

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 and 4/4 time, with dynamics "dolce" and "(alten)". The middle staff uses a treble clef and 4/4 time, with dynamic "Rubato". The bottom staff uses a bass clef and 4/4 time, with dynamic "Rubato". The lyrics for this section are: "You know Das-her and Dan-cer and Pran-cer and Vi-xen, Co-met and Cu-pid and".

Continuation of the musical score. The key signature changes to A major (no sharps or flats). The lyrics are: "Don-ner and Blit-zen, but do you re - call the most fa-mous rein-deer of all?". The music continues with a 2/4 time signature.

Section 9 of the musical score. The tempo is marked "Presto (♩ = c.160)". The dynamics include *mf*, *f*, and *f*. The lyrics are: "Rein-deer! had a very shi-ny nose, Rudolph the red-nosed reindeer, Shi ny nose— And if you e - ver Rudolph the red-nosed reindeer, Shi ny nose— And if you e - ver".

Section 14 of the musical score. The dynamics include *f*, *mf*, *f*, and *mf*. The lyrics are: "you would even say it glows,— all of the o-ther reindeer, used to laugh and call him 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 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".

25 *mp*

Then one foggy Christmas Eve, San-ta came to say: _____ "Ru-dolph with your nose so bright,
 Then one foggy Christmas Eve, San-ta came to say: _____ "Ru-dolph with your nose so bright,
 Then one foggy Christmas 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!"

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 like blood.

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 battle, the arrival of Gabriel, and the birth of Christ.

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 systems of music. The top system consists of four staves in common time (C) and G clef. The bottom system also consists of four staves in common time (C) and G clef.

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 through eighth staves of the hymn, continuing the two-system structure. The lyrics describe the legend of the rose.

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 ninth through twelfth staves of the hymn, concluding the two-system structure. The lyrics describe the legend of the rose.

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 key signature changes to F major (one sharp). The vocal part begins with a piano dynamic (p) on the first note. The piano accompaniment continues its eighth-note bass line.

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 back to G major (two sharps). The vocal part begins with a forte dynamic (f) on the first note. The piano accompaniment continues its eighth-note bass line.

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 F major (one sharp). The vocal part begins with a piano dynamic (p) on the first note. The piano accompaniment continues its eighth-note bass line.

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 G major (two sharps). The vocal part begins with a forte dynamic (f) on the first note. The piano accompaniment continues its eighth-note bass line.

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

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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

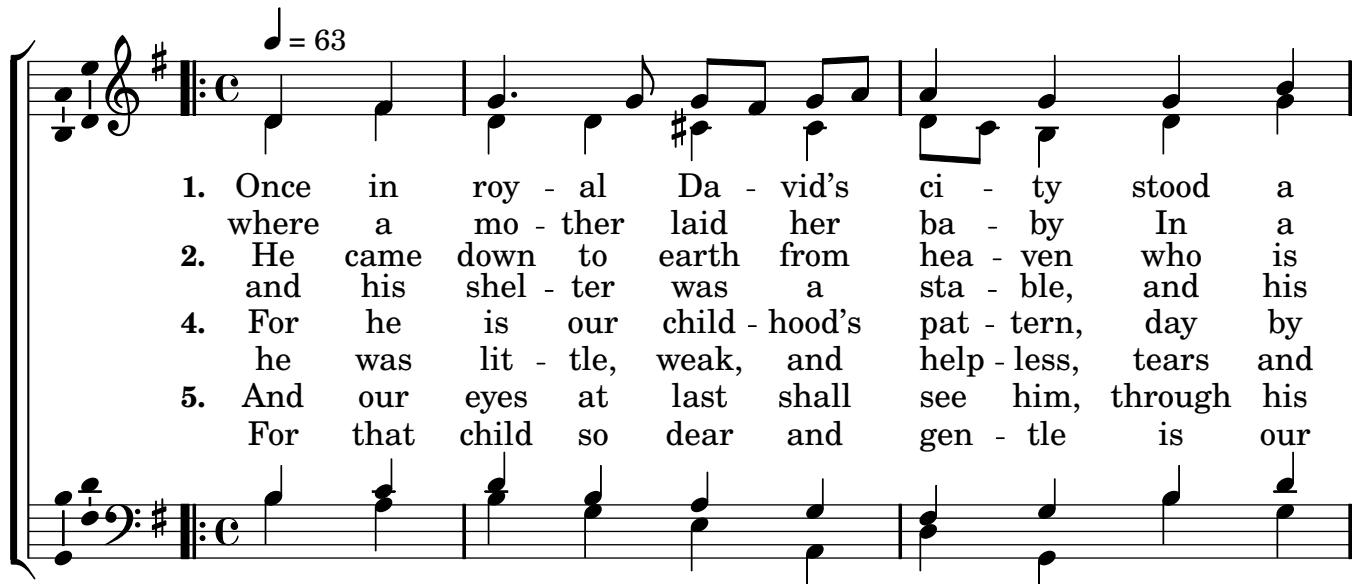
Johann Sebastian Bach

Zweimal singen

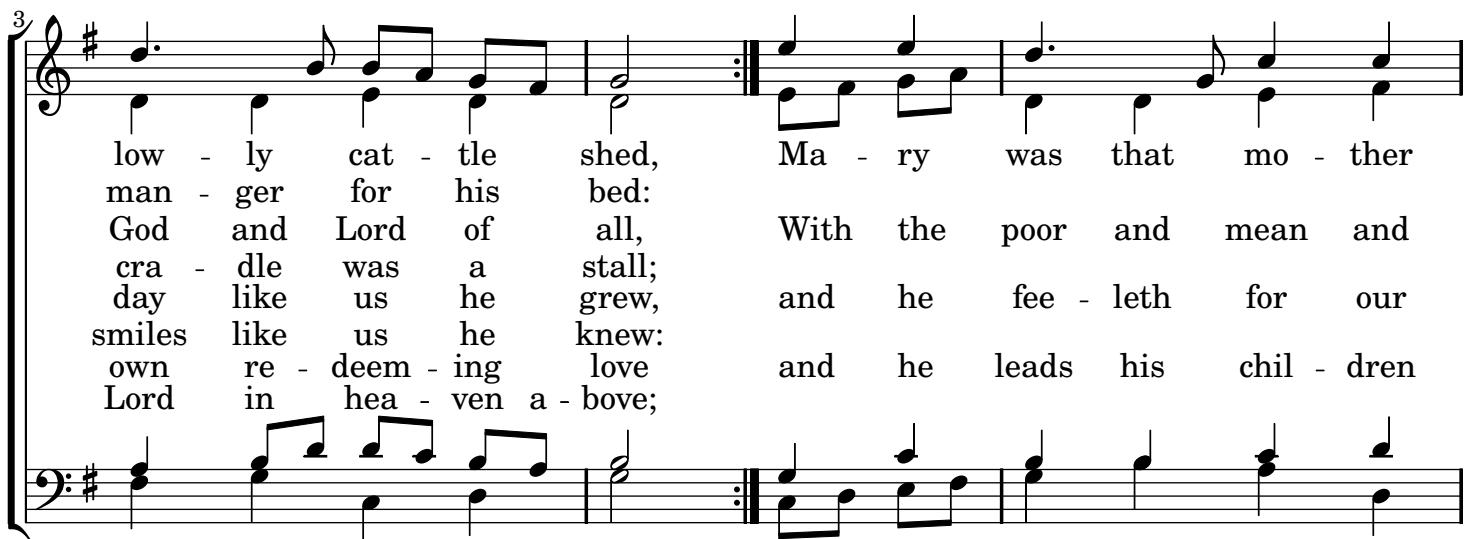
07. Once in Royal David's City

Words by C.F. Alexander

Arranged by A.H. Mann

A musical score for a two-part setting. The top part is in treble clef, common time, key of C major, with a tempo of 63. The bottom part is in bass clef, common time, key of C major. The lyrics for the first five stanzas are provided below the music.

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 a three-part setting. The top part is in treble clef, common time, key of C major. The middle part is in bass clef, common time, key of C major. The bottom part is in bass clef, common time, key of C major. The lyrics for the second stanza are provided below the music.

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; grew, and he leads his chil - dren
day like us he knew: own re - deem - ing love
smiles like us he in hea - ven a - bove;

A musical score for a three-part setting. The top part is in treble clef, common time, key of C major. The middle part is in bass clef, common time, key of C major. The bottom part is in bass clef, common time, key of C major. The lyrics for the third stanza are provided below the music.

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.

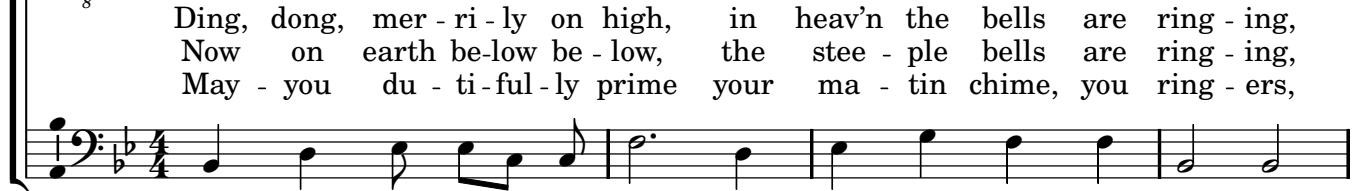
08. Ding, Dong, Merrily on High

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. e - ver it went. kind hath 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
is to ride in a one-horse o-pen sleigh! *mf* Da-shing through the snow in a
A day or two a - go, I
A day or two a - go,
Now the ground is white
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 German lyrics. The piano part is represented by a bass staff.

1st 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.

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

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

4th System: Soprano and Alto sing "kruis. zjin! O Kin-de-ke klein, Klein, 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 different measure number (11, 6, 11, 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 11-14):

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^c unisono

J.F. Wade (1711-1786)

Sopraan Alt

Tenor Bas

SA

TB

SA

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

TB

SA

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

TB

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

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

1. On Christ-mas night all Chris-tians sing to hear the news—the an-gels bring.
2. Then why should men on earth be so sad, since our Re-dee-mer made us glad?
4. All out of dark-ness we have light, which made the an-gels sing this night; All

Tenor
Bas

S
A

Christ-mas night all Chris-tians sing to hear the news—the an-gels bring; News of great
why should men on earth be so sad, since our Re-dee-mer made us glad? When from our
out of dark-ness we have light, which made the an-gels sing this night; "Glo-ry to

T
B

S
A

joy, news of great mirth, news of our mer-ci-ful King's birth.
sin he set us free, men, now and for gain our li-ber-ty.
God and peace to men, e-ver-more. A-men."

T
B

123 45 Fine

S
A

3. When sin de-parts then life and health come in its place;

T
B

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

S
A

An-gels and man with joy may sing; All for to see the new born King.

T
B

D.C. al Fine

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

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)

A musical score for voice and piano. The vocal part is in soprano C-clef, common time, key of C major. The piano part is in bass F#-clef, common time, key of C major. The vocal line begins with eighth-note pairs followed by quarter notes.

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-

A continuation of the musical score for voice and piano. The vocal line continues with eighth-note pairs and quarter notes. The piano part provides harmonic support with sustained notes and chords.

'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,

A continuation of the musical score for voice and piano. The vocal line consists of eighth-note pairs and quarter notes. The piano part provides harmonic support.

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

A continuation of the musical score for voice and piano. The vocal line consists of eighth-note pairs and quarter notes. The piano part provides harmonic support.

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'.

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

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

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

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.

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

16

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

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,

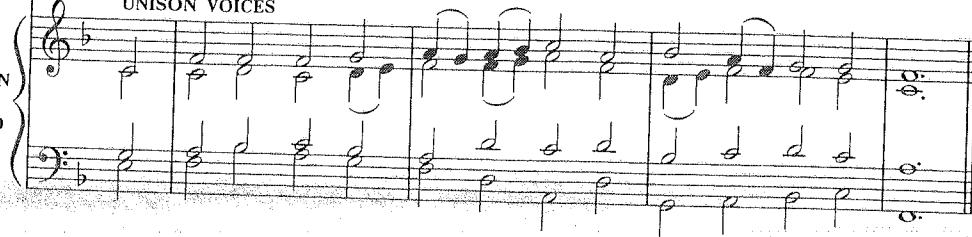
The hopes and fears of all the years Are met in thee to - night.
While mor-tals sleep, the an - gels keep Their watch of wond'-ring love.
Where meek souls will re - ceive him, still The dear Christ en - ters in.

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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.