

# 01. Rudolph the Red-Nosed Reindeer

Jonny Marks

Arranged by M. Rondel

Musical score for the first section of "Rudolph the Red-Nosed Reindeer". The score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is A major (no sharps or flats). The time signature is 4/4. The tempo is indicated as *dolce*. The lyrics are: "You know Das-her and Dan-cer and Pran-cer and Vi-xen, Co-met and Cu-pid and". The dynamics for the middle and bottom staves are *Rubato*.

Continuation of the musical score. The time signature changes to 2/4. The lyrics are: "Don-ner and Blit-zen, but do you re - call the most fa-mous rein-deer of all?". The score continues with two more staves.

Section 9: **Presto** ( $\text{d} = \text{c.160}$ )

The lyrics continue: "Rein-deer! had a very shi-ny nose, Rudolph the red-nosed rein-deer, Shiny nose— And if you e - ver Rudolph the red-nosed rein-deer, Shiny nose— And if you e - ver". The dynamics include *mf*, *f*, and *f*.

Section 14:

The lyrics continue: "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 saw it, you would even say it glows,— all o-ther rein - deer, used to laugh and call him". The dynamics include *f*, *mf*, and *mf*.

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,

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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,

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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!"

## 02a. 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

6 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

12 slacht is weer op-nieuw gaan bloe - ien in 't mid-den van de nacht.  
reid, toen Ga - bri - él 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.

## 02b. Es ist ein Ros entsprungen

Traditioneel kerstlied

Music score for the first four lines of the song. The music is in common time, key signature is one flat (B-flat). The vocal line consists of eighth and sixteenth notes. The piano accompaniment provides harmonic support with sustained notes and chords.

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

Music score for the fifth through eighth lines of the song. The vocal line continues with eighth and sixteenth notes. The piano accompaniment maintains its harmonic function.

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

Music score for the ninth through twelfth lines of the song. The vocal line concludes with eighth and sixteenth notes. The piano accompaniment provides a steady harmonic base.

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'!

### 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 has a steady eighth-note bass line.

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 vocal part continues with a piano accompaniment. The dynamic changes to piano (p) on the first note of the vocal line. The lyrics describe the world preparing for the Lord's arrival and the natural world responding.

ev - 'ry heart\_ pre - pare him room, And heav'n and na - ture sing, And  
fields and floods, rocks, hills, and plains Re - peat the soun-ding joy, Re -  
comes to\_ make\_ His bles - sings flow\_Far as the curse is\_ found, Far  
glo - ries of\_\_\_\_ His right-eous - ness,\_And won - ders of His love, And

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

Music score for the third system of 'Joy to the World'. The vocal part continues with a piano accompaniment. The dynamic changes to forte (f) on the first note of the vocal line. The lyrics emphasize the natural world's response to the curse being removed.

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 fourth system of 'Joy to the World'. The vocal part continues with a piano accompaniment. The dynamic changes to forte (f) on the first note of the vocal line. The lyrics conclude with a call to sing.

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

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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

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 -

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

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,

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

Arranged by A.H. Mann

**1.** Once in royal Da - vid's ci - ty stood a  
where a mo - ther laid her ba - by In a  
**2.** He came down to earth from hea - ven who is  
and his shel - ter was a sta - ble, and his  
**4.** For he is our child - hood's pat - tern, day by  
he was lit - tle, weak, and help - less, tears and  
**5.** And our eyes at last shall see him, through his  
For that child so dear and gen - tle is our

**3**  
low - ly cat - tle shed, Ma - ry was that mo - ther  
man - ger for his bed: God and Lord of all,  
cra - dle was a stall; With the poor and mean and  
day like us he grew, and he fee - leth for our  
smiles like us he knew: and he leads his chil - dren  
own re - deem - ing love  
Lord in hea - ven a - bove; and he

**6**  
mild, Je - sus Christ her lit - tle child.  
low - ly lived on earth our Sa - viour ho - ly.  
sad - ness, and sha - reth in our glad - ness.  
on\_\_\_\_ to the place where he is gone.

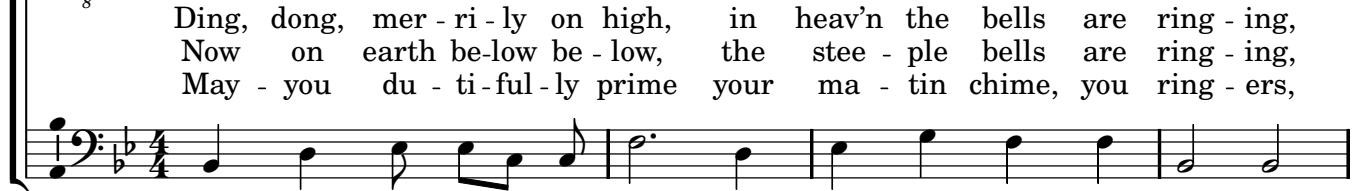
## 08. Ding, Dong, Merrily on High

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

16th century

Arranged by Martin Shaw

*pp* Lul-ly, lul - la, thou lit-tle ti - ny child, by, by, lul -

6      *p* 1. O sis - ters too, how may we do  
 ly lul - lay. *f* 2. He - rod, the king, in his rag - ing,  
*pp* 3. That woe is me, poor child for thee!

12     for to pre - serve this day this poor young - ling, for  
 char - ged he hath this day his men of might, in  
 and ev - er morn and day; for thy part - ing, nei - ther

17     whom we do sing, by, by, lul - ly lul - lay?  
 his own sight, all young chil - dren to slay.  
 say nor sing, by, by, lul - ly lul - lay!

*After third verse, repeat refrain*

# 9<sup>3</sup><sub>4</sub>. The first Nowell

English traditional

Arranged by John Stainer (1840 - 1901)

The musical score consists of five staves of music, each with a key signature of one sharp (F#). The time signature is 9/4 throughout. The lyrics are integrated into the music, appearing below the notes. The score is arranged for two voices (treble and bass) and includes a basso continuo line at the bottom.

**1. The first No - well the an - gels did say was to**

**2. They look - èd up and saw a star shining**

**3. And by the light of that same star three**

**4. Then let us all with one ac - cord sing**

**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**

**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 nougat and with his blood**

**was so deep. No - well, No - well! No - well, No -**

**day and night. e - ver it went. bought.**

**- kind hath**

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

## 10. Jingle Bells

## James Lord Pierpont

Arranged by Stefan Karpiniec

## *Spiritoso*

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!

14

*Fine*

is to ride in a one-horse o-pen sleigh!

Da-shing through the  
A day or two a -  
A day or two a -  
Now the ground is

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

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 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  
Alto: huis, mijn; wordt Ach,  
Tenor: arm laat  
Bass: en mij hulp eeu -  
Piano: 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 measure. The score is divided into four sections, each starting with a different measure number (11, 6, II, 16).

**Section 1 (Measures 11-14):**

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

**Section 2 (Measures 6-9):**

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

**Section 3 (Measures II-IV):**

mor heav'n tal kin, E qual to men be com with us in poor their

**Section 4 (Measures 16-19):**

men, O lit - tle one sweet O lit - tle 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<sup>c</sup> unisono*

J.F. Wade (1711-1786)

Sopraan Alt

1.0 come, all ye faithful, Joy - ful and tri - um - phant, O  
 2.God of \_\_\_\_\_ ye 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 - zens with low - - - ly fear;  
 Sing, \_\_\_\_ all ye cit - i - zens of heav'n a - bove;

TB

9 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 \_\_\_\_ thi - ther Bend our joy - ful foot - - - steps:  
 Glo ry \_\_\_\_ to God In - the high - est:

TB

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

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,  
**f**Je - 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,  
**f**Three 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

Alt

Tenor

Bas

5

S

A

T

B

# 17. Deck the Halls

Welsh traditional

Sheet music for the first stanza of "Deck the Halls". The music is in common time, key signature is one flat (B-flat). The vocal part starts with a dotted half note followed by eighth notes. The piano accompaniment consists of eighth-note chords.

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,

Sheet music for the second stanza of "Deck the Halls". The vocal part begins with a dotted half note followed by eighth notes. The piano accompaniment features eighth-note chords.

'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,

Sheet music for the third stanza of "Deck the Halls". The vocal part starts with a dotted half note followed by eighth notes. The piano accompaniment consists of eighth-note chords.

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,

Sheet music for the fourth stanza of "Deck the Halls". The vocal part begins with a dotted half note followed by eighth notes. The piano accompaniment features eighth-note chords.

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

Stille Nacht, Hei - li - ge Nacht.

**p** Stil - le nacht, Hulp - loos kind, Stil - le nacht,

**pp** hei - li - ge nacht. hei - lig kind, hei - li - ge nacht,

Al - les schläft, Hir - ten erst, Got - tes Sohn,

**p** Dav - ids zoon, dat zo trouw, Vreed' en heil -

ein - sam wacht, Kund ge - macht, o wie lacht,

**pp** lang ver - wacht, zon - daars mint, wordt ge - bracht,

Stil - le Nacht, Hei - li - ge Nacht. (Al - les schläft,)

nur das trau - te hoch - hei - li - ge Paar,  
durch der En - gel Hal - le - lu - ja,  
Lieb aus dei - nem Göt - 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 rijk - dom ont - zegd,  
aan een we - reld, ver - lo - ren in schuld.

wordt ge - bo - ren in Beth - le - hem 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,

Hij, der schep - se - len Heer,  
Leer m'u dan - ken daar - voor,  
A - men! Go - de zij eer,

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 mij u dan - ken daar - voor.  
A - men! Go - de zij eer.

# 19a. 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:

## 19b. 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

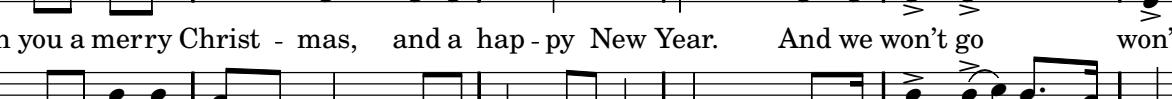
Good tidings we bring to you and your kin; *mf* a hap - - - py New  
 tidings we bring to you and your kin; we wish you a merry Christmas, and a hap - py New  
 tidings we bring to you and your kin; We wi - i - ish you a hap - py New  
 tidings we bring to you and your kin; We wish you a merry Christ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

32

Year. For we all like figgy pud - ding, we all like figgy pud - ding, for we all like figgy  
 Year. For we all like figgy pud - ding, we all like figgy pud - ding, for we all like figgy  
 8 Year. For we all like figgy pud-ding, for we all like figgy pud-ding, for we all like figgy  
 Year. For we all like figgy pud - ding, for we all like figgy pud - ding, for we all like figgy

38

pud - ding, so bring some out here. Good ti - dings 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  
 pud - ding, 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  
w 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'.



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.  
oooh 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 repeated three times: "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 repeated three 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". The music features eighth and sixteenth note patterns.

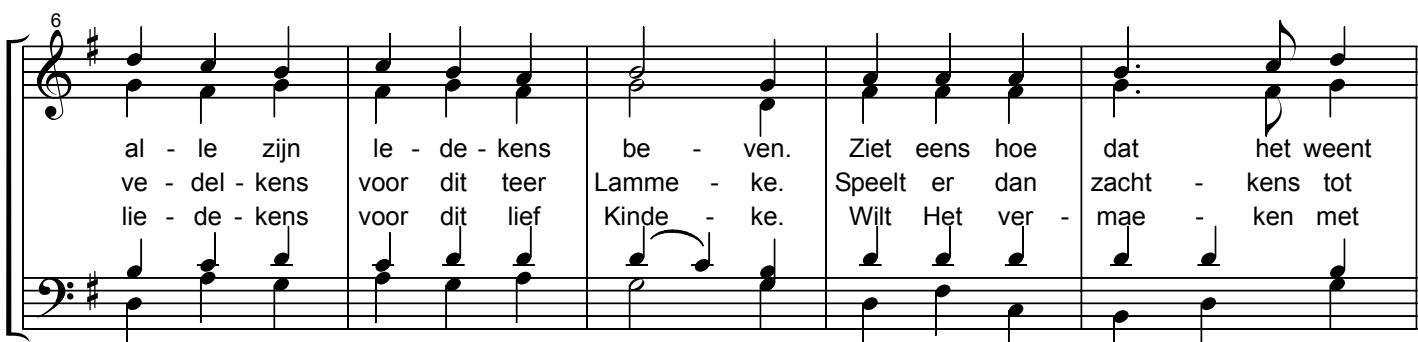
A continuation of the musical score in common time, treble clef, and a key signature of one sharp. The lyrics are repeated three times: "lichtjes aan. O dennenboom, o dennenboom, wat zijn uw tak - ken wonderschoon. lichtjes aan. O dennenboom, o dennenboom, wat zijn uw tak - ken wonderschoon. lichtjes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

# Hoe leit dit kindeke hier in de kou.

Oud Hollands Kerstlied  
Bewerking: Herman Schimmel



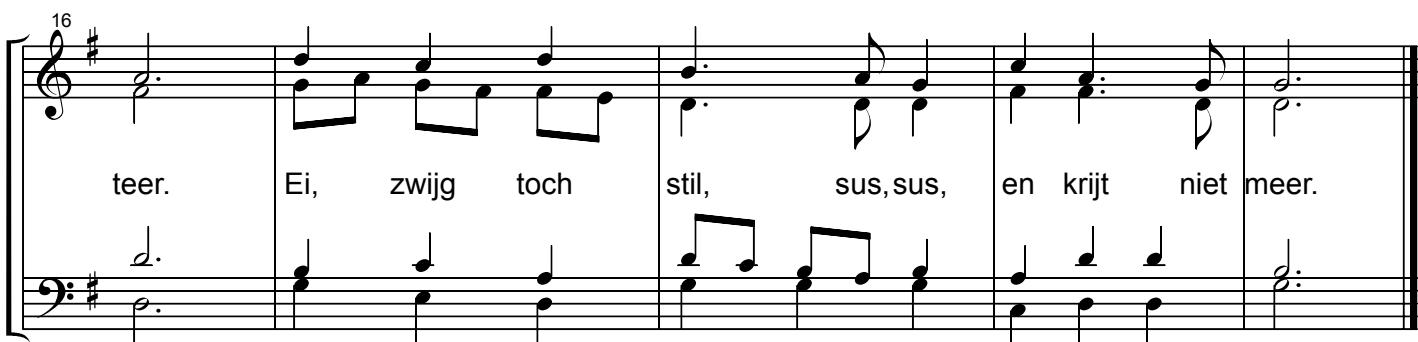
1  
Hoe leit dit kindeke hier in de kou.  
Sa, ras, dan her - der-kens komt naar de kou.  
En gij, o en - gel-kens komt na - der - Ziet eens hoe  
stal. bij.  
Speelt op uw  
Zingt dan uw



6  
al - le zijn le - de - kens be - ven. Ziet eens hoe dat het weent  
ve - del - kens voor dit teer Lamme - ke. Speelt er dan zacht - kens tot  
lie - de - kens voor dit lief Kinde - ke. Wilt Het ver - mae - ken met



11  
en krijt van rouw! Na, na, na, na, na, Kin - de - ke  
Het sla - pen zal. dij. Na, na, na, na, na, Kin - de - ke  
uw me - lo -



16  
teer. Ei, zwijg toch stil, sus,sus, en krijt niet meer.  
D. P.

## 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\_Chi - ld 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.