

01. Rudolph the Red-Nosed Reindeer

Jonny Marks

Arr. 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

Donner and Blitzen, but do you re-call the most famous reindeer of all?

f Rudolph the rednosed

Presto ($\text{d} = \text{c.160}$)

mf f Rudolph the rednosed

Reindeer! had a very shi-ny nose, you would even say it

reindeer, Shiny nose And if you e-ver saw it, you would even say it

reindeer, Shiny nose And if you e-ver saw it, you would even say it

16 f glows, all of the o-ther rein-deer, used to laugh and call him names. Red nose! They

f glows, all o - ther rein-deer, used to laugh and call him names. Red nose! And

mf glows, all o-ther rein - deer, used to laugh and call him names.

f And

21

mp
mf
mp

they ne - ver let poor Ru-dolph join in a - ny rein-deer games. Then one fog-gy

26

Christ-mas Eve, San-ta came to say: "Ru-dolph with your nose so bright,
Christ-mas Eve, San-ta came to say: "Ru-dolph with your nose so bright,
Christ-mas Eve, San-ta came to say: "Ru-dolph with your nose so bright,

31

Then all the rein-deer loved him, as they shouted out with
won't you guide my sleigh to-night?" Then all the rein-deer 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, "Ru-dolph the red-nosed rein-deer, you'll go down in his - to - ry!"

02. Er is een roos ontloken

Traditioneel kerstlied

The musical score consists of four staves, each representing a vocal part: Sopraan (treble clef), Alt (alto clef), Tenor (bass clef), and Bas (bass clef). The music is in common time, with a key signature of one flat. The lyrics are written below the notes, corresponding to the vocal parts.

1. Stave (Sopraan and Alt):

Sopraan
Alt

Er is een roos ont - lo - ken uit
Die roos van ons ver - lan - gen, dat
Die bloem van Gods be - ha - gen heeft,
Die bloem van Gods be - ha - gen heeft,

2. Stave (Tenor and Bas):

Tenor
Bas

uit - ver - ko - ren - ja

3. Stave (Soprano and Alto):

S
A

grond, zo - als er was ge - spro - ken door der pro -
zaad, is - door een maagd ont - van - gen uit Gods ver -
sprak, de win - ter kou ver - dra - gen als al - pro -
der Gods ver - ler -

4. Stave (Tenor and Bass):

T
B

uit - ver - ko - ren - ja

5. Stave (Soprano and Alto):

S
A

- fe - pen - mond. En Da - vids oud slacht is
- bor - gen - raad. Ma - ri - a was be reid, toen
- dor - ste - tak. O roos - als bloed zo rood, God

6. Stave (Tenor and Bass):

T
B

slacht reid, rood, toen God

7. Stave (Soprano and Alto):

S
A

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

8. Stave (Tenor and Bass):

T
B

nacht. tijd. dood.

02. Es ist ein Ros entsprungen

Traditioneel kerstlied

Sopraan
Alt

1. Es ist ein Ros ent - sprun - gen
2. Das Rös - lein das ich mei - ne,
3. Das Blü - me - lein so klei - ne,
4. O Je - su, bis zum Schei - den

Tenor
Bas

S
A

zart.
sagt:
süß,
tal.

Wie uns die Al - ten sun - gen,
Ma ri - a ist's, die Rei - ne,
Mit sei - nem hel - len Schei - ne
Laß Dein Hilf uns ge - lei - ten

Aus Die Jes - se
Die Ver uns - das
Ver Hin - treibt's in die den

T
B

S
A

kam Blüm - die lein Art Und hat ein Blüm - lein bracht,
Blüm Fin ster bracht. Wahr' Mensch und ew' - gen Rat,
Freu - den nis. saal. In Dei - tes wah - rer Gott,
Mit Hat Hilf Da

T
B

S
A

ten im kal - ten Win - ter, Wohl zu der hal - ben Nacht.
sie ein Kind ge - bo - ren Wohl zu der hal - ben Nacht.
uns aus al - lem Lei - de, Ret - tet von Sünd' - und Tod.
wir Dich e - wig lo - benn, O Gott, uns das ver leih.

T
B

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 consists of 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.

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)
arr. David Willcocks

Simply

Sopraan Alt

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

Tenor Bas

S A

lit - tle Lord Je - sus laid down his sweet head. poco
 lit - tle Lord Je - sus no cry - ing he makes. cresc I
 by me for e - ver and love me, I pray. Bless

T B

S A

stars in the bright sky down where he lay. The lit - tle Lord
 love thee Lord Je - sus! took down from the sky. And stay by my
 all the dear chil - chil - dren in thy ten - der care. And fit us for

T B

S A

14 Je sus a sleep on the hay.
 side un til morn ing is nigh.
 hea ven, to live with thee there

T B

05. God Rest You Merry

Cheerful, flowing

English traditional carol tune, arr. E.P.

The musical score consists of three systems of music. The first system (measures 1-4) shows the soprano and alto parts in treble clef, and the tenor and bass parts in bass clef. The lyrics are: "1. God rest you mer - ry, gent - le - men, let no - thing you dis - may, For Je-sus, Christ our Sa - viour was born up-on this day, To save us all from Sa - tan's power when we were gone a - stray; O____ tid - ings of com - fort and joy, com-fort and joy, O____ tid - ings of com - fort and joy." The second system (measures 5-8) continues with the soprano and alto parts in treble clef, and the tenor and bass parts in bass clef. The third system (measures 9-12) continues with the soprano and alto parts in treble clef, and the tenor and bass parts in bass clef.

2. In Bethlehem in Jewry
This blessed babe was born,
And laid within a manger
Upon this blessed morn;
The which his mother Mary
Nothing did take in scorn:

3. From God our heavenly Father
A blessed angel came,
And unto certain shepherds
Brought tidings of the same,
How that in Bethlehem was born
The son of God by name:

4. 'Fear not,' then said the angel,
; Let nothing you afright,
This day is born a Saviour
Of virtue, power, and might;
So frequently to vanquish all
The friends of Satan quite.'

7. Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
All others doth deface:

5. The shepherds at those tidings
Rejoicèd much in mind,
And left their flocks a-feeding
In tempest, storm and wind,
And went to Bethlehem straightway
This blessed babe to find

6. But when to Bethlehem they came,
Whereat this infant lay,
They found him in a manger
Where oxen feed on hay,
His mother Mary kneeling
Unto the Lord did pray:

06. Choral

Ich steh' an deine Krippen hier

Johann Sebastian Bach

Musical score for the first stanza of "Ich steh' an deine Krippen hier". The score consists of four staves, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (indicated by 'c'). The lyrics are repeated three times. The vocal parts are: Soprano, Alto, Tenor, and Bass. The bass part is in a lower octave than the other voices.

Ich steh an dei - ner Krip pen hier, o Je - su - lein, mein
Ich steh an dei - ner Krip pen hier, o Je - su - lein, mein
Ich steh an dei - ner Krip pen hier, o Je - su - lein, mein
Ich steh an dei - ner Krip pen hier, o Je - su - lein, mein

Musical score for the second stanza of "Ich steh' an deine Krippen hier". The score consists of four staves, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (indicated by 'c'). The lyrics are repeated three times. The vocal parts are: Soprano, Alto, Tenor, and Bass. The bass part is in a lower octave than the other voices.

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

Musical score for the third stanza of "Ich steh' an deine Krippen hier". The score consists of four staves, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (indicated by 'c'). The lyrics are repeated three times. The vocal parts are: Soprano, Alto, Tenor, and Bass. The bass part is in a lower octave than the other voices.

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

07. Once in royal David's city

Words by C.F. Alexander
arr. by A.H. Mann

$\text{♩} = 63$

Soprano
Alt

Tenor
Bas

S
A

T
B

2. He came down to earth from heaven
Who is God and Lord of all,
And his shelter was a stable,
And his cradle was a stall;
With the poor and mean and lowly
Lived on earth our Saviour holy.

~~3. And through all his wondrous childhood~~
He would honour and obey
Love and watch the lowly maiden
In whose gentle arms he lay:
Christian children all must be
Mild, obediend, good as he.

4. For he is our childhood's pattern,
Day by day like us he grew,
He was little, weak and helpless,
Tears and smiles like us he knew:
And he feeleth for our sadness,
And he shareth in our gladness.

5. And our eyes at last shall see him,
Through his own redeeming love,
For that child so dear and gentle
Is our Lord in heaven above;
And he leads his children on
To the place where he is gone.

08. Ding Dong Merrily on high

Sixteenth-century French dance tune
arr. Charles Wood

Quick and gay

Soprano
Alt
Tenor
Bass

Ding-dong merri-ly on high, in heav'n the bells are ring - ing,

Ding-dong ve-ri-ly the sky is rent with an - gels sing - ing.

Glo - ri a, Ho - san - na in ex - cel - sis.

2. Now on earth below, below, the steeple bells are swinging,
And i-o, i-o, i-o, are priest and people singing.

3. May you dutifully prime your matin chime, you ringers.
May you beautifully rhyme your evensong, you singers.

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, treble clef, with a key signature of one sharp. 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 music then transitions to common time, bass clef, with a key signature of one sharp.

The score continues with three stanzas of lyrics. The first stanza starts with a forte dynamic (f). The second stanza begins with a piano dynamic (p). The third stanza begins with a piano dynamic (pp). The lyrics describe the scene: "O sis-ters too, How may we do For to pre-serve this day this lay. He - rod, the king, In his rag - ing, Charged he hath this day. His That woe is me, poor child for thee! And ev - er morn and day. For". The music consists of two voices: Soprano and Bass, in common time, with a key signature of one sharp.

The score concludes with a final section of lyrics. The lyrics are: "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 music is for two voices: Soprano and Bass, in common time, with a key signature of one sharp.

The first Nowell

Words and music: English traditional, arranged by John Stainer (1840-1901)

83

SOPRANO
ALTO

1. The first No - well the an - gel 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

TENOR
BASS

5 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
 prais - es to our heav'n - ly Lord that hath made

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

15 was so deep. No - well! No - well! No - well! No -
 day and night. No - well! No - well! No - well! No -
 - ev - er it went. No - well! No - well! No - well!
 - kind hath bought.

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

10. Jingle bells

J.S. Pierpont
arr. Stefan Karpiniec

Spiritoso

Sopraan Alt Tenor Bas

f Jin-gle bells, jin-gle bells, jin-gle all the way! Oh what fun it
 the way,

S A T B

is to ride in a one horse o-pen sleigh! Jin-gle bells, jin-gle bells, jin-gle all the
 I tell you

S A T B

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

Fine

S A T B

Das - hing through the snow, One horse o - pen
mf Das - hing through the snow, in a one horse o - pen sleigh,
 sleigh,

S A T B

Yes we go *f* Laug - hing all the way.
 through the fields we go, *f* laug - hing all the way
 Ha! Ha! Ha!

Bells on bob - tail ring,
We know what

mf Bells on bob - tail ring, ma-king spi - rites bright; what

D.C. al Fine

fun it is to ride and sing a sleigh - ing song to - night. Oh!
fun it is to ride and sing this sleig - hin' song to - night! Oh!

D.C. al Fine

Alt, Tenor, Bas

2. A day or two ago,
I thought let's take a ride
and soon miss fanny bright
was seated by my side.
The horse was lean and lank,
misfortune seemed his lot,
he ran into a drifted bank
and we, we got upset!
3. A day or two ago,
the story I must tell,
I went out in the snow,
and on my back I fell!
A man was riding by,
in_a one horse open sleigh,
he laughed as there I sprawling lay
and quickly drove away!
4. (-) Now the ground is white,
(-) Go it while you're young,
(-) take the girls along
and sing this sleighing song
just bet a bobtail bay,
two forty as his speed,
(-) Hitch him to an open sleigh
and crack! you'll take the lead!

Sopraan

2. A day or two ago,
I thought let's take a ride
Oh she was
seated by my side.
The horse was lean and lank,
That horse he
ran into a drifted bank
and we, we got upset!
3. A day or two ago,
the story I must tell,
(-)
on my back I fell!
A man was riding by,
That man he
laughed as there I sprawling lay
and quickly drove away!
4. (-) Now the ground is white,
(-) Go it while you're young,
And you can
sing this sleighing song
just bet a bobtail bay,
And then you
hitch him to an open sleigh
and crack! you'll take the lead!

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 Latin. The piano accompaniment is indicated by a bass staff.

1. Verse:

Soprano: O Kin - de - ke klein,
Alt: O Kin - de - ke klein,
Tenor: O Kin - de - ke teer,
Bass: uit Gij ho - gen -

2. Chorus:

Soprano: he ze - mel uit
Alto: daalt ver - ko - ren
Tenor: Gij neer, Heer.
Bass: ver Ik laat geef
Piano: uws U Va heel - ders het

3. Verse:

Soprano: heer har - lijk te huis, mijn;
Alto: wordt Ach, arm laat
Tenor: en mij hulp eeu -
Bass: loos, wig draagt bij een U

4. Chorus:

Soprano: kruis. zjin!
Alto: O Kin - de - ke klein,
Tenor: o Kin - de - ke teer!
Bass: o Kin - de - ke teer!

5. Final Chorus:

Soprano: o Kin - de - ke teer!
Alto: 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 section. The first section starts with "O little one sweet, O little one sweet, O little one mild, Thy joy - ther's thou". The second section begins at measure 6 with "pur hast pose thou hast ful - filled; Thou cam'st from heav'n to from". The third section begins at measure 11 with "mor heav'n tal do - kin, To - qual bring to men be com - with fort us in poor their". The fourth section begins at measure 16 with "men, O lit - tle one sweet sweet O lit - tle one one mild. pain, O lit - tle one sweet sweet O lit - tle one one mild".

3. O little one sweet, O little one mild,
In thee love's beauties are all distilled;
Then light in us thy love's bright flame,
That we may give thee back the same,
O little one sweet, O little one mild.

4. O little one sweet, O little one mild,
Help us to do as thou hast willed.
Lo, all we have belongs to thee!
Ah, keep us in our fealty!
O little one sweet, O little one mild.

12. O Come, All Ye Faithful

4^c unisono

J.F. Wade (1711-1786)

Sopraan Alt

1. O come, all ye faithful, joyful and triumphant, O
2. God of all, how the shepherds, sum - moned to his cradle, —
3. See how the choirs of angels, sing in ex - ult - ation, —
4. Sing, 1.0 come, all ye faithful, joyful and triumphant, O
2. God of all, how the shepherds, sum - moned to his cradle, —
3. See how the choirs of angels, sing in ex - ult - ation, —
4. Sing,

Tenor Bas

5

SA

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 - with of low - - - ly fear;
Sing, — all ye cit - i - zens of heav'n — a - bove;

TB

9

SA

Come and be - hold — him — Born the King of An - - - gels: O
Ve ry — will — God, — Be - - - got - ten, not cre - a - ted:
We too — will — thi - - ther — Bend our joy - - ful foot - - steps:
Glo ry — to — God — In — the —

TB

13

SA

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

TB

17

SA

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

(Measure 5)

Soprano
Alt

I'm dream-ing of a White — Christ-mas, Just like the

Tenor
Bass

I'm dream-ing of a White Christ-mas, Just like the

(Measure 6)

S
A

ones I used to know. Where the tree - tops glis-ten, And chil - dren

T
B

ones I used to know. Where the tree - tops glis-ten, And chil - dren

(Measure 12)

S
A

lis - ten, to hear — sleigh-bells in the snow (the sleig-bells in the snow.)

T
B

lis - ten, to hear — sleigh-bells in the snow (the sleig-bells in the snow.)

(Measure 17)

S
A

I'm dream-ing of a White — Christ-mas, With ev - 'ry

T
B

I'm dream-ing of a White — Christ-mas, With ev - 'ry

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,

Alt

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

Tenor

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

Bas

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

S

5

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

A

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

T

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

B

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

17. Deck the Halls

Welsch traditional

d=116

Sopraan
Alt

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

Tenor
Bas

5

S A

't Is the sea - son to be jo - 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,

T B

9

S A

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,

T B

13

S A

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

T B

18. Stille Nacht

Franz Gruber (1787-1863)

Arr. Jo Ivens

Stil - le Nacht, Hei - li - ge Nacht. Al - les schläft, ein - sam wacht
 Stil - le Nacht, Hei - li - ge Nacht. Hir - ten erst Kund ge - macht
 Got - tes Sohn, o wie lacht
 Stil - le Nacht, Hei - li - ge Nacht. Al - les schläft, ein - sam wacht
 Stil - le Nacht, Hei - li - ge Nacht. Hir - ten erst Kund ge - macht
 Got - tes Sohn, o wie lacht
 Stil - le Nacht, Hei - li - ge Nacht. (Alles schläft,)

nur das trau-te hoch - hei - li - ge Paar, hol - der Kna - be im lok - ki-gen Haar,
 durch der En - gel Hal - le - lu - ja, tönt es laut von fern und nah,
 Lieb aus dei - nem Gött - li - chen mund, da uns schlägt die ret - ten-de Stund,
 nur das trau-te hoch - hei - li - ge Paar, hol - der Kna - be im lok - ki-gen Haar,
 durch der En - gel Hal - le - lu - ja, tönt es laut von fern und nah,
 Lieb aus dei - nem Gött - li - chen mund, da uns schlägt die ret - ten-de Stund,

schlaf in himm - li - scher Ruh, schlaf in himm - li - scher Ruh.
 Christ der Ret - ter ist da, Christ der Ret - ter ist da.
 Christ, in dei - ner Ge - burt, Christ in dei - ner Ge - burt.
 schlaf in himm - li - scher Ruh, schlaf in himm - li - scher Ruh.
 Christ der Ret - ter ist da, Christ der Ret - ter ist da.
 Christ, in dei - ner Ge - burt, Christ in dei - ner Ge - burt.

19. Hark! The Herald angels sing

F.Mendelsohn-Bartholdy

Sopraan
Alt

1. Hark the he - rald an - gels sing Glo - ry to e - the new born
2. Christ, by high - est heav'n a - dored, Christ the sun - ver-las - ting
3. Hail the heav'n - born Prince of Peace! Hail the sun - of righ - teous -

Tenor
Bas

4

S A King; Peace on earth and mer - cy mild, God and sin - ners re - con -
Lord, ness! Late in time be-hold him come, Off - spring Ris'n with a Vir - gin's his
ness! Light and life to all he brings, Off - spring Ris'n with a Vir - gin's his

T B

8

S A ciled: Joy - full all ye na - tions rise, Join the tri - umph of the
womb; Veiled in he flesh the God - head glo - ry see, Hail Born the in car - nate De - i -
wings: Mild he lays his glo - ry by, Born that man no more may

T B

12

S A skies, With the an - ge - lie host pro - claim Christ is born in Beth - le -
ty! Pleased as man - lie with man sons to of dwell, Je - sus - our give Em - man - u -
die, Born to raise the the sons to earth, Born to - to - them se - cond

T B

16

S A hem: Hark the he - rald an - gels sing Glo - ry to the new - born King.
el: birth:

T B

Hoor de eng'len zingen d'eer

F.Mendelsohn-Bartholdy

Sopraan
Alt

1. Hoor de eng'len zingen d'eer
2. Hij die heerst van He en
3. Lof aan op 'sHe mels
len zin - gen
die eeu - wig
d'eer troon
leeft
van He en
de re op
nieuw Chris
aar - tus, Va - ders
ge - bor - ren
de vre - de

4

S A
Heer! Vred' op aar - de, 't is ver - vuld:
Zoon, wordt gebo - ren uit een maagd
geeft, Gij die ons ge - wor - den
geeft, Gij die ons ge - wor - den
vuld:
maagd
zigt
God
op
taal
ver
de
en
zoent
tijd
te
der
men
ken
die
God
in
be
de

T B

8

S A
schuld. Voegt u vol - ken in het koor,
haagt. Zon - ne der glo - rie rech - tig
tijd, al - glo - rie legt gij
voegt u vol - ken in het koor,
haagt. Zon - ne der glo - rie rech - tig
tijd, al - glo - rie legt gij
dat woord weer - klinkt
dat tot dat vlees
mel - den red - ding de - wor - den
mel - den red - ding de - wor - den
mel - den red - ding de - wor - den

T B

12

S A
door, zingt met al - ge - me - ne stem voor het kind van Beth - le -
zijt, tus - sen al - le men - sen in, in het men - se - lik - ge -
graf, dat wij on - ge - rept en rein, nieuw - ge - bo - ren zou - den

T B

16

S A
hem; Hoor de eng' len zin - gen d'eer van de_ nieuw ge - bo - ren Heer.
zin; zin; zijn;

T B

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 wish you a happy New
tidings we bring to you and your kin; We wish you a merry Christmas, and a happy New

32

Year. For we all like figgy pudding, we all like figgy
Year. For we all like figgy pudding, we all like figgy
Year. For we all like figgy pudding, for we all like figgy
Year. For we all like figgy pudding, for we all like figgy
Year. For we all like figgy pudding, for we all like figgy
Year. For we all like figgy pudding, for we all like figgy

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
pudding, so bring some, bring some out here. Good ti-dings we bring to your kin; We

45

wish you a merry Christmas, and a happy New Year. And we won't go won't go
wish you a merry Christmas, and a happy 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 Christmas, and a happy 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.

Winter Wonderland

Soprano Alto S A T B

1

O - ver the ground lies a man - tle of white, a hea - ven of dia - monds shines

down through the night. Ooh ooh

A

T

B

8

Two hearts are thrill - ing in spite of the chill in the wea-ther ooh ooh

9

S

A

T

B

Ro - mance can blos - som a - ny old time.

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

13

S

A

T

B

Here in the o - pen we're walk-in and ho - pin' Ding a ding Ding a ding Ding a ding Ding a ding

Here in the o - pen we're walk-in and ho - pin'

Here in the o - pen we're walk-in and ho - pin' Sleighbells

Ding ding ding ding

Soprano (S) vocal line:

In the meadow we can build a snow-man

Alto (A) vocal line:

Doo doo doo doo doo doo doo

Tenor (T) vocal line:

land Doo doo doo doo doo doo

Bass (B) vocal line:

land

31

S Brown doo doo doo doo doo doo doo doo doo doo

A

T He'll say: Are you mar-ried? we'll say: No man But you can do the job when you're in

B Doo dood doo doo doo doo doo doo

This musical score page contains four staves, one for each voice: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is B-flat major (two flats). Measure 31 starts with a single note for Soprano, followed by a repeating pattern of eighth notes for all voices. The lyrics 'Brown doo doo doo doo doo doo doo doo' are written below the notes. Measures 32-33 show the Alto and Tenor voices performing a rhythmic pattern of eighth notes. Measure 34 begins with the Tenor's line: 'He'll say: Are you mar-ried? we'll say: No man But you can do the job when you're in'. The Bass voice joins in with 'Doo dood doo doo doo doo doo doo'. Measures 35-36 continue with the Tenor's line: 'doo La-ter on we'll con - spi - re as we dream by the fi - re'. The Alto provides harmonic support with sustained notes. The Bass voice adds 'town' and 'Ding Ding Ding Ding'. Measures 37-38 show the Tenor's line: 'we'll con-spi - re as we dream by the fi - re To'. The Bass voice adds 'doo Ding Ding Ding Ding'. Measures 39-40 show the Tenor's line: 'face un - a - fraid the plans that we've made wal-king in a win - ter won - der - land'. The Bass voice adds 'Ooh ooh ooh ooh wal-king in a win - ter won - der - land'. Measures 41-42 show the Tenor's line: 'wal-king in a win - ter won - der - land wal-king in a win - ter won - der - land'. The Bass voice adds 'wal-king in a win - ter won - der - land wal-king in a win - ter won - der - land'.

35

S doo La-ter on we'll con - spi - re as we dream by the fi - re

A Ooh ooh obh obh Ooh obh ooh obh

T town La-ter on we'll con-spi - re as we dream by the fi - re To

B doo Ding Ding Ding Ding

This musical score page continues from the previous one. Measures 35-36 show the Tenor's line: 'doo La-ter on we'll con - spi - re as we dream by the fi - re'. The Alto provides harmonic support with sustained notes. The Bass voice adds 'town' and 'Ding Ding Ding Ding'. Measures 37-38 show the Tenor's line: 'we'll con-spi - re as we dream by the fi - re To'. The Bass voice adds 'doo Ding Ding Ding Ding'. Measures 39-40 show the Tenor's line: 'face un - a - fraid the plans that we've made wal-king in a win - ter won - der - land'. The Bass voice adds 'Ooh ooh ooh ooh wal-king in a win - ter won - der - land'. Measures 41-42 show the Tenor's line: 'wal-king in a win - ter won - der - land wal-king in a win - ter won - der - land'. The Bass voice adds 'wal-king in a win - ter won - der - land wal-king in a win - ter won - der - land'.

40

S Ooh ooh ooh ooh wal-king in a win - ter won - der - land

A

T face un - a - fraid the plans that we've made wal-king in a win - ter won - der - land

B wal-king in a win - ter won - der - land

This musical score page continues from the previous one. Measures 40-41 show the Tenor's line: 'face un - a - fraid the plans that we've made wal-king in a win - ter won - der - land'. The Bass voice adds 'Ooh ooh ooh ooh wal-king in a win - ter won - der - land'. Measures 42-43 show the Tenor's line: 'wal-king in a win - ter won - der - land wal-king in a win - ter won - der - land'. The Bass voice adds 'wal-king in a win - ter won - der - land wal-king in a win - ter won - der - land'.

en
en
Ro-mance can blos - som a-ny old time.
Love knows no love knows no clime. Ro-mance can blos - som a-ny old time.

Here in the o - pen we're walk-in' and hop - in' To - geth - er
Here in the o - pen we're walk-in' and hop - in' To - geth - er
Here in the o - pen we're walk-in' and hop - in' To - geth - er

22. O Dennenboom

Ernst Anschütz (1824)

Arr. Bernard Dewagtere

Music score for the first part of the song 'O Dennenboom'. The score consists of four staves, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (indicated by a '4'). The lyrics are repeated four times:

O den-nen-boom, o den-nen-boom, wat zijn uw tak - ken
O den-nen-boom, o den-nen-boom, wat zijn uw tak - ken
O den-nen-boom, o den-nen-boom, wat zijn uw tak - ken
O den-nen-boom, o den-nen-boom, wat zijn uw tak - ken

Music score for the second part of the song 'O Dennenboom'. The score consists of four staves, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (indicated by a '4'). The lyrics are repeated four times:

won-der-schoon. Ik heb u laatst in 't bos zien staan, toen had u nog geen
won-der-schoon. Ik heb u laatst in 't bos zien staan, toen had u nog geen
won-der-schoon. Ik heb u laatst in 't bos zien staan, toen had u nog geen
won-der-schoon. Ik heb u laatst in 't bos zien staan, toen had u nog geen

Music score for the third part of the song 'O Dennenboom'. The score consists of four staves, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (indicated by a '4'). The lyrics are repeated four times:

lichtjes aan. O dennenboom, o dennenboom, wat zijn uw tak - ken wonderschoon.
lichtjes aan. O dennenboom, o dennenboom, wat zijn uw tak - ken wonderschoon.
lichtjes aan. O dennenboom, o dennenboom, wat zijn uw tak - ken wonderschoon.
lichtjes aan. O dennenboom, o dennenboom, wat zijn uw tak - ken wonderschoon.

23 Hoe leit dit kindeke hier in de kou.

Oud Hollands Kerstlied
Bewerking: Herman Schimmel

1

Hoe leit dit kindeke hier in de kou.
Sa, ras, dan her - der-kens komt naar de kou.
En gij, o en - gel-kens komt na - der - Ziet eens hoe
al - le zijn le - de - kens be - ven. Speelt op uw
ve - del - kens voor dit teer Lamme - ke. Ziet eens hoe dat het weent
lie - de - kens voor dit lief Kinde - ke. Speelt er dan zacht - kens tot
mae - ken met

6

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

11

teer. Ei, zwijg toch stil, sus,sus, en krijt niet meer.

16

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57. 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)

SOPRANO ALTO

(ORGAN or PIANO)

TENOR BASS

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

A - bove thy deep and dream-less sleep The si - lent stars go - by.
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.

Yet in thy dark streets shin - eth 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,

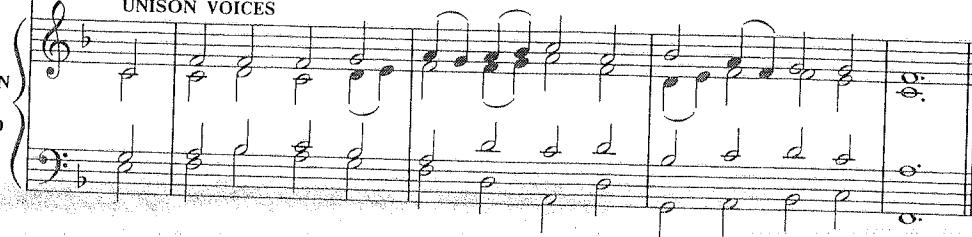
The hopes and fears of all the years Are met in thee to - night.
While mor-tals sleep, the an - gels keep Their watch of wond'-ring love.
Where meek souls will re - ceive him, still The dear Christ en - ters in.

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DESCANT

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

UNISON VOICES

ORGAN
or
PIANO

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:

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

For alternative tune by Walford Davies, see p. 382.