtjes aan. O dennenboom, o dennenboom, wat zijn uw tak - ken wonderschoon.". This section repeats three times. The music consists of eighth and sixteenth note patterns.

Hoe leit dit kindeke hier in de kou.

Oud Hollands Kerstlied
Bewerking: Herman Schimmel

A musical score for two voices (Soprano and Bass) in 3/4 time, key of G major. The Soprano part features lyrics in Dutch, while the Bass part provides harmonic support. The score consists of two staves: the top staff for the Soprano (treble clef) and the bottom staff for the Bass (bass clef). The lyrics are as follows:

Hoe leit dit kind
Sa, ras, dan
En gij, o

kin - de - ke
her - der-kens
en - gel-kens

hier in de kou.
komt naar de stal.
komt na - der bij.

Ziet eens hoe
Speelt op uw
Zingt dan uw

6

al - le - zijn le - de - kens be - ven.
 ve - del - kens voor dit teer Lamme - ke.
 lie - de - kens voor dit lief Kinde - ke.

Ziet eens hoe dat het weent
 Speelt er dan zacht - kens tot
 Wilt Het ver - mae, ken met

Musical score for 'Kinderen' (page 11). The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. The lyrics are as follows:

en krijt van rouw!
Het sla-pen zal.
uw me - lo - dij.
Na, na, na, na, na, na,
Kin - de - ke

Musical score for 'Ei, zwijg toch stil, sus,sus,'. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and 16th note time. The lyrics are: teer. Ei, zwijg toch stil, sus,sus, en krijt niet meer. The bottom staff is in bass clef, G major (two sharps). The music features eighth-note patterns and rests.

24. O little town of Bethlehem

Words by

PHILLIPS BROOKS

(1835–93)

English traditional melody

arranged by

R. VAUGHAN WILLIAMS (1872-1958)

and (V. 4) THOMAS ARMSTRONG (b. 1898)

A musical score for two voices (SATB) in common time (indicated by '4'). The key signature is one flat (B-flat). The vocal parts are separated by a brace. The top voice begins with a dotted half note followed by eighth notes. The lyrics are:

O lit - tle town of Beth-le - hem, How still we see thee lie!
O morning stars, to - ge - ther Pro-claim the_ ho - ly birth,
How si - lent - ly, how si - lent - ly, The won-drous gift is giv'n!

A continuation of the musical score. The top voice begins with a dotted half note followed by eighth notes. The lyrics are:

A - bove thy deep and dream-less sleep The si - lent stars go by.
And prai-ses sing to God the King, And peace to men on earth;
So God im-parts to hu - man hearts The bless-ings of his heav'n.

A continuation of the musical score. The top voice begins with a dotted half note followed by eighth notes. The lyrics are:

Yet in thy dark streets shi - neth The e - ver - last - ing light;
For Christ is born of Ma - ry; And, gath-ered all a - bove,
No ear may hear his com - ing; But in this world of sin,

undotted

A continuation of the musical score. The top voice begins with a dotted half note followed by eighth notes. The lyrics are:

The hopes and fears of all the years Are met in thee to - night.
While mor - tals sleep, the an - gels keep Their watch of wond'ring love.
Where meek souls will re - ceive him, still The dear Christ en - ters in.

undotted

DESCANT

O ho - ly Child of Beth - le - hem, Des - cend to us, we pray;

Cast out our sin, and en - ter in, Be born in us to - day.

We hear the Christ-mas an - gels The great glad ti - dings tell:
undotted

O come to us, a - bide with us, Our Lord Em - man - u - el.