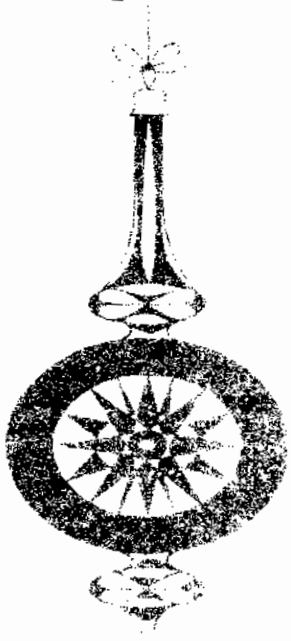
The Reader's Digest

Merry Christmas Songbook

The Reader's Digest

Merry Christmas Songbook



Editor: William L. Simon
Music arranged and edited by Dan Fox
Editorial Associates: Mary Kelleher, Elizabeth Mead, Natalie Moreda
Art and Design: Karen Mastropietro
Annotated by Dorothy Horstman and the Editors

THE READER'S DIGEST ASSOCIATION, INC.
Pleasantville, New York / Montreal

Copyright © 1981 The Reader's Digest Association, Inc.
Copyright © 1981 The Reader's Digest Association (Canada) Ltd.

Unauthorized reproduction, in any manner, is prohibited.

Library of Congress Catalog Card Number 81-51285
ISBN 0-89577-105-5

READER'S DIGEST and the Pegasus logo are registered trademarks of The Reader's Digest Association, Inc.

Printed in the United States of America
Fourteenth Printing, September 1995

Index to Sections

1. OUR BEST-LOVED CAROLS 4
2. POPULAR CHRISTMAS HITS 38
3. FOR CHILDREN AT CHRISTMASTIME 82
4. CHRISTMAS IS A WINTER FESTIVAL 121
5. MODERN CAROLS 150
6. FAVORITE CAROLS OF YESTERDAY AND TODAY 162
7. CHRISTMAS ROUND THE WORLD 184
8. CHRISTMAS FOLK SONGS AND SPIRITUALS 206
9. CHRISTMAS CLASSICS AND INSTRUMENTAL FAVORITES 219
10. RING OUT THE OLD! RING IN THE NEW YEAR! 246

Index to Songs

	Music	Story Behind the Song
Adeste Fideles (O Come, All Ye Faithful)	24	5
All Hail to Thee	200	184
Angels from the Realms of Glory	168	162
Angels We Have Heard on High	30	4
As Lately We Watched	175	162
As with Gladness Men of Old	183	162
Auld Lang Syne	251	246
Away in a Manger	29	4
Blue Christmas	54	38
Brazilian Sleigh Bells	242	219
Break Forth, O Beauteous, Heavenly Light	240	219
Bring a Torch, Jeannette, Isabella	186	184
Buon Natale (Merry Christmas to You)	202	184
Burgundian Carol	198	184
Carol of the Bells	158	150
Chestnuts Roasting on an Open Fire (The Christmas Song)	41	39
Children, Go Where I Send Thee	210	206
Christians, Awake, Salute the Happy Morn	172	162
C-H-R-I-S-T-M-A-S	70	38
Christmas for Cowboys	62	38
Christmas in Killarney	48	38
Christmas Is	64	38
Christmas Island	80	38
Christmas Song, The (Chestnuts Roasting on an Open Fire)	41	39
Coventry Carol, The	190	184
Deck the Halls	13	4
First Noël, The	22	4
For Thy Mercy and Thy Grace	250	246
Friendly Beasts, The	193	185
Frosty the Snow Man	99	82
Go Tell It on the Mountain	207	206
God Rest Ye Merry, Gentlemen	8	4
Good Christian Men, Rejoice	178	162
Good King Wenceslas	32	4
Hanover Winter Song	138	121
Happy Birthday, Jesus	118	82
Hark! the Herald Angels Sing	10	5
Have Yourself a Merry Little Christmas	44	39
Hawaiian Christmas Song, The (Mele Kalikimaka)	188	185
Here Comes Santa Claus	90	82
Here We Come A-Caroling (The Wassail Song)	34	5
Hey, Ho, Nobody Home	194	185
Holly and the Ivy, The	174	163
Holly Jolly Christmas, A	94	82
Huron Christmas Carol, The ('Twas in the Moon of Wintertime)	196	185
I Heard the Bells on Christmas Day	154	150
I Saw Mommy Kissing Santa Claus	88	82
I Saw Three Ships	165	163
I Wonder As I Wander	208	206
I'll Be Home for Christmas	46	39
It Came Upon the Midnight Clear	18	5
It's Beginning to Look Like Christmas	123	121
Jing-A-Ling, Jing-A-Ling	146	121
Jingle Bells	126	121
Jingle-Bell Rock	141	121
Joseph Dearest, Joseph Mild	170	163
Joy to the World	20	5
Let It Snow! Let It Snow! Let It Snow!	128	122
Little Boy That Santa Claus Forgot, The	59	39
Little Drummer Boy, The	156	150
Lo, How a Rose E'er Blooming	169	163
March of the Kings	230	219
March of the Toys	221	219
Marshmallow World, A	130	122
Mary's Little Boy Child	216	206
Mele Kalikimaka (The Hawaiian Christmas Song)	188	185
Merry Christmas Polka, The	50	39
My Favorite Things	114	83
(All I Want for Christmas Is) My Two Front Teeth	102	83
Night Before Christmas Song, The	110	83
Nutcracker Sweets	232	219
Nuttin' for Christmas	107	83
O Christmas Tree (O Tannenbaum)	16	5
O Come, All Ye Faithful (Adeste Fideles)	24	5
O Come, Little Children	192	185
O Come, O Come Emmanuel	180	163
O Holy Night	166	163
O Little Town of Bethlehem	12	6
O Sanctissima	191	185
O Tannenbaum (O Christmas Tree)	16	5
Once in Royal David's City	179	163
Out of the East	151	150
Over the River and Through the Woods	136	122
Parade of the Wooden Soldiers	224	220
Pat-A-Pan	205	185
Peace Carol, The	160	150
Ring Out, Wild Bells	247	246
Rise Up, Shepherd, and Follow	212	206
Rockin' Around the Christmas Tree	78	39
Rudolph the Red-Nosed Reindeer	85	83
Santa Claus, Indiana, U.S.A.	112	83
Santa Claus Is Comin' to Town	92	84
Silent Night	7	6
Silver and Gold	66	40
Skaters Waltz, The	227	220
Sleep Well, Little Children	117	84
Sleigh Ride	132	122
Suzy Snowflake	104	84
Sweet Little Jesus Boy	214	206
Take Me Back to Toyland	68	40
That's What I Want for Christmas	73	40
Toyland	106	84
'Twas in the Moon of Wintertime (The Huron Christmas Carol)	196	185
Twelve Days of Christmas, The	26	6
Up on the Housetop	98	84
Virgin's Slumber Song, The	237	220
We Need a Little Christmas	56	40
We Three Kings of Orient Are	14	6
We Wish You a Merry Christmas	36	6
What Are You Doing New Year's Eve	248	246
What Child Is This?	176	164
When Santa Claus Gets Your Letter	96	84
While Shepherds Watched Their Flocks by Night	182	164
Will Santy Come to Shanty Town?	76	40
Winter	144	122

INTRODUCTION

Christmas is a special time — a time of rejoicing, of solemn thanksgiving, of gift-giving, of pleasures both modern and traditional, of feasting and of being together with family and friends.

And Christmas is a time of special music. What better way to celebrate the birthday of Jesus than to join together and raise our voices in the special songs of Christmas — or to tune our musical instruments and play the timeless melodies that have come to us over the years?

That's what *The Reader's Digest Merry Christmas Songbook* is all about, sharing with loved ones and fellow worshipers the joy of this most precious time of the year. Here, within the covers of this book, is a collection of 110 favorite songs and instrumentals that, year after year, will help to make the holiday season even more memorable.

Take a minute now to thumb through the book, and you'll find most of your familiar favorites, as well as many songs you've always wanted to learn to play and sing. There are songs of every kind, specially selected to touch the heart of every member of the family — from your favorite carols to classic instrumentals, from novelties that will make the children laugh to traditional favorites that will bring a tear to the eyes of their elders.

Santa Claus is here, of course, as well as Rudolph the Red-Nosed Reindeer, Frosty the Snow Man, King Wenceslas, the Three Kings, the little drummer boy and, most important, the Christ Child.

This is a Christmas songbook that will remain open long after the magic day has passed, for it also contains many popular winter songs and even some songs to welcome in the New Year. There are popular songs, modern carols that are well on their way to becoming classics, folk songs and spirituals, plus an international selection of favorites, several in the original language as well as in English.

In addition to the outstanding selection of Christmas songs, this volume offers a number of other features. As with the five other Reader's Digest music books, we have used the convenient spiral binding that enables the pages to lie flat when the book is open. We have taken special pains to make most of the songs self-contained on one page or on facing pages to keep page-turning to a minimum. Another feature that gives the *Merry Christmas Songbook* its unique readability: Wherever a song has more than two stanzas, a faint tint runs through each alternate line, making it easy to keep your eyes on the proper place when singing. And on special tinted pages at the beginning of each section, you will find insightful annotations for the songs in that section.

Also, we have taken the usual care with the arrangements to make them easy to play and sing, yet truly professional-sounding and musically interesting. For this, we have arranger and composer Dan Fox to thank. Dan is familiar to buyers of The Reader's Digest music books for his arrangements for those books, as well as for more than 200 other publications. He is a "serious" composer, too, and has scored a symphony, an opera, a cantata and many chamber works. You'll be able to detect his skillful hand throughout.

Now, just a few words on how to use this book to gain the greatest enjoyment. Except for the strictly instrumental numbers, every song features a vocal melody line with piano or organ accompaniment. The melody line is easy to recognize because the stems of the notes go up, while on the harmony notes, the stems go down. This same line can be followed by any solo C-melody instrument, including violin, flute, recorder, oboe, accordion and harmonica.

For guitarists, three systems of notation are provided: chord names, simple diagrams and, of course, the melody line. Dan Fox himself is a master guitarist, which explains the smooth progressions and expert voicings of these arrangements.

Players of electronic organs (not the limited "by-the-numbers" chord models) will find appropriate pedal notations at the bottom of the bass clef. *They're the smaller notes,* with the stems turned downward. These notes are *only* for organ pedals; don't try to play them on the piano.

Accordionists should play the right hand as written and use the chord symbols as a guide for the left-hand buttons. And bass players, whether string or brass, can play the root note of each chord symbol, except where another note is specified, as "G/D bass."

As you can see, this single musical volume can serve an entire instrumental ensemble, a soloist or an old-fashioned sing-along.

Whatever your taste in music, whatever your proficiency with a musical instrument, whether you like to sing alone or sing along, you will find much in this volume that is rewarding. We hope it gives you as much joy at this holiday season — and for many years to come — as it gave us in putting it together. Merry Christmas!

— THE EDITORS

Section One
Our Best-Loved Carols

Angels We Have Heard on High *(Traditional)* *Page 30*

Many years ago, shepherds tending their flocks in the wintry hills of southern France had a custom of calling to one another on Christmas Eve, each from his own peak, singing "Gloria in excelsis Deo, gloria in excelsis Deo," just as the angels might have first announced the birth of Christ. The traditional tune the shepherds used, probably from a late medieval Latin chorale, is the refrain of "Angels We Have Heard on High." The music for the verse — probably 18th century — comes from a different source (a popular tune of the time), as does the text itself, a translation of the old French carol "Les Anges dans nos Campagnes." They were first published together in a carol collection dated 1855.

Away in a Manger *(Traditional)* *Page 29*

Martin Luther, the German religious reformer, wrote a number of beautiful and stirring hymns and hymn texts, but this sweet lullaby is not among them — although it has been widely credited to him. For reasons of his own, one James R. Murray published this verse in 1887 in a collection called Dainty Songs for Lads and Lasses, *labeling it "Luther's Cradle Hymn, composed by Martin Luther for his children, and still sung by German mothers to their little ones," and then adding his own initials, J.R.M., to confuse the matter further. The poem, however, was not Luther's or Murray's, but rather was "borrowed" from a children's Sunday school book published a couple of years earlier in Philadelphia. The origin of the tune used here is also uncertain, although it is possible that Murray was its composer. The words are also often sung to the melody used for the Scottish poem "Flow Gently, Sweet Afton."*

Deck the Halls *(Old Welsh Air)* *Page 13*

Although most of us now live in rooms rather than vast, vaulted halls, we still deck them out at Christmastime — with holly, wreaths, flowers, colors, anything our imaginations can conjure up. The old traditions suggested by this song would seem to indicate that it is of ancient English vintage. But, although the origins of the melody are shrouded in antiquity, with indications that it originated in Wales, the familiar words, whose origins are also obscure, are believed to be American. And if you wonder why American lyrics would make such a point of celebrating old English customs, the answer is that they were produced in the United States in the 19th century when Washington Irving was glorifying English customs and Charles Dickens' A Christmas Carol *was at the height of its first popularity.*

The First Noël *(Traditional)* *Page 22*

The Christmas song telling the story of "The First Noël" ("Noël" is the French word for Christmas and stems from the Latin natalis, *meaning "birthday") is thought to date from as early as the 13th or 14th century, when the Miracle Plays, dramatizations of favorite Bible stories for special holidays, were growing popular. The tune, which may be English or French, is undoubtedly very old. It was first published with words by William Sandys in his 1833 edition of* Christmas Carols, Ancient and Modern.

God Rest Ye Merry, Gentlemen *(Traditional)* *Page 8*

"God Rest Ye Merry, Gentlemen" is one of the carols that was sung by the waits, those municipal watchmen in old England who, like the town criers, were licensed to perform certain duties, such as singing seasonal songs, including those of Christmas, to the proper people. It was first published in 1827 as "an ancient version, sung in the streets of London." Charles Dickens used it in A Christmas Carol: *Ebenezer Scrooge, the rich but miserly curmudgeon, hears it sung jauntily in the street and threatens to hit the singer with a ruler if he does not cease immediately. Fortunately, Scrooge is about to be vouchsafed the true meaning of Christmas, and to be made merry — and generous — himself.*

Good King Wenceslas *(Words by John Mason Neale; Music Traditional)* *Page 32*

Yes, Virginia, there was indeed a noble Wenceslas. He was not a king, however, but the Duke of Bohemia. He was a good and honest and strongly principled man, as the song about him indicates — too good, perhaps, because in 929 he was murdered by his envious and wicked younger brother. In 1853, John Mason Neale, an English divine, selected the martyr Wenceslas as the subject for a children's song to exemplify generosity. It quickly became a Christmas favorite, even though its words clearly indicate that Wenceslas "look'd out" on St. Stephen's Day, the day after Christmas. For a tune, Neale picked a spring carol, originally sung with the Latin text "Tempus adest floridum," or "Spring has unwrapped her flowers," which was first published in 1582 in a collection of Swedish church and school songs.

Hark! the Herald Angels Sing *Page 10*
(Words by Charles Wesley; Music by Felix Mendelssohn)

Felix Mendelssohn composed the energetic tune to which we now sing "Hark! the Herald Angels Sing" in 1840 as part of a cantata commemorating printer Johann Gutenberg. Fifteen years later an English musician, W. H. Cummings, applied Mendelssohn's musical phrases to a hymn written in 1739 by Charles Wesley. ("Hark, how all the welkin [heaven] rings" was how Wesley wrote the line; fortunately, a colleague substituted the opening line we know and sing today.) The devout Wesley, the Poet Laureate of Methodism, composed about 6,500 hymns in the course of his life. He and his equally devout brother John, who founded Methodism in England, might have been dismayed by the sprightly character of the music, but their text would have pleased Mendelssohn, who always felt that his tune deserved a "merry subject."

Here We Come A-Caroling (The Wassail Song) *(Traditional)* *Page 34*

"Here We Come A-Caroling" is an old English wassail song, or a song to wish good health, which is what "wassail" means. In days of yore, the Christmas spirit often made the rich a little more generous than usual, and bands of beggars and orphans used to dance their way through the snowy streets of England, offering to sing good cheer and to tell good fortune if the householder would give them a drink from his wassail bowl, or a penny, or a pork pie or, better yet, let them stand for a few minutes beside the warmth of his hearth. The wassail bowl itself was a hearty combination of hot ale or beer and spices and mead, just alcoholic enough to warm the tingling toes and fingers of the singers.

It Came Upon the Midnight Clear *Page 18*
(Words by Edmund Hamilton Sears; Music by Richard Storrs Willis)

Oliver Wendell Holmes once declared this hymn by Edmund Hamilton Sears to be "one of the finest and most beautiful ever written." Sears, a retiring young Unitarian minister in Massachusetts, was dismayed by such public praise, saying he preferred to lead a quiet life in some half-forgotten parish. Fame dogged him, however, as well it might when "It Came Upon the Midnight Clear" was one of his early efforts. The poem was first published in 1849 in a church magazine and was adapted the following year to a tune composed by Richard Storrs Willis. Willis, by that time an eminent editor and critic for the New York Tribune, *had studied music in Europe as a young man, with, among others, Felix Mendelssohn, who so much admired Willis's work that he rearranged some of it for orchestra.*

Joy to the World *(Words by Isaac Watts; Music by Lowell Mason)* *Page 20*

Though the triumphant words "Joy to the world" exemplify the Christmas feeling, this familiar text is actually a translation based on five verses from Psalm 98 in the Old Testament. Isaac Watts, the English hymnist and cleric, published his Psalms of David, *which contains these verses, in 1719. More than a century later, in 1839, American composer and music educator Lowell Mason decided to set them to music, modestly including the phrase "From George Frederick Handel," apparently to honor his idol, the composer of* Messiah *and many other masterpieces. For nearly 100 years, the world accepted this ascription, until musicologists pointed out that not a single phrase in the music can be said to have come straight from any work of Handel's.*

O Christmas Tree (O Tannenbaum) *(Traditional)* *Page 16*

Centuries ago, a lovely legend arose that on the night Jesus was born all the trees in the forests everywhere — in Africa where the night was warm, in Iceland where the night was frosty — bloomed and bore their most delicate fruit. Another legend exists, too, that Martin Luther, striding through the woods late one Christmas Eve, noticed how exquisitely pure the starlight seemed when glimpsed through the trees, so he took home an evergreen as a remembrance of that Christmas night and decorated it with candles to simulate the stars. Whatever the true story of the first Christmas tree, the custom of decorating trees at Christmas arose in Germany. Today there is no more universal holiday decoration. The most popular carol about the Christmas tree is this one from Germany, "O Christmas Tree," also known as "O Tannenbaum."

O Come, All Ye Faithful (Adeste Fideles) *Page 24*
(English words by Frederick Oakeley;
Latin words attributed to John Francis Wade; Music by John Reading)

John Francis Wade was an 18th-century British exile who moved to a Roman Catholic community in France, where he eked out an income by copying and selling music, and by giving music lessons to children. Perhaps he himself wrote the Latin stanzas, beginning "Adeste fideles," which have made his name known; perhaps they were a text he was called upon to translate. In any case, he combined the text with a bit of music, probably by another Englishman, John Reading, and published the resulting hymn around 1751. More than a century later, the English version, "O Come, All Ye Faithful," was turned out by Frederick Oakeley, a British clergyman who felt that if congregations had good literary texts to sing, they would sing well. This hymn proved his point.

O Little Town of Bethlehem *Page 12*

(Words by Phillips Brooks; Music by Lewis H. Redner)

Phillips Brooks, one of 19th-century America's best-loved preachers, was ministering to a Philadelphia church when he wrote his now-famous verses at Christmastime in 1868. He had journeyed to the Holy Land three years earlier, and the memory was, he said, "still singing in my soul." His organist, Lewis Redner, who was professionally a highly successful real-estate broker and on Sundays a leader in the Sunday school, set Brooks' words to music for the church's children's choir, and "O Little Town of Bethlehem" was subsequently taken up by the rest of the world.

Silent Night *Page 7*

(English words adapted from the original German of Joseph Mohr; Music by Franz Gruber)

On the afternoon of Christmas Eve in 1818, in a tiny village high in the Austrian Alps, Joseph Mohr, the local Catholic priest, wrote some appropriate stanzas for the season. The church pipe organ had given out and could not be repaired in time for that evening, so the church organist, Franz Gruber, wrote a simple tune, setting the words for a tenor, a bass and two guitars. That very evening, at the midnight service, "Silent Night" was heard for the first time. The song soon made its way beyond the town of Oberdorf, but anonymously, without mention of composer or poet. Until the 1850s, neither Gruber nor Mohr, living in their remote village, knew that their song was rapidly becoming the most beloved piece of Christmas music ever written — nor did the world know of Gruber and Mohr.

The Twelve Days of Christmas *(Traditional)* *Page 26*

In the Middle Ages, religious holidays were practically the only *holidays, so lord and peasant alike tried to extend such happy times as long as possible. Christmas became not one day of celebration but 12, extending from Christmas Day to the Epiphany, when the Wise Men arrived with their gifts (thereby initiating the custom of giving presents at Christmas). In the castles of the wealthy, a gift on each of the 12 days was not unusual. Hence the appeal of "The Twelve Days of Christmas," since even those who couldn't afford to give the gifts could at least sing about them. The carol is very old, dating probably from the 16th century, when such sprightly counting songs were very much in fashion.*

We Three Kings of Orient Are *(Words and Music by John Henry Hopkins)* *Page 14*

In 1857, John Henry Hopkins, Jr., assembled an elaborate Christmas pageant, for which he wrote both words and music, for the General Theological Seminary in New York City, where he was instructor in church music. One of the selections dealt with the Wise Men who came from the East, and for this part of the pageant, Hopkins created one of America's most beloved carols. The three kings, Melchior, Caspar and Balthazar, brought: gold, traditionally the metal of royalty; frankincense, an aromatic bark whose smoke was thought to reach the gates of heaven; and myrrh, an unguent used in the preparation of bodies for burial. The gifts thus signified Jesus' kingship, His oneness with God, and His eventual death on the cross.

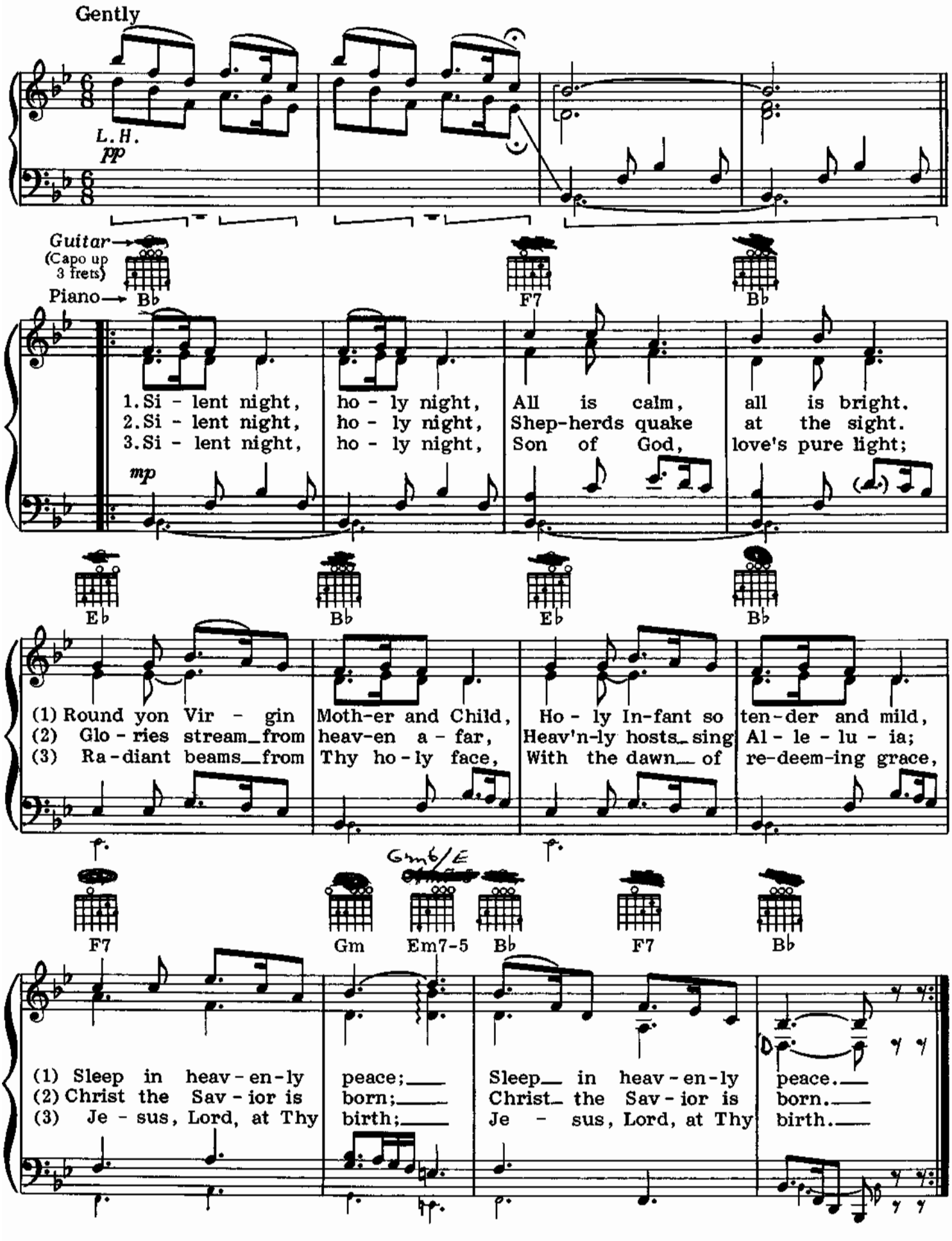
We Wish You a Merry Christmas *(Traditional)* *Page 36*

In the days of Merrie Olde England, a good part of life went on to the sound of music. Rich merchants hired bands to accompany them on strolls; peddlers enhanced their sales pitches with song; and a municipal chorus of singers, called waits, were licensed to sing out the hours of day or night, to greet visiting dignitaries, and to enliven weddings of the rich and near-rich. Waits were especially busy at Christmastime, serenading on frosty nights, telling the Nativity story in song, and generally making the festivities of that favorite holiday even merrier. In return, they might receive coins, or a bit of fig pudding, spiced ale or roasted pig. Many of the oldest carols are waits' carols, including "We Wish You a Merry Christmas."

B-3L
T 8D

Silent Night

English words adapted
from the original German
of Joseph Mohr;
Music by Franz Gruber



Copyright © 1981 Ardee Music Publishing, Inc.

God Rest Ye Merry, Gentlemen

Traditional

Moderately, in two (𝅗𝅥=1 beat)

mf

1. God

Em

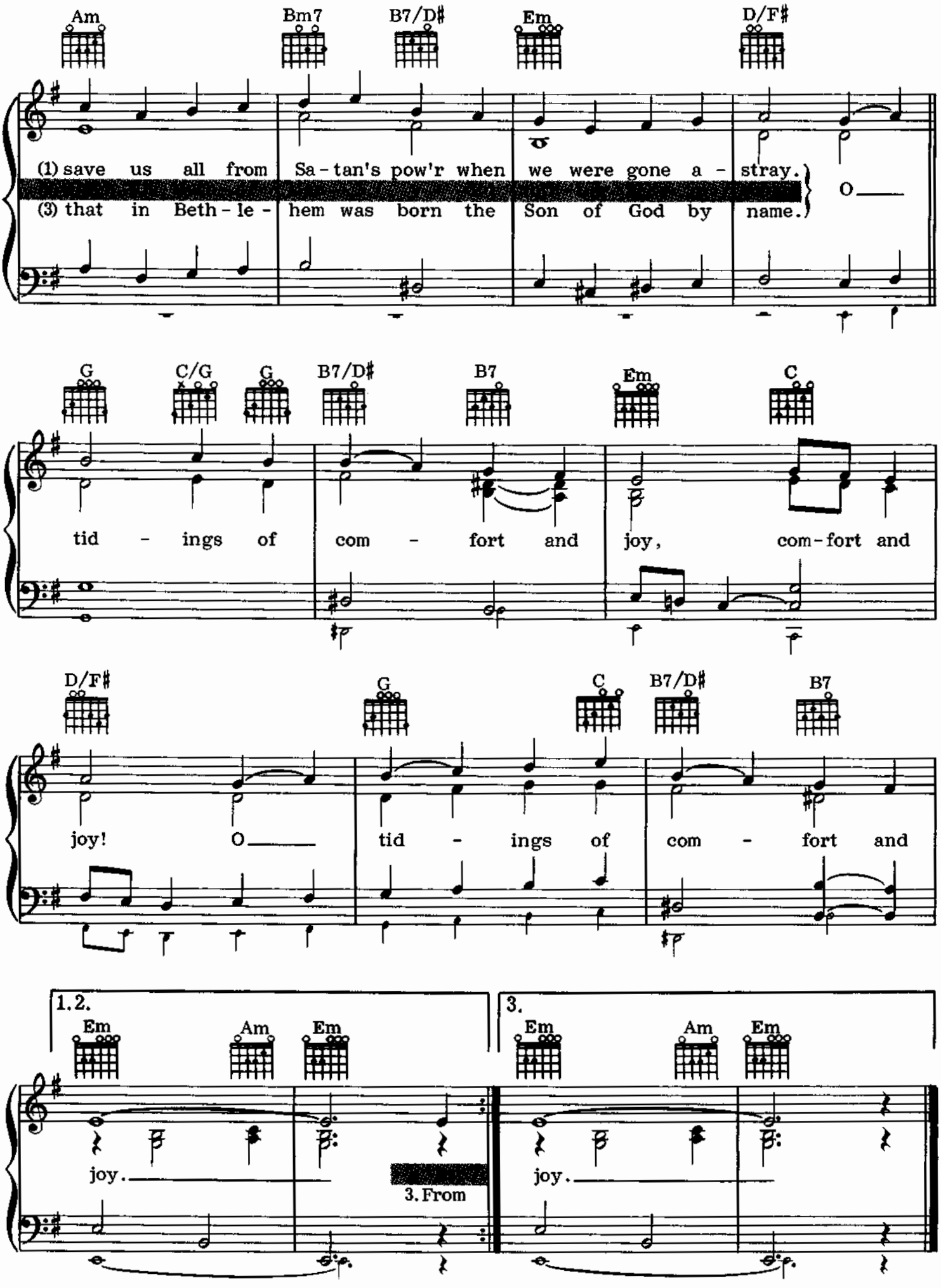
(1) rest ye mer - ry, gen - tle - men; let noth - ing you dis - may. Re -
(2)
(3) God our heav'n-ly Fa - ther, a bless - ed an - gel came; And

(R.H.)

Em

(1) mem - ber, Christ our Sav - ior was born on Christ - mas Day To
(3) un - to cer - tain shep - herds brought tid - ings of the same; How

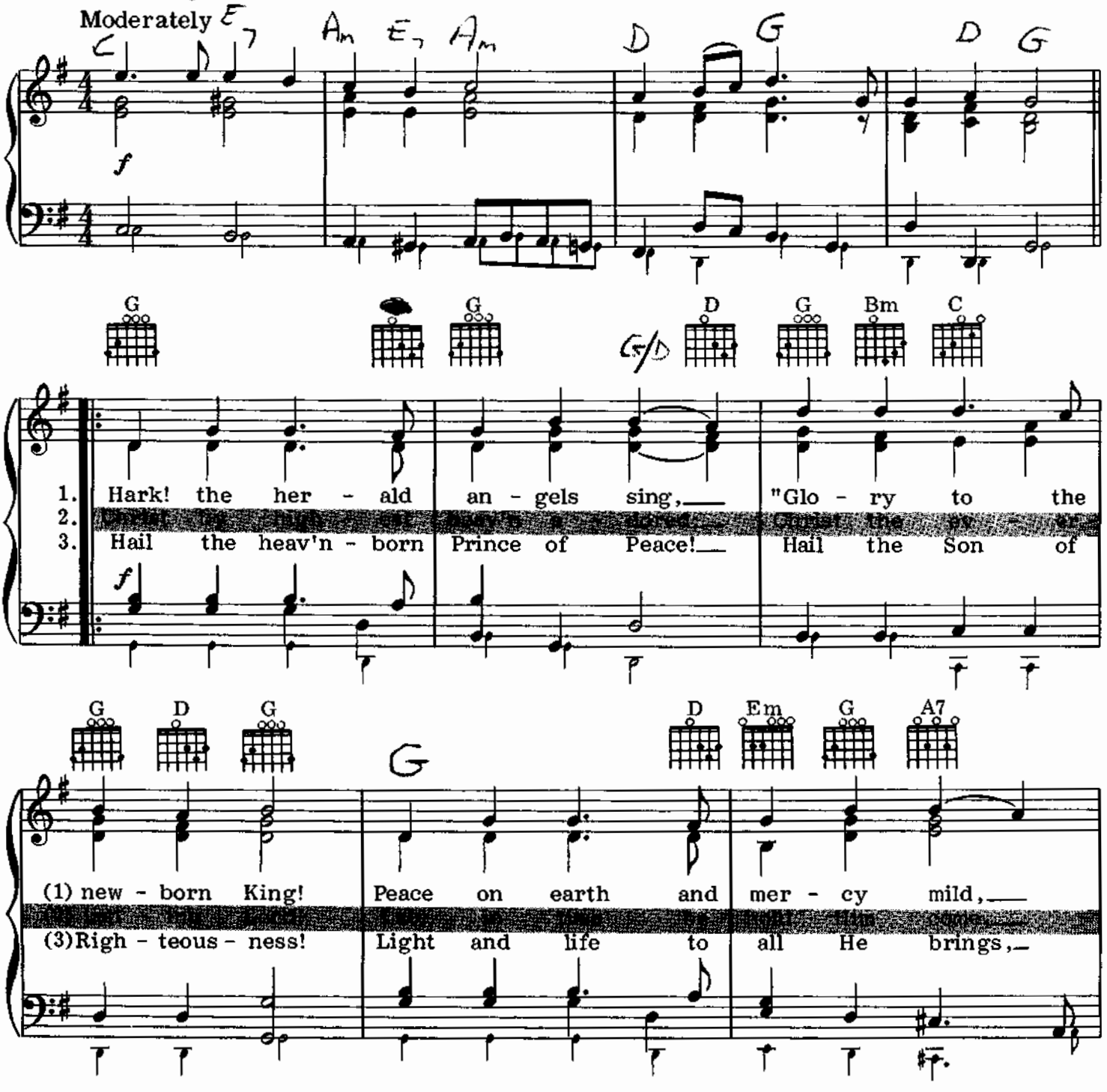
Copyright © 1981 Ardee Music Publishing, Inc.


Am
Bm7
B7/D♯
Em
D/F♯
(1) save us all from Sa - tan's pow'r when we were gone a - stray.
(3) that in Beth - le - hem was born the Son of God by name.
O
G
C/G
G
B7/D♯
B7
Em
C
tid - ings of com - fort and joy, com - fort and
D/F♯
G
C
B7/D♯
B7
joy! O
tid - ings of com - fort and
1. 2.
3.
Em
Am
Em
joy.
3. From
joy.

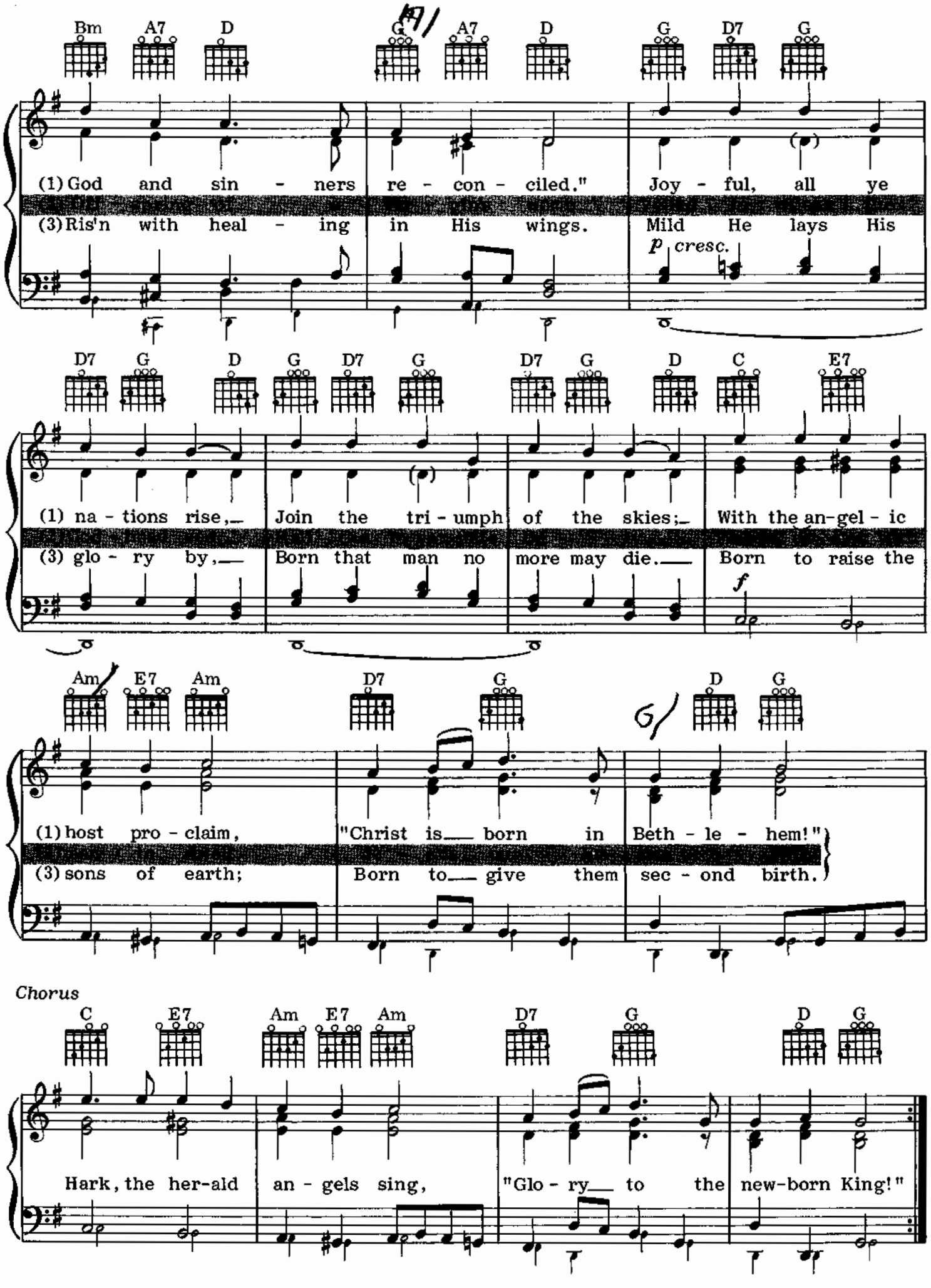
Words by Charles Wesley
Music by Felix Mendelssohn

Hark! the Herald Angels Sing

Moderately

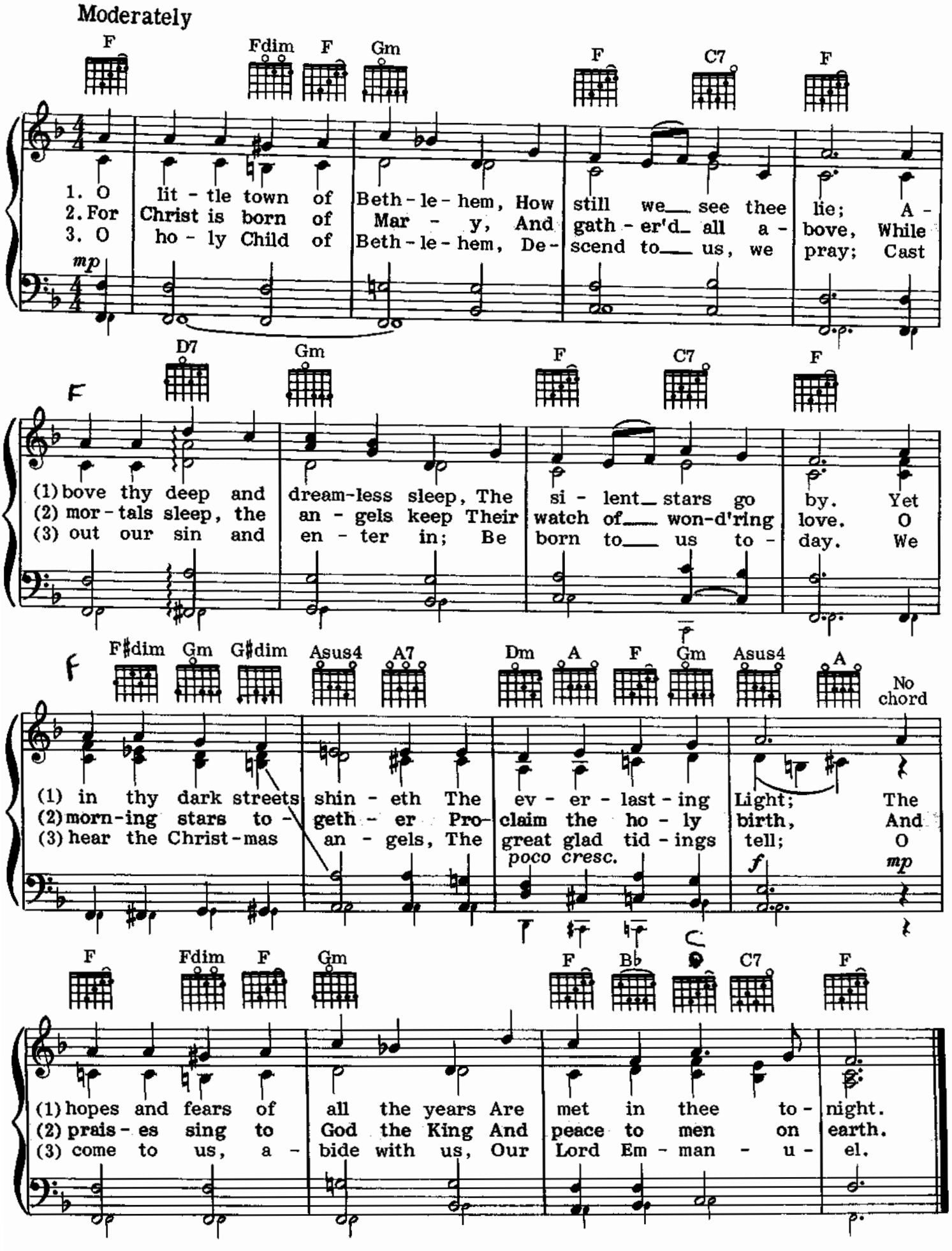


Copyright © 1981 Ardee Music Publishing, Inc.


Bm A7 D G A7 D G D7 G
(1) God and sin - ners re - con - ciled." Joy - ful, all ye
(3) Ris'n with heal - ing in His wings. Mild He lays His
p cresc.
D7 G D G D7 G D7 G D C E7
(1) na - tions rise, Join the tri - umph of the skies; With the an-gel - ic
(3) glo - ry by, Born that man no more may die. Born to raise the
f
Am E7 Am D7 G D G
(1) host pro - claim, "Christ is born in Beth - le - hem!"
(3) sons of earth; Born to give them sec - ond birth.
Chorus
C E7 Am E7 Am D7 G D G
Hark, the her-ald an - gels sing, "Glo - ry to the new-born King!"

O Little Town of Bethlehem

Words by Phillips Brooks; Music by Lewis H. Redner

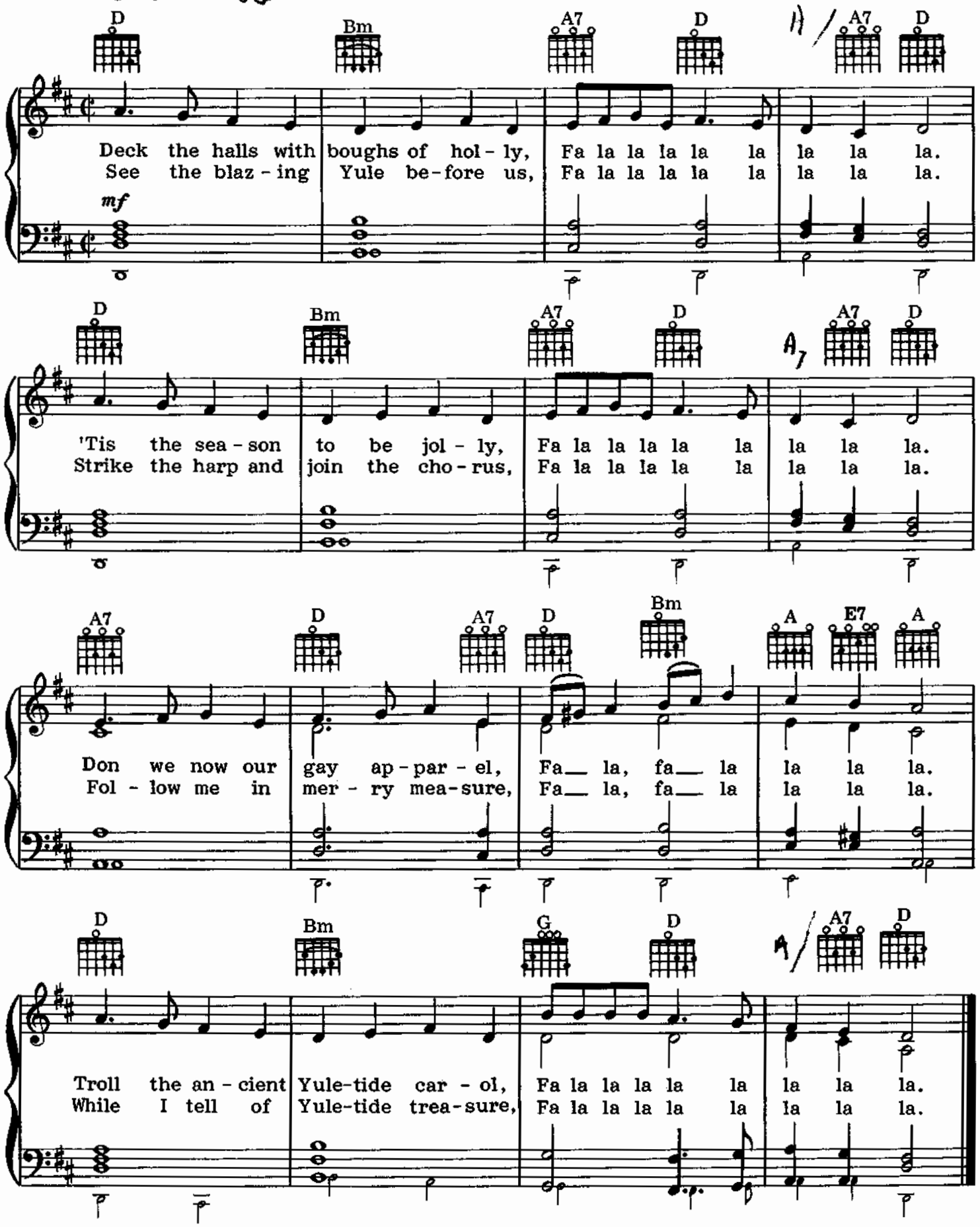


Copyright © 1981 Ardee Music Publishing, Inc.

DECK THE HALLS

Old Welsh Air

Brightly



Copyright © 1981 Ardee Music Publishing, Inc.

We Three Kings of Orient Are

B-36
T-92

Words and Music by John Henry Hopkins

Moderately

Em B7 Em

pp

1. We three kings of O - ri - ent are,
2. Born a King on Beth - le - hem's plain,
3. Frank - in - cense to of - fer have I,
4. Myrrh is mine, its bit - ter per - fume
5. Glo - rious now be - hold Him a - rise,

B7 Em G D

Em

(1) Bear - ing gifts we tra - verse a - far, Field and foun - tain,
(2) Gold I bring to crown Him a - gain, King for - ev - er,
(3) In - cense owns a De - i - ty nigh. Pray'r and prais - ing,
(4) Breathes of life of gath - er - ing gloom; Sor - row - ing, sigh - ing,
(5) King and God and Sac - ri - fice. Al - le - lu - ia,

G Am D#GB B+ B Em D

Chorus

(1) moor and moun - tain, Fol - low - ing yon - der star.
(2) ceas - ing nev - er, O - ver us all to reign.
(3) all men rais - ing, Wor - ship Him, God most high.
(4) bleed - ing, dy - ing, Sealed in the stone - cold tomb.
(5) Al - le - lu - ia, Earth to heav'n re - plies.

O

Copyright © 1981 Ardee Music Publishing, Inc.

G C G

Star of won - der, Star of night,

mp

C G

G

Star with roy - al beau - ty bright,

Am G C G Am G

G

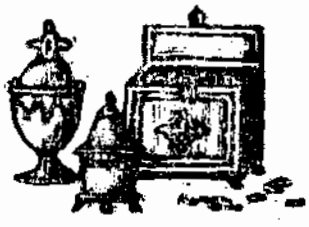
West - ward lead - ing, still pro - ceed - ing,

C G

G

Guide us to Thy per - fect light.

D. C. for additional words

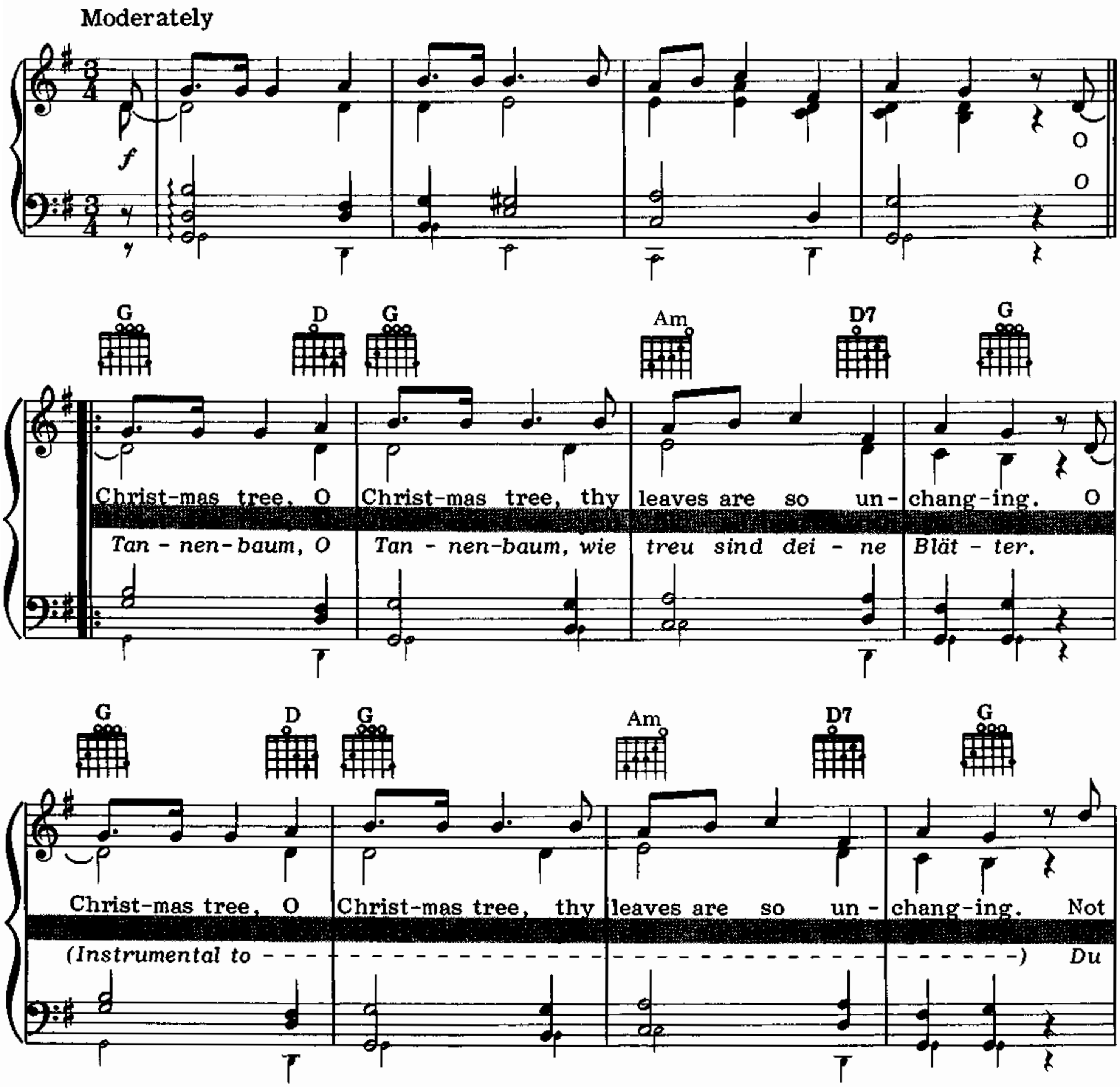


O Christmas Tree

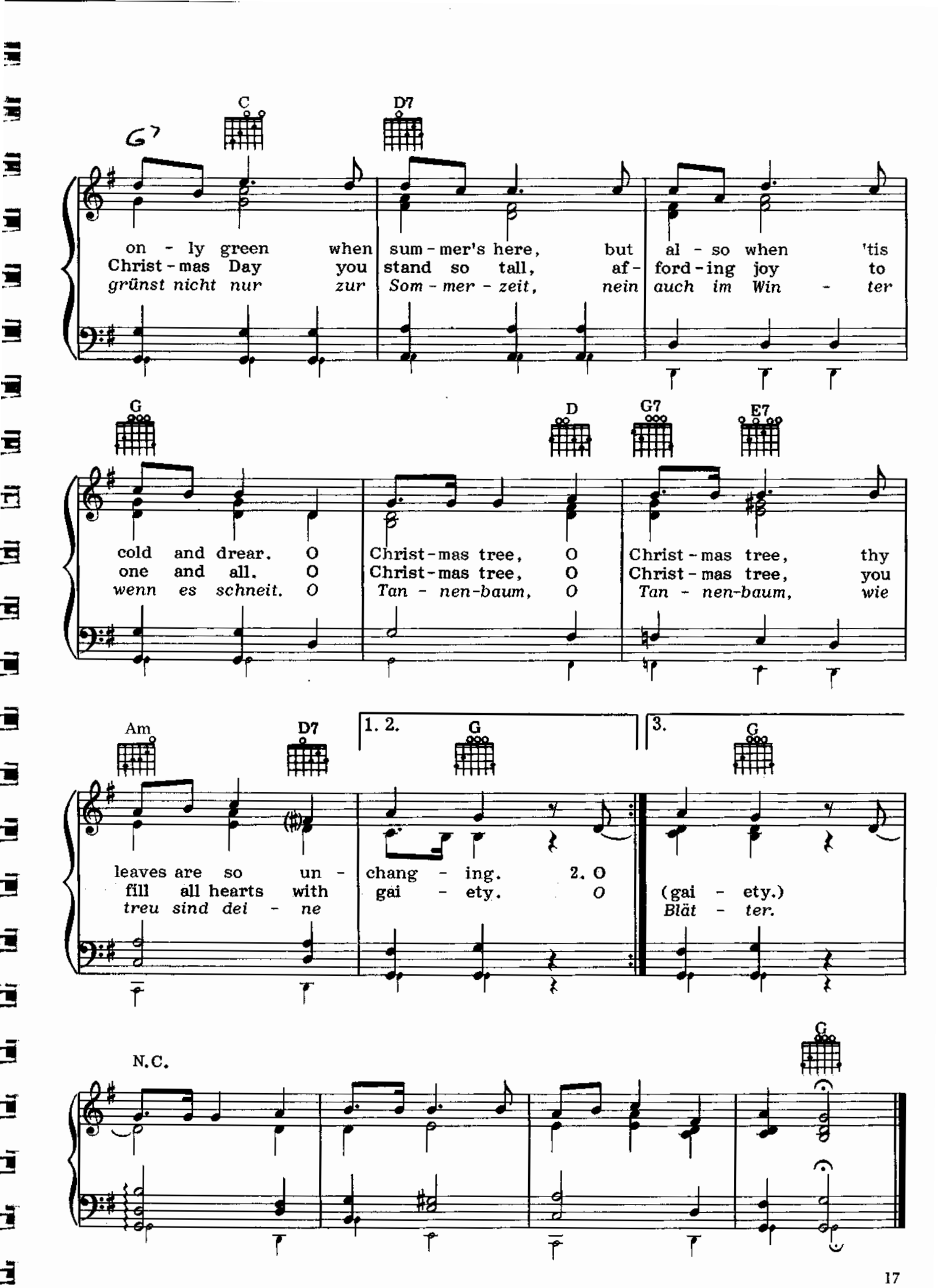
O Tannenbaum

Traditional

B-35
T-80
V-D-12



Copyright © 1981 Ardee Music Publishing, Inc.


G7
C
D7
on - ly green when sum - mer's here, but al - so when 'tis
Christ - mas Day you stand so tall, af - ford - ing joy to
grünst nicht nur zur Som - mer - zeit, nein auch im Win - ter
G
D
G7
E7
cold and drear. O Christ - mas tree, O Christ - mas tree, thy
one and all. O Christ - mas tree, O Christ - mas tree, you
wenn es schneit. O Tan - nen-baum, O Tan - nen-baum, wie
Am
D7
1. 2.
G
3.
G
leaves are so un - chang - ing. 2. O
fill all hearts with gai - ety. O (gai - ety.)
treu sind dei - ne Blät - ter.
N.C.
G

It Came Upon the Midnight Clear

B-36

Words by Edmund Hamilton Sears
Music by Richard Storrs Willis

86/12
T-95

Moderately

mf

1. It

C F C F D7

(1) came up - on the mid - night clear That glo - rious song of
(2) through the clo - ven skies they come With peace - ful wings un-
(3) lo! the days are has - t'ning on, By proph - ets seen of

mp

G7 C F C F G7

(1) old, From an - gels bend - ing near the earth To touch their harps of
(2) furl'd; And still their heav'n - ly mu - sic floats O'er all the wea - ry
(3) old, When with the ev - er- cir-cling years Shall come the time fore-

Copyright © 1981 Ardee Music Publishing, Inc.

C E7 Am

(1) gold. "Peace on the earth, good - will to men, From
(2) world. A - bove its sad and low - ly plains, They
(3) told. When the new heav'n and earth shall own The

G D7 G C F

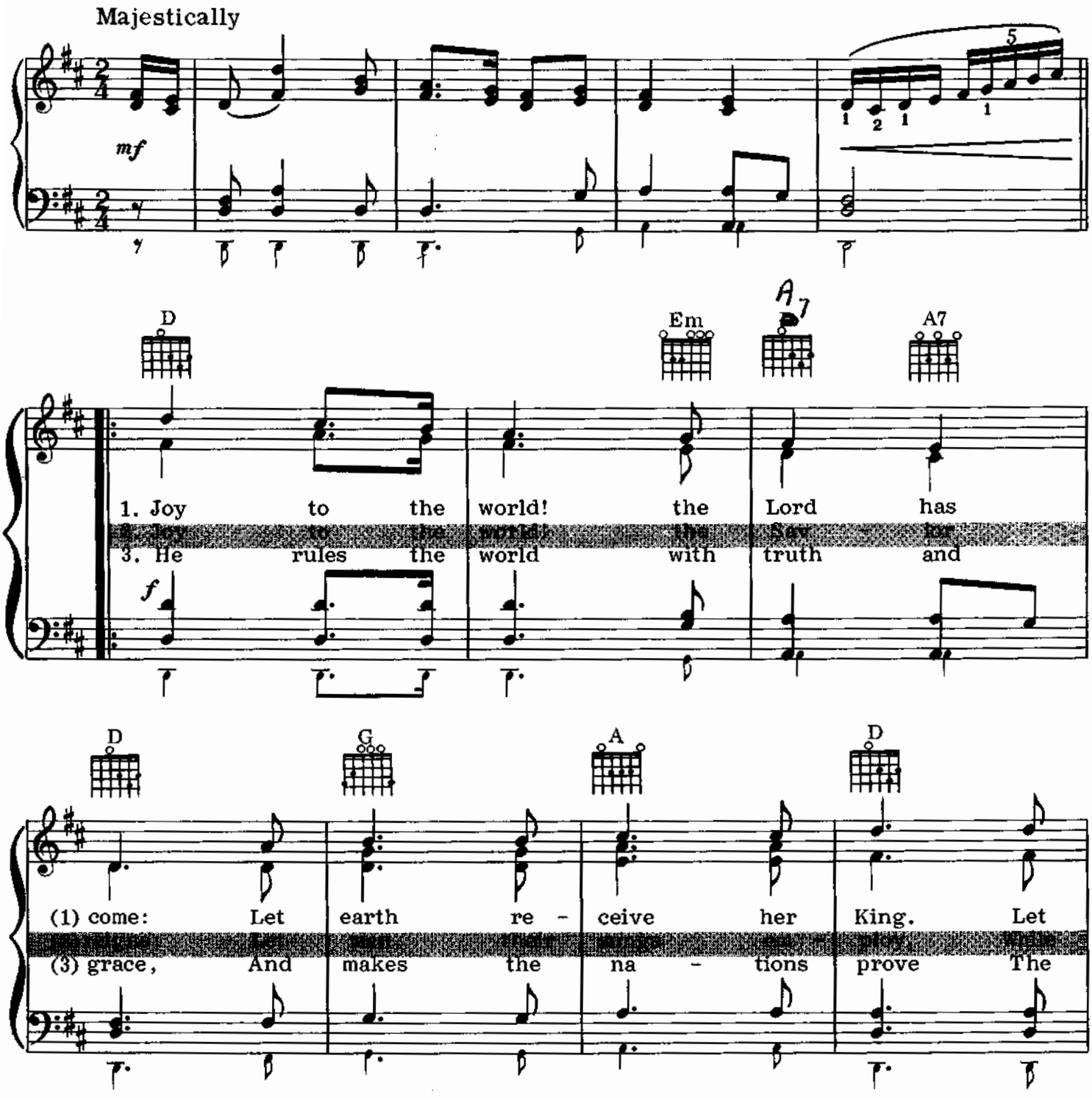
(1) heav'ns all - gra - cious King." The world in sol - emn
(2) bend on hov - 'ring wing; And ev - er o'er its
(3) Prince of Peace, their King, And the whole of world send

C F G7 1.2. C 3. C

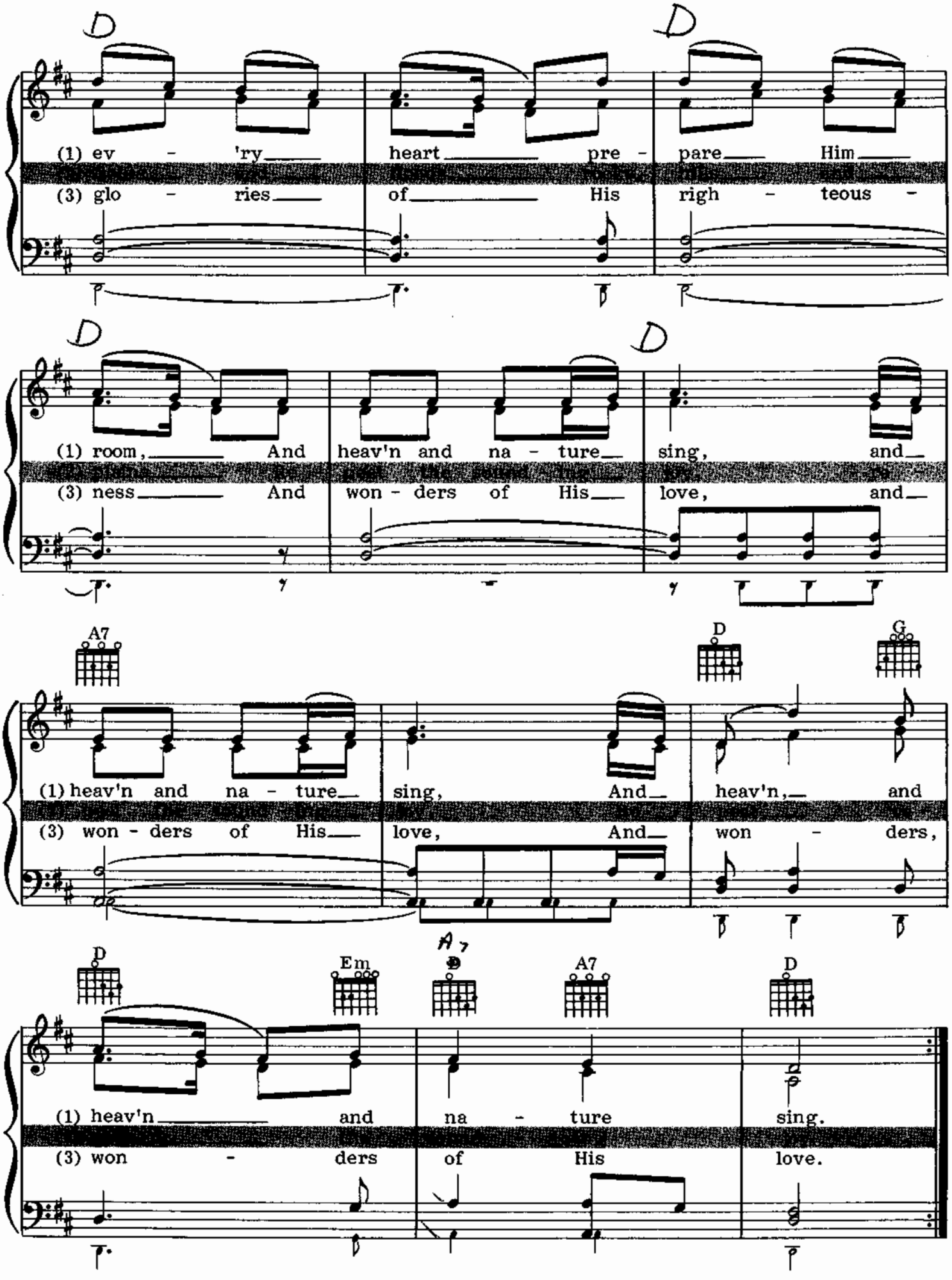
(1) still - ness lay To hear the an - gels sing. 2. Still
(2) Ba - bel sounds The bless - ed an - gels sing. 3. For
(3) back the song Which now the an - gels sing.

Joy to the World

Words by Isaac Watts; Music by Lowell Mason



Copyright © 1981 Ardee Music Publishing, Inc.


D
D
(1) ev - 'ry heart pre - pare Him
(3) glo - ries of His righ - teous -
D
D
(1) room, And heav'n and na - ture sing, and
(3) ness And won - ders of His love, and
A7
D
G
(1) heav'n and na - ture sing, And heav'n, and
(3) won - ders of His love, And won - ders,
D
Em
A7
A7
D
(1) heav'n and na - ture sing.
(3) won - ders of His love.

The First Noël

B-36
T-90

Traditional

Moderately

D Bm A Em D G

1. The first No - ël, the an - gel did
3. This star drew nigh to the north -

mf

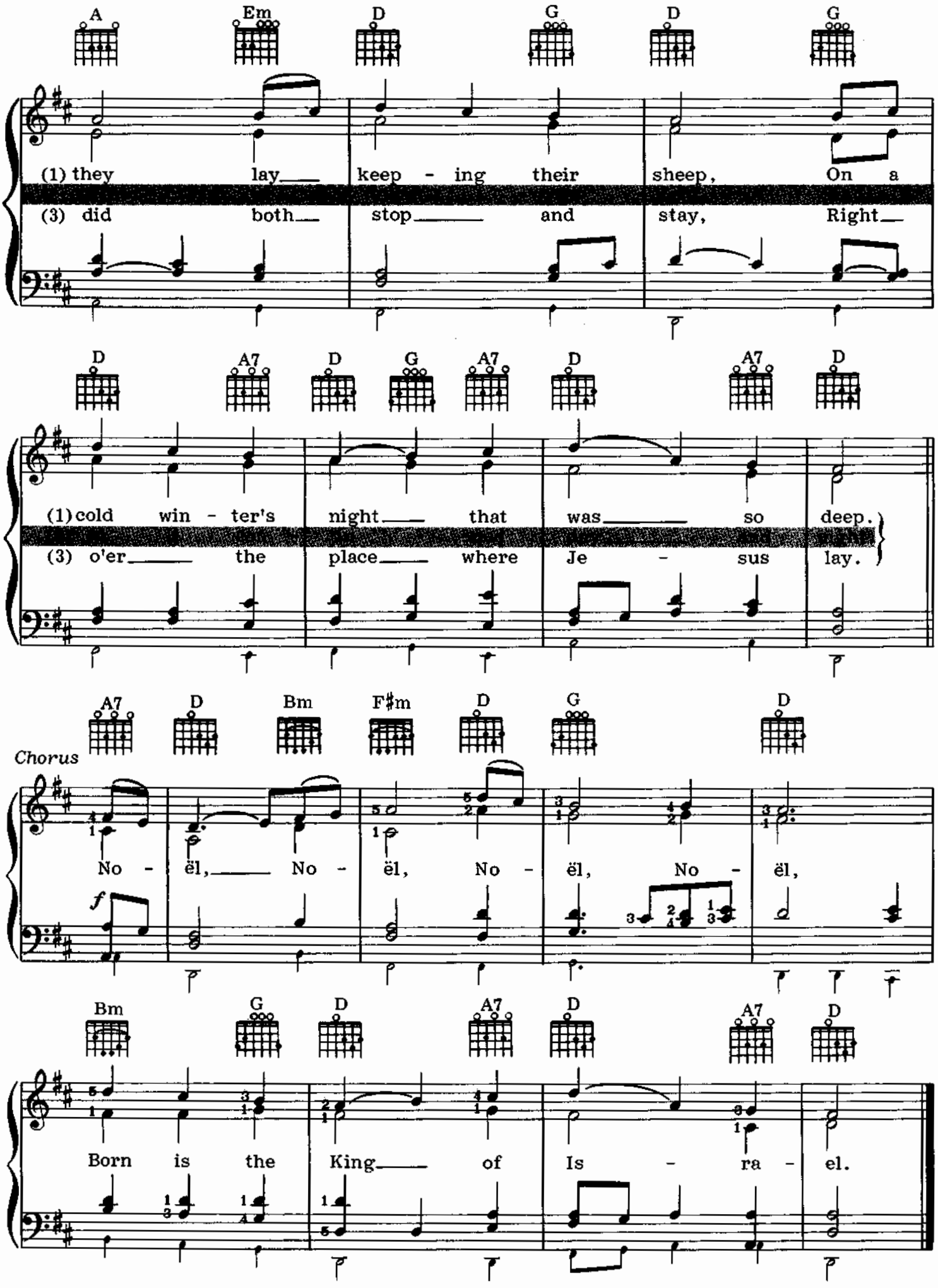
D G D A7 D G A7

(1) say, Was to cer - tain poor shep - herds in
(3) west; O'er Beth - le - hem it

D A7 D A7 D Bm

(1) fields as they lay; In fields where
(3) took its rest, And there it

Copyright © 1981 Ardee Music Publishing, Inc.


A Em D G D G
(1) they lay keep - ing their sheep, On a
(3) did both stop and stay, Right
D A7 D G A7 D A7 D
(1) cold win - ter's night that was so deep.
(3) o'er the place where Je - sus lay.
A7 D Bm F♯m D G D
Chorus
No - ël, No - ël, No - ël, No - ël,
f
Bm G D A7 D A7 D
Born is the King of Is - ra - el.

O Come, All Ye Faithful

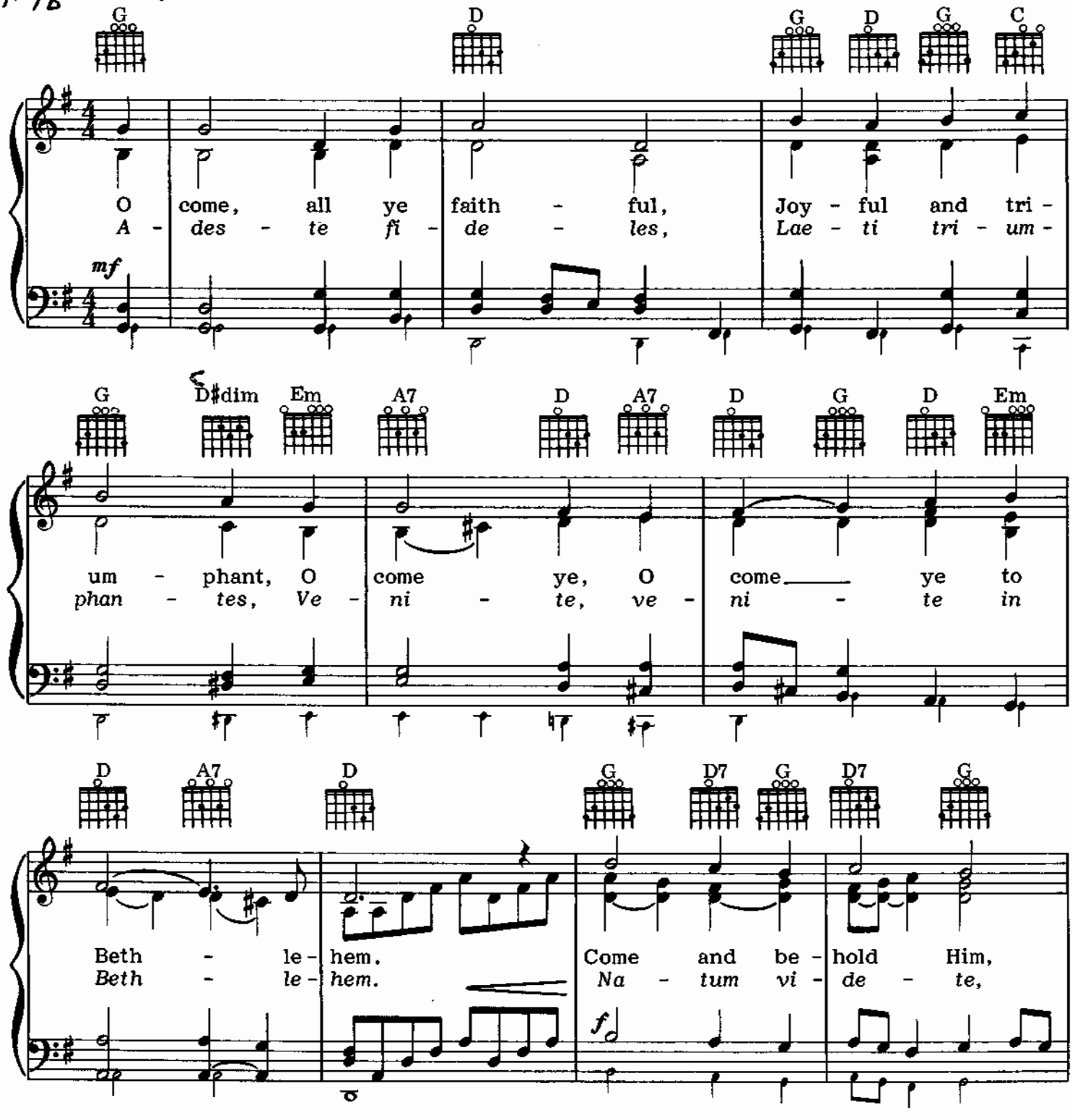
Adeste Fideles

English words by Frederick Oakeley; Latin words attributed to John Francis Wade; Music by John Reading

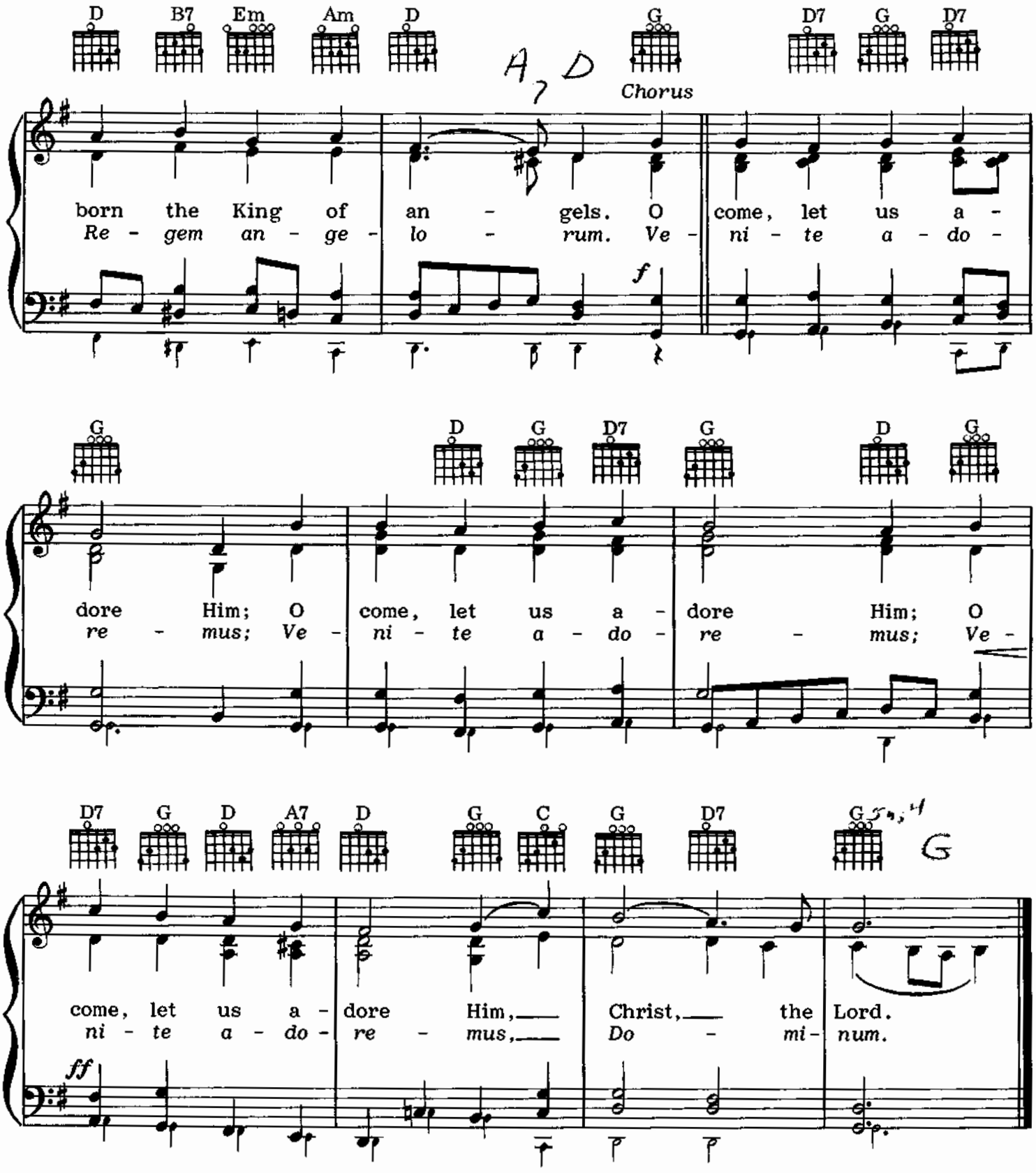
A-18

T-90

Broadly



Copyright © 1981 Ardee Music Publishing, Inc.

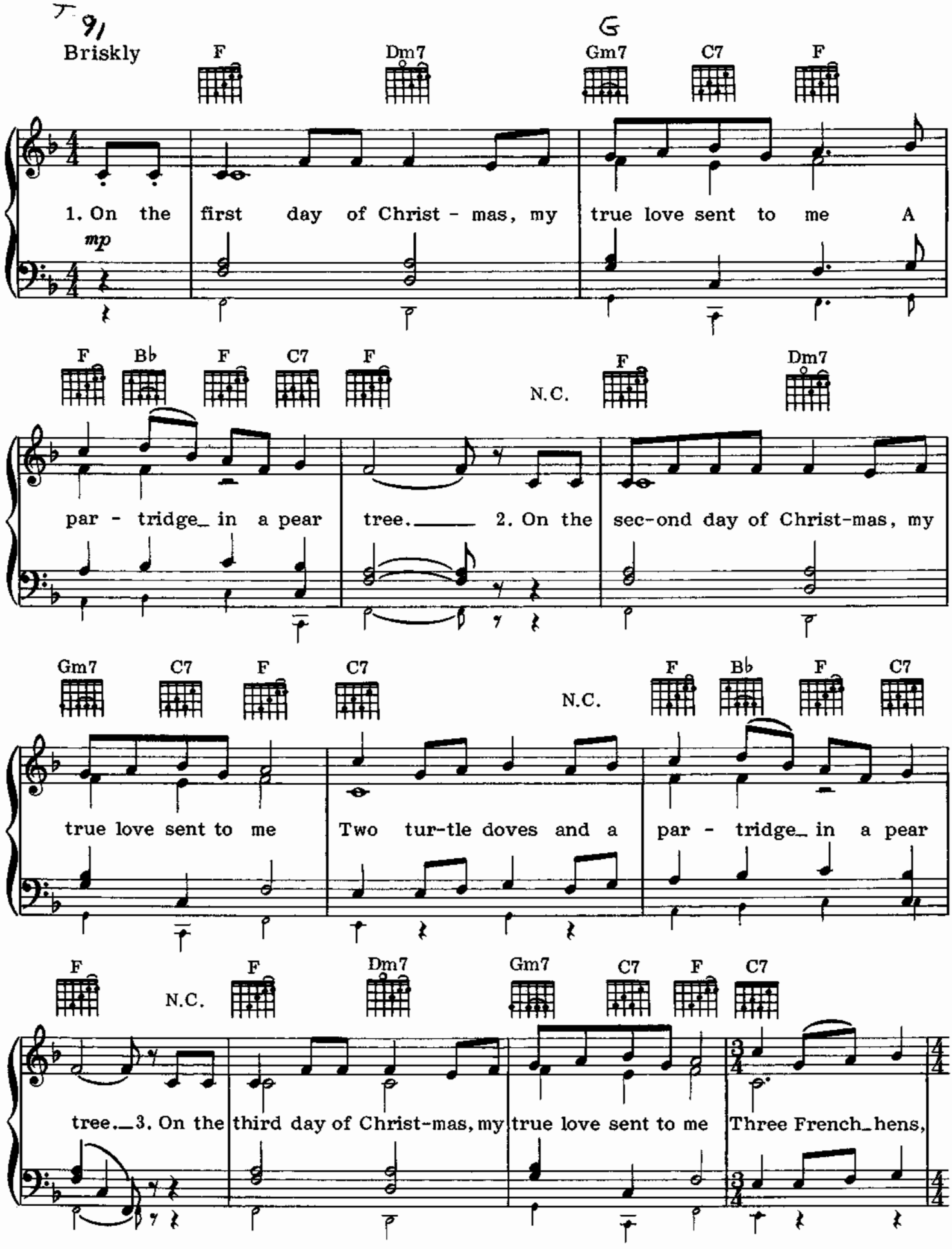


2. Sing, choirs of angels,
Sing in exultation;
Sing all ye citizens of heav'n above:
Glory to God in the Highest.
Chorus

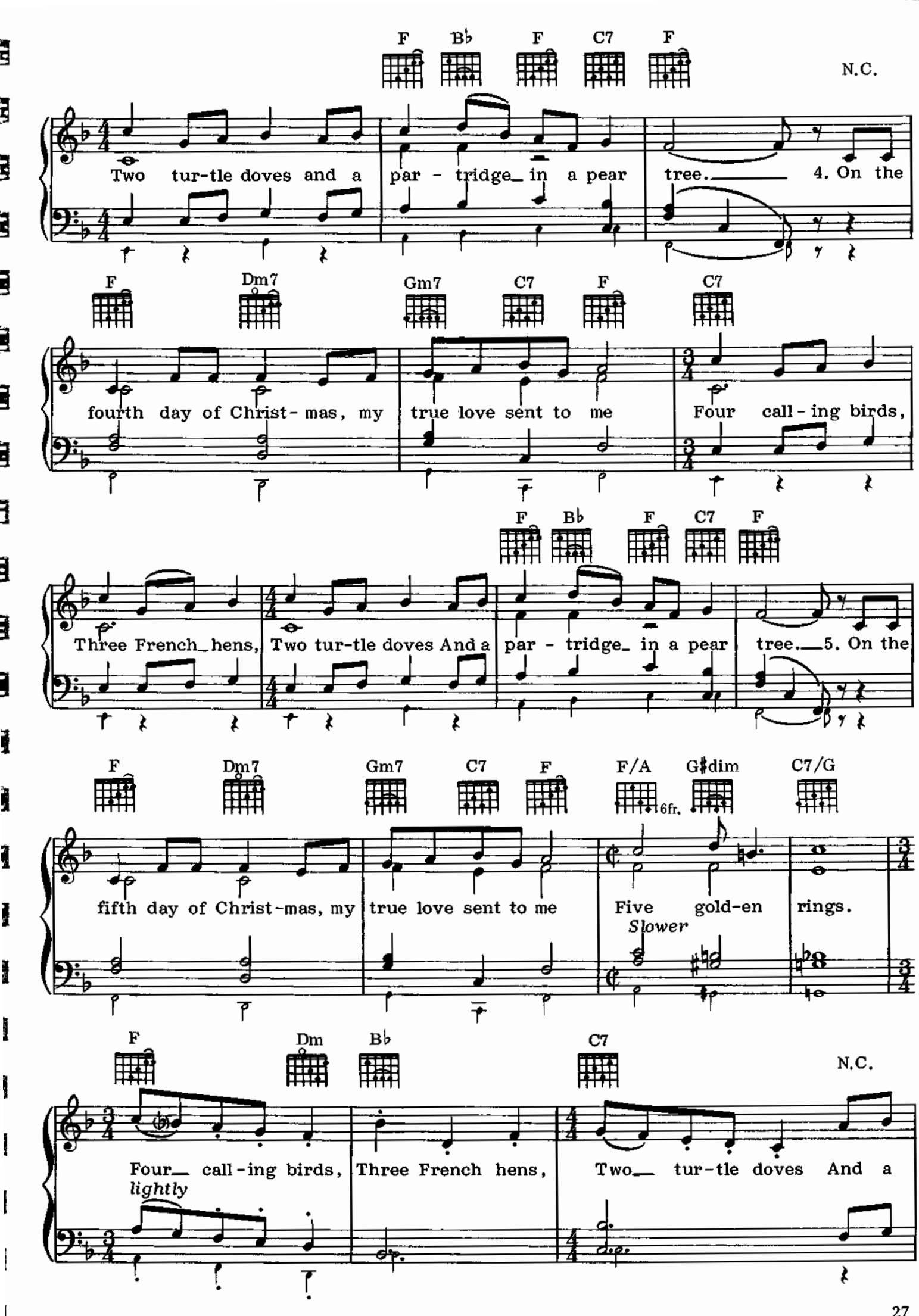
3. Yea, Lord, we greet Thee,
Born this happy morning;
Jesus, to Thee be glory giv'n;
Word of the Father, now in flesh appearing.
Chorus

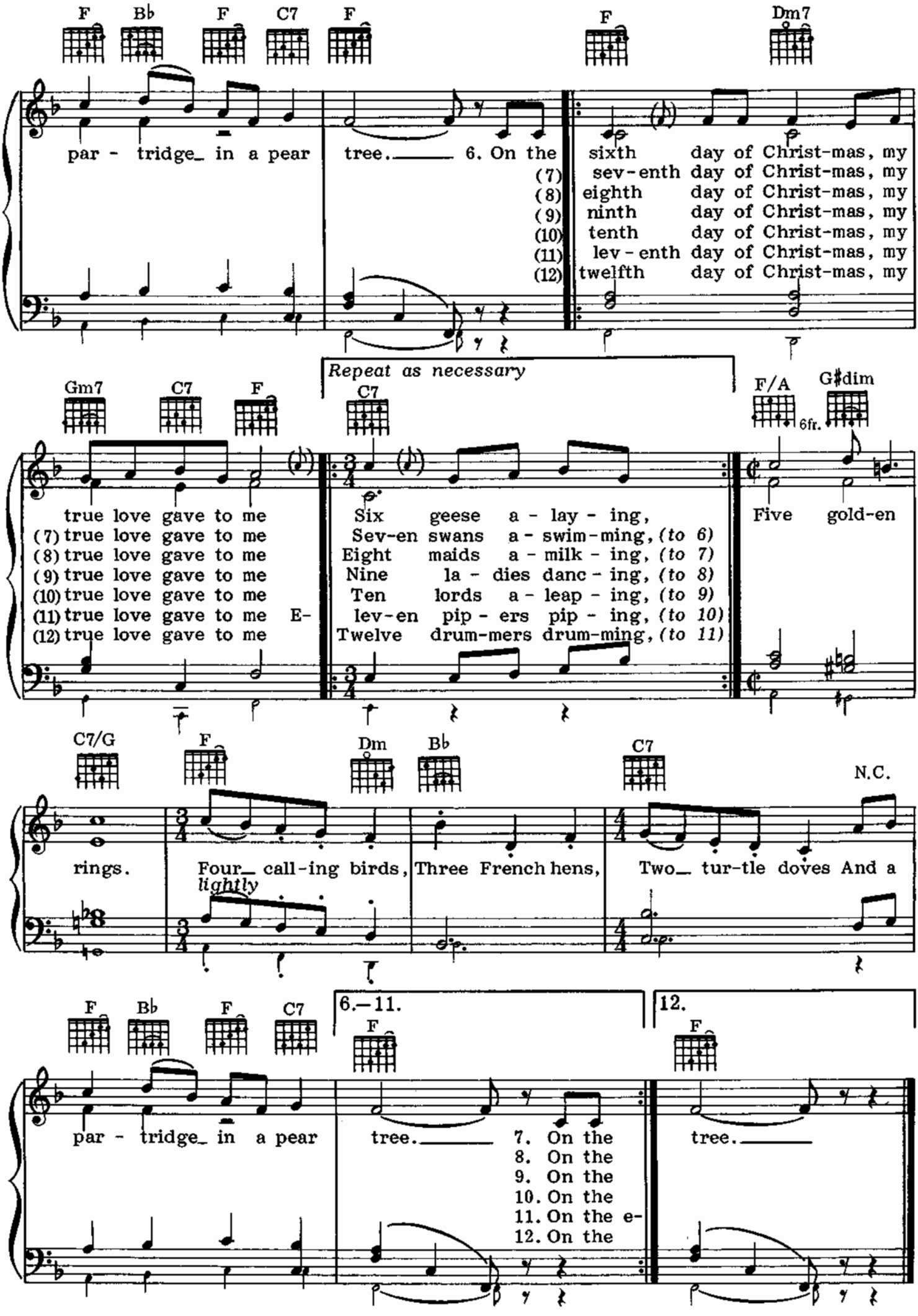
The Twelve Days of Christmas

Traditional



Copyright © 1981 Ardee Music Publishing, Inc.


F Bb F C7 F N.C.
Two tur-tle doves and a par - tridge in a pear tree. 4. On the
F Dm7 Gm7 C7 F C7
fourth day of Christ- mas, my true love sent to me Four call - ing birds,
F Bb F C7 F
Three French hens, Two tur-tle doves And a par - tridge in a pear tree. 5. On the
F Dm7 Gm7 C7 F F/A G♯dim C7/G
6fr.
fifth day of Christ-mas, my true love sent to me Five gold-en rings.
Slower
F Dm Bb C7 N.C.
Four call-ing birds, Three French hens, Two tur-tle doves And a
lightly


F Bb F C7 F
F Dm7
par - tridge_ in a pear tree._____ 6. On the sixth day of Christ-mas, my
(7) sev-enth day of Christ-mas, my
(8) eighth day of Christ-mas, my
(9) ninth day of Christ-mas, my
(10) tenth day of Christ-mas, my
(11) lev-enth day of Christ-mas, my
(12) twelfth day of Christ-mas, my
Repeat as necessary
Gm7 C7 F
C7
F/A G♯dim
6fr.
true love gave to me
(7) true love gave to me
(8) true love gave to me
(9) true love gave to me
(10) true love gave to me
(11) true love gave to me E-
(12) true love gave to me
Six geese a - lay - ing,
Sev-en swans a - swim-ming, (to 6)
Eight maids a - milk - ing, (to 7)
Nine la - dies danc - ing, (to 8)
Ten lords a - leap - ing, (to 9)
lev-en pip - ers pip - ing, (to 10)
Twelve drum-mers drum-ming, (to 11)
Five gold-en
C7/G F Dm B♭ C7 N.C.
rings. Four_ call-ing birds, Three French hens, Two_ tur-tle doves And a
lightly
F Bb F C7
6.–11. 12.
F F
par - tridge_ in a pear tree._____ 7. On the tree._____
8. On the
9. On the
10. On the
11. On the e-
12. On the

Away in a Manger

Traditional

B-31
T-100

Tenderly

F Bb F C7

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

p

F

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

Bb F C7 F Gm C7 F

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

Copyright © 1981 Ardee Music Publishing, Inc.

Angels We Have Heard on High

Traditional

A-11
F 80

Joyously

f

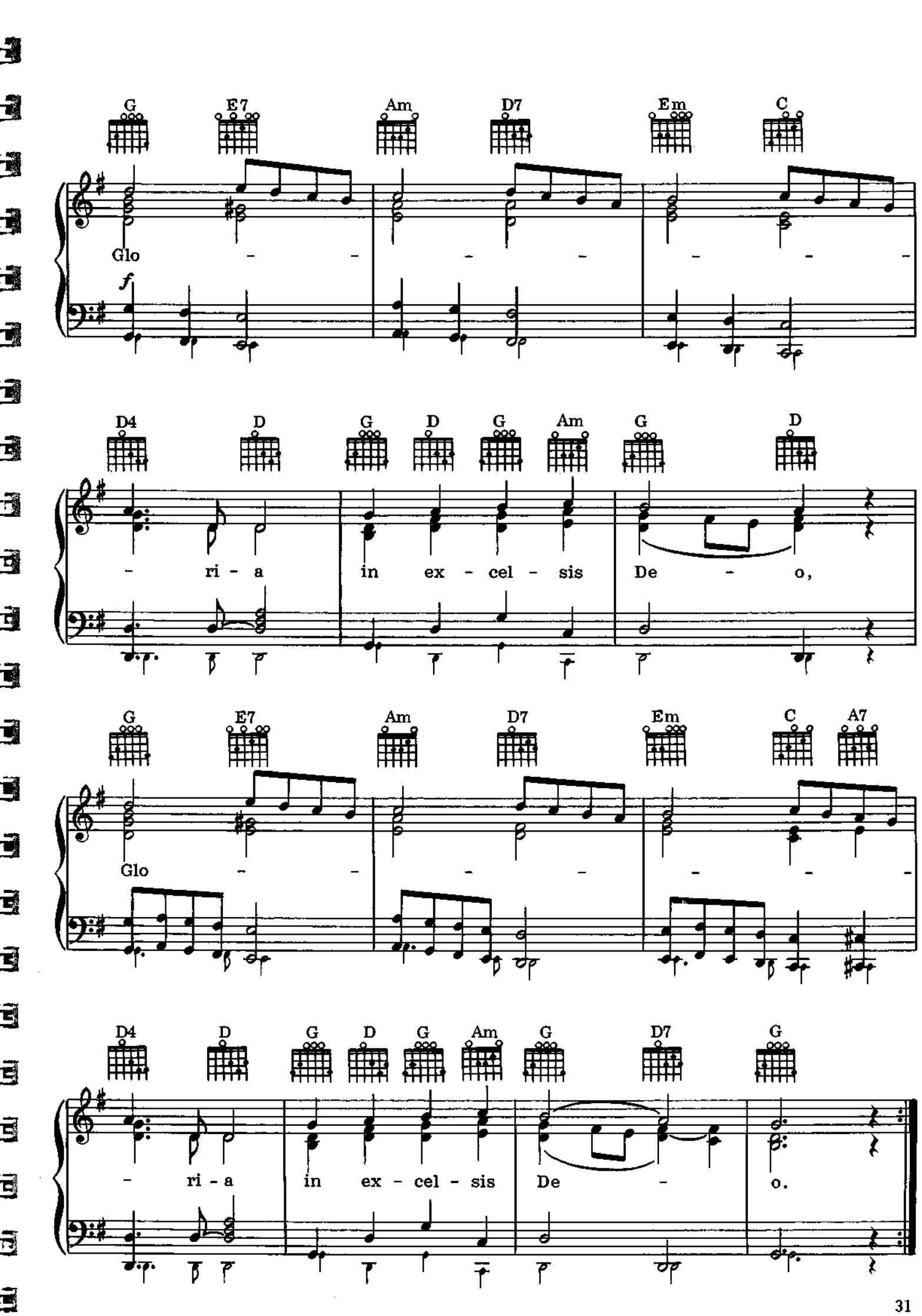
G D G D G D7 G

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

Em B7 Em D G D7 G D G D7 G

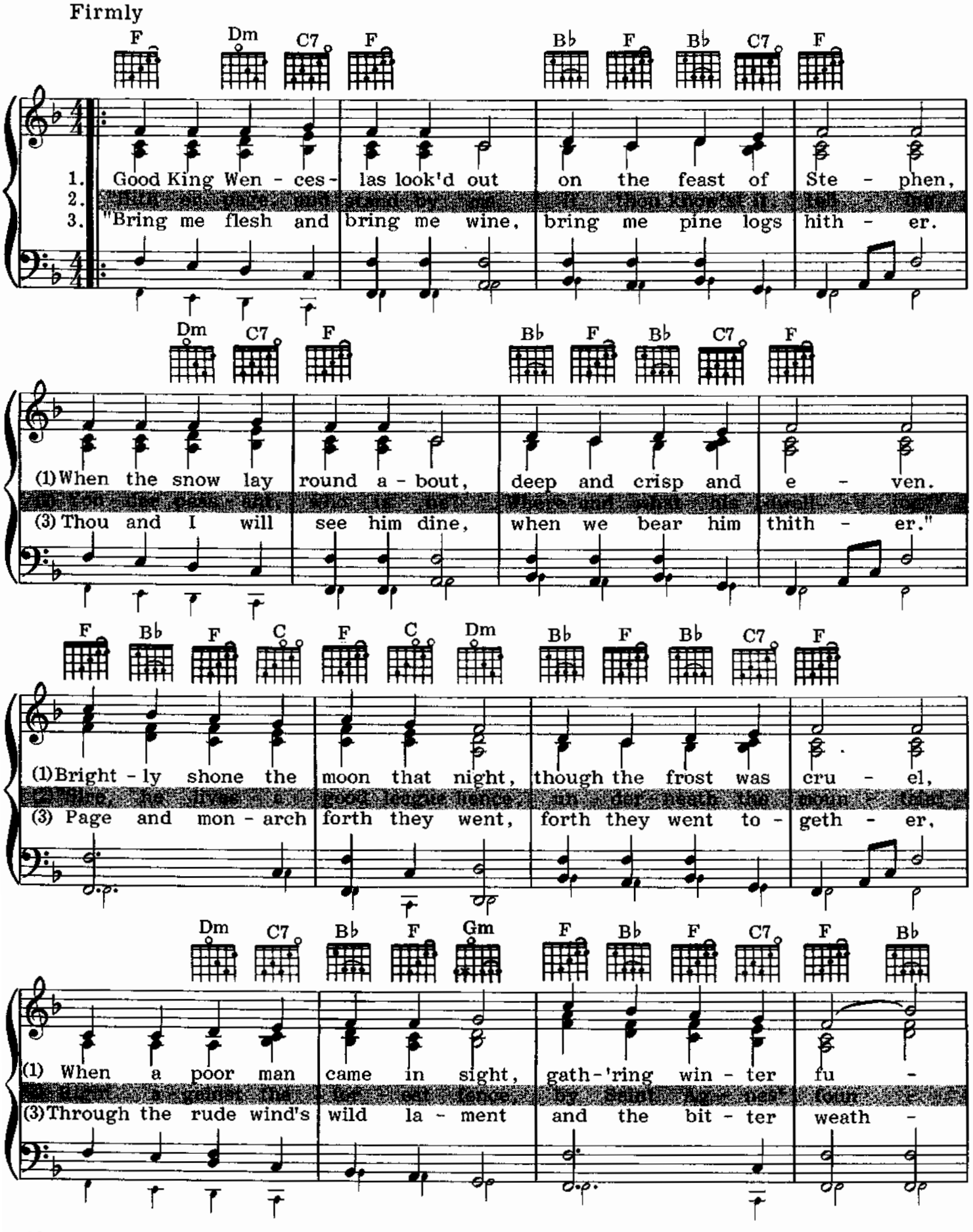
(1) And the moun - tains in re - ply Ech - o - ing their joy - ous strains.
(2) What the glad - some tid - ings be Which in - spire your heav'n - ly song?
(3) Come a - dore on bend - ed knee Christ the Lord, the new - born King.

Copyright © 1981 Ardee Music Publishing, Inc.

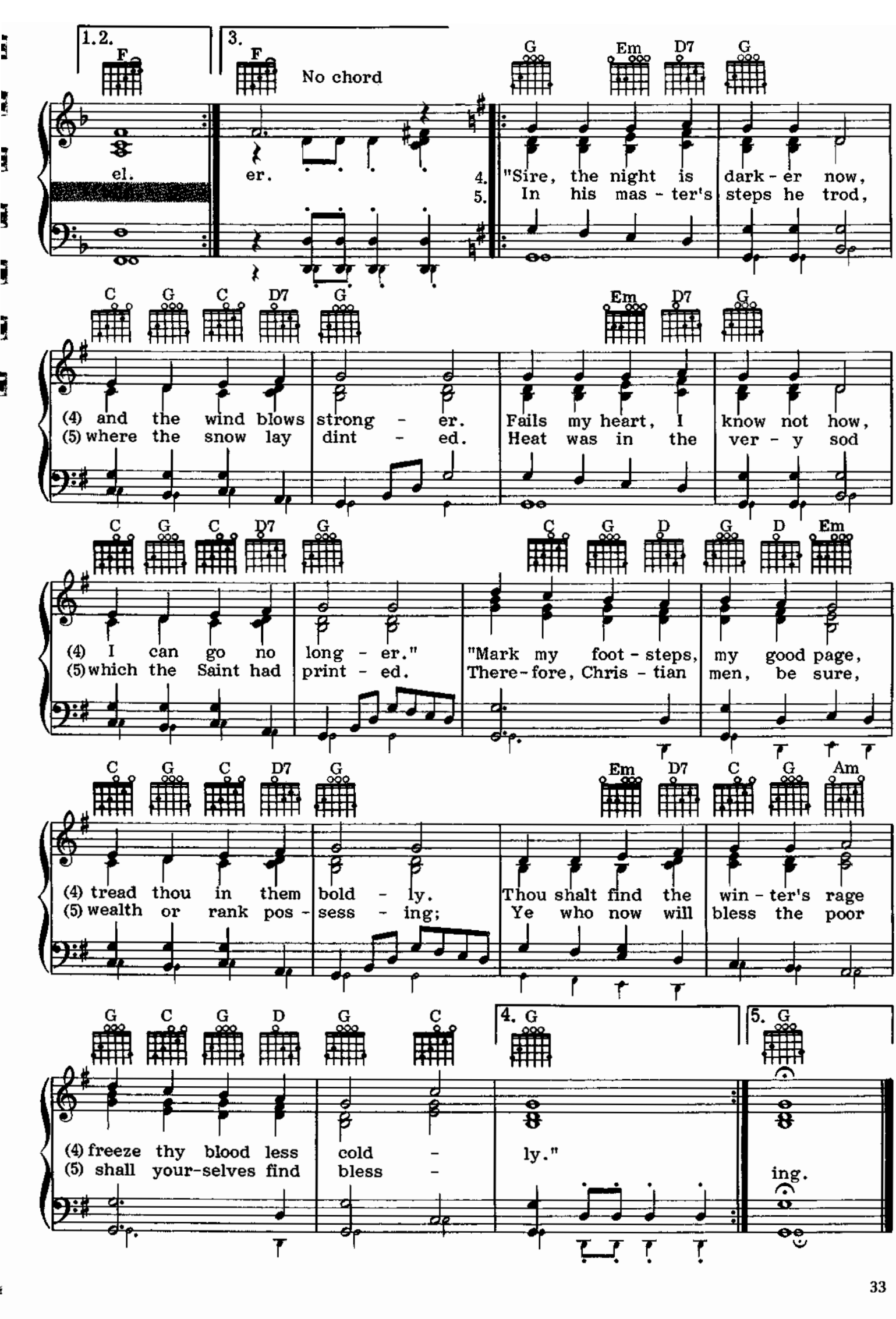

G E7 Am D7 Em C
Glo - - - - - - -
f
D4 D G D G Am G D
- ri - a in ex - cel - sis De - o,
G E7 Am D7 Em C A7
Glo - - - - - - -
D4 D G D G Am G D7 G
- ri - a in ex - cel - sis De - o.

Good King Wenceslas

Words by John Mason Neale; Music Traditional



Copyright © 1981 Ardee Music Publishing, Inc.


1.2.
F
3.
F
No chord
G Em D7 G
el.
er.
4. "Sire, the night is dark - er now,
5. In his mas - ter's steps he trod,
C G C D7 G
Em D7 G
(4) and the wind blows strong - er. Fails my heart, I know not how,
(5) where the snow lay dint - ed. Heat was in the ver - y sod
C G C D7 G
C G D G D Em
(4) I can go no long - er." "Mark my foot - steps, my good page,
(5) which the Saint had print - ed. There - fore, Chris - tian men, be sure,
C G C D7 G
Em D7 C G Am
(4) tread thou in them bold - ly. Thou shalt find the win - ter's rage
(5) wealth or rank pos - sess - ing; Ye who now will bless the poor
G C G D G C
4. G
5. G
(4) freeze thy blood less cold - ly."
(5) shall your-selves find bless - ing.

HERE WE COME A-CAROLING

THE WASSAIL SONG

Traditional

With spirit

(♩ = ♩.)

f

D

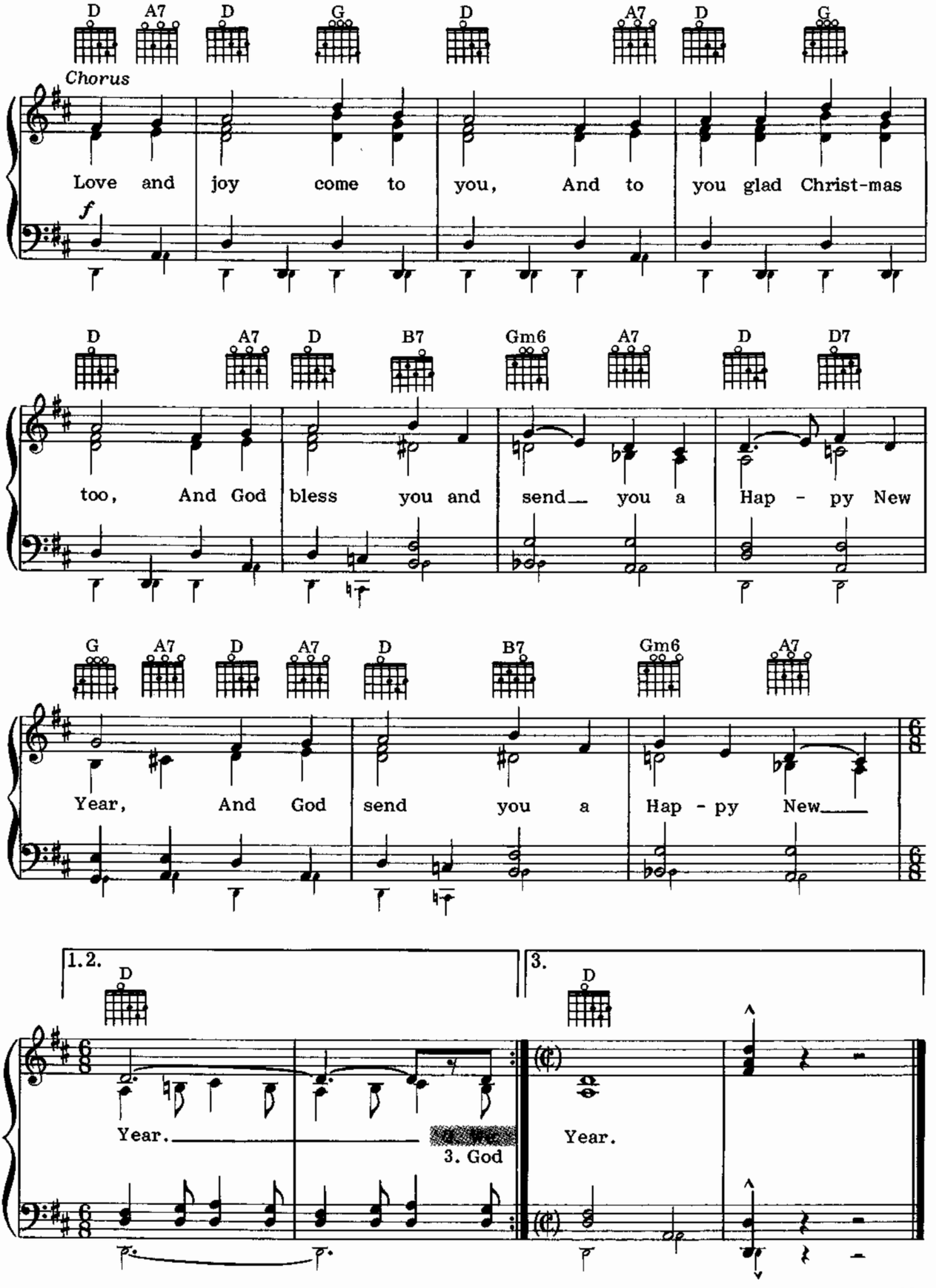
1 Here we come a - car - ol - ing a - mong the leaves so green;
(2) are not dai - ly beg - gars that beg from door to door, But
(3) bless the mas - ter of this house, like- wise the mis - tress too, And

mf

G D A7 D7 G A7

(1) Here we come a - wan - d'ring so fair to be seen.
(2) we are neigh - bors' chil - dren whom you have seen be - fore.
(3) all the lit - tle chil - dren that round the ta - ble go.

Copyright © 1981 Ardee Music Publishing, Inc.

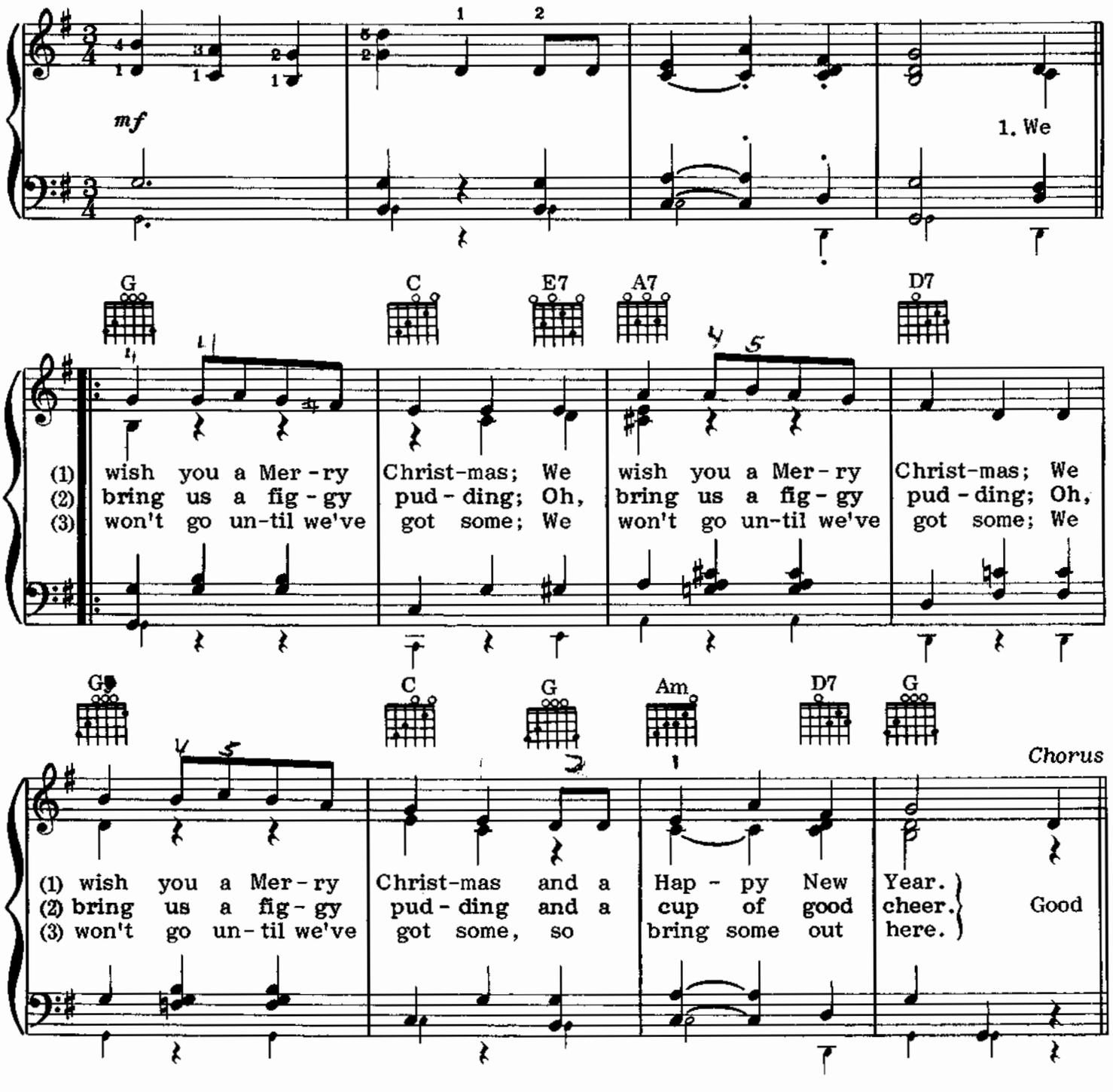

D A7 D G D A7 D G
Chorus
Love and joy come to you, And to you glad Christ-mas
f
D A7 D B7 Gm6 A7 D D7
too, And God bless you and send you a Hap - py New
G A7 D A7 D B7 Gm6 A7
Year, And God send you a Hap - py New
1.2. D
3. D
Year.
3. God
Year.

We Wish You a Merry Christmas

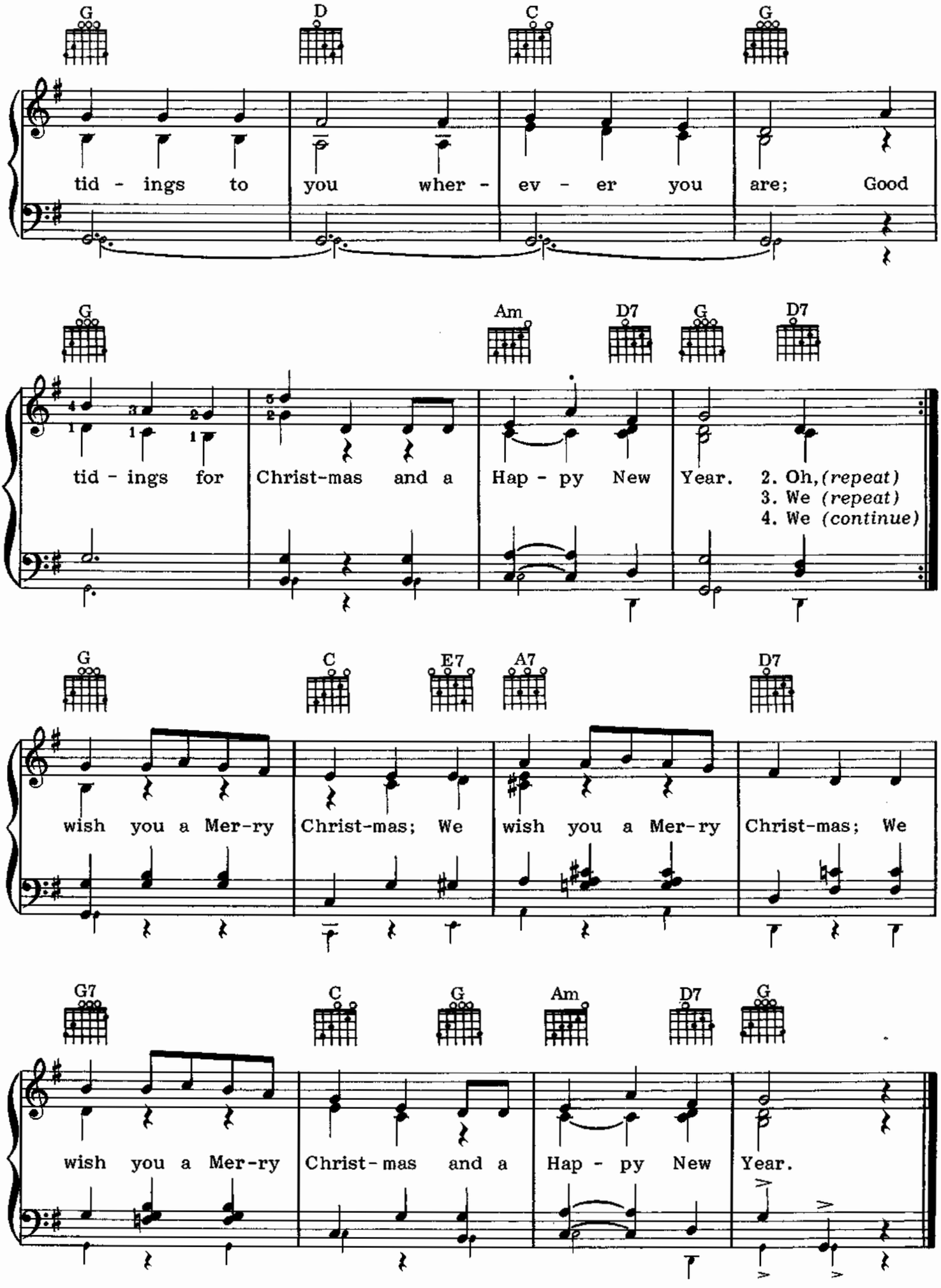
Traditional

T- 90
B-35

Brightly, with spirit



Copyright © 1981 Ardee Music Publishing, Inc.


G D C G
tid - ings to you wher - ev - er you are; Good
G Am D7 G D7
tid - ings for Christ-mas and a Hap - py New Year. 2. Oh, (repeat)
3. We (repeat)
4. We (continue)
G C E7 A7 D7
wish you a Mer-ry Christ-mas; We wish you a Mer-ry Christ-mas; We
G7 C G Am D7 G
wish you a Mer-ry Christ - mas and a Hap - py New Year.

Section Two
Popular Christmas Hits

Blue Christmas *(Words and Music by Billy Hayes and Jay Johnson)* *Page 54*

Most Christmas songs are filled with warmth, hope and good cheer in celebration of our most beloved holiday. But there's another side to Christmas, too, with special appeal to the country and western music audience. The theme of lost and unrequited love is familiar to all country fans, and here it is given a poignant twist by songwriters Billy Hayes and Jay Johnson. "Blue Christmas" was written in 1948, and country singer Ernest Tubb made it a hit that same year. Both Elvis Presley and Hugo Winterhalter had popular versions of the song, but it remains steadfastly a country classic.

C-H-R-I-S-T-M-A-S *(Words by Jenny Lou Carson; Music by Eddy Arnold)* *Page 70*

Country singer Eddy Arnold's contribution to Christmas, which he wrote in 1949 with Jenny Lou Carson, is a reminder of the day's true meaning. "C-H-R-I-S-T-M-A-S" makes an acronym of the true symbols of Christmas: C for the Christ Child; H for the herald angels; R for the Redeemer; I for Israel, where Christ was born; S for the star that guided T, the three Wise Men; M for the manger where Jesus lay; A for all Christ means to each of us; and S for the shepherds, the first to enter the stable in worship. Both Eddy Arnold and Jim Reeves made classic recordings of this little song with its simple melody.

Christmas for Cowboys *(Words and Music by Steve Weisberg)* *Page 62*

Steve Weisberg was born and raised in Dallas, but he makes no claim to being a cowboy (though he does think that cowboy boots are the only appropriate footwear). In 1975, Weisberg, playing lead guitar, was recording a Christmas album in Los Angeles with singer John Denver. Though Denver usually writes and records his own material, the album was one song short, and Weisberg got his chance. Using a melody that he had had in mind for a while, he stayed up all night and came up with "Christmas for Cowboys," which soon became a part of Denver's Rocky Mountain Christmas *album.*

Christmas in Killarney *Page 48*
(Words and Music by John Redmond, James Cavanaugh and Frank Weldon)

Down in the southwest corner of Ireland, not far from Tralee and Killorglin and Cahirciveen, is the picturesque town of Killarney. Spring is greener there and summer is lovelier, the residents say, just because it's Killarney (rhymes with "blarney"). And in Killarney Christmas is more Christmasy, agree the writers of this song, John Redmond, James Cavanaugh and Frank Weldon (Irishmen all). Dennis Day, the Irish tenor whose voice is compounded of the greenest shamrocks, introduced this lyrical ballad in 1951 with a recording that quickly became a best-seller.

Christmas Is *(Words by Spence Maxwell; Music by Percy Faith)* *Page 64*

Percy Faith, so well known for his lush, super-symphonic arrangements of popular and semiclassical favorites, also turned his hand to songwriting. In 1966, with lyricist Spence Maxwell, he composed "Christmas Is," a gleaming compendium of some of the things that make Christmas Christmas—the sights of holly, tinsel, sparkling snow and Santa, and the sounds of bells, carols and children's laughter. What makes our holiday of holidays so special, though, is not gifts and feasting, but the feelings—the sharing, the remembering, the hoping—that make it a season of joy for all men.

Christmas Island *(Words and Music by Lyle Moraine)* *Page 80*

Many of our visions of Christmas center around what are essentially Northern symbols—symbols such as snow and sleighs and fir trees. But here's a charming song about what the holiday is like at the Equator. With a tiny, tiny population, Christmas Island, a former British possession, is one of the Line Islands south of Hawaii and just north of zero latitude. Used as an air base, it came to the attention of American GIs during World War II. But its chief importance seems to be that it was an atomic testing center in 1962. Lyle Moraine's song, written in 1946, plays on the contrast between the temperate and tropical visions of Christmas, and originated at a time when the South Pacific was still very much on our minds.

The Christmas Song (Chestnuts Roasting on an Open Fire) *Page 41*
(Words and Music by Mel Tormé and Robert Wells)

In 1946, Mel Tormé, the supper club singer known as "The Velvet Fog" because of his special quality of voice, made the holiday season considerably brighter with the song he wrote (with lyrics by his friend Robert Wells) about the indoor and outdoor joys of the Yuletide season. It was "The Christmas Song," also frequently called by its first line — "Chestnuts roasting on an open fire." Jack Frost, carolers, people dressed up like Eskimos — these are part of the outdoor fun. Inside we have the smell of turkey roasting, tiny tots with their eyes glowing and the promise of Santa's visit down the chimney. Tormé made a recording of the song that year, and Nat King Cole recorded an even more successful version a decade later.

Have Yourself a Merry Little Christmas *Page 44*
(Words and Music by Hugh Martin and Ralph Blane)

There was always something of the vulnerable child about Judy Garland. Her biggest leap to fame came as a young starlet when she played little Dorothy in The Wizard of Oz *in 1939. Five years later, she had hardly grown up at all, but her eyes were just as liquid, her mouth just as prone to a quiver and her way with a song still absolutely unforgettable. That was 1944, and she was starring in* Meet Me in St. Louis, *"a love of a film," as one critic put it. In addition to "The Trolley Song" and "The Boy Next Door," the musical score by Hugh Martin and Ralph Blane offered "Have Yourself a Merry Little Christmas" — so movingly done in the Garland style that a box of tissues become almost a necessity for moviegoers.*

I'll Be Home for Christmas *Page 46*
(Words by Kim Gannon; Music by Walter Kent)

In 1943 the world was at war, and many thousands of American men and women in the service would be spending Christmas far from home. As a special gift to them and their families came this lovely, tender ballad, recorded by Bing Crosby. Just a year earlier, Bing had had a best-seller with Irving Berlin's "White Christmas," and his recording of this new song by Kim Gannon and Walter Kent also passed the million-record mark in sales. On December 17, 1965, the Crosby recording became the first "request" that was broadcast into outer space. As astronauts James Lovell and Frank Borman were heading back to earth (Gemini 7) after their record 206 orbits, a NASA [illegible] asked if there was any music they would especially like to hear. Their immediate reply? Bing's "I'll Be Home for Christmas."

The Little Boy That Santa Claus Forgot *Page 59*
(Words and Music by Tommie Connor, Jimmy Leach and Michael Carr)

Written in 1937 by three Englishmen, "The Little Boy That Santa Claus Forgot" is in the tradition of what songwriter Sigmund Spaeth called "The Songs of Self Pity." Sentimental songs, especially those about a poor or unhappy or dying child, date back to the Victorian Era, and enjoyed a resurgence of popularity during the 1930s and into the '40s. In fact, the tradition has been kept alive in many country songs to this day. This example was recorded by Nat King Cole, who made many Christmas songs popular hits.

The Merry Christmas Polka *Page 50*
(Words by Paul Francis Webster; Music by Sonny Burke)

Polkas first achieved popularity in the United States during the 1930s, though their appeal remained largely an ethnic one until 1948, when bandleader Frankie Yankovic, who had begun including polka versions of popular songs in his repertoire, scored a major hit with "Just Because." Even before that, though, The Andrews Sisters made the "Beer Barrel Polka" one of the most memorable songs of World War II. The '40s saw the floodgates open, and polkas and polka versions became proven sellers. Lyricist Paul Francis Webster, one of the proudest products of Tin Pan Alley, wrote many hits with a host of legendary collaborators beginning in 1928. He has won three Academy Awards (for "Secret Love," "Love Is a Many-Splendored Thing" and "The Shadow of Your Smile"). He teamed up with noted composer Sonny Burke to write this Christmas song, polka-style, in 1949.

Rockin' Around the Christmas Tree *(Words and Music by Johnny Marks)* *Page 78*

Johnny Marks was a man of many achievements. His Phi Beta Kappa key represents what his head could do, and such inspirational songs as "Anyone Can Move a Mountain" demonstrate what his heart could do. And his "Rudolph the Red-Nosed Reindeer" is a phenomenon on both levels — and the second most popular Christmas song ever written. "Rockin' Around the Christmas Tree" is another favorite, written by Marks in 1958, when rock 'n' roll was affecting even Christmas music. Brenda Lee's 1958 recording was a big hit. The scene is the Christmas hop, and the dancing is being done in that "new old-fashioned way."

Silver and Gold *(Words and Music by Johnny Marks)* *Page 66*

In 1964, a CBS television special based on the story of "Rudolph the Red-Nosed Reindeer" and starring Burl Ives was first shown to a delighted audience. It has been aired every Christmas since and has made TV history as the longest-running special. Naturally, Johnny Marks, who wrote the best-selling song about "Rudolph" in 1949, was called in to write the score. From the script emerged another Christmas song by Marks, "Silver and Gold," which also appeared on a Burl Ives Christmas album.

Take Me Back to Toyland *(Words by Kal Mann; Music by Bernie Lowe)* *Page 68*

In the late 1950s and early '60s, Kal Mann and Bernie Lowe seemed to specialize in the exuberant rock 'n' roll songs and dances of the era. Mann discovered and managed "twister" Chubby Checker and wrote "Let's Twist Again" for him. From there, he set dance floors rocking to "The Wah-Watusi," "Hully Gully Baby" and "The Bristol Stomp." Together with Lowe he wrote "(Let Me Be Your) Teddy Bear," a hit for Elvis Presley in 1957, and "Wild One," sung by Bobby Rydell in 1960. But in 1955, the Philadelphia-born team came up with a much gentler song. Taking their cue from Victor Herbert, they composed the waltzing "Take Me Back to Toyland," a perfect tune for the Christmas season.

That's What I Want for Christmas *Page 73*
(Words by Irving Caesar; Music by Gerald Marks)

Written for a 1936 Shirley Temple movie, Stowaway, *"That's What I Want for Christmas" was not an integral part of the film, but was tagged on at the end. The lyrics are typical of those that Shirley Temple did so well as a child, and reading them, one can almost hear her singing the song. Irving Caesar, one of the pioneers of American popular songwriting, wrote lyrics for Broadway shows and movies with some of the greatest composers of the century, including George Gershwin, Vincent Youmans, Sigmund Romberg and his collaborator on "That's What I Want for Christmas," Gerald Marks. Marks, who also wrote for the stage and screen, is credited with a number of classics, among them "All of Me" and "Is It True What They Say About Dixie?," which he also wrote in 1936 with Irving Caesar.*

We Need a Little Christmas *(Lyrics and Music by Jerry Herman)* *Page 56*

One of the jolliest of modern Christmas anthems came to us from the Broadway stage. Jerry Herman, whose scores (Milk and Honey, Dear World, Mack and Mabel *and, of course,* Hello, Dolly! *and* Mame) *have earned all sorts of awards, wrote "We Need a Little Christmas" in 1966 for* Mame. *Based on Patrick Dennis's autobiographical novel (later a play)* Auntie Mame, *the musical told of the unconventional Mame Dennis (Angela Lansbury) and her nephew Patrick. Depressed and down-on-their-luck, Mame and Patrick, joined by their servants Agnes Gooch and Ito the butler, sing that, even though it's too early in the year, they need the holly, the candles, the carols, the laughter, the singing—the* spirit *that only Christmas can bring.*

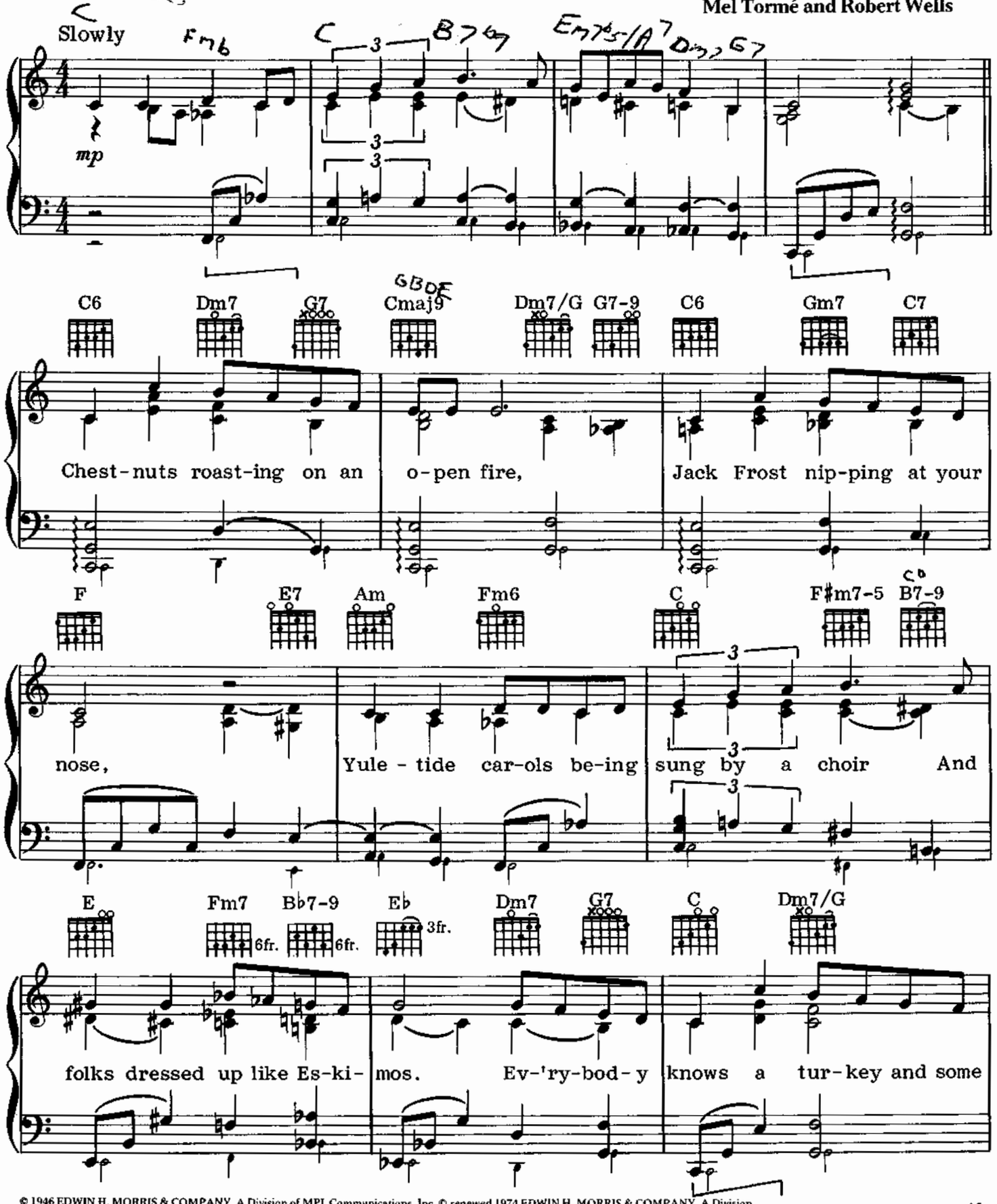
Will Santy Come to Shanty Town? *Page 76*
(Words and Music by Eddy Arnold, Steve Nelson and Ed Nelson, Jr.)

Nashville Hall of Fame songwriter Steve Nelson, whose other works include "Peter Cottontail," "Frosty the Snow Man" and "Smokey the Bear," recalls that he was writing a number of Christmas songs in the late 1940s, when he and his brother, Ed Nelson, Jr., decided to write one about the poor boys—the boys from the other side of the tracks. Once they got the rhyme "Santy-shanty," the rest was easy, he says, but it takes a lot of feeling and sensitivity to write a lasting song like this one. Country singer Eddy Arnold collaborated with the Nelsons on writing the song and later made a best-selling recording of it.

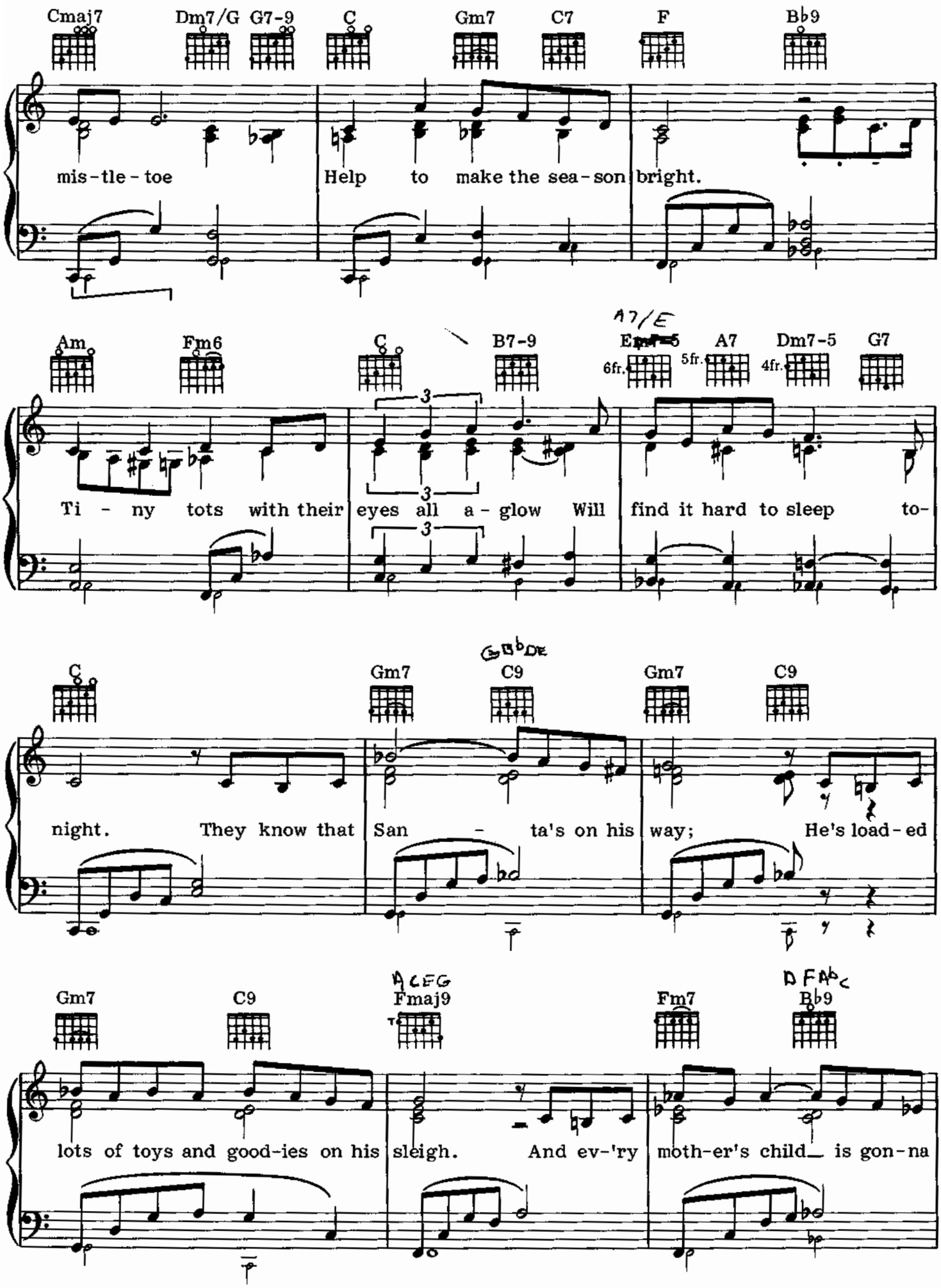
The Christmas Song

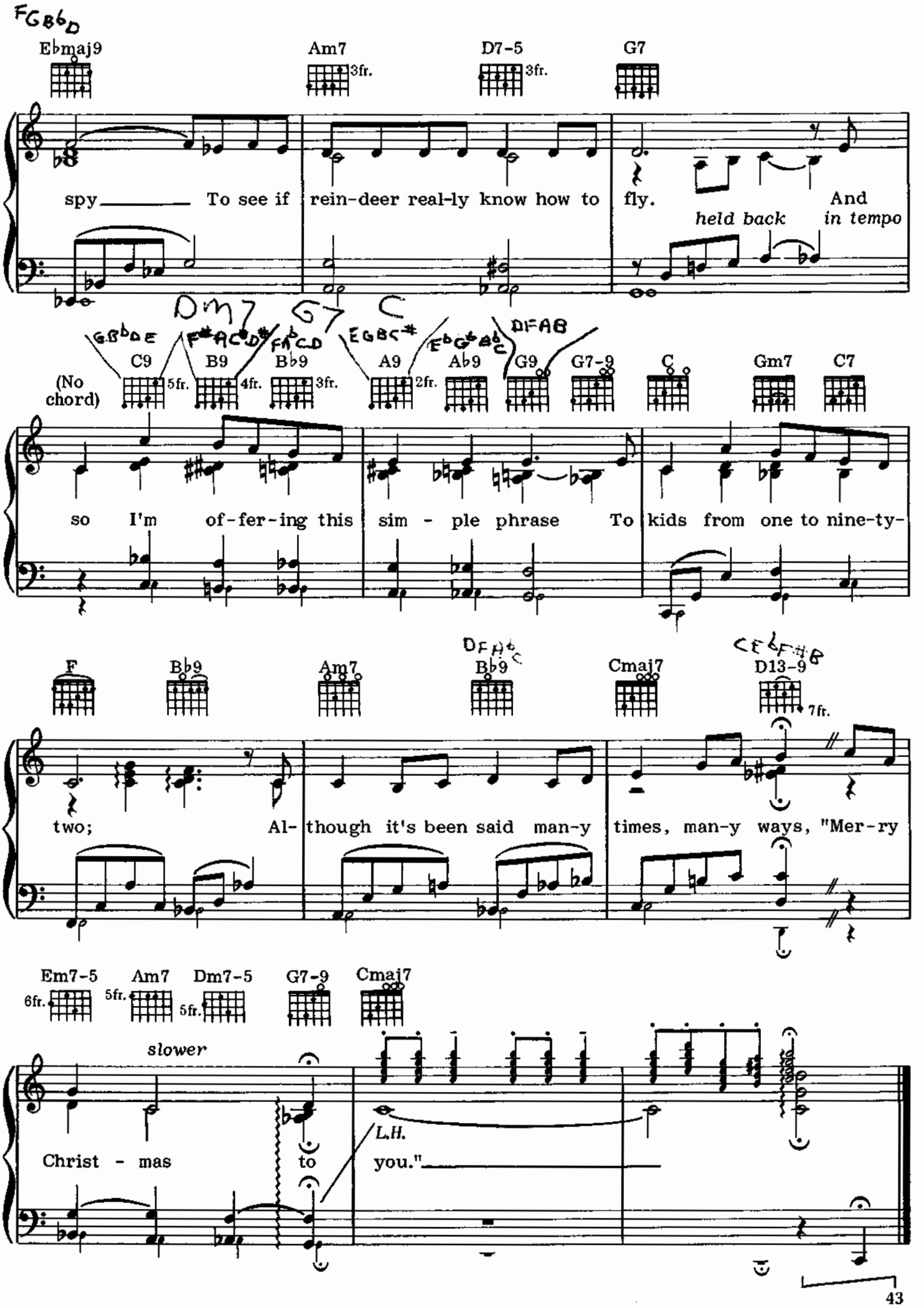
(Chestnuts Roasting on an Open Fire)

Lyric and Music by
Mel Tormé and Robert Wells



© 1946 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc. © renewed 1974 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc. This arrangement © 1981 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc. International Copyright secured. All rights reserved. Used by permission.


Cmaj7 Dm7/G G7-9 C Gm7 C7 F B♭9
mis-tle-toe Help to make the sea-son bright.
Am Fm6 C B7-9 A7/E E 6fr. A7 5fr. Dm7-5 4fr. G7
Ti - ny tots with their eyes all a - glow Will find it hard to sleep to-
C Gm7 C9 Gm7 C9
night. They know that San - ta's on his way; He's load-ed
Gm7 C9 Fmaj9 Fm7 B♭9
lots of toys and good-ies on his sleigh. And ev-'ry moth-er's child is gon-na

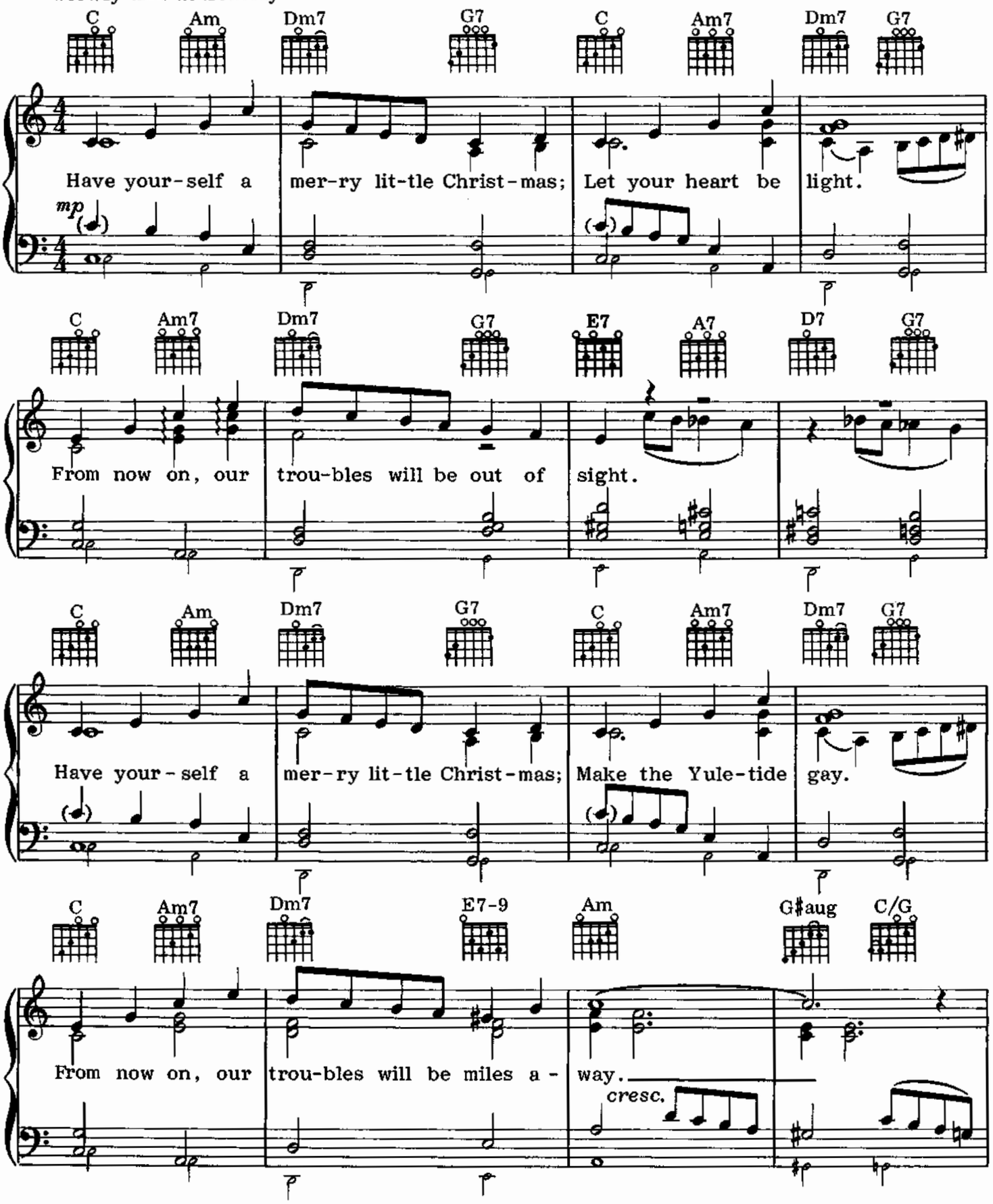

Ebmaj9
Am7
3fr.
D7-5
3fr.
G7
spy To see if rein-deer real-ly know how to fly. And
held back in tempo
(No chord)
C9
5fr.
B9
4fr.
Bb9
3fr.
A9
2fr.
Ab9
G9
G7-9
C
Gm7
C7
so I'm of-fer-ing this sim - ple phrase To kids from one to nine-ty-
F
Bb9
Am7
Bb9
Cmaj7
D13-9
7fr.
two; Al- though it's been said man-y times, man-y ways, "Mer-ry
Em7-5
6fr.
Am7
5fr.
Dm7-5
5fr.
G7-9
Cmaj7
slower
Christ - mas to
L.H.
you."

Have Yourself a Merry Little Christmas

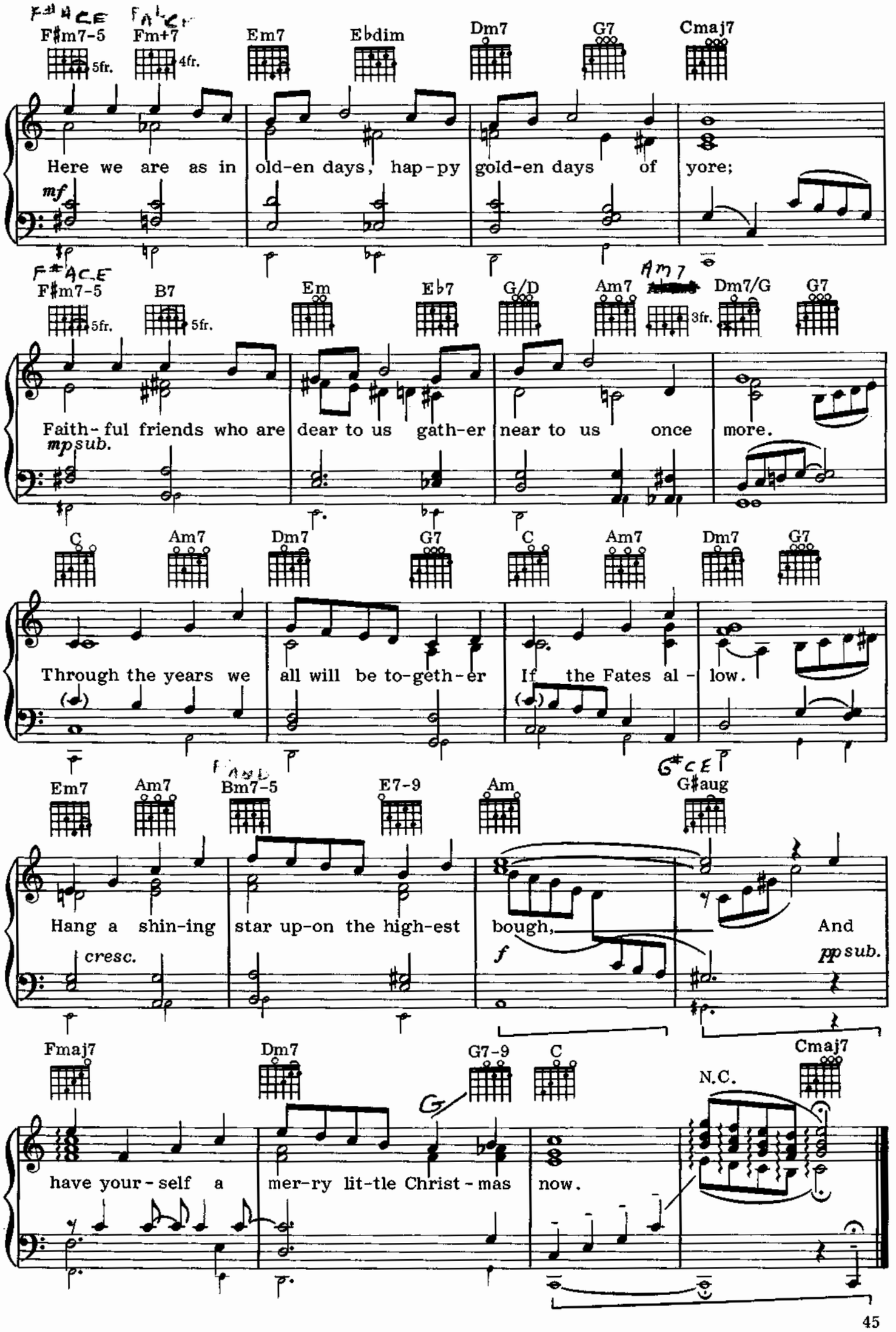
from the MGM film Meet Me in St. Louis
Words and Music by Hugh Martin and Ralph Blane

A-21
F-30
V-A 31

Slowly and delicately



Copyright © 1944, renewed 1972 by Leo Feist, Inc.


F♯m7-5
5fr.
Fm+7
4fr.
Em7
E♭dim
Dm7
G7
Cmaj7
Here we are as in old-en days, hap-py gold-en days of yore;
mf
F♯m7-5
5fr.
B7
5fr.
Em
E♭7
G/D
Am7
3fr.
Dm7/G
G7
Faith-ful friends who are dear to us gath-er near to us once more.
mp sub.
C
Am7
Dm7
G7
C
Am7
Dm7
G7
Through the years we all will be to-geth-er If the Fates al-low.
Em7
Am7
Bm7-5
E7-9
Am
G♯aug
Hang a shin-ing star up-on the high-est bough, And
cresc.
f
pp sub.
Fmaj7
Dm7
G7-9
C
Cmaj7
N.C.
have your-self a mer-ry lit-tle Christ-mas now.

I'll Be Home for Christmas

Words by Kim Gannon; Music by Walter Kent

A-21

T: 90

Moderately slow, in two (♩=1 beat)

L.H.
pp

C E♭dim Dm7 Dm7/G G7+5

I'll be home for Christ - mas;
mp smoothly

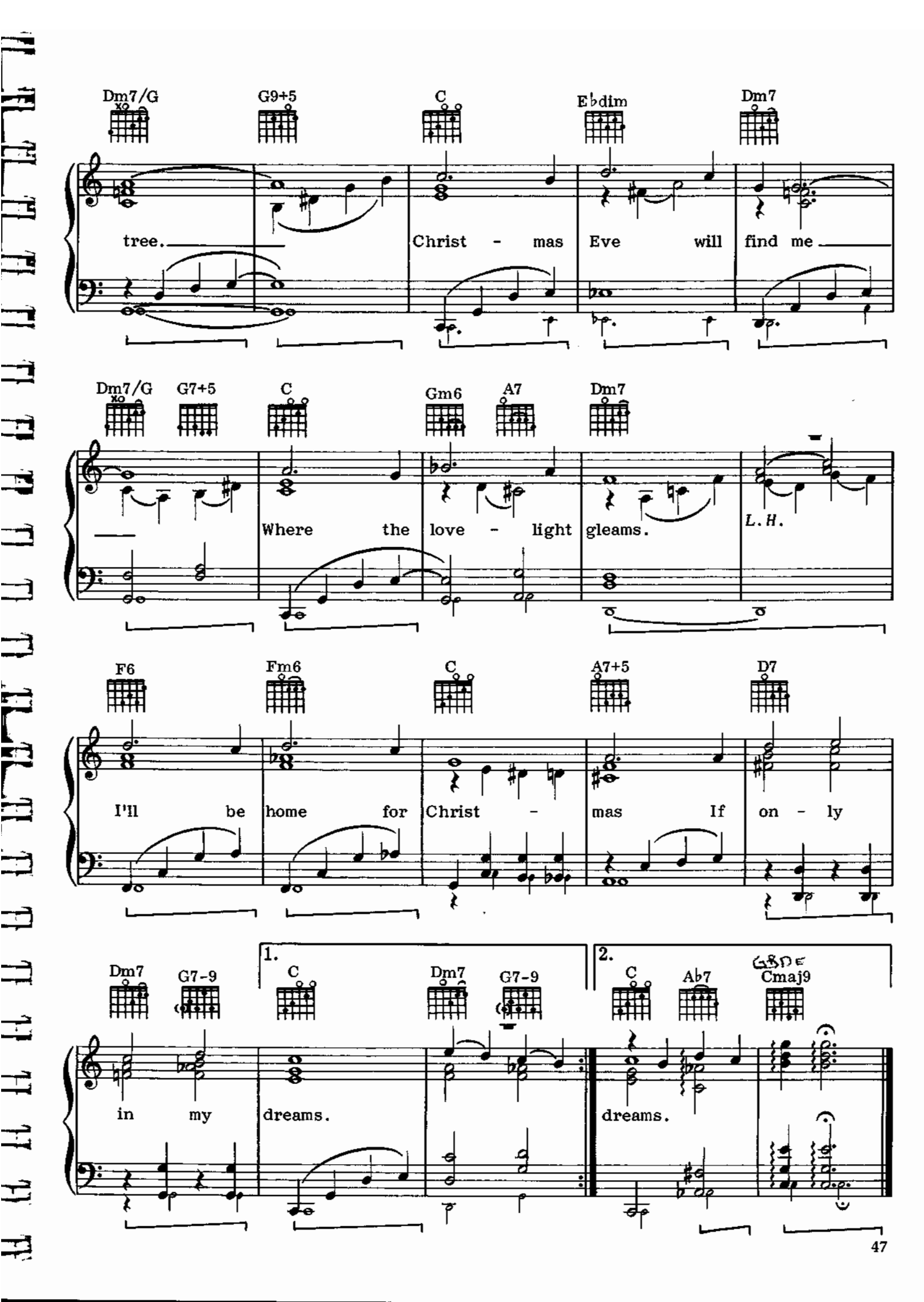
C Gm6 A7 Dm7 Edim F6

You can plan on me. Please have

G7 C Am D7

snow and mis - tle - toe And pres - ents on the

Copyright © 1943, renewed 1971, 1972 by Gannon & Kent Music Co., Inc. International Copyright secured. All rights reserved.


Dm7/G
G9+5
C
E♭dim
Dm7
tree.
Christ - mas Eve will find me
Dm7/G
G7+5
C
Gm6
A7
Dm7
Where the love - light gleams.
L.H.
F6
Fm6
C
A7+5
D7
I'll be home for Christ - mas If on - ly
Dm7
G7-9
1.
C
Dm7
G7-9
in my dreams.
2.
C
A♭7
Cmaj9
dreams.

Christmas in Killarney

Words and Music by John Redmond,
James Cavanaugh and Frank Weldon

Irish jig tempo

f

C

The hol-ly green, the i-vy green, The

F/C C F C

pret-ti-est pic-ture you've ev-er seen Is Christ-mas in Kil-lar-ney With

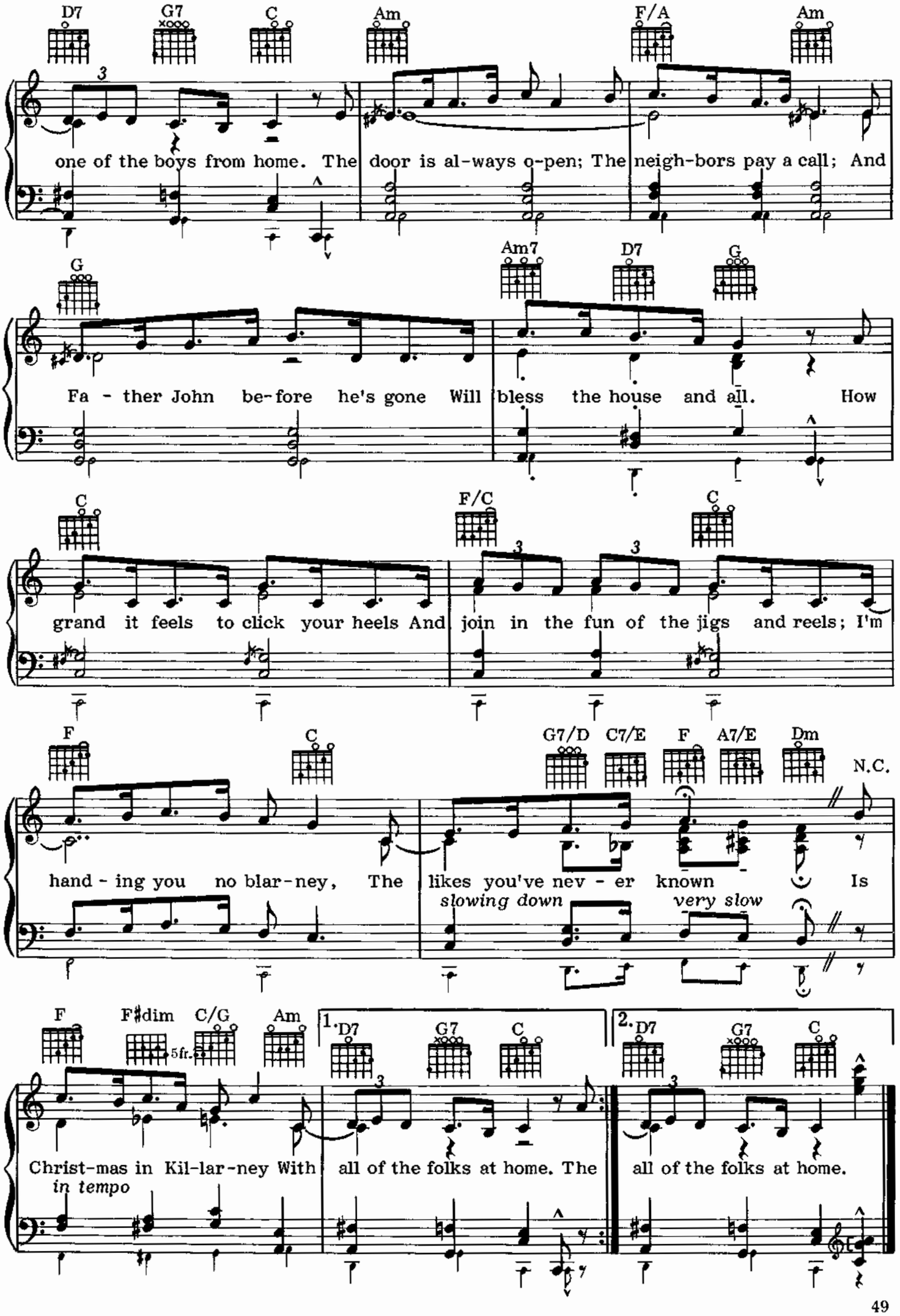
D7 G7 C

all of the folks at home. It's nice, you know, to kiss your beau While

F/C C F C Am

cud-dl-ing un-der the mis-tle-toe, And San-ta Claus you know, of course, Is

Copyright © 1950 by Warner Bros. Inc. Copyright renewed. All rights reserved.


D7 G7 C Am F/A Am
one of the boys from home. The door is al-ways o-pen; The neigh-bors pay a call; And
G Am7 D7 G
Fa - ther John be-fore he's gone Will bless the house and all. How
C F/C C
grand it feels to click your heels And join in the fun of the jigs and reels; I'm
F C G7/D C7/E F A7/E Dm N.C.
hand - ing you no blar-ney, The likes you've nev - er known Is
slowing down very slow
F F♯dim C/G Am 1. D7 G7 C 2. D7 G7 C
5fr.
Christ-mas in Kil-lar-ney With all of the folks at home. The all of the folks at home.
in tempo

The Merry Christmas Polka

Words by Paul Francis Webster; Music by Sonny Burke

Moderate polka tempo

f

They're

C G7 G7

tun - ing up the fid - dles now, the fid - dles now, the
round and round the room we go, the room we go, the

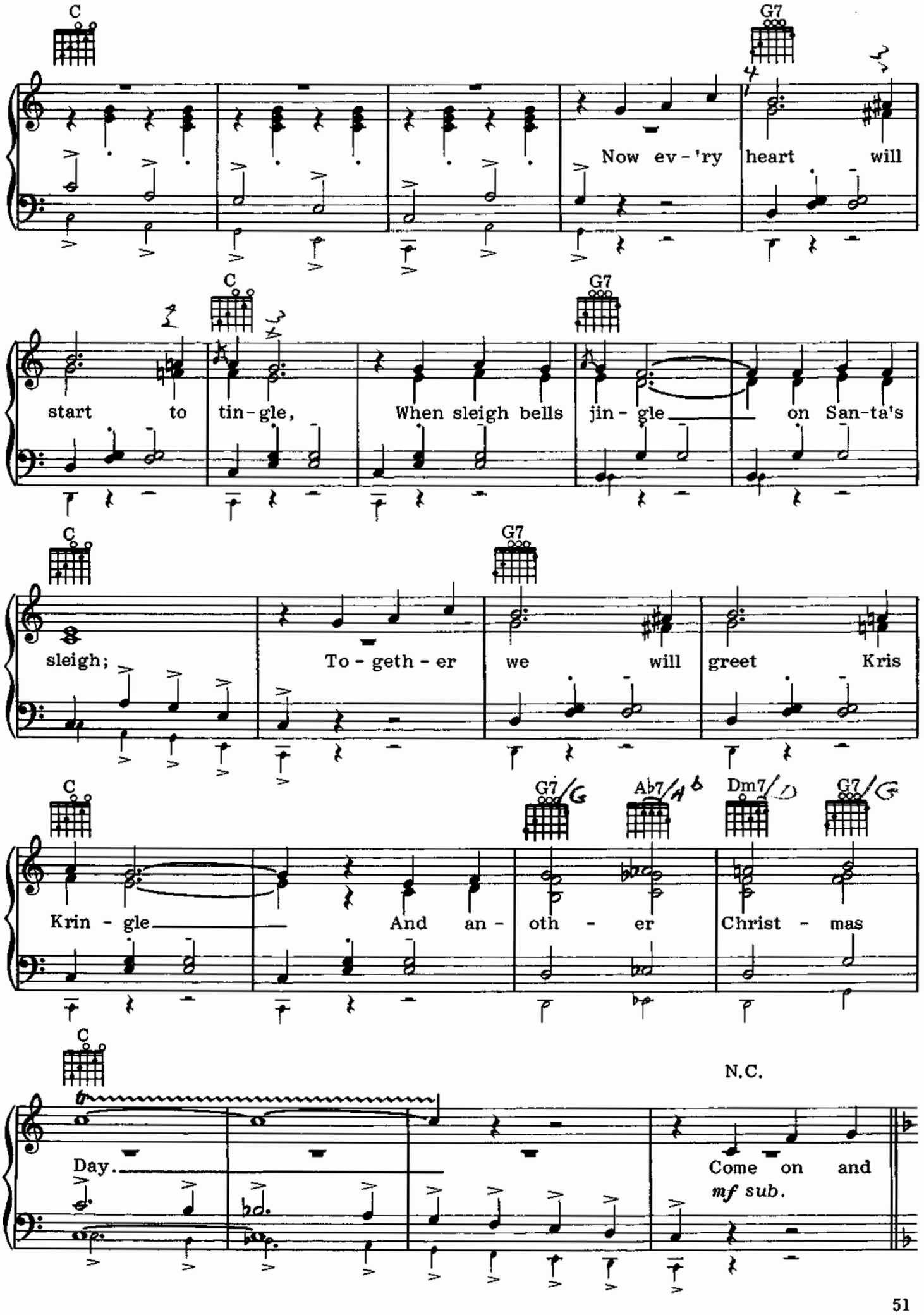
C G7 *sim.*

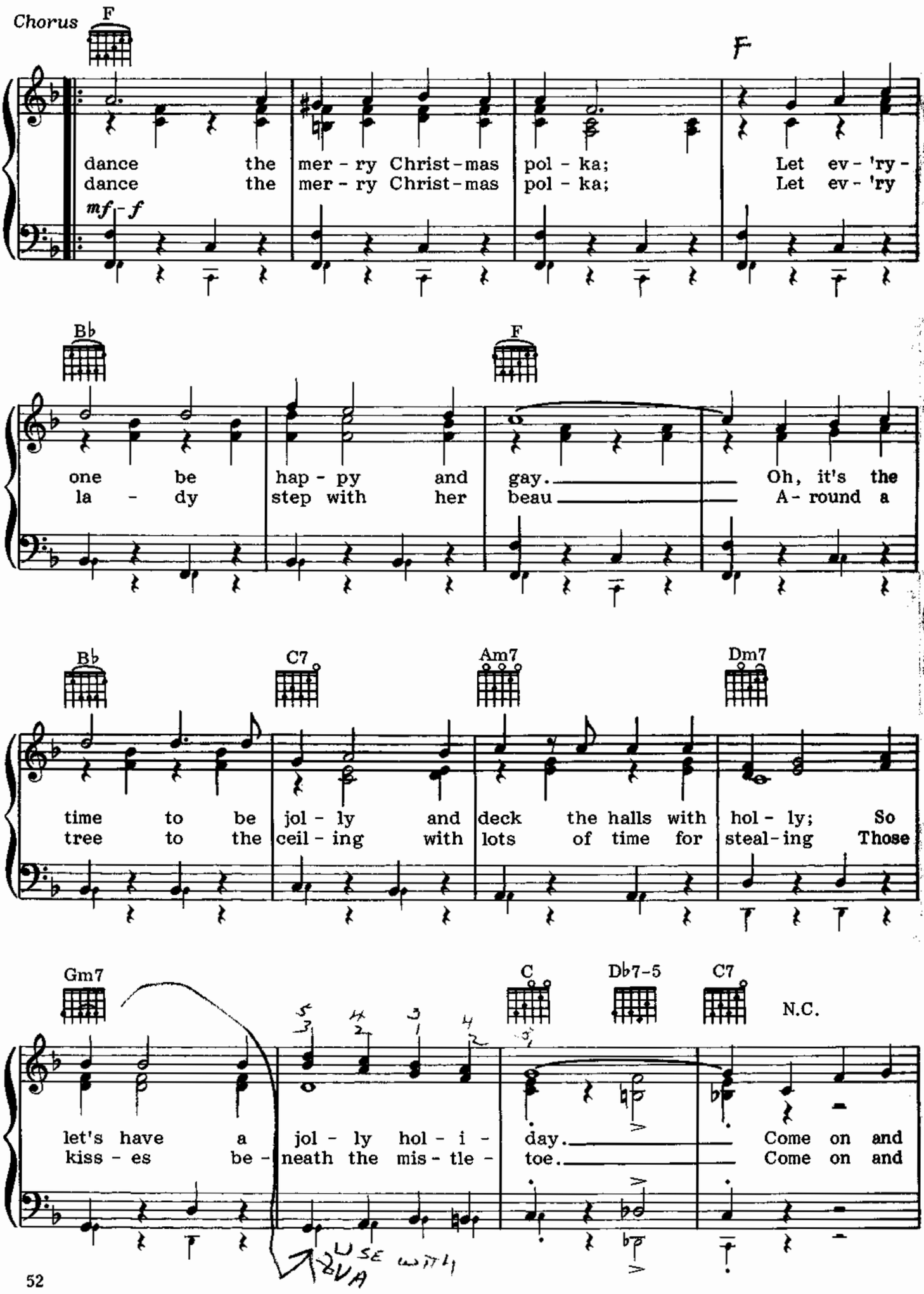
fid - dles now; There's wine to warm the mid - dles now and
room we go; A - round and round the room we go, so

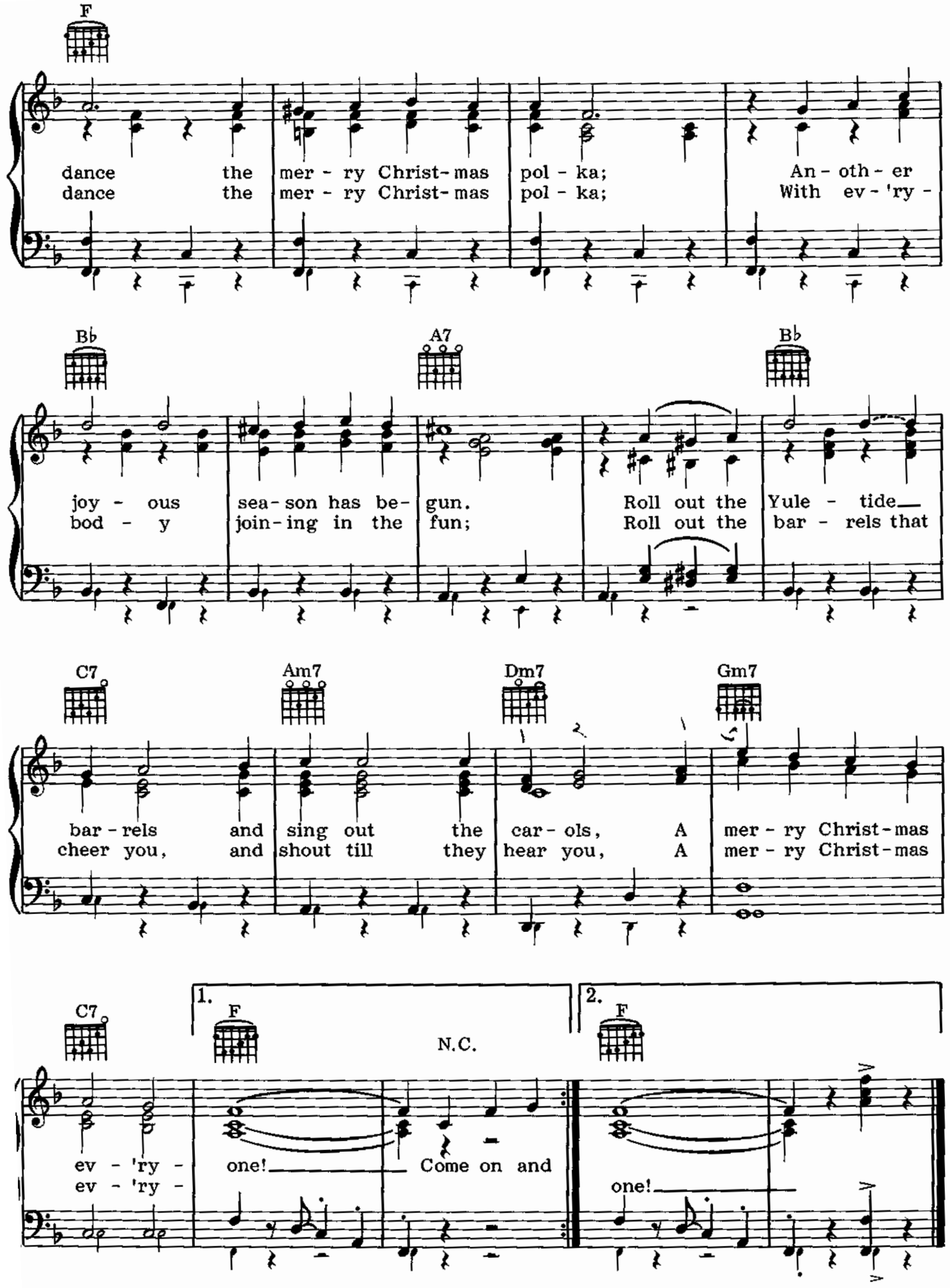
1. D7 G7 2. D7 G7 C

set your head a - whirl. A - get your-self a girl.

Copyright © 1949 by Anne-Rachel Music Corporation. Copyright renewed, assigned to Chappell & Co., Inc. (Intersong Music, publisher). International Copyright secured. All rights reserved. Used by permission.


C
G7
Now ev - 'ry heart will
start to tin - gle,
When sleigh bells jin - gle on San-ta's
sleigh;
To - geth - er we will greet Kris
Krin - gle
And an - oth - er Christ - mas
G7/G
Ab7/Ab
Dm7/D
G7/G
Day.
N.C.
Come on and
mf sub.


Chorus
F
dance the mer - ry Christ - mas pol - ka; Let ev - 'ry -
dance the mer - ry Christ - mas pol - ka; Let ev - 'ry
mf - f
B♭
F
one be hap - py and gay. Oh, it's the
la - dy step with her beau A - round a
B♭
C7
Am7
Dm7
time to be jol - ly and deck the halls with hol - ly; So
tree to the ceil - ing with lots of time for steal - ing Those
Gm7
C
D♭7-5
C7
N.C.
let's have a jol - ly hol - i - day. Come on and
kiss - es be - neath the mis - tle - toe. Come on and
USE WITH 2VA


F
dance the mer - ry Christ-mas pol - ka; An - oth - er
dance the mer - ry Christ-mas pol - ka; With ev - 'ry -
B♭
A7
B♭
joy - ous sea-son has be- gun. Roll out the Yule - tide
bod - y join-ing in the fun; Roll out the bar - rels that
C7
Am7
Dm7
Gm7
bar - rels and sing out the car - ols, A mer - ry Christ-mas
cheer you, and shout till they hear you, A mer - ry Christ-mas
C7
1.
F
N.C.
2.
F
ev - 'ry - one! Come on and
ev - 'ry - one!

Blue Christmas

Words and Music by
Billy Hayes and Jay Johnson

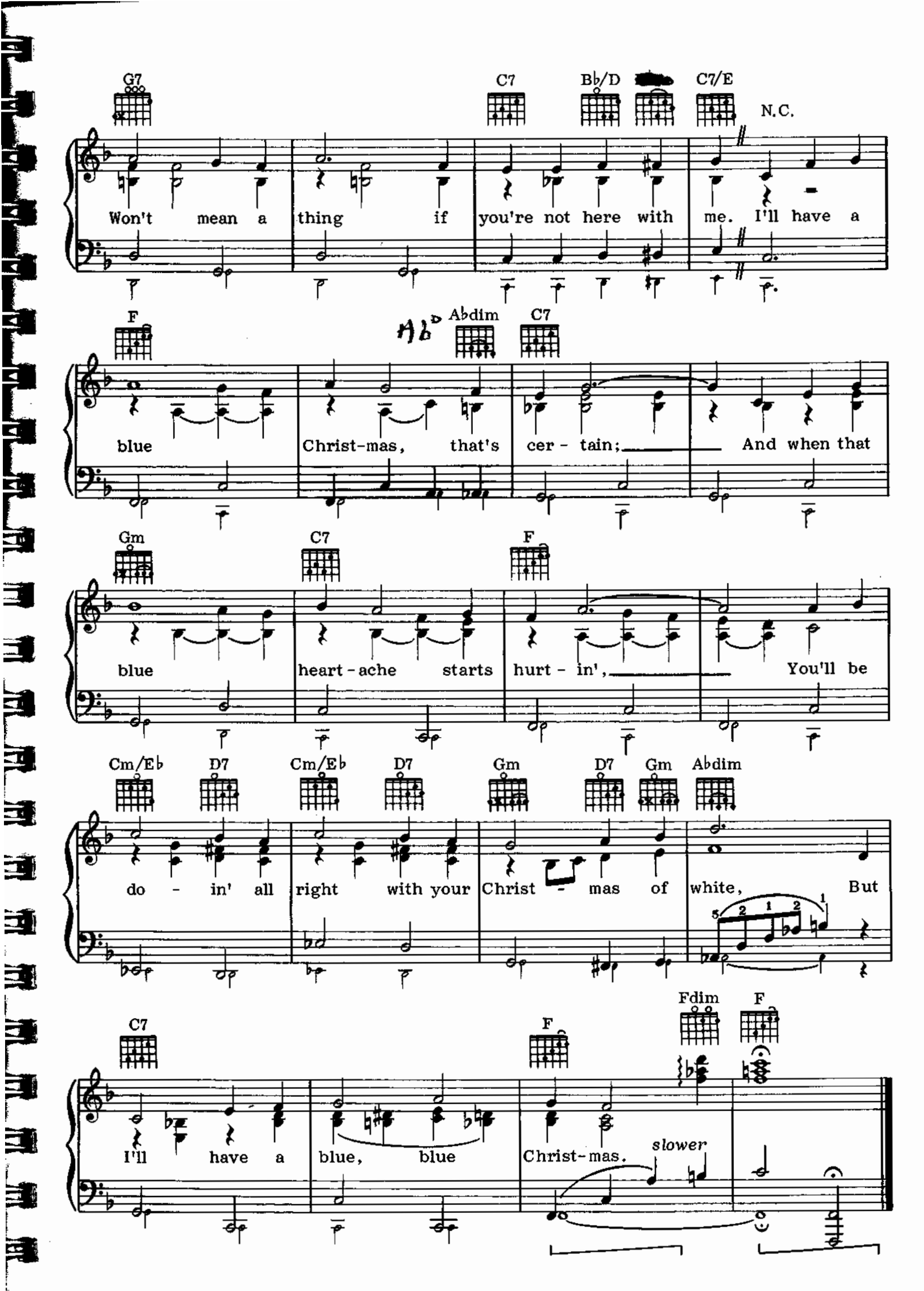
Moderately slow, with expression

L.H. *pdelicately*

I'll have a blue Christ-mas with- out you; I'll be so blue think- ing a - bout you. Dec - o - ra - tions of red on a green Christ-mas tree

F Abdim C7 Gm C7 F Am7-5 D7 Am7-5 D7 Gm D7 Gm

Copyright © 1948 by Bibo Music Publishers, c/o The Welk Music Group, Santa Monica, Ca. Copyright renewed.


G7
C7
B♭/D
C7/E
N.C.
Won't mean a thing if you're not here with me. I'll have a
F
A♭dim
C7
blue Christ-mas, that's cer - tain; And when that
Gm
C7
F
blue heart-ache starts hurt - in', You'll be
Cm/E♭
D7
Cm/E♭
D7
Gm
D7
Gm
A♭dim
do - in' all right with your Christ - mas of white, But
C7
F
Fdim
F
I'll have a blue, blue Christ-mas.
slower

We Need a Little Christmas

from the musical production Mame
Music and Lyric by Jerry Herman

Brightly (as a polka)

f

G

Haul out the hol - ly; Put up the tree be - fore my
(2)climb down the chim - ney; Turn on the bright-est string of

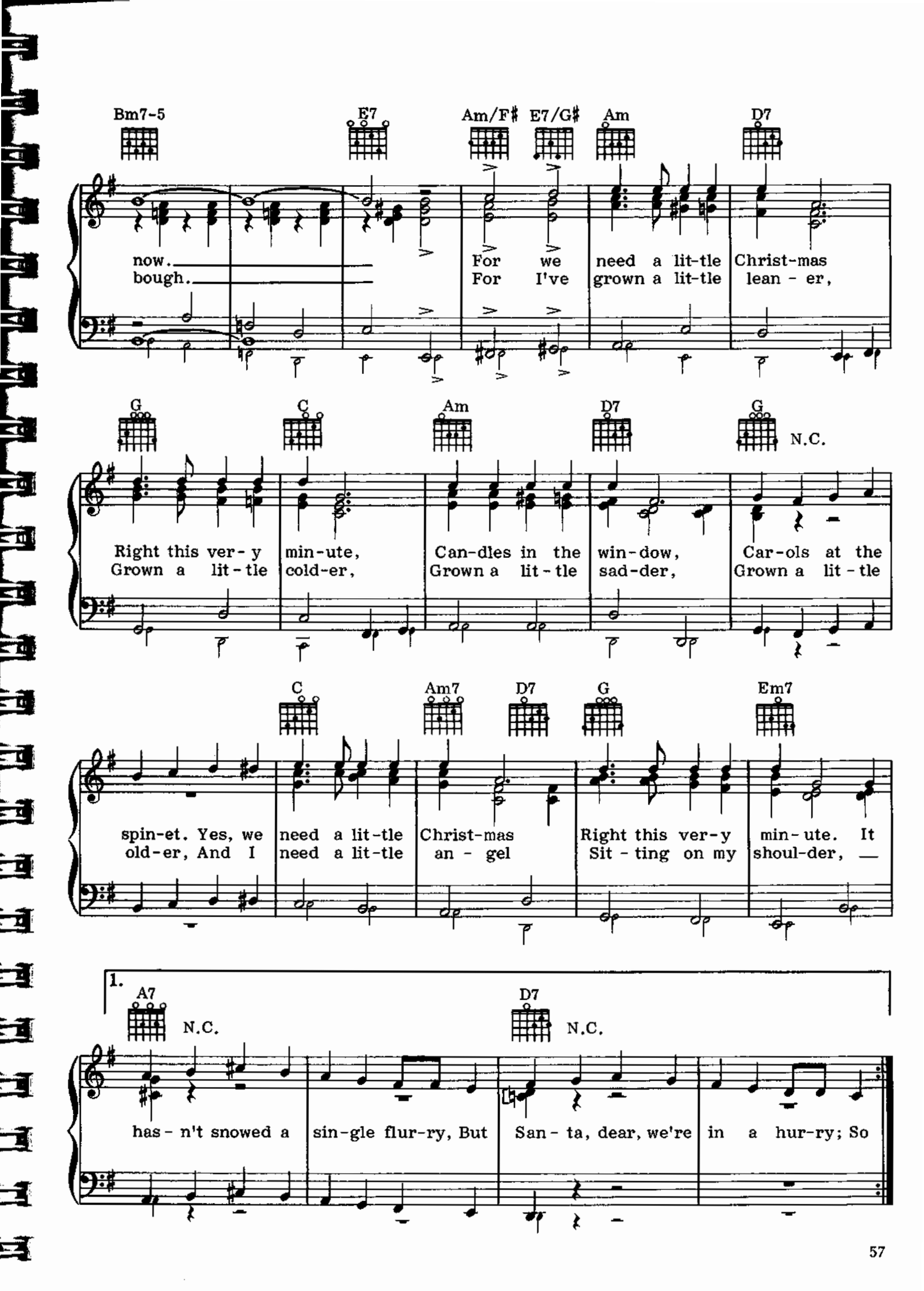
Dm6 E7 Am7 D7 Am7

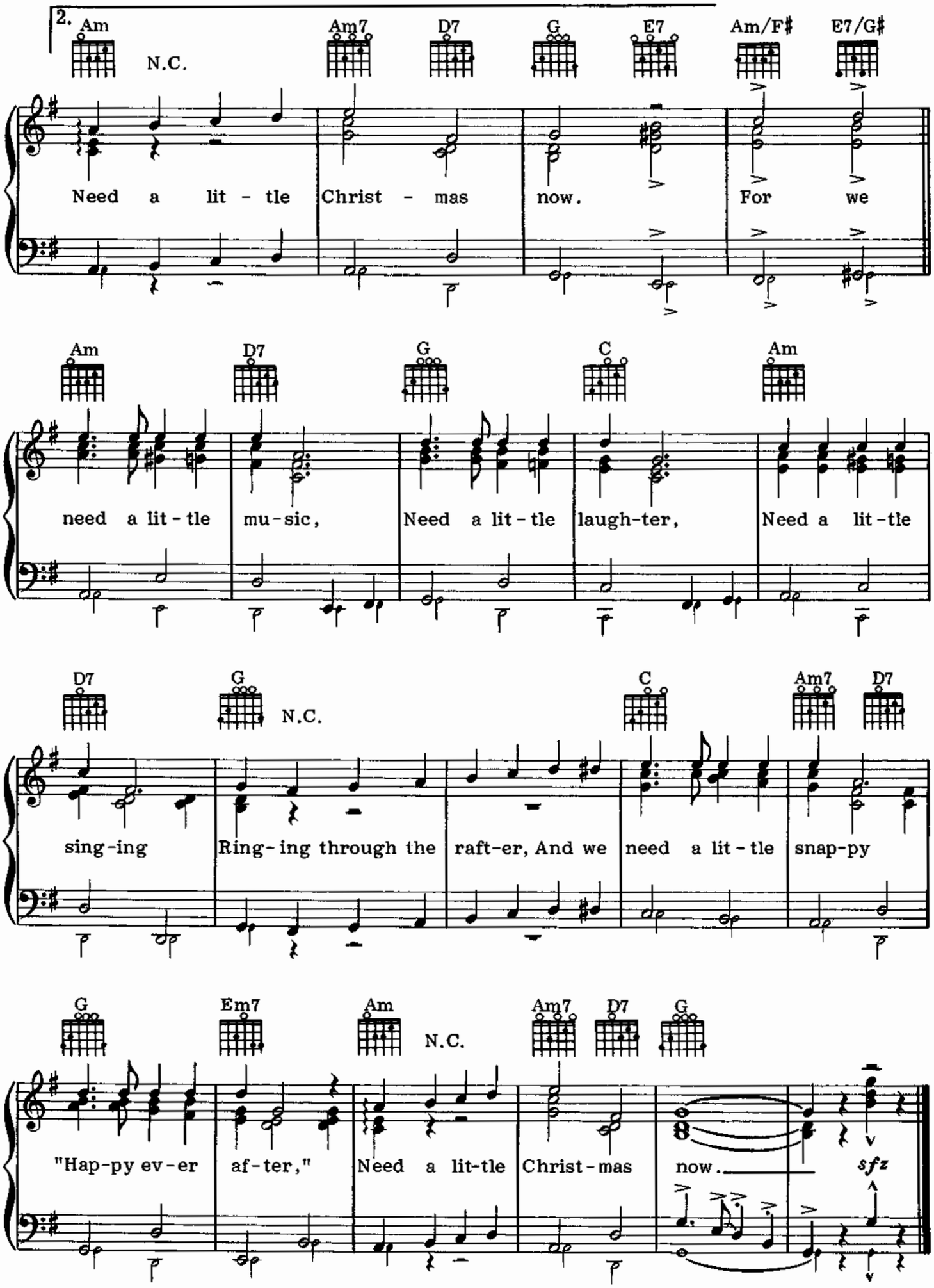
spir - it falls a-gain. Fill up the stock - ing,
lights I've ev - er seen. Slice up the fruit - cake;

D7 Am Am7-5 D7

I may be rush - ing things, but deck the halls a - gain
It's time we hung some tin - sel on that ev - er-green

Copyright © 1966 by Jerry Herman. This arrangement © 1981 by Jerry Herman. All rights controlled by Jerryco Music Co.
Exclusive Agent: Edwin H. Morris & Company, A Division of MPL Communications, Inc. International Copyright secured.
All rights reserved. Used by permission.


Bm7-5 E7 Am/F♯ E7/G♯ Am D7
now. For we need a lit-tle Christ-mas
bough. For I've grown a lit-tle lean - er,
G C Am D7 G N.C.
Right this ver- y min-ute, Can-dles in the win-dow, Car-ols at the
Grown a lit - tle cold-er, Grown a lit - tle sad-der, Grown a lit - tle
C Am7 D7 G Em7
spin-et. Yes, we need a lit-tle Christ-mas Right this ver-y min-ute. It
old-er, And I need a lit-tle an - gel Sit - ting on my shoul-der, —
1.
A7 N.C. D7 N.C.
has - n't snowed a sin-gle flur-ry, But San - ta, dear, we're in a hur-ry; So


2.
Am
N.C.
Am7
D7
G
E7
Am/F♯
E7/G♯
Need a lit - tle Christ - mas now. For we
Am
D7
G
C
Am
need a lit - tle mu - sic, Need a lit - tle laugh - ter, Need a lit - tle
D7
G
N.C.
C
Am7
D7
sing - ing Ring - ing through the raft - er, And we need a lit - tle snap - py
G
Em7
Am
N.C.
Am7
D7
G
"Hap - py ev - er af - ter," Need a lit - tle Christ - mas now.
sfz

THE LITTLE BOY THAT SANTA CLAUS FORGOT

Words and Music by Tommie Connor, Jimmy Leach and Michael Carr

Moderately

L. H.
mp

Verse (freely)

F Fdim F Gm7

Christ- mas comes but once a year for ev - 'ry girl and boy, The

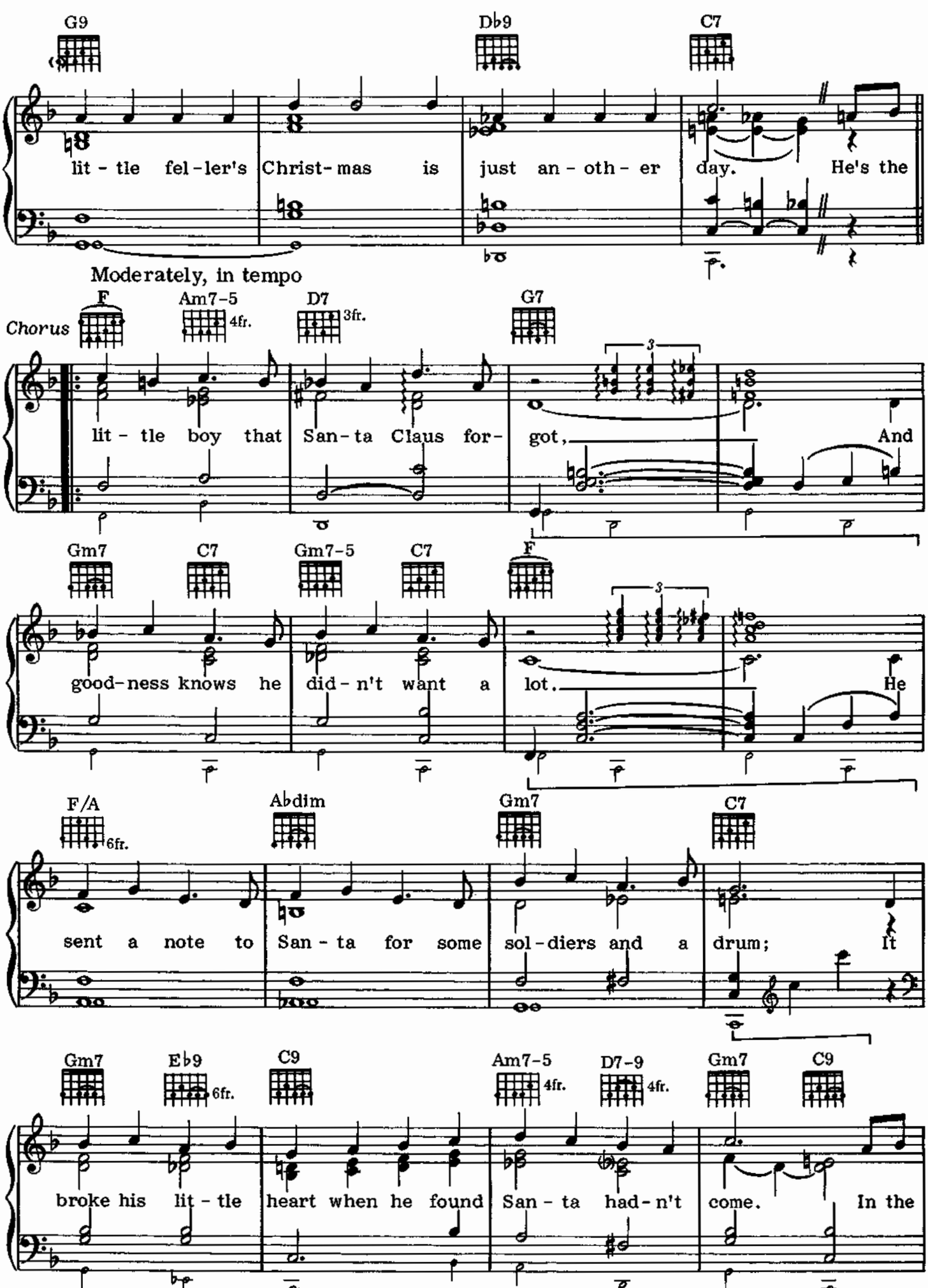
G7 C7 F

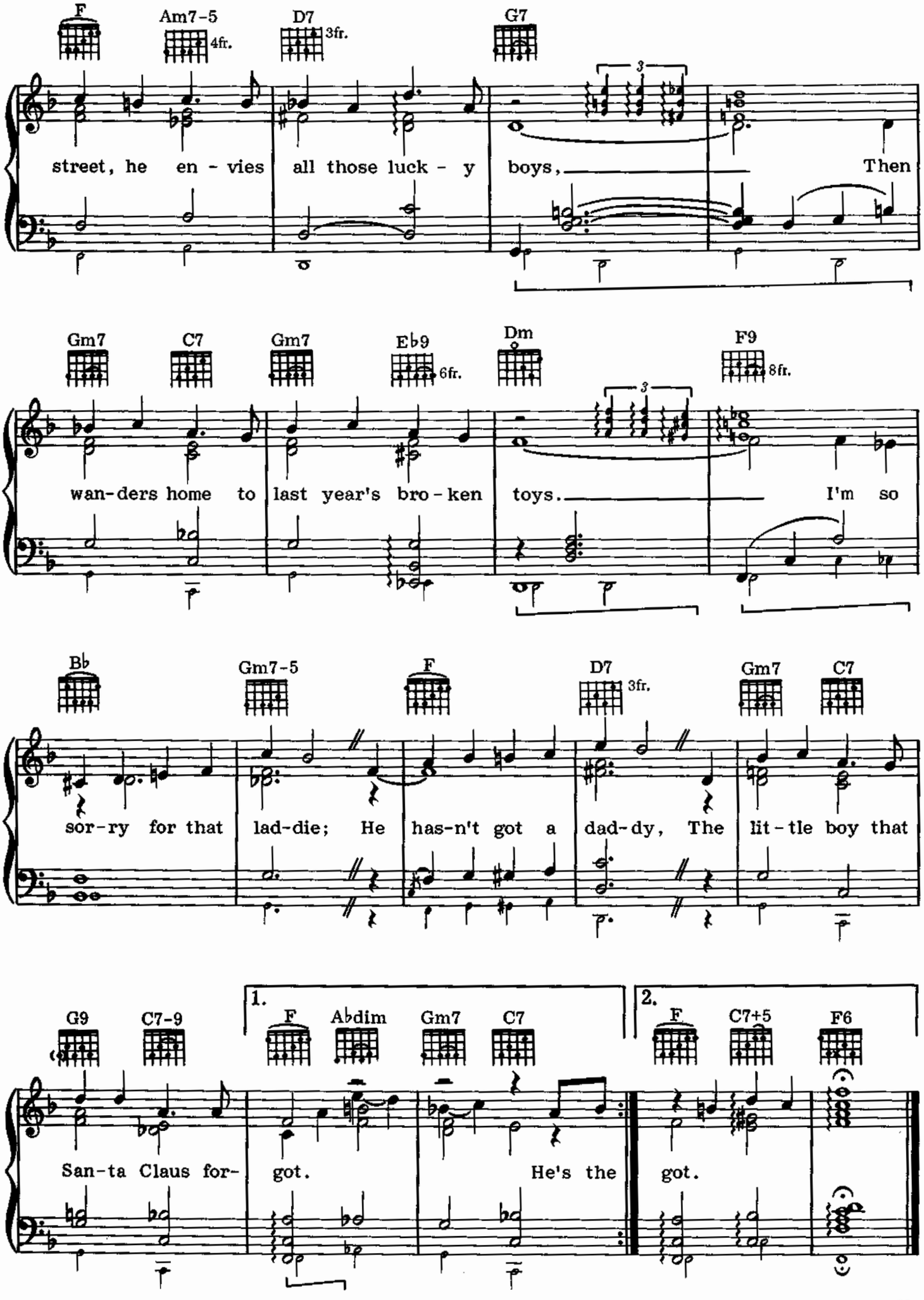
laugh- ter and the joy they find in each new toy. I'll

Fdim F Fm Gm7 E♭9 Dm

tell you of a lit - tle boy who lives a - cross the way; This

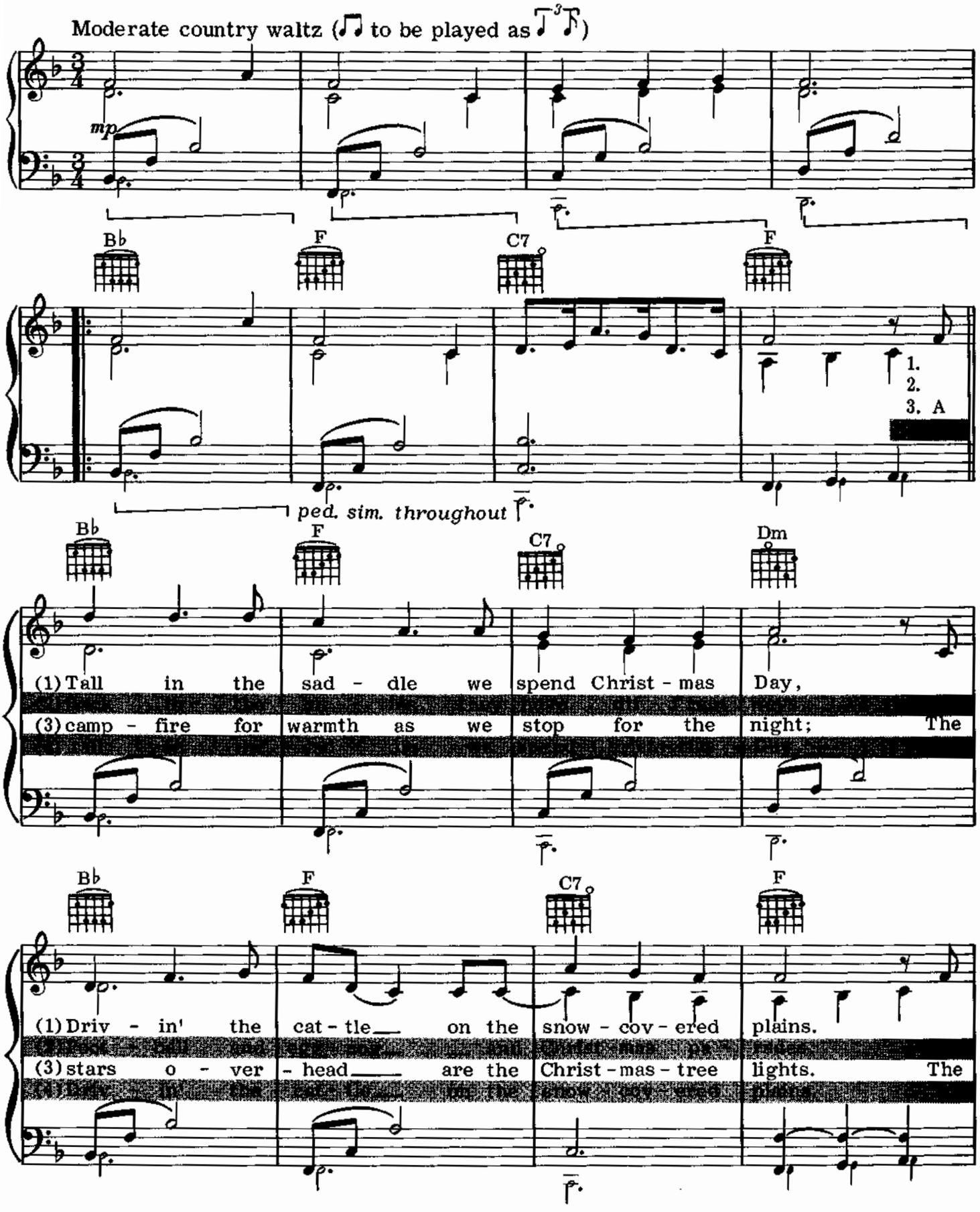
Copyright © MCMXXXVII, renewed by Peter Maurice Music Co. Ltd., London, England. Sole Selling Agent for U.S.A. and Canada, Shapiro, Bernstein & Co. Inc. Used by permission.


G9
Db9
C7
lit - tle fel - ler's Christ - mas is just an - oth - er day. He's the
Moderately, in tempo
Chorus
F
Am7-5
4fr.
D7
3fr.
G7
lit - tle boy that San - ta Claus for - got, And
Gm7
C7
Gm7-5
C7
F
good - ness knows he did - n't want a lot. He
F/A
6fr.
Abdim
Gm7
C7
sent a note to San - ta for some sol - diers and a drum; It
Gm7
Eb9
6fr.
C9
Am7-5
4fr.
D7-9
4fr.
Gm7
C9
broke his lit - tle heart when he found San - ta had - n't come. In the

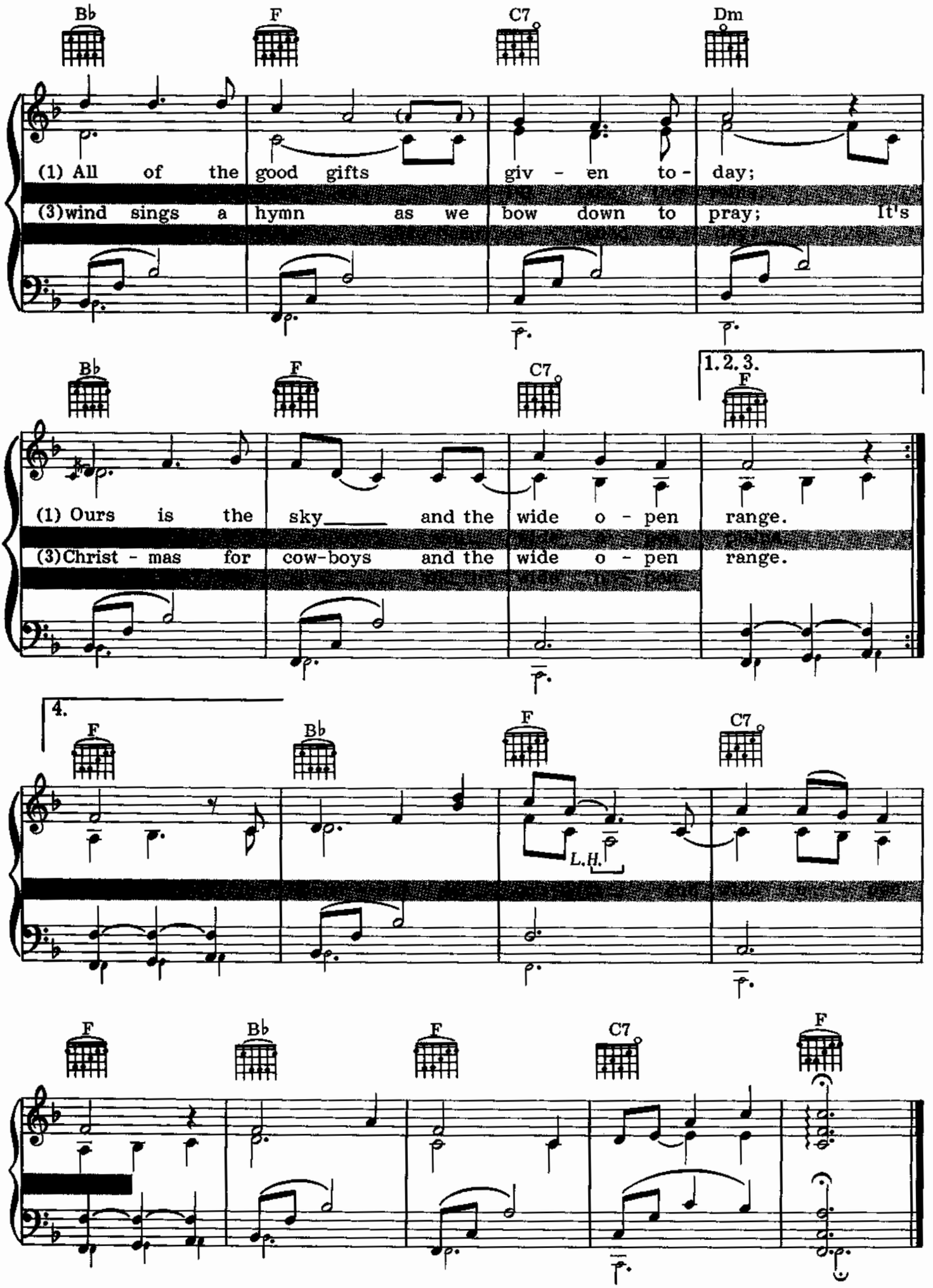

F
Am7-5
4fr.
D7
3fr.
G7
3
street, he en - vies all those luck - y boys, Then
Gm7
C7
Gm7
Eb9
6fr.
Dm
F9
8fr.
3
wan-ders home to last year's bro - ken toys. I'm so
Bb
Gm7-5
F
D7
3fr.
Gm7
C7
sor-ry for that lad-die; He has-n't got a dad-dy, The lit - tle boy that
1.
2.
G9
C7-9
F
Abdim
Gm7
C7
F
C7+5
F6
San-ta Claus for- got. He's the got.

Christmas for Cowboys

Words and Music by Steve Weisberg



Copyright © 1975 by Cherry Lane Music Co. International Copyright secured. All rights reserved.


B♭
F
C7
Dm
(1) All of the good gifts giv - en to - day;
(3)wind sings a hymn as we bow down to pray; It's
B♭
F
C7
1. 2. 3.
F
(1) Ours is the sky_____ and the wide o - pen range.
(3)Christ - mas for cow-boys and the wide o - pen range.
4.
F
B♭
F
C7
L.H.
F
B♭
F
C7
F

CHRISTMAS IS

Words by Spence Maxwell
Music by Percy Faith

Slowly, with a lilt (♩.=♩³♪)

C Am7 Dm7 Dm7/G

mp Christ - mas is sleigh bells; Christ - mas is shar - ing; *etc.*

C Am7 Dm7 Dm7/G

Christ - mas is hol - ly; Christ - mas is car - ing.

ped. sim. throughout

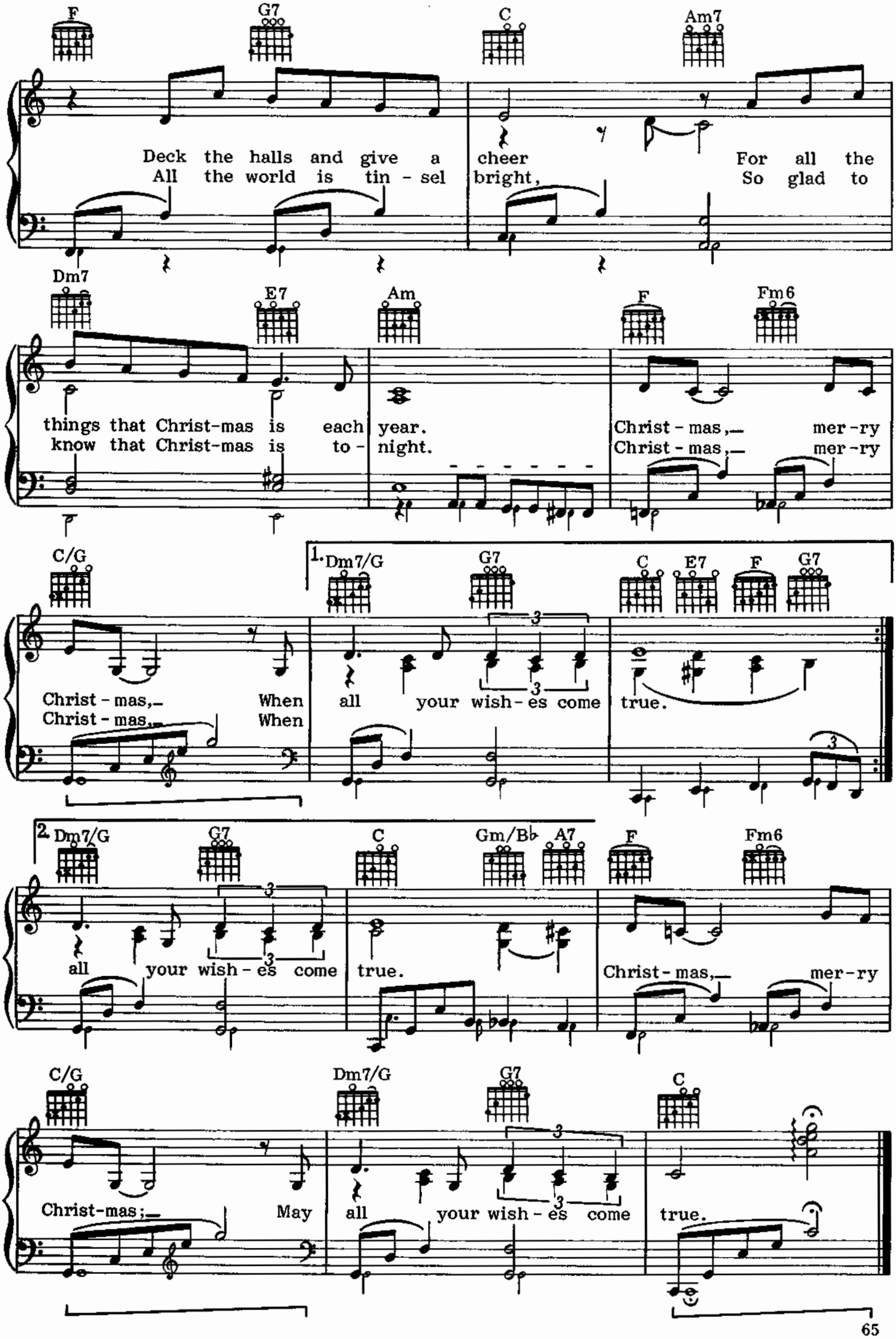
C Am7 Dm7 Dm7/G

Christ-mas is chil-dren who just can't go to sleep.
Christ-mas is car - ols to warm you in the snow;

C Am7 Dm7 G7 C9

Christ-mas is mem-'ries, the kind you al - ways keep.
Christ-mas is bed - time where no one wants to go.

Copyright © 1966 by Bibo Music Publishers. This arrangement Copyright © 1981 by Bibo Music Publishers, c/o The Welk Music Group, Santa Monica, Ca. International Copyright secured. All rights reserved. Used by permission.


F G7 C Am7
Deck the halls and give a cheer For all the
All the world is tin - sel bright, So glad to
Dm7 E7 Am F Fm6
things that Christ-mas is each year. Christ - mas, mer - ry
know that Christ-mas is to - night. Christ - mas, mer - ry
C/G 1. Dm7/G G7 C E7 F G7
Christ - mas, When all your wish - es come true.
Christ - mas, When
2. Dm7/G G7 C Gm/B♭ A7 F Fm6
all your wish - es come true. Christ - mas, mer - ry
C/G Dm7/G G7 C
Christ-mas; May all your wish - es come true.

SILVER and GOLD

Words and Music by Johnny Marks

Slowly and somewhat freely

Both hands 8va higher

pp

C Am Dm7 G7 C Am

Sil - ver and gold, sil - ver and gold, Ev - 'ry-one wish-es for

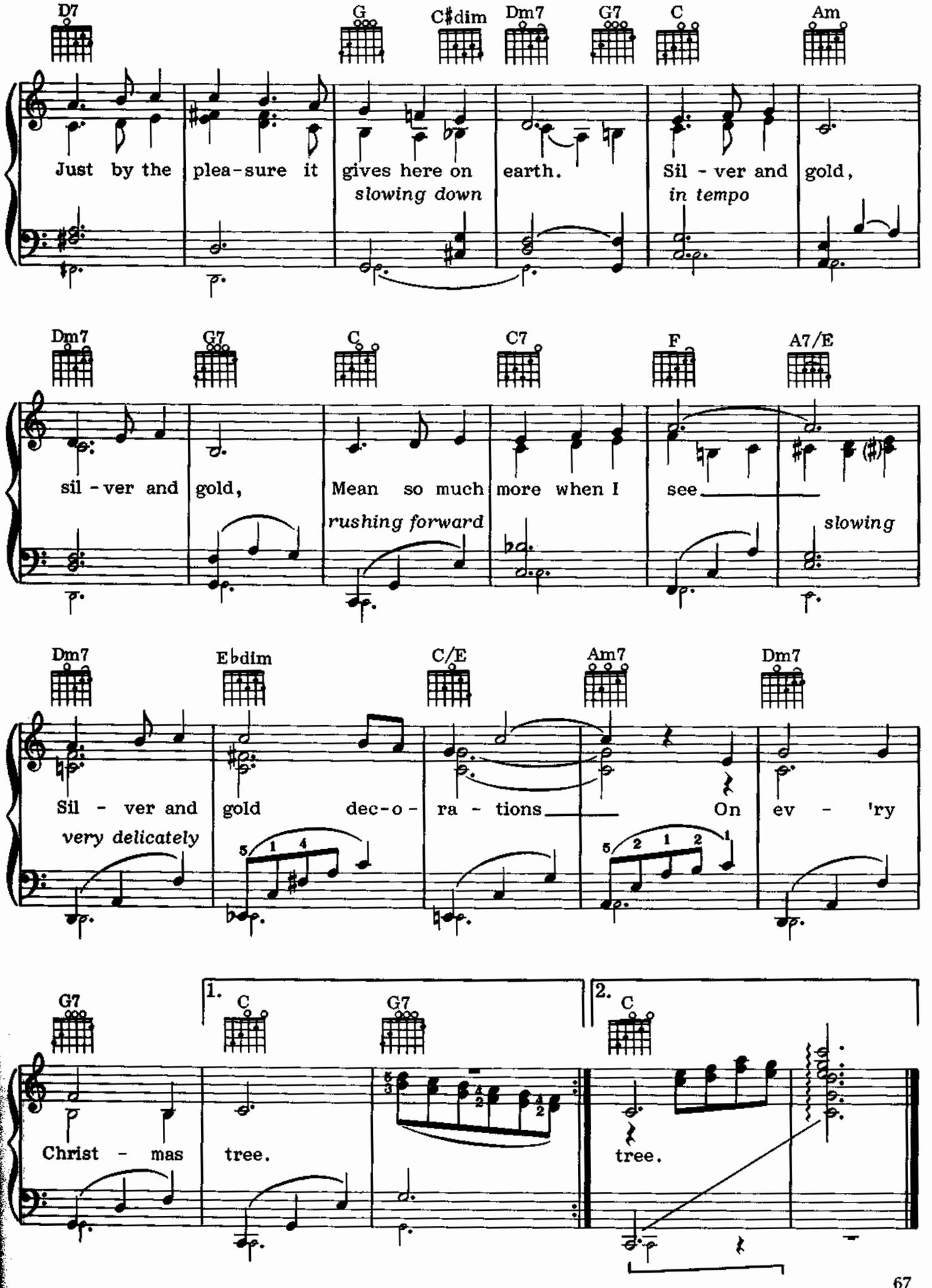
p

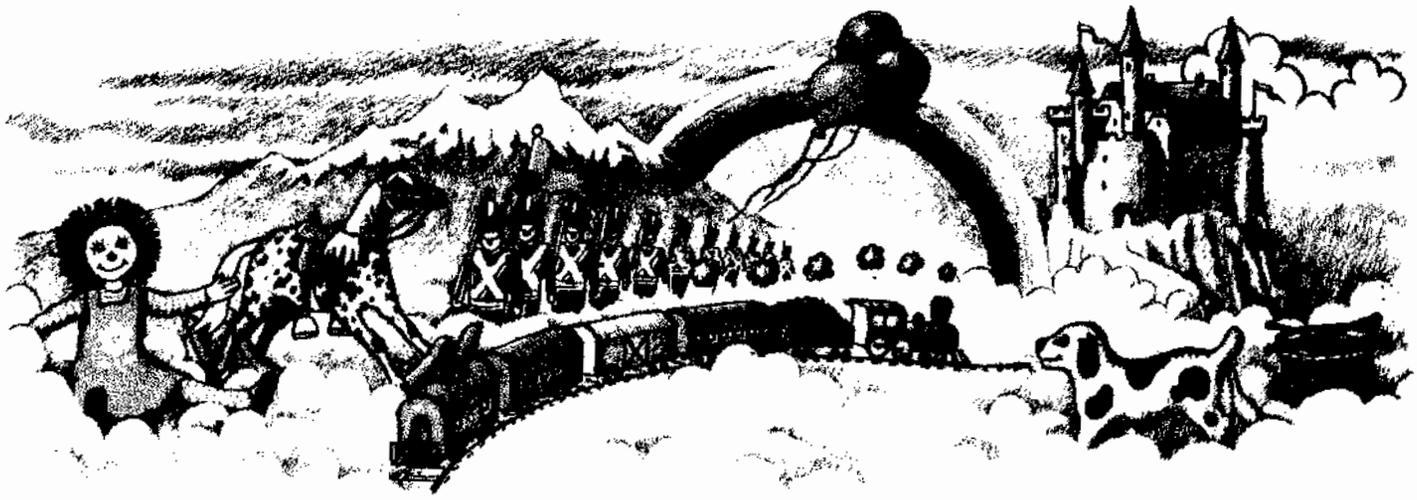
Dm7 G7 C Em Am

sil - ver and gold. How do you mea-sure its worth?

ped. sim. throughout

Copyright © 1964 by St. Nicholas Music Inc., New York, N.Y. International Copyright secured. All rights reserved.


D7
G
C♯dim
Dm7
G7
C
Am
Just by the plea-sure it gives here on earth. Sil - ver and gold,
slowing down
in tempo
Dm7
G7
C
C7
F
A7/E
sil - ver and gold, Mean so much more when I see
rushing forward
slowing
Dm7
E♭dim
C/E
Am7
Dm7
Sil - ver and gold dec-o - ra - tions On ev - 'ry
very delicately
G7
1.
C
G7
2.
C
Christ - mas tree.
tree.



Take Me Back to Toyland

Words by Kal Mann; Music by Bernie Lowe

Gentle and lilting

pp

C Cdim C

p

Please take me back to Toy - land;

Cdim C Dm7

Ev - 'ry - one's hap - py there. It's more than a

ped. sim.

Copyright © 1955 by Harvard Music Inc., New York, N.Y. Sole Selling Agent: Ivan Mogull Music Corporation, New York, N.Y.
International Copyright secured. All rights reserved.

G7 Em7 Am7 D7

girl and boy land Where dreams just like toys can be

F/G G13-9 C Cdim C

shared. If you be-lieve in Toy-land, Be-lieve in

Cdim C E7 F F♯dim

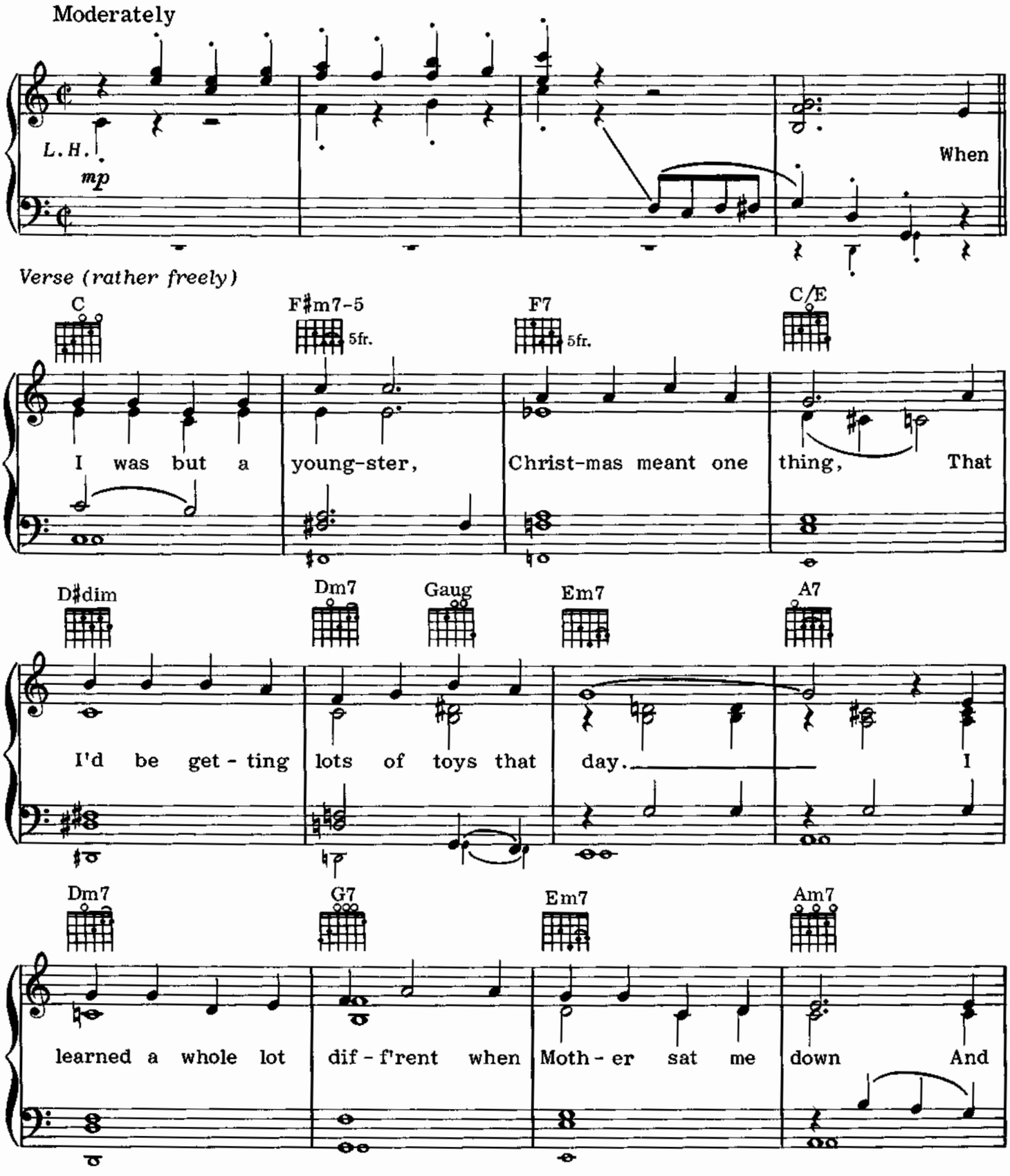
things that you can-not see; All the world would be-come a

C/G Gm6 A7 Dm7 G7 C

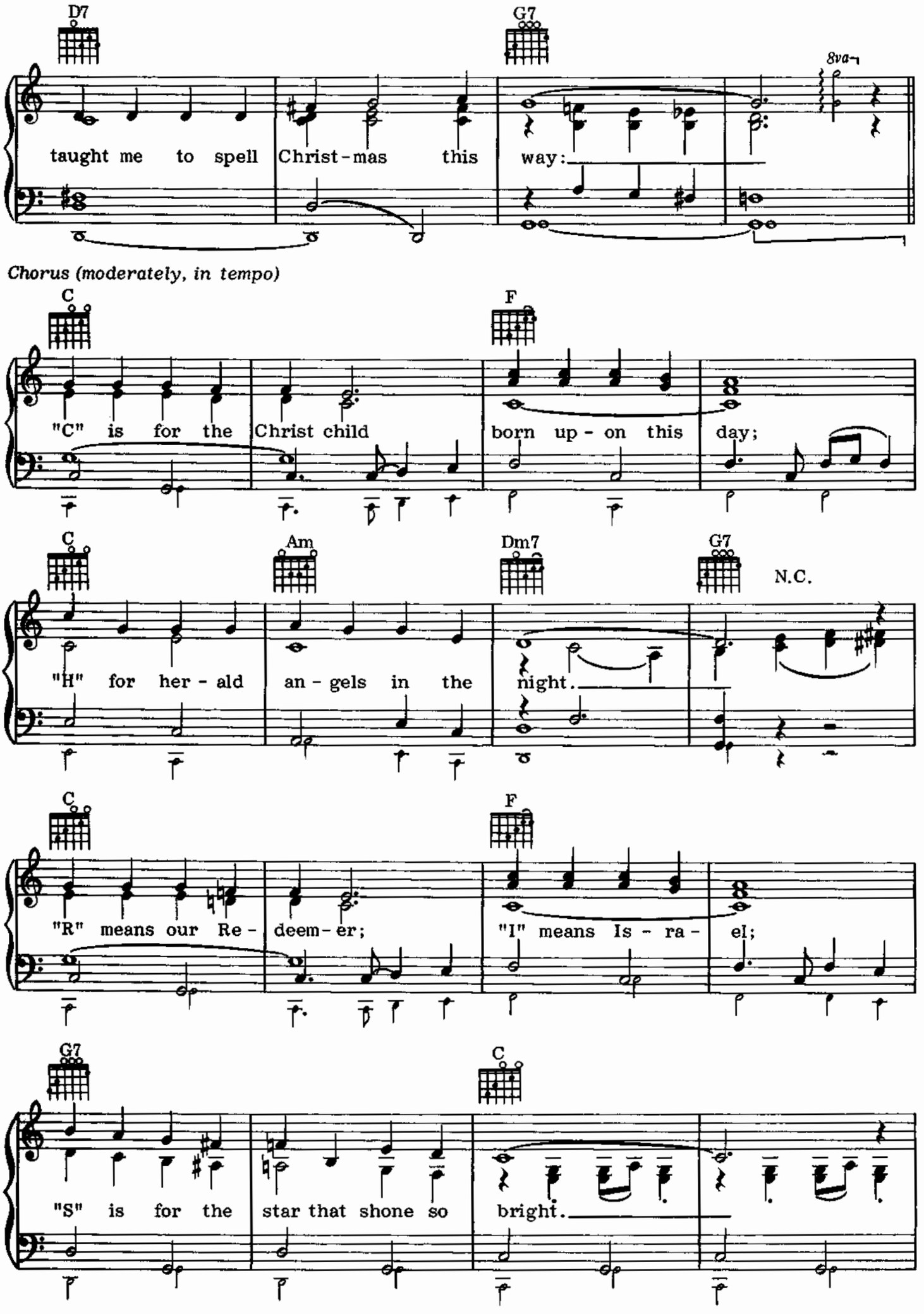
joy-land; What a won-der-ful world this would be.

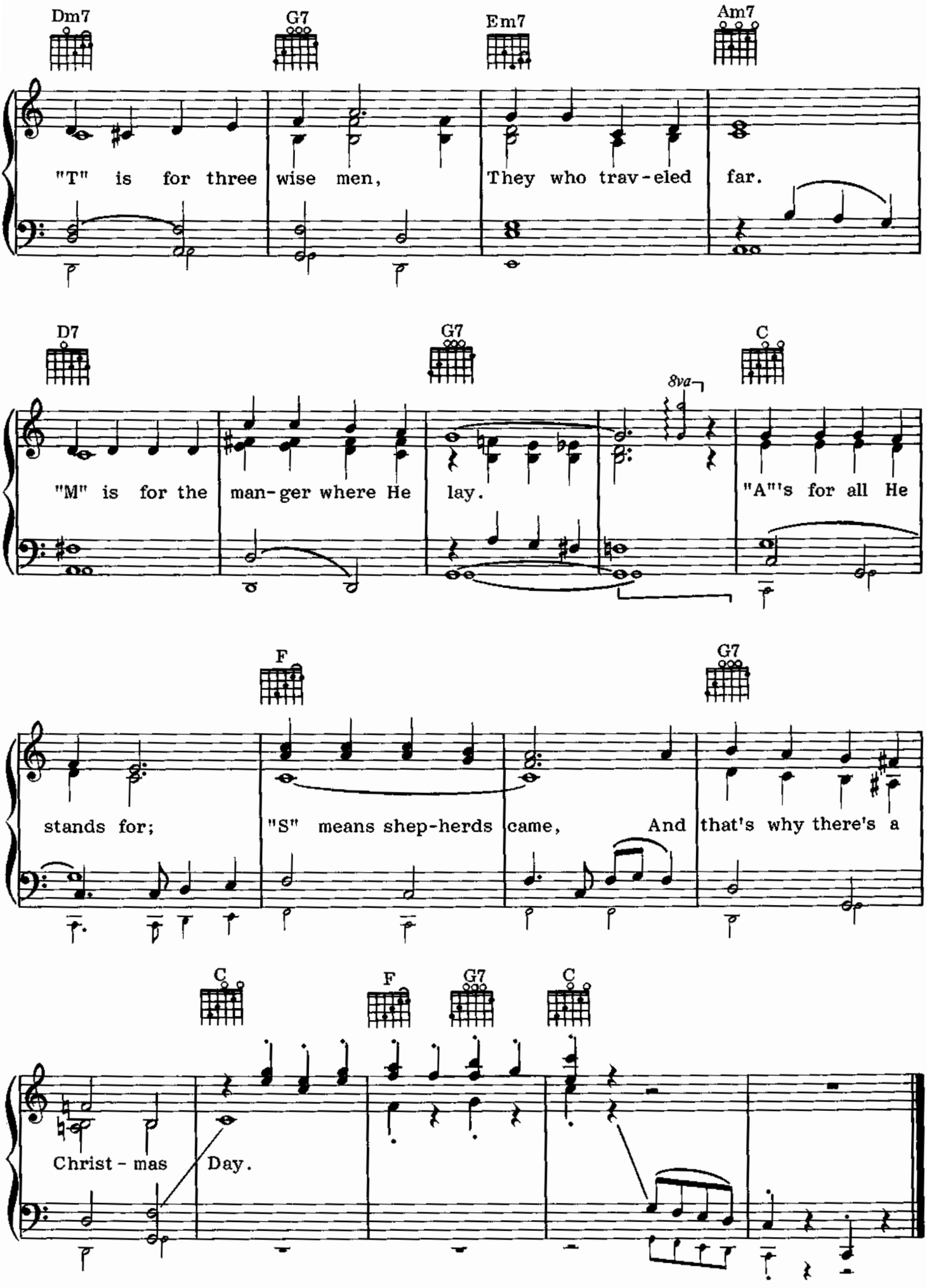
C-H-R-I-S-T-M-A-S

Words by Jenny Lou Carson; Music by Eddy Arnold



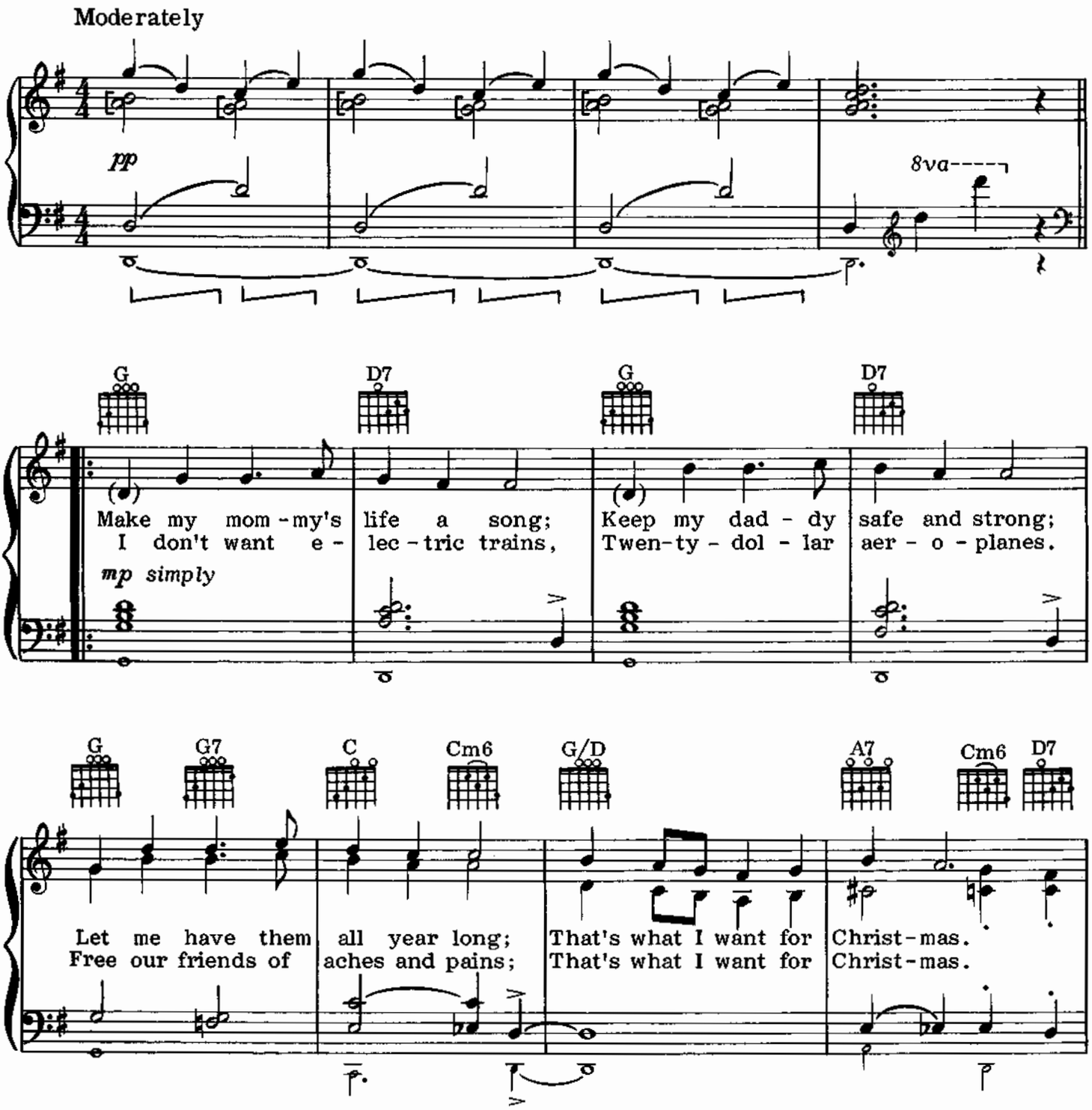
Copyright © 1949 by Hill and Range Songs, Inc. Copyright renewed, assigned to Unichappell Music, Inc. (Rightsong Music, publisher). International Copyright secured. All rights reserved. Used by permission.


D7
G7
8va
taught me to spell Christ-mas this way:
Chorus (moderately, in tempo)
C
F
"C" is for the Christ child born up-on this day;
C
Am
Dm7
G7
N.C.
"H" for her-ald an-gels in the night.
C
F
"R" means our Re-deem-er; "I" means Is-ra-el;
G7
C
"S" is for the star that shone so bright.

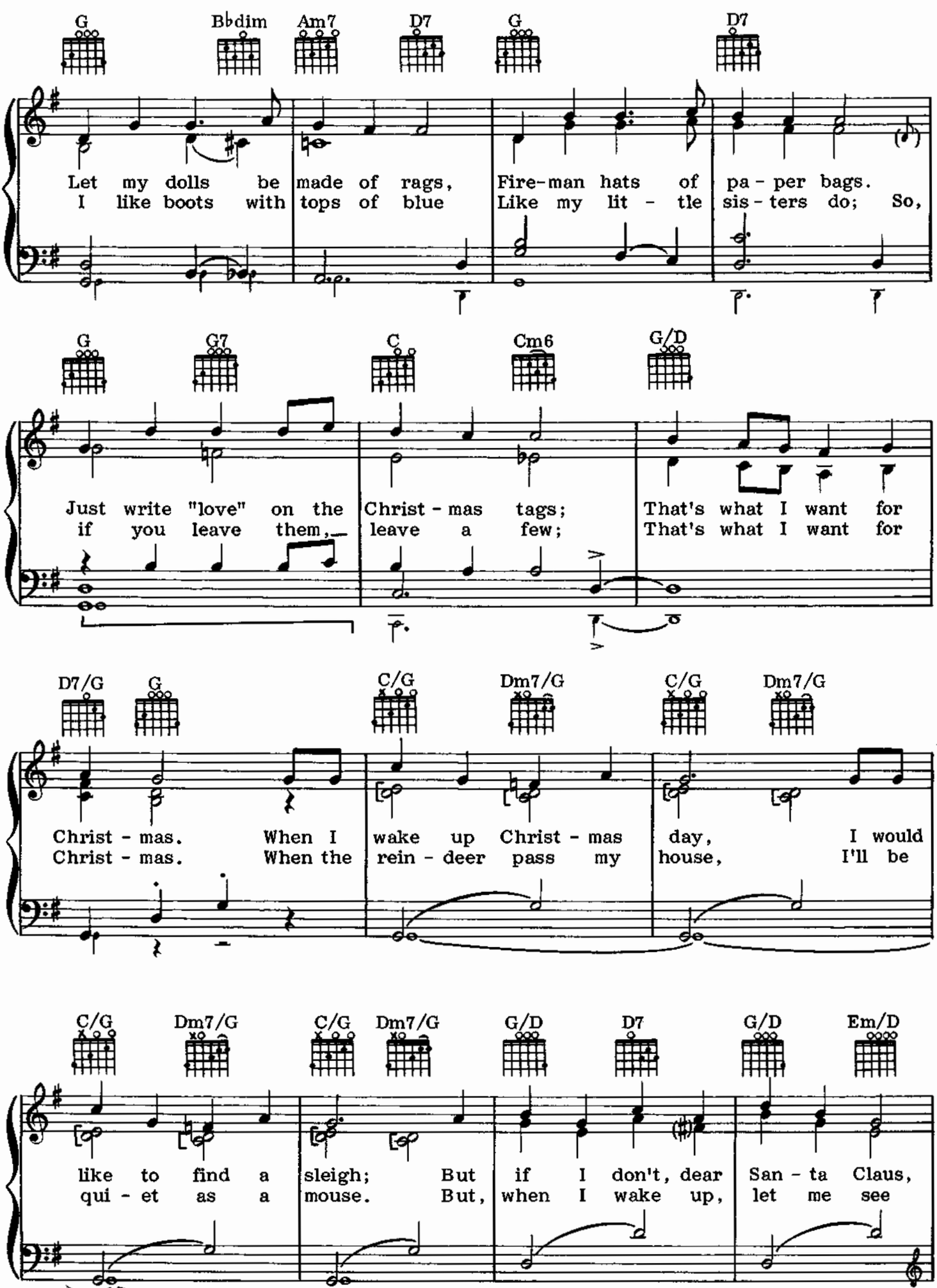

Dm7
G7
Em7
Am7
"T" is for three wise men, They who trav-eled far.
D7
G7
C
8va
"M" is for the man-ger where He lay. "A"'s for all He
F
G7
stands for; "S" means shep-herds came, And that's why there's a
C
F
G7
C
Christ-mas Day.

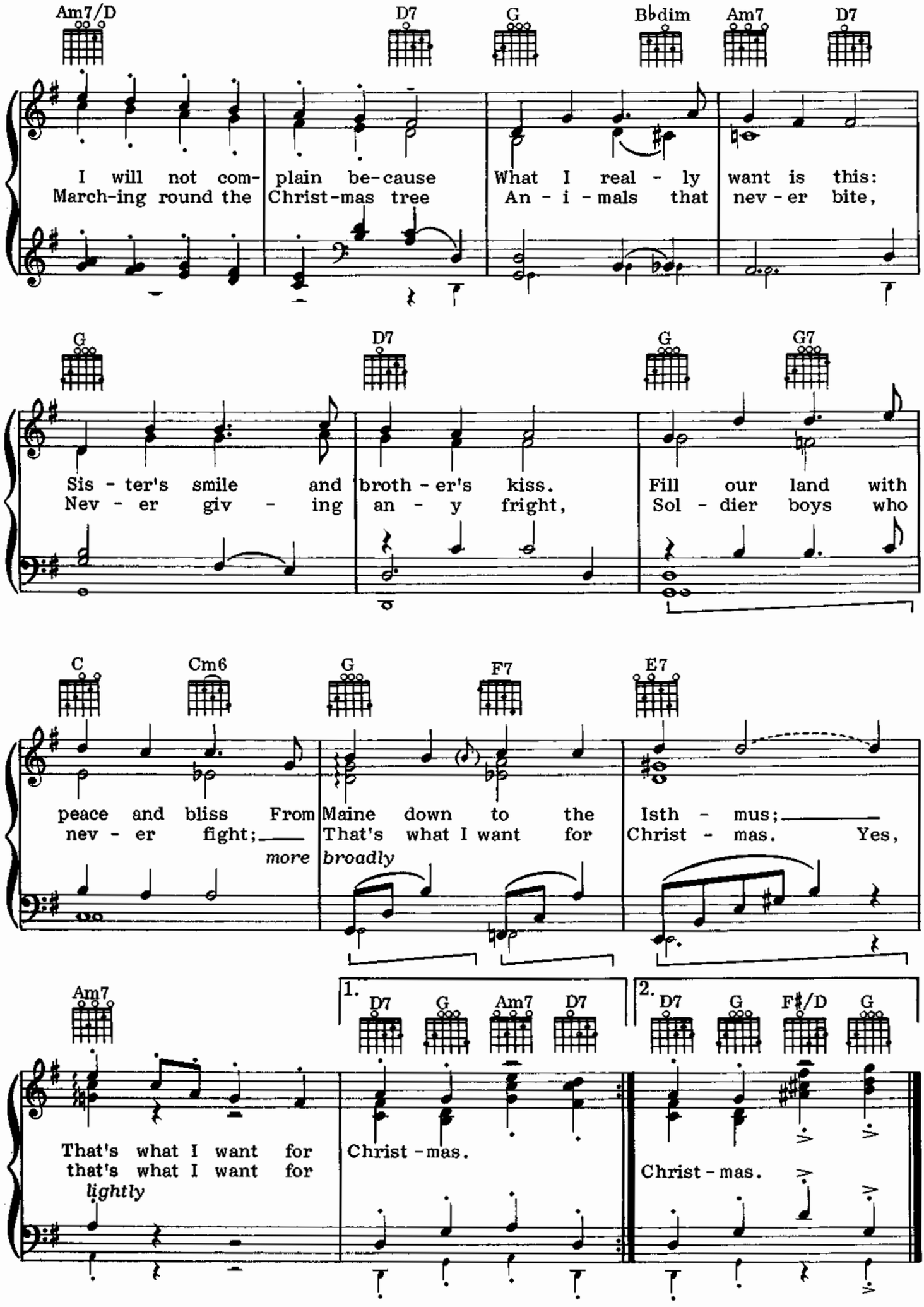
That's What I Want for Christmas

Words by Irving Caesar
Music by Gerald Marks


Moderately

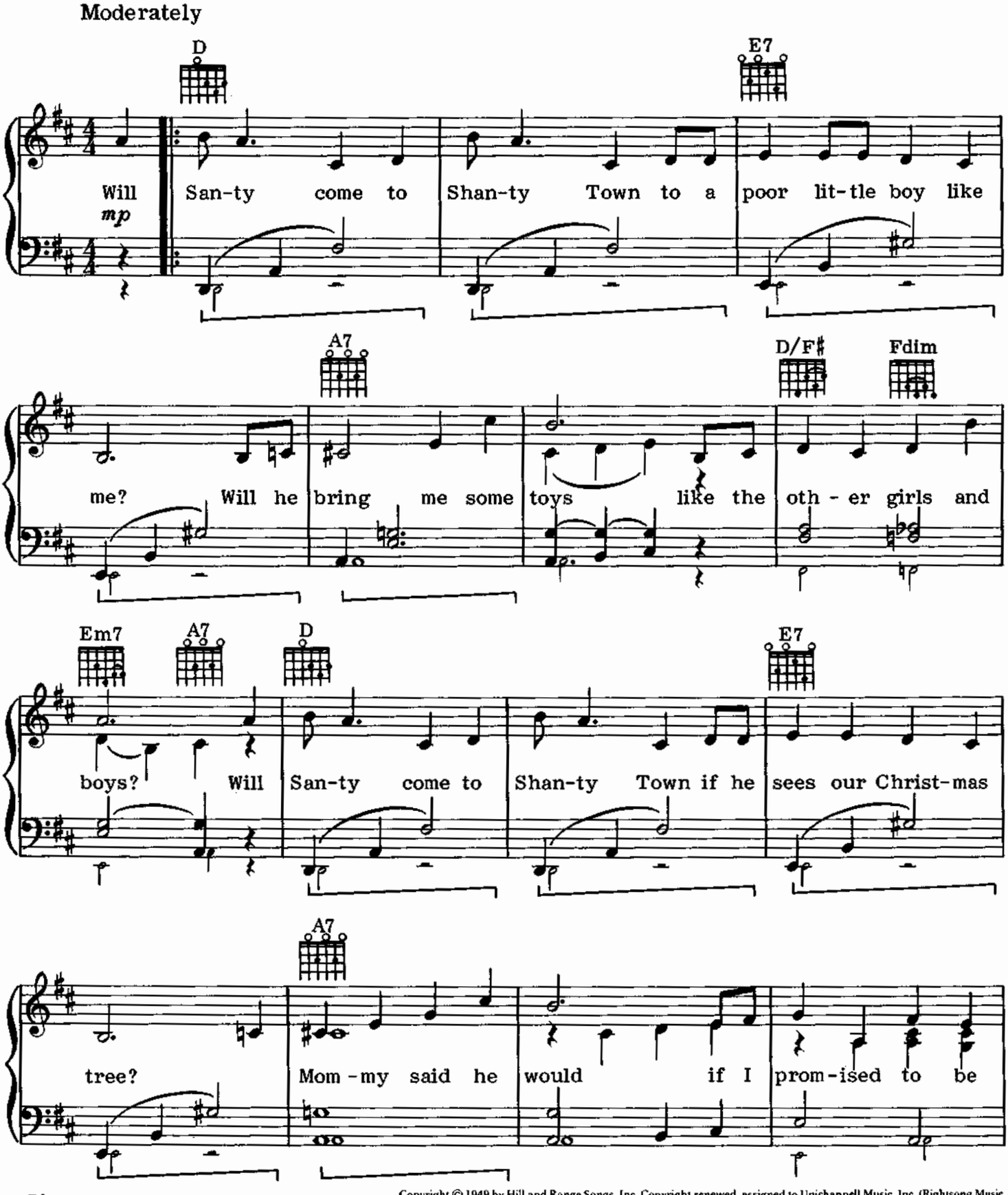
Copyright © 1935 by Irving Caesar, Inc. Copyright renewed and assigned to Irving Caesar Music Corp. All rights administered by WB Music Corp. All rights reserved.


G Bbdim Am7 D7 G D7
Let my dolls be made of rags, Fire-man hats of pa - per bags.
I like boots with tops of blue Like my lit - tle sis - ters do; So,
G G7 C Cm6 G/D
Just write "love" on the Christ - mas tags; That's what I want for
if you leave them, leave a few; That's what I want for
D7/G G C/G Dm7/G C/G Dm7/G
Christ - mas. When I wake up Christ - mas day, I would
Christ - mas. When the rein - deer pass my house, I'll be
C/G Dm7/G C/G Dm7/G G/D D7 G/D Em/D
like to find a sleigh; But if I don't, dear San - ta Claus,
qui - et as a mouse. But, when I wake up, let me see

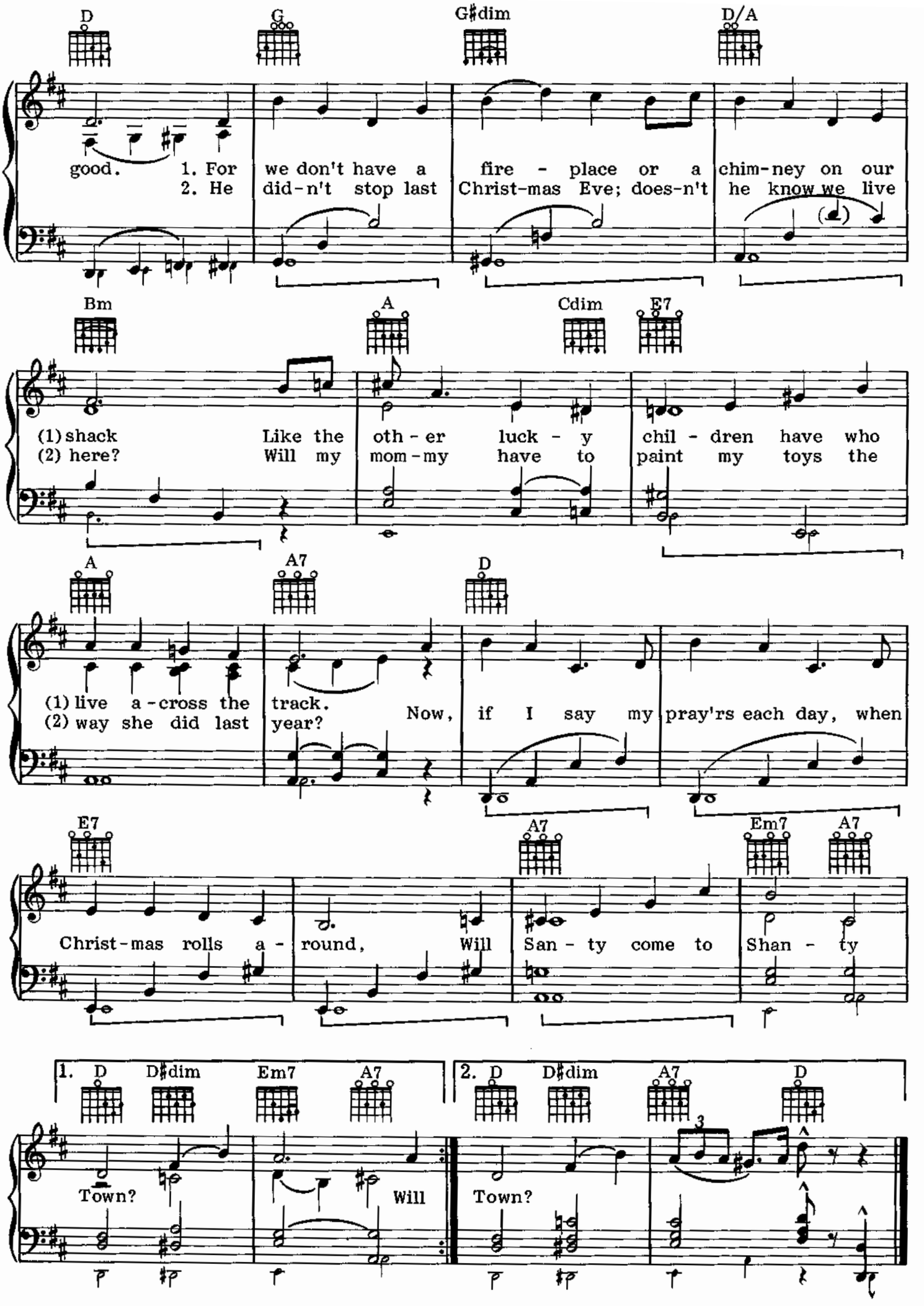

Am7/D D7 G B♭dim Am7 D7
I will not com- plain be-cause What I real - ly want is this:
March-ing round the Christ-mas tree An - i - mals that nev - er bite,
G D7 G G7
Sis - ter's smile and broth - er's kiss. Fill our land with
Nev - er giv - ing an - y fright, Sol - dier boys who
C Cm6 G F7 E7
peace and bliss From Maine down to the Isth - mus;
nev - er fight; That's what I want for Christ - mas. Yes,
more broadly
Am7 1. D7 G Am7 D7 2. D7 G F♯/D G
That's what I want for Christ - mas. Christ - mas.
that's what I want for
lightly

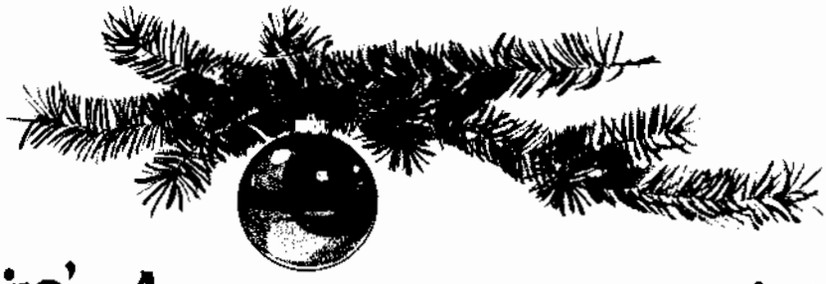
Will Santy Come to Shanty Town?

Words and Music by Eddy Arnold, Steve Nelson and Ed Nelson, Jr.



Copyright © 1949 by Hill and Range Songs, Inc. Copyright renewed, assigned to Unichappell Music, Inc. (Rightsong Music, publisher). International Copyright secured. All rights reserved. Used by permission.


D
G
G♯dim
D/A
good. 1. For we don't have a fire - place or a chim-ney on our
2. He did-n't stop last Christ-mas Eve; does-n't he know we live
Bm
A
Cdim
E7
(1) shack Like the oth - er luck - y chil - dren have who
(2) here? Will my mom-my have to paint my toys the
A
A7
D
(1) live a-cross the track. Now, if I say my pray'rs each day, when
(2) way she did last year?
E7
A7
Em7
A7
Christ-mas rolls a - round, Will San - ty come to Shan - ty
1. D
D♯dim
Em7
A7
Town? Will
2. D
D♯dim
A7
D
Town?



Words and Music
by Johnny Marks

Rockin' Around the Christmas Tree

Bright twist tempo

f

C G7

Rock-in' a - round the Christ-mas tree_ At the Christ-mas par - ty hop.
Rock-in' a - round the Christ-mas tree,_ Let the Christ-mas spir - it ring.

Dm7 G7 Dm7 G7

Mis - tle - toe hung where you can see_ Ev - 'ry
Lat - er we'll have some pump - kin pie,_ And we'll

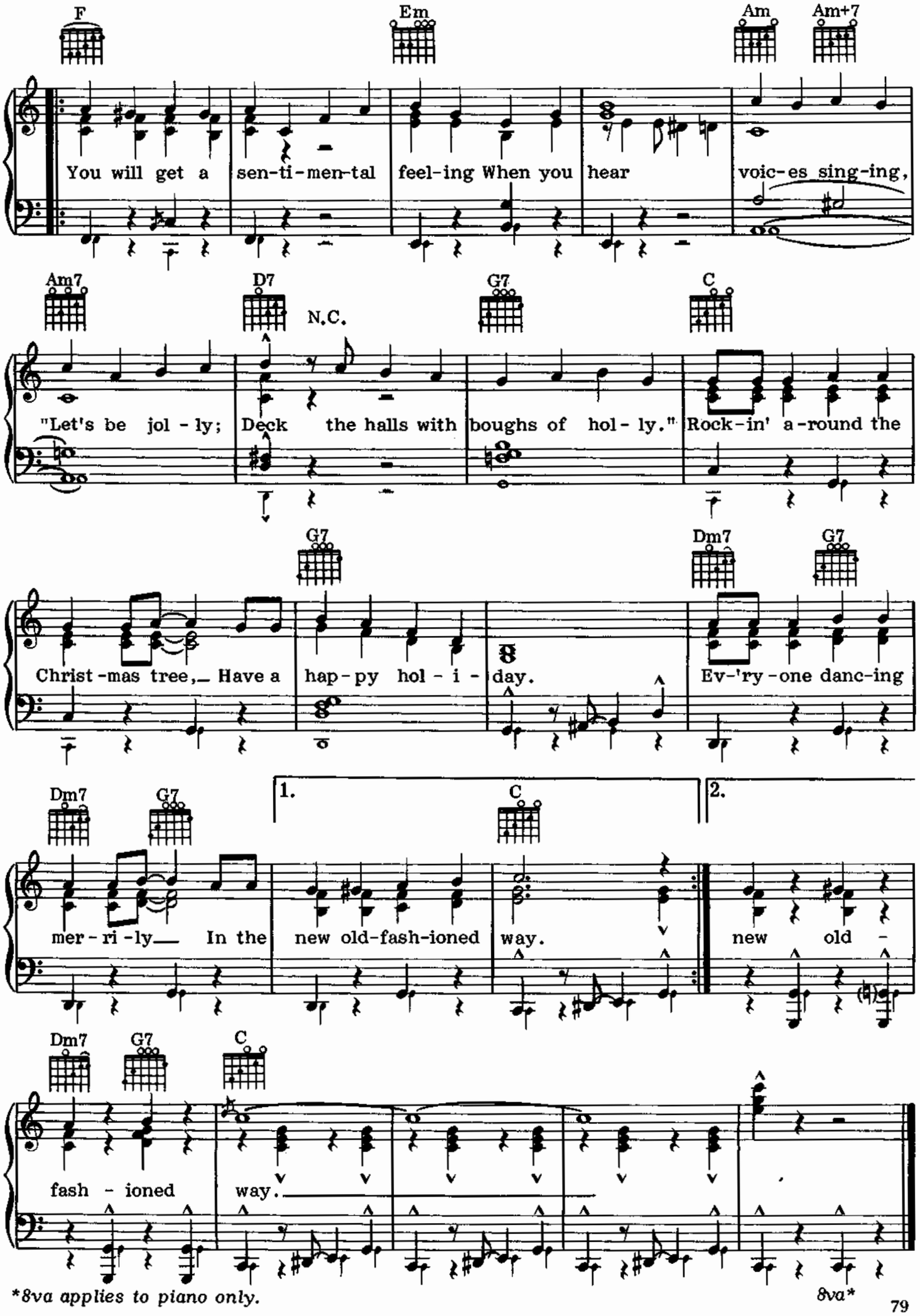
1. C

cou - ple tries to stop.

2. G7 C

do some car - ol - ing.

Copyright © 1958 by St. Nicholas Music Inc., New York, N.Y. International Copyright secured. All rights reserved.


F
Em
Am
Am+7
You will get a sen-ti-men-tal feel-ing When you hear voic-es sing-ing,
Am7
D7
N.C.
G7
C
"Let's be jol - ly; Deck the halls with boughs of hol - ly." Rock-in' a-round the
G7
Dm7
G7
Christ-mas tree, Have a hap-py hol - i - day. Ev-'ry-one danc-ing
Dm7
G7
1.
C
2.
mer - ri - ly In the new old-fash-ioned way. new old -
Dm7
G7
C
fash - ioned way.
*8va applies to piano only.
8va*

Christmas Island

Words and Music by Lyle Moraine

Moderately, with a lilt (♫ = ♩ ♪)

L.H.
mf

GADC

A-1a
T-100

G 4/2* G E7 A7

How'd ja like to spend Christ - mas on Christ-mas Is - land?
Christ - mas on Christ-mas Is - land?

D7

How'd ja like to spend a hol - i - day a - way a - cross the
How'd ja like to hang your stock-in' on a great big co-co-nut

1. G G♯dim D7

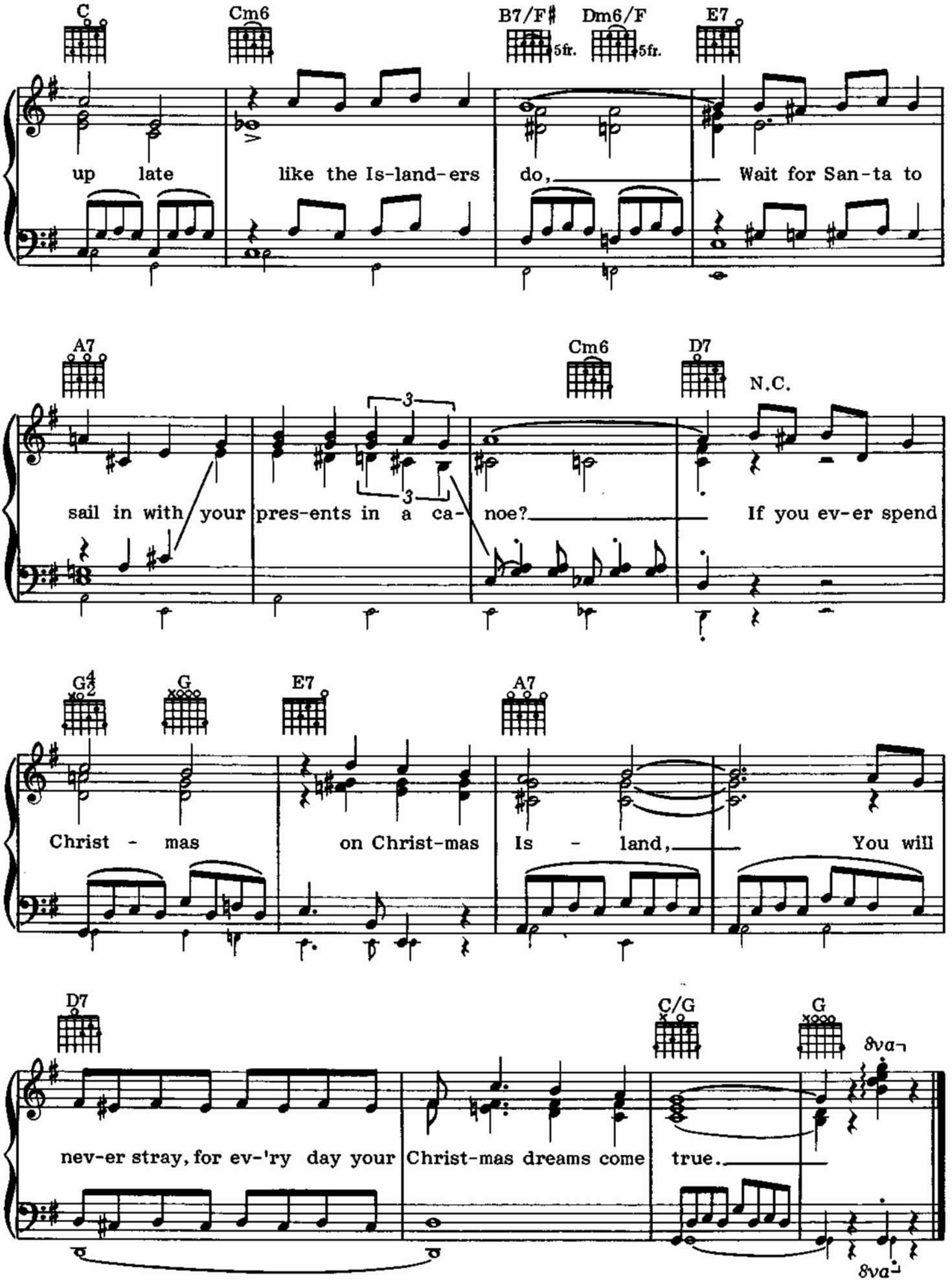
sea? How'd ja like to spend

2. G G7 Dm7 G7

tree? How'd ja like to stay

*The chord is spelled GDAC.

Copyright © 1946 by Northern Music Company, New York, N.Y. Copyright renewed.
International Copyright secured. All rights reserved.


C
Cm6
B7/F♯
5fr.
Dm6/F
5fr.
E7
up late like the Is-land-ers do, Wait for San-ta to
A7
Cm6
D7
N.C.
3
3
sail in with your pres-ents in a ca- noe? If you ev-er spend
G4/2
G
E7
A7
Christ - mas on Christ-mas Is - land, You will
D7
C/G
G
8va
nev-er stray, for ev-'ry day your Christ-mas dreams come true.
8va

Section Three
For Children at Christmastime

Frosty the Snow Man *(Words and Music by Steve Nelson and Jack Rollins)* **Page 99**

Gene Autry, just out of high school and not yet settled into a job, tried to earn some money by working in a railway telegraph office in a little Oklahoma town. Assigned to the night shift, which was slow, he amused himself by picking on his guitar and singing a song or two. One night a stranger happened in, waited until Autry had finished his song and then said, "Young feller, you're wasting your time here." It was Will Rogers. By then, Autry had had enough of the telegraph business, so he took Rogers' advice and began singing professionally. His career is now legend – he became one of Hollywood's brightest stars and ultimately earned his own radio and television shows, publishing house and even baseball team. Much of Autry's popularity came from his recordings, particularly of Christmas songs such as Steve Nelson and Jack Rollins' "Frosty the Snow Man." Autry recorded "Frosty" in 1951, and the song proved to be a million-seller. With such a send-off, it is no wonder that Frosty joined the roster of familiar characters without whom a child's Christmas can never be quite complete.

Happy Birthday, Jesus *(Words by Estelle Levitt; Music by Lee Pockriss)* **Page 118**

Very few Christmas songs carry a social message as does "Happy Birthday, Jesus," which manages to remain a melodic and singable work besides. Its comment on the real meaning of the holiday – that it is the birthday of Jesus – reminds us that over-commercialization distorts our values. Christmas, it says, isn't about toys and television, but about giving gifts – in this case, a song – in the spirit of the day. "Happy Birthday, Jesus" was written by popular songwriters Lee Pockriss and Estelle Levitt. Pockriss is also known as the author of such songs as "Catch a Falling Star" and "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini."

Here Comes Santa Claus **Page 90**
(Words and Music by Gene Autry and Oakley Haldeman)

Of the several Christmas songs that contributed to Gene Autry's fame, one of them was written by The Singing Cowboy himself. That was his and Oakley Haldeman's salute to the holiday season and to one of its chief protagonists, "Here Comes Santa Claus," which he introduced in 1947. Autry's recording of the song was a sizable hit, as were the recordings by Bing Crosby and The Andrews Sisters.

A Holly Jolly Christmas *(Words and Music by Johnny Marks)* **Page 94**

No one has written more Christmas musical goodies than Johnny Marks. Though well known in the popular song world, he found his true métier in writing Christmas songs, specifically "Rudolph the Red-Nosed Reindeer." After he wrote "Rudolph" in 1949, Marks set up his own company – fittingly called St. Nicholas Music Inc. – to publish the songs himself. The name of the company was a happy omen – a gift he gave himself. "Rudolph" was successful beyond Marks' wildest dreams, and he followed it with such staples as "The Night Before Christmas Song," "When Santa Claus Gets Your Letter," "Rockin' Around the Christmas Tree," "I Heard the Bells on Christmas Day" and "A Holly Jolly Christmas." The last song was premiered by Burl Ives in 1964 on the CBS children's Christmas TV special Rudolph the Red-Nosed Reindeer. *Ives' recording of "A Holly Jolly Christmas" sold more than 2 million copies.*

I Saw Mommy Kissing Santa Claus *(Words and Music by Tommie Connor)* **Page 88**

For many years now, fathers have been dressing up in white beards and red suits around Christmastime in order to make their children think that the real Santa Claus has come down the family chimney. In olden days, however, Santa Claus took pains not to buss his wife in the presence of the youngsters. It was Tommie Connor who wrote this arch little song in 1952, and he was lucky enough to have 12-year-old Jimmy Boyd record it, in a version that sold nearly 2 million copies the first year.

My Favorite Things *Page 114*
(Words by Oscar Hammerstein II; Music by Richard Rodgers)

When those two geniuses of the American musical theater Richard Rodgers and Oscar Hammerstein II wrote The Sound of Music *in 1959, they capped their own golden age. As everyone knows, this musical was the story of the Trapp family – a stern captain, his seven musically talented children, and a winsome governess (too unruly to become a nun) who wins first the hearts of her charges and finally the heart of their father. In the stage version, Maria (Mary Martin) sings "My Favorite Things" as a duet with her Mother Superior in the convent, cataloging the modest delights of her life that she could not bear to give up as a nun – whiskers on kittens, brown paper packages tied up with string. . . . In the film, Julie Andrews sings the song to her charges, who have gathered in her bedroom to wait out a threatening storm. In both cases, by the time the atmosphere clears, the song has become one of everybody's favorite things.*

(All I Want for Christmas Is) My Two Front Teeth *Page 102*
(Words and Music by Don Gardner)

This novelty song, which was first heard on the Perry Como radio show, was introduced coast-to-coast by a short-lived singing group called The Satisfiers. The lyrics "All I want for Christmas is my two front teeth," supposedly sung by a lisping child, delighted Como's audience and led to a 1948 smash recording by musical madcap Spike Jones. Written in 1946 by Don Gardner, the song still generates a chuckle today.

The Night Before Christmas Song *Page 110*
(Words by Clement Clarke Moore, adapted by Johnny Marks; Music by Johnny Marks)

Clement Clarke Moore was one of 19th-century America's most distinguished scholars in the fields of Oriental and Greek literature. He achieved fame far beyond what might be expected for even so eminent a scholar, and that fame has proved enduring. It rests not on his research, however, but on the charm of a simple poem that he wrote at the age of 42 to entrance his six children on Christmas Eve. He called it "A Visit from St. Nicholas," and it started with the magic sentence " 'Twas the night before Christmas," the title by which his poem is now commonly known. Johnny Marks, who wrote so many of our popular Christmas tunes, adapted Moore's poem into a song.

Nuttin' for Christmas *(Words and Music by Sid Tepper and Roy C. Bennett)* *Page 107*

Co-writers Sid Tepper and Roy Bennett have had amazingly parallel careers. Both were born the same year, served in the Air Force Special Services during World War II, were staff writers for Mills Music and wrote special material for Elvis Presley – and had lots of children. It was one of Bennett's daughters, Claire, who inspired this charming song – like the child in the song, she spilled some ink on Mommy's rug and was warned that the impending Christmas would be a bleak one. Each writer contributed mischievous incidents from his own family, and the result was "Nuttin' for Christmas." Five-year-old Barry Gordon introduced the song on The Milton Berle Show *in the mid-1950s. That appearance was so successful that renditions by Stan Freberg, Eartha Kitt, and Homer and Jethro quickly followed.*

Rudolph the Red-Nosed Reindeer *(Words and Music by Johnny Marks)* *Page 85*

The statistics are staggering: more than 140 million recordings by 500 different performers and 7 million copies of sheet music, not to mention toys, clothing, watches, all bearing the image of a shiny-nosed deer. The cause of it all? "Rudolph the Red-Nosed Reindeer" by Johnny Marks, one of the most successful songs of all time. Cowboy star Gene Autry introduced "Rudolph" at Madison Square Garden in New York City in 1949. His recording has since sold more than 12 of those 140 million recordings, a half-million in 1980 alone – making it the second biggest-selling recording after Bing Crosby's version of "White Christmas." "Rudolph" has inspired several television specials, and the little reindeer is still a popular favorite every Christmas, joining Dancer and Prancer and the other six reindeer around Santa's sleigh.

Santa Claus, Indiana, U.S.A. *Page 112*
(Words and Music by Abe Olman and Al Jacobs)

There actually is a town called Santa Claus in the state of Indiana – a little town of about 625 people, where many of the letters that children address to Santa Claus every year eventually wind up. This song, written from the point of view of a child, gives the idea a little twist: he would answer any lost letters addressed to Santa and would mail Daddy and Mommy's Christmas gift from the town. Abe Olman's most popular song is "Oh! Johnny Oh!," which he wrote in 1917. Al Jacobs wrote most of his popular songs, which included "This Is My Country," during the 1930s and '40s.

Santa Claus Is Comin' to Town *Page 92*

(Words and Music by J. Fred Coots and Haven Gillespie)

Everybody knows what happens if you pout or cry around Christmastime: Santa Claus passes you by, that's what. Haven Gillespie and J. Fred Coots wrote words and music to this effect in 1932, but no music publisher was interested in the song because it was a "kiddie" tune and "kiddie" tunes were "known" to be "uncommercial." At the time Coots was writing special material for comedian Eddie Cantor, to whom he showed the song. But even Cantor was about to turn it down for his radio show until his wife Ida persuaded him to give it a try – this was near Thanksgiving in 1934 – and of course it was an instantaneous hit. The radio audience went wild over the song, everybody bought the sheet music, and another Christmas standard was born. Since then there have been many recordings of "Santa Claus Is Comin' to Town," but the ones by Bing Crosby and The Andrews Sisters and Perry Como were the most successful.

Sleep Well, Little Children (A Christmas Lullaby) *Page 117*

(Words by Alan Bergman; Music by Leon Klatzkin)

When composer Leon Klatzkin finished this melody in 1956, he called lyricist Alan Bergman and played it for him. Bergman was impressed with the lullaby and suggested that it would make a good Christmas song. The result was "Sleep Well, Little Children," which was recorded by the brother-sister singing team The Carpenters. Both Klatzkin and Bergman, who have made their living for years in Hollywood, producing sound tracks and songs for movies and television (Bergman and his wife Marilyn have won Academy Awards for their songs "The Windmills of Your Mind" and "The Way We Were"), consider the popularity of their individual songs as almost incidental.

Suzy Snowflake *(Words and Music by Sid Tepper and Roy C. Bennett)* *Page 104*

"Suzy Snowflake" has been a children's doll, a three-minute animated cartoon and a popular song. Of the three, the song proved to be the least ephemeral. Penned by longtime collaborators Sid Tepper and Roy C. Bennett, it was dedicated to Tepper's baby daughter, Susan. During their long career together, Tepper and Bennett have written a number of memorable songs, including "Red Roses for a Blue Lady," "Say Something Sweet to Your Sweetheart" and "The Naughty Lady of Shady Lane."

Toyland *(Words by Glen MacDonough; Music by Victor Herbert)* *Page 106*

Babes in Toyland, *one of Victor Herbert's enchanting operettas, written in 1903, proved that the master could write children's entertainments as well as he could sentimental love stories, which meant better than almost anyone else in those turn-of-the-century days. Toward the beginning of the evening, which includes a breathtaking Christmas pageant as well as such songs as "I Can't Do the Sum" and "March of the Toys," the toys all join in a tribute to their fabulous country, "Toyland." One reviewer called* Babes in Toyland *a "perfect dream of delight," and another, praising the ingenious scenery, rich costumes and dazzling music, wrote, "What more could the spirit of mortal desire?" The song "Toyland" casts a nostalgic, almost hypnotic spell with its swaying innocent rhythm.*

Up on the Housetop *(Words and Music by Benjamin Russell Hanby)* *Page 98*

Clement Clarke Moore's poem "A Visit from St. Nicholas," written in 1822 and now more familiarly known by its first line, " 'Twas the night before Christmas," clarified for many children and their parents the exact fashion in which Santa Claus paid his visits—what he looked like, what the names of his reindeer were, how he got himself down the chimney. "Up on the Housetop," which was written in the mid-19th century by an Ohioan, Benjamin Russell Hanby, probably owes something to "A Visit from St. Nicholas," since no one before Moore had suggested that Santa's sleigh could land on a rooftop at all.

When Santa Claus Gets Your Letter *(Words and Music by Johnny Marks)* *Page 96*

This was a hit song that was inspired by another hit song. Songwriter Johnny Marks recalled that after Gene Autry recorded "Rudolph the Red-Nosed Reindeer," which became such a hit in 1949, The New York Times *was swamped with letters from children who had written to Santa Claus asking for a copy of the Rudolph record for Christmas. Those charming letters gave Marks the idea for "When Santa Claus Gets Your Letter." Autry recorded that song, too, and it also became a hit, though not, of course, as big a hit as "Rudolph."*

Rudolph the Red-Nosed Reindeer

Words and Music by Johnny Marks

Lightly

L.H.
mf dim.

slower

Verse
Ad lib

Fmaj7 5fr. Em7 Dm7 Cmaj7

You know Dash - er and Danc - er and Pranc - er and Vix - en,

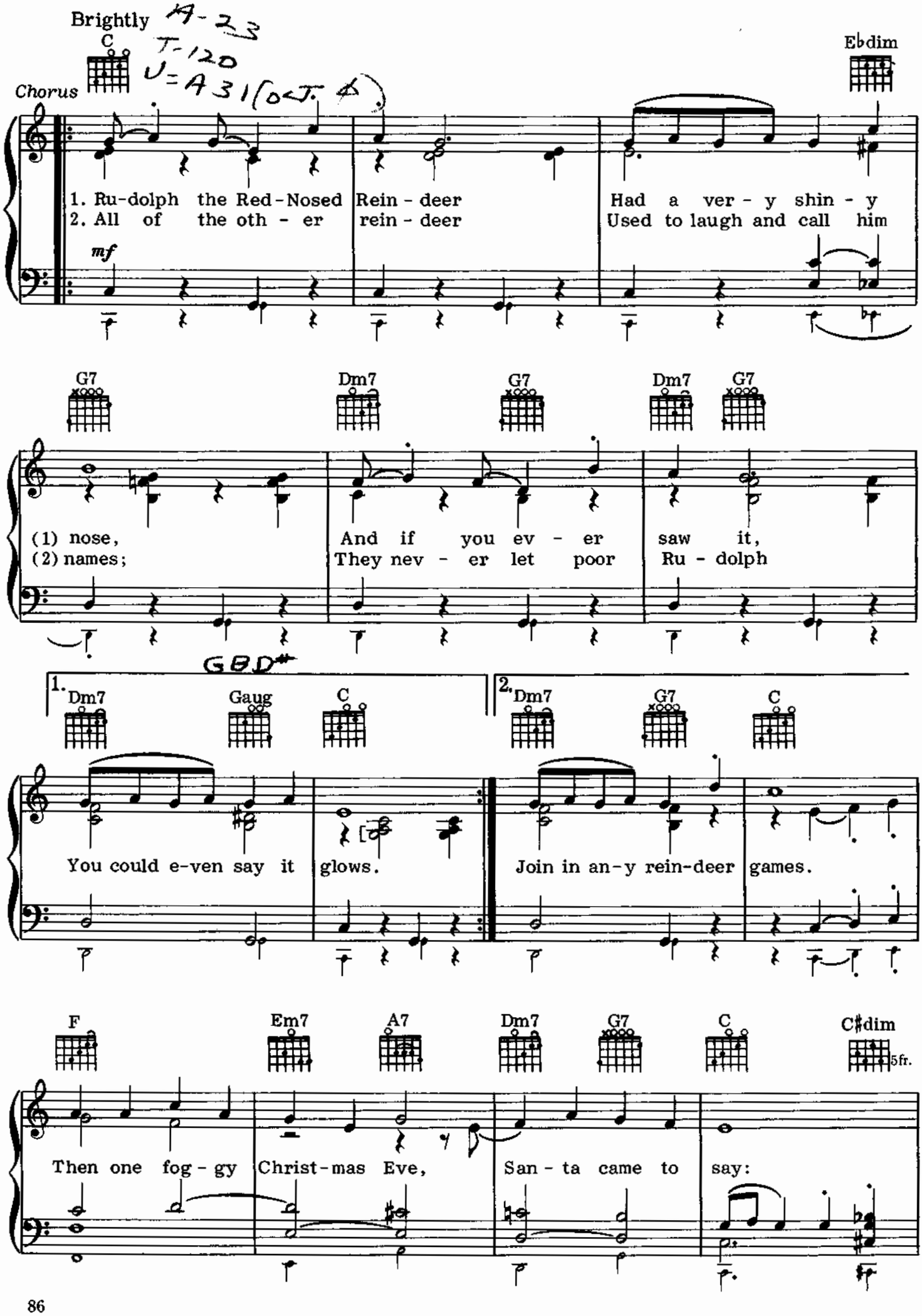
Fmaj7 5fr. Em7 Dm7 Cmaj7 Am/C E7/B

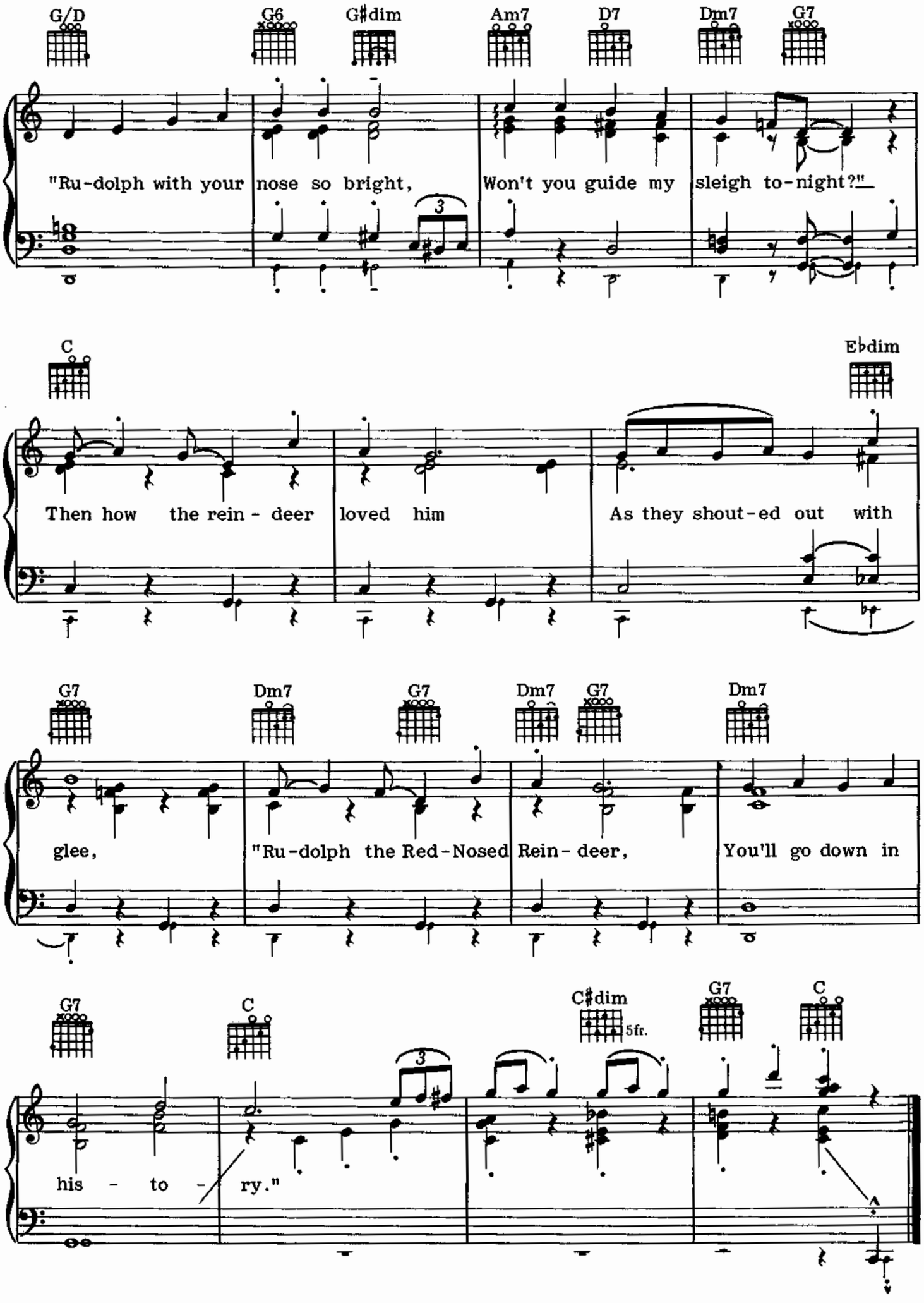
Com-et and Cu-pid and Don-ner and Blitz-en, But do you re -

Am D9 5fr. G7sus4 G7

call The most fa - mous rein-deer of all?

Copyright © 1949, renewed 1977, St. Nicholas Music Inc., New York, N.Y. International Copyright secured. All rights reserved.


Brightly
C
Chorus
Ebdim
1. Ru-dolph the Red-Nosed Rein-deer Had a ver-y shin-y
2. All of the oth-er rein-deer Used to laugh and call him
mf
G7
Dm7
G7
Dm7
G7
(1) nose,
(2) names;
And if you ev-er saw it,
They nev-er let poor Ru-dolph
1.
Dm7
Gaug
C
2.
Dm7
G7
C
You could e-ven say it glows.
Join in an-y rein-deer games.
F
Em7
A7
Dm7
G7
C
C♯dim
5fr.
Then one fog-gy Christ-mas Eve,
San-ta came to say:


G/D
G6
G♯dim
Am7
D7
Dm7
G7
"Ru-dolph with your nose so bright, Won't you guide my sleigh to-night?"
C
E♭dim
Then how the rein - deer loved him As they shout-ed out with
G7
Dm7
G7
Dm7
G7
Dm7
glee, "Ru-dolph the Red-Nosed Rein - deer, You'll go down in
G7
C
C♯dim
5fr.
G7
C
his - to - ry."

I Saw Mommy Kissing Santa Claus

Words and Music by Tommie Connor

Moderately and somewhat freely

mp *dim.*

C Em Am C

I saw Mom-my kiss-ing San - ta Claus Un-der-neath the

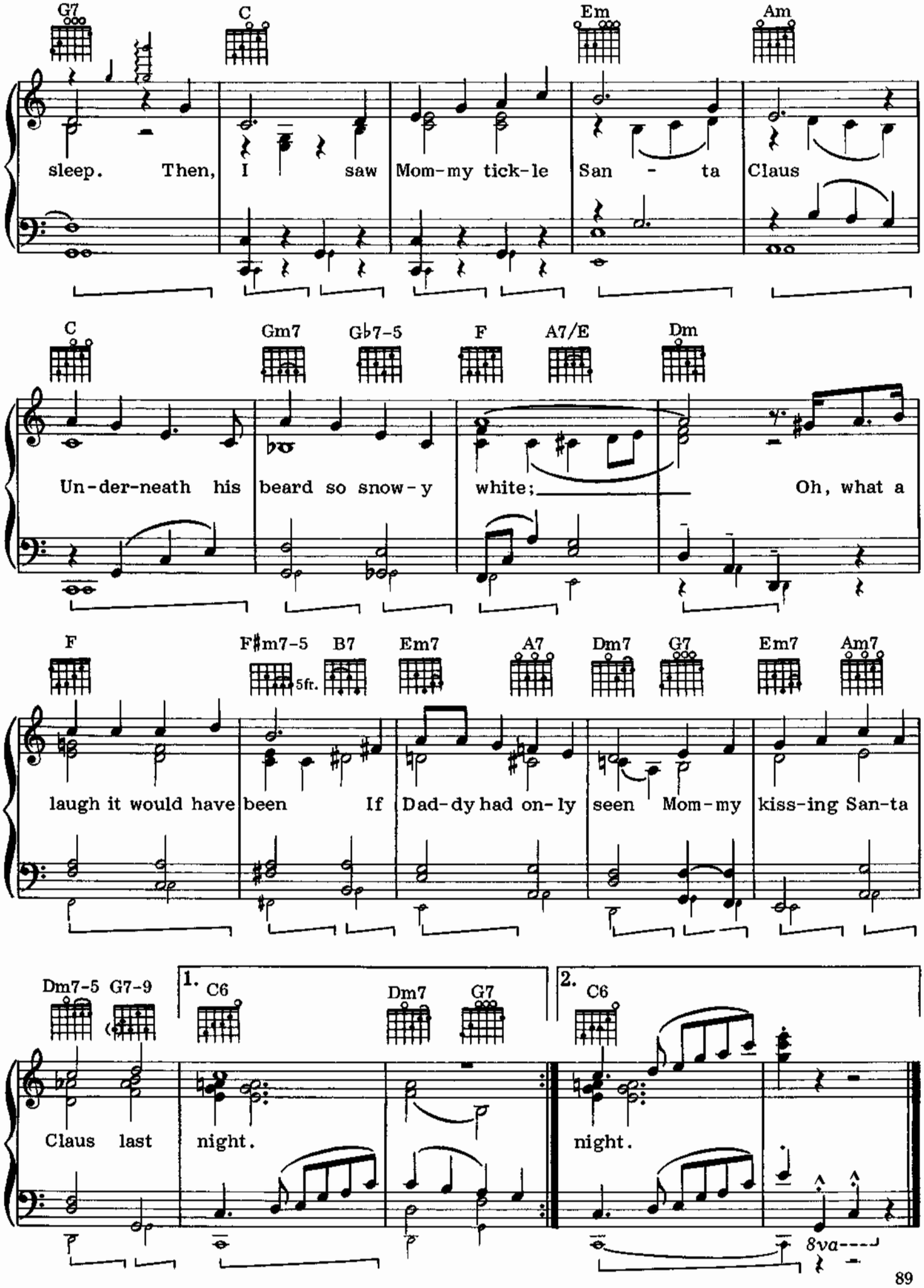
G7 Gaug

mis-tle-toe last night. She did-n't see me creep Down the

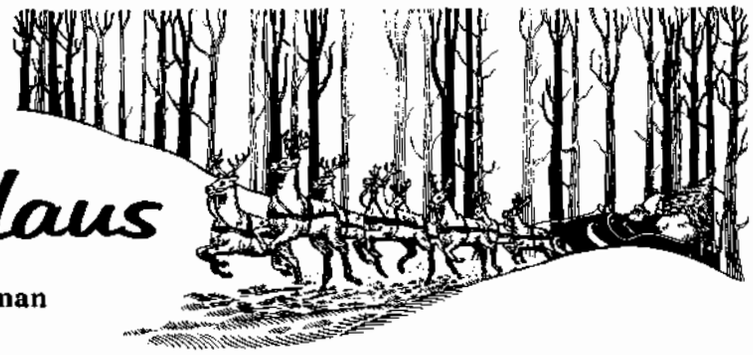
C Cdim C D7 G7 G

stairs to have a peep; She thought that I was tucked up in my bed-room fast a-

Copyright © 1952 by Regent Music Corp. Copyright renewed 1980 by Jewel Music Publishing Co., Inc.


G7 C Em Am
sleep. Then, I saw Mom-my tick-le San - ta Claus
C Gm7 G♭7-5 F A7/E Dm
Un-der-neath his beard so snow-y white; Oh, what a
F F♯m7-5 5fr. B7 Em7 A7 Dm7 G7 Em7 Am7
laugh it would have been If Dad-dy had on-ly seen Mom-my kiss-ing San-ta
Dm7-5 G7-9 1. C6 Dm7 G7 2. C6
Claus last night. night.
8va

Here Comes Santa Claus



Words and Music by Gene Autry and Oakley Haldeman

A 26
F 5

Moderately

8va higher

gliss.

f

F C11

Here comes San-ta Claus, Here comes San-ta Claus Right down San-ta Claus Lane.
Here comes San-ta Claus, Here comes San-ta Claus Right down San-ta Claus Lane.

mf

C7 C11 C7 F

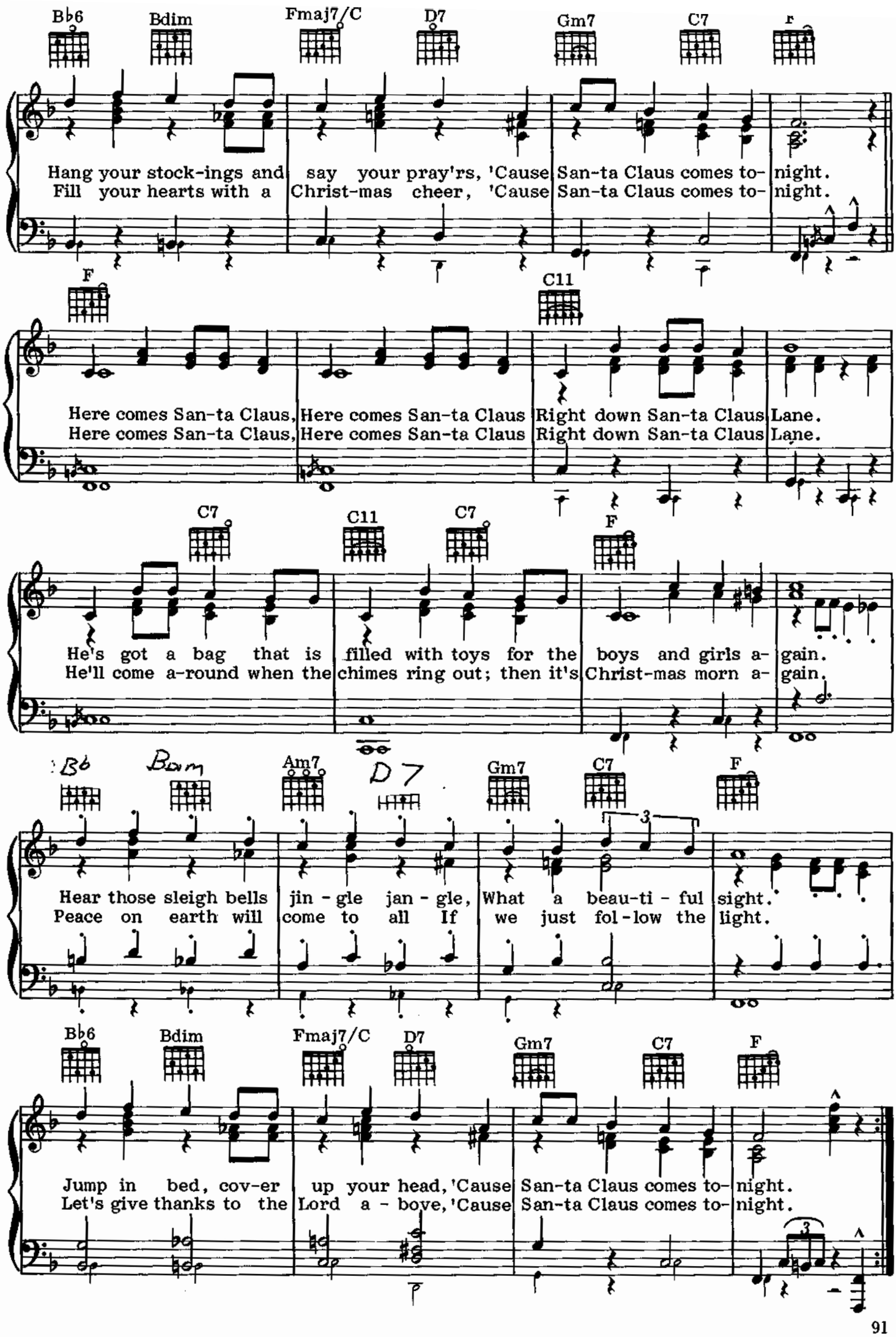
Vix-en and Blitz-en and all his rein-deer are pull-ing on the rein.
He does-n't care if you're rich or poor for he loves you just the same.

B♭ B Dim Am7 D7 Gm7 C7 F

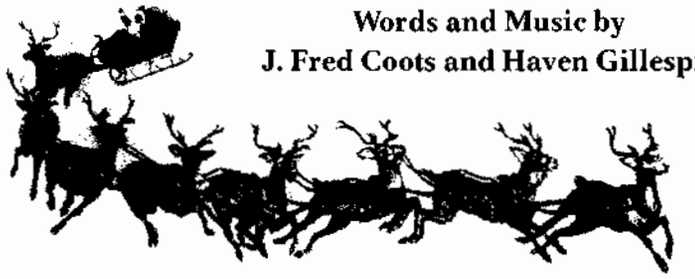
3

Bells are ring-ing, chil-dren sing-ing; All is mer-ry and bright.
San-ta knows that we're God's chil-dren; That makes ev-'ry-thing right.

Copyright © 1947, renewed by Western Music Publishing Co., Hollywood, California.


B♭6 Bdim Fmaj7/C D7 Gm7 C7 F
Hang your stock-ings and say your pray'rs, 'Cause San-ta Claus comes to- night.
Fill your hearts with a Christ-mas cheer, 'Cause San-ta Claus comes to- night.
F C11
Here comes San-ta Claus, Here comes San-ta Claus Right down San-ta Claus Lane.
Here comes San-ta Claus, Here comes San-ta Claus Right down San-ta Claus Lane.
C7 C11 C7 F
He's got a bag that is filled with toys for the boys and girls a- gain.
He'll come a-round when the chimes ring out; then it's Christ-mas morn a- gain.
B♭ Bdim Am7 D7 Gm7 C7 F
Hear those sleigh bells jin - gle jan - gle, What a beau-ti - ful sight.
Peace on earth will come to all If we just fol-low the light.
B♭6 Bdim Fmaj7/C D7 Gm7 C7 F
Jump in bed, cov-er up your head, 'Cause San-ta Claus comes to- night.
Let's give thanks to the Lord a - bove, 'Cause San-ta Claus comes to- night.

Santa Claus Is Comin' to Town



Words and Music by
J. Fred Coots and Haven Gillespie

Moderately, with a lilt

mp throughout

Organ: No pedal

C — No chords — G7 — F

You bet-ter watch out; you bet-ter not cry;

C — F — C — Am — Dm7 — G7

Bet-ter not pout; I'm tell-ing you why: San-ta Claus is com-in' to

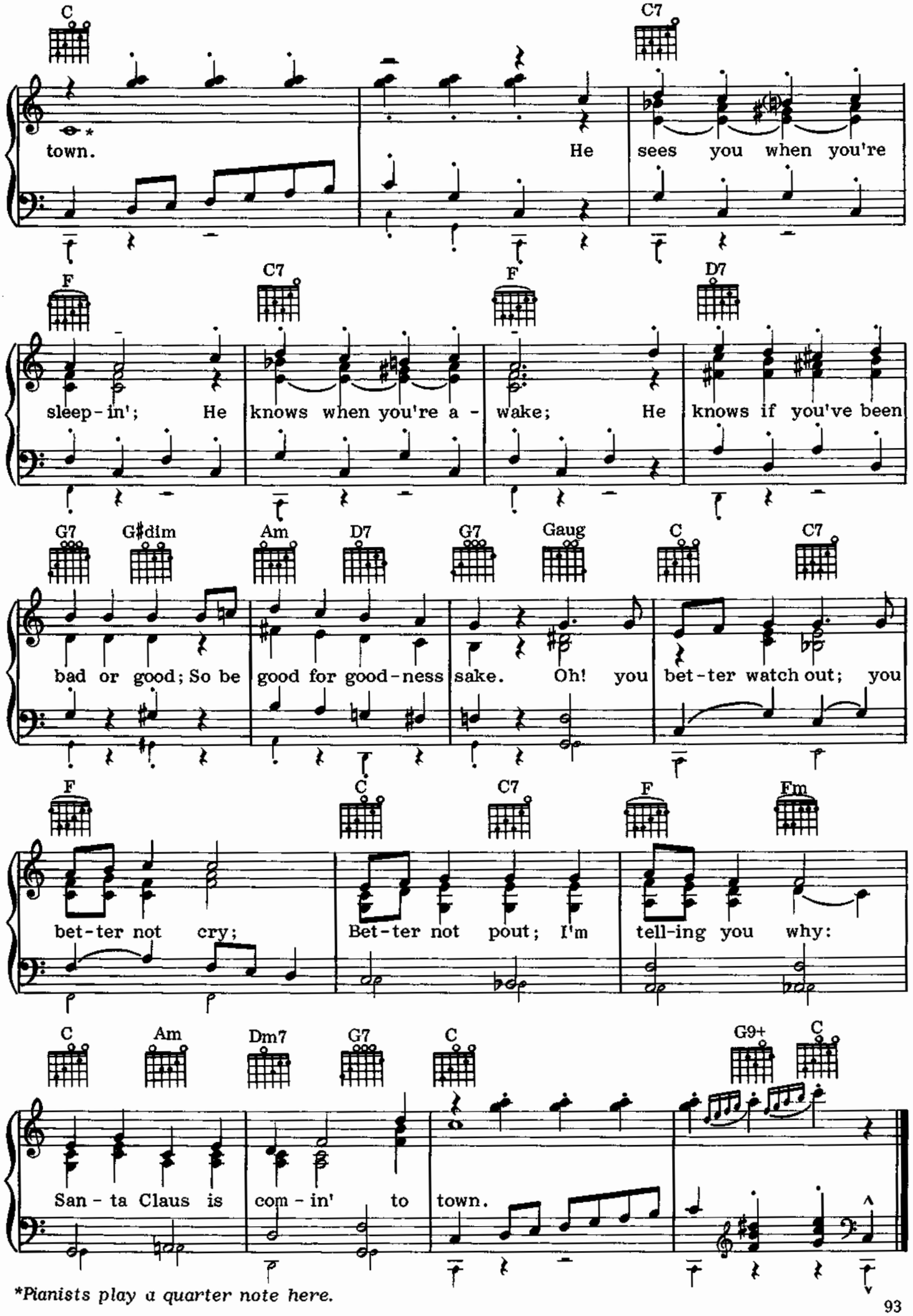
C — C — C — F — 2 1

town. He's mak-ing a list and check-ing it twice;

C — C7 — F — Fm — C — Am — Dm7 — G7

Gon-na find out who's naugh-ty and nice: San-ta Claus is com-in' to

Copyright © 1934, renewed 1962 by Leo Feist, Inc.

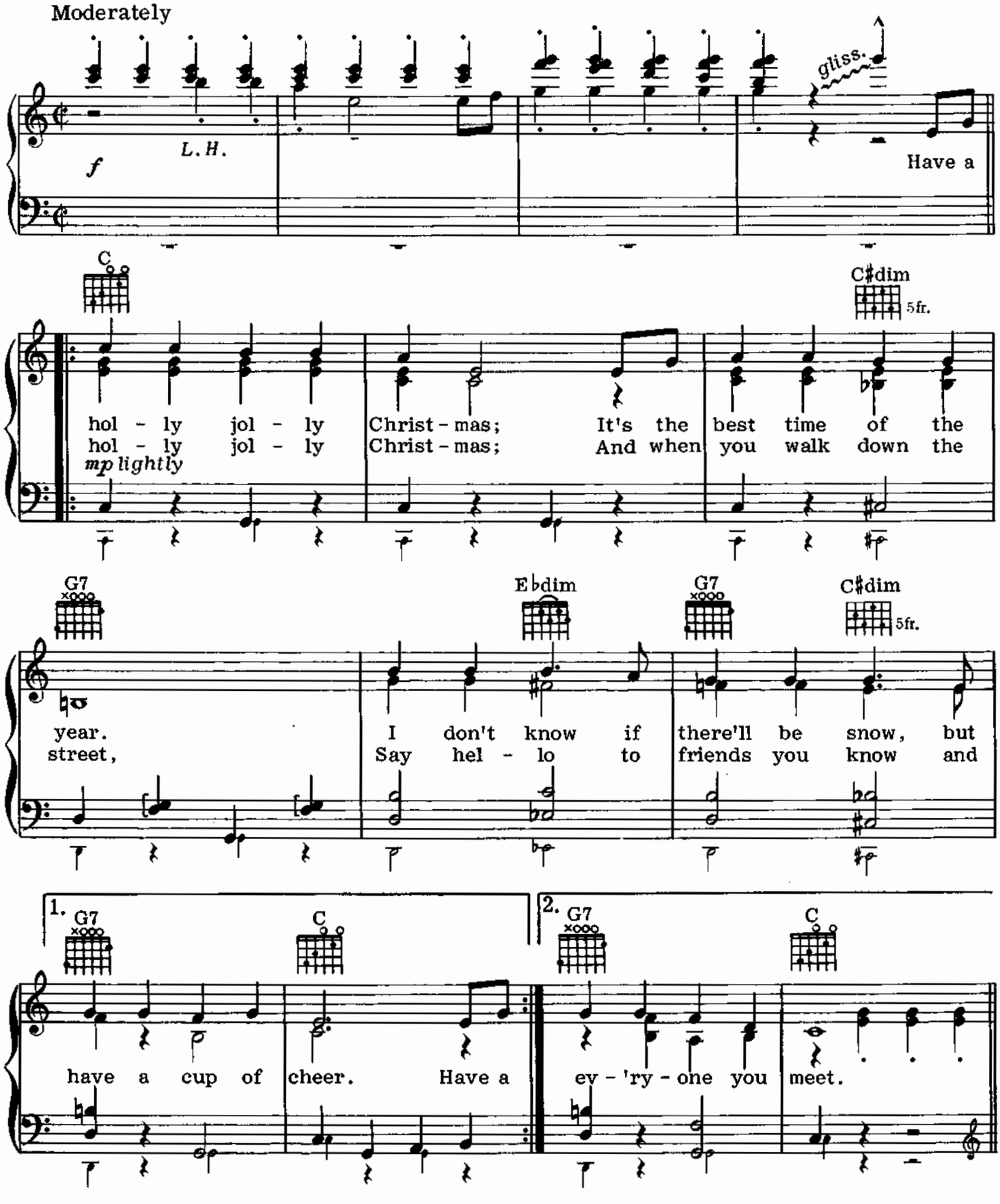


Pianists play a quarter note here.

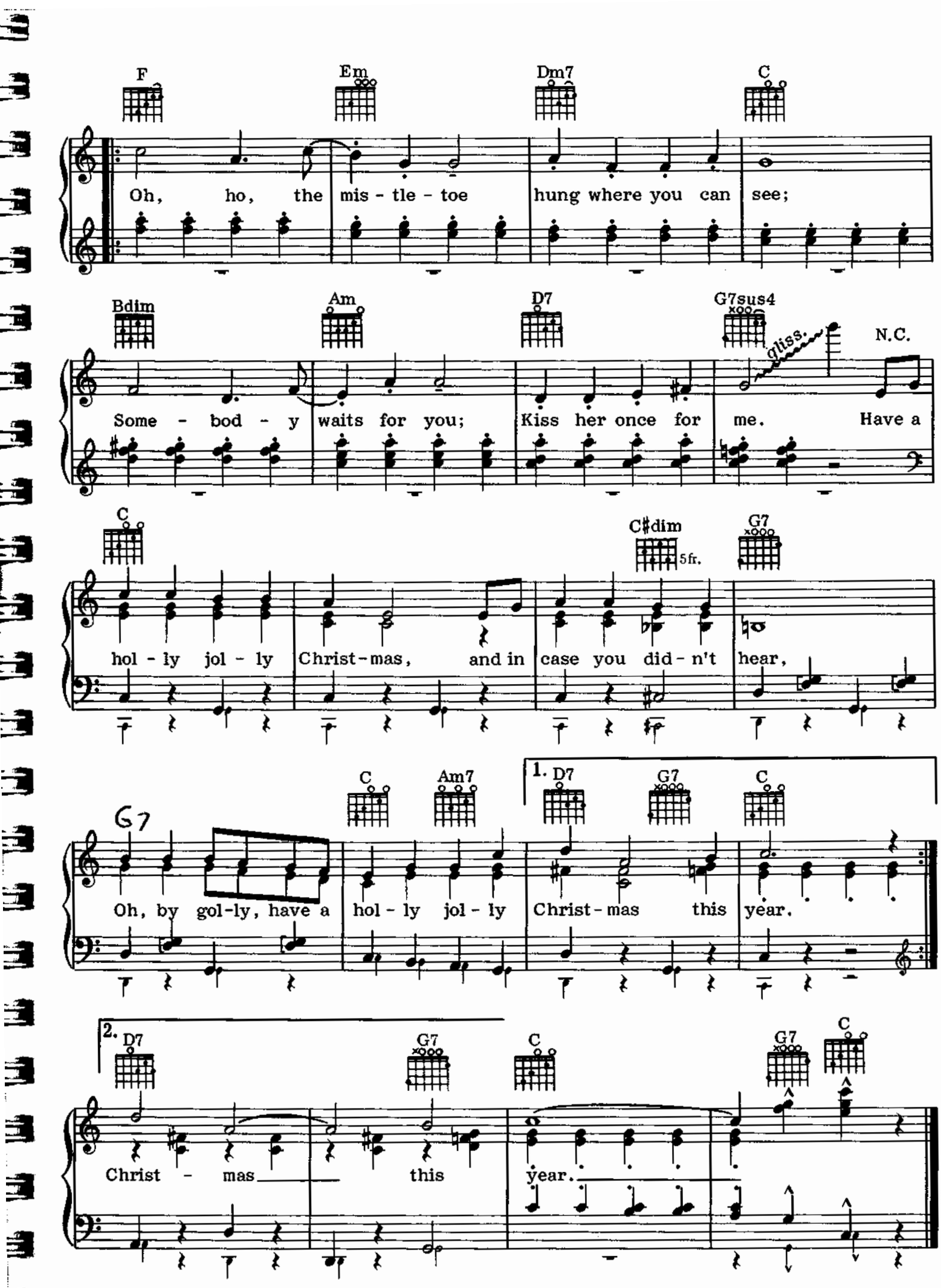
A HOLLY JOLLY CHRISTMAS

Words and Music by Johnny Marks

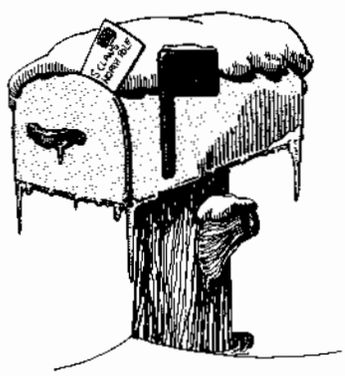
Moderately



Copyright © 1962 and 1964 by St. Nicholas Music Inc., New York, N.Y. International Copyright secured. All rights reserved.


F
Em
Dm7
C
Oh, ho, the mis - tle - toe hung where you can see;
Bdim
Am
D7
G7sus4
gliss.
N.C.
Some - bod - y waits for you; Kiss her once for me. Have a
C
C♯dim
5fr.
G7
hol - ly jol - ly Christ-mas, and in case you did - n't hear,
G7
C
Am7
1. D7
G7
C
Oh, by gol-ly, have a hol - ly jol - ly Christ-mas this year.
2. D7
G7
C
G7
C
Christ - mas this year.

WHEN SANTA CLAUS GETS YOUR LETTER



Words and Music by Johnny Marks

Gaily

mp

When San-ta Claus gets your let-ter, you know what he will say: "Have you been good the way you should on ev-'ry sin-gle day?" 2. When (2) San-ta Claus gets your let-ter to ask for Christ-mas toys, He'll take a look in his good book he keeps for girls and boys. He'll stroke his beard, his eyes will glow, and

Copyright © 1950, renewed 1978, St. Nicholas Music Inc., New York, N.Y. International Copyright secured. All rights reserved.

Em7 D♯dim C/E G7/D C7 F E♭dim

at your name he'll peer; It takes a lit - tle time, you know, to

D7 G7sus4 G7 C

check back one whole year! When San-ta Claus gets your let - ter, I

F G7 C Am Em/G Dm/F C/E A7

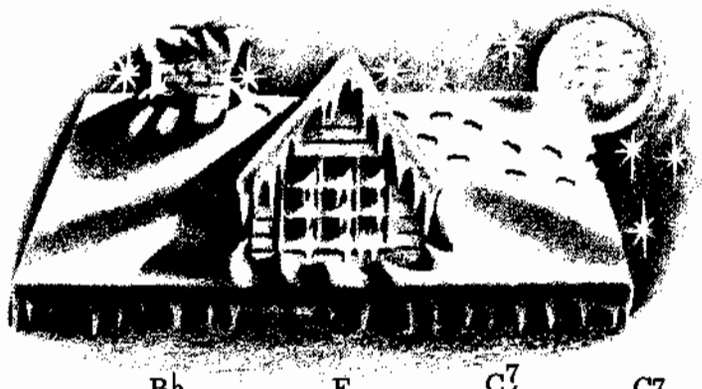
3fr.

real - ly do be- lieve, You'll head his list, you won't be missed by

D7 G7 C Am Dm7 G7 C

San-ta on Christ-mas Eve.

Up on the Housetop



Words and Music by Benjamin Russell Hanby

Gaily

F

(sing as written; play 8va higher)

mp

1. Up on the house-top rein-deer pause; Out jumps good old San-ta Claus,
2. First comes the stock-ing of lit-tle Nell; Oh, dear San-ta, fill it well;
3. Look in the stock-ing of lit-tle Bill; Oh, just see that glo-rious fill!

No organ pedals until last note

F B♭ F

(1) Down through the chim-ney with lots of toys, All for the lit-tle ones'
(2) Give her a dol-ly that laughs and cries, One that can o-pen and
(3) Here is a ham-mer and lots of tacks, Whis-tle and ball and a

C7 C7 F B♭ Am7 D7 Gm7 C7 F

(1) Christ-mas joys.
(2) shut its eyes.
(3) set of jacks.

Chorus

Ho, ho, ho, who would-n't go? Ho, ho, ho, who would-n't go?

F F7 B♭ F Bdim F Gm7 C7 F

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

D.C.

Copyright © 1981 Ardee Music Publishing, Inc.

Frosty the Snow Man

Words and Music by
Steve Nelson and Jack Rollins

Moderately

pp cresc.

C F C

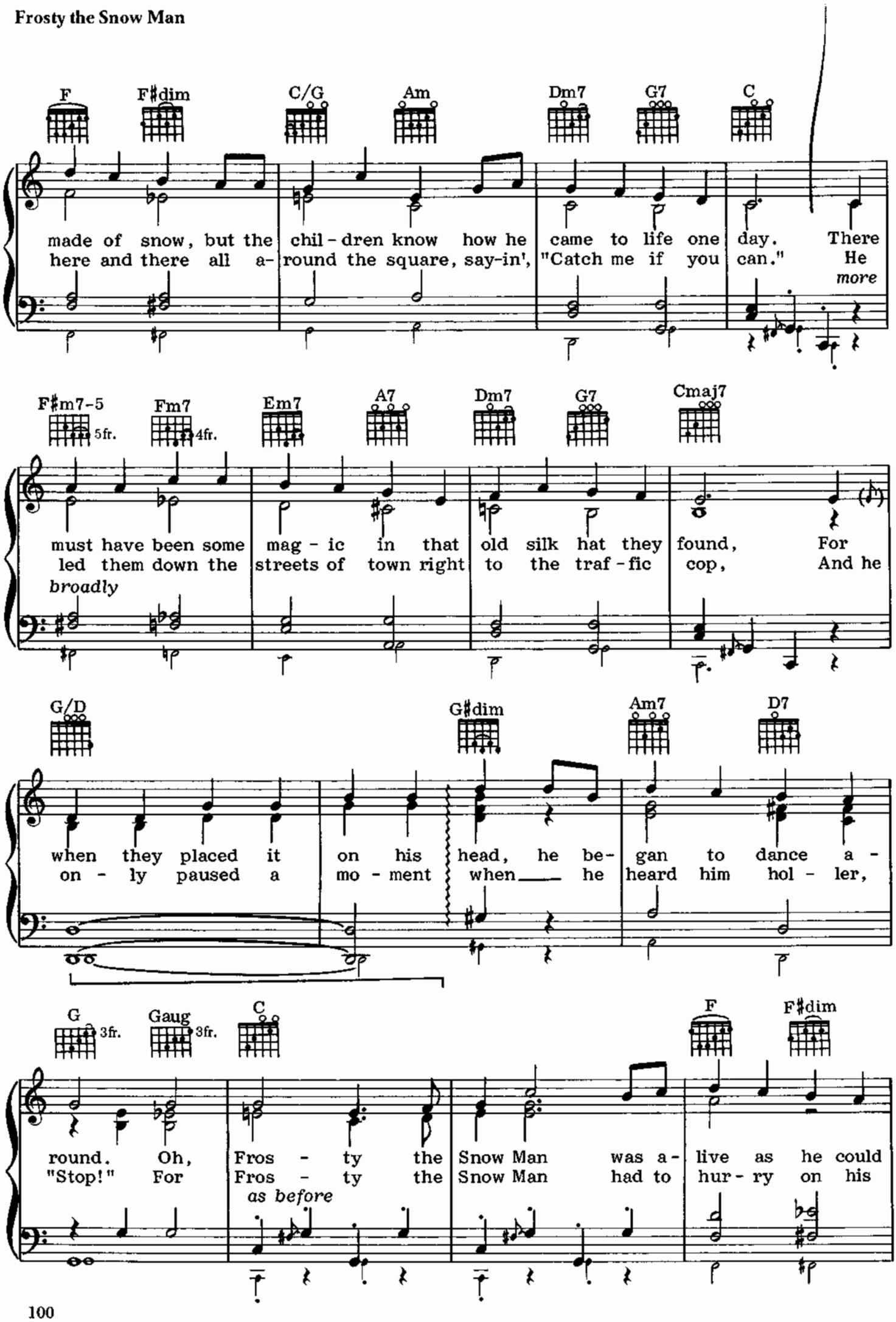
Fros - ty the Snow Man was a jol - ly, hap - py soul, With a corn - cob pipe and a but - ton nose and two eyes made out of coal.
Fros - ty the Snow Man knew the sun was hot that day, So he said, "Let's run and we'll have some fun now be- fore I melt a - way."

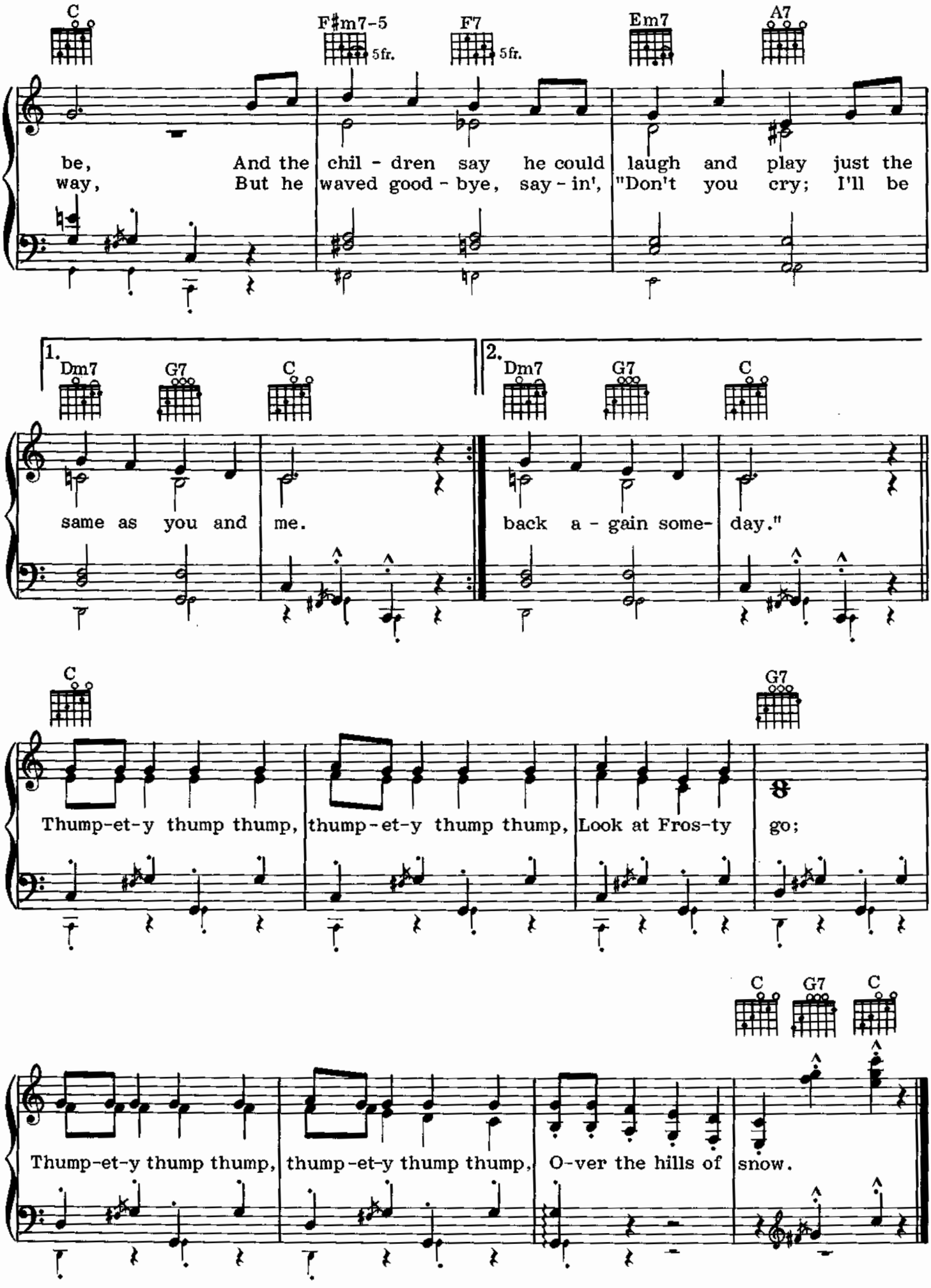
F C G7 C G9+5

C F C

Fros - ty the Snow Man is a fair - y tale, they say; He was
Down to the vil - lage with a broom-stick in his hand, Run-ning

Copyright © 1950 by Hill and Range Songs, Inc. Copyright renewed, assigned to Chappell & Co., Inc. (Intersong Music, publisher).
International Copyright secured. All rights reserved. Used by permission.


F
F♯dim
C/G
Am
Dm7
G7
C
made of snow, but the chil - dren know how he came to life one day. There
here and there all a- round the square, say-in', "Catch me if you can." He
more
F♯m7-5
5fr.
Fm7
4fr.
Em7
A7
Dm7
G7
Cmaj7
must have been some mag - ic in that old silk hat they found, For
led them down the streets of town right to the traf - fic cop, And he
broadly
G/D
G♯dim
Am7
D7
when they placed it on his head, he be- gan to dance a -
on - ly paused a mo - ment when he heard him hol - ler,
G
3fr.
Gaug
3fr.
C
F
F♯dim
round. Oh, Fros - ty the Snow Man was a- live as he could
"Stop!" For Fros - ty the Snow Man had to hur - ry on his
as before


C
F♯m7-5
5fr.
F7
5fr.
Em7
A7
be, And the chil - dren say he could laugh and play just the
way, But he waved good - bye, say - in', "Don't you cry; I'll be
1.
Dm7
G7
C
same as you and me.
2.
Dm7
G7
C
back a - gain some- day."
C
G7
Thump-et-y thump thump, thump-et-y thump thump, Look at Fros-ty go;
C
G7
C
Thump-et-y thump thump, thump-et-y thump thump, O-ver the hills of snow.

(All I Want for Christmas Is) My Two Front Teeth

Words and Music by Don Gardner

A24

Whimsically, not too fast

L.H. *mp*

C

All I want for Christ-mas is my

D7 G7sus4 C

two front teeth, my two front teeth, see my two front teeth.

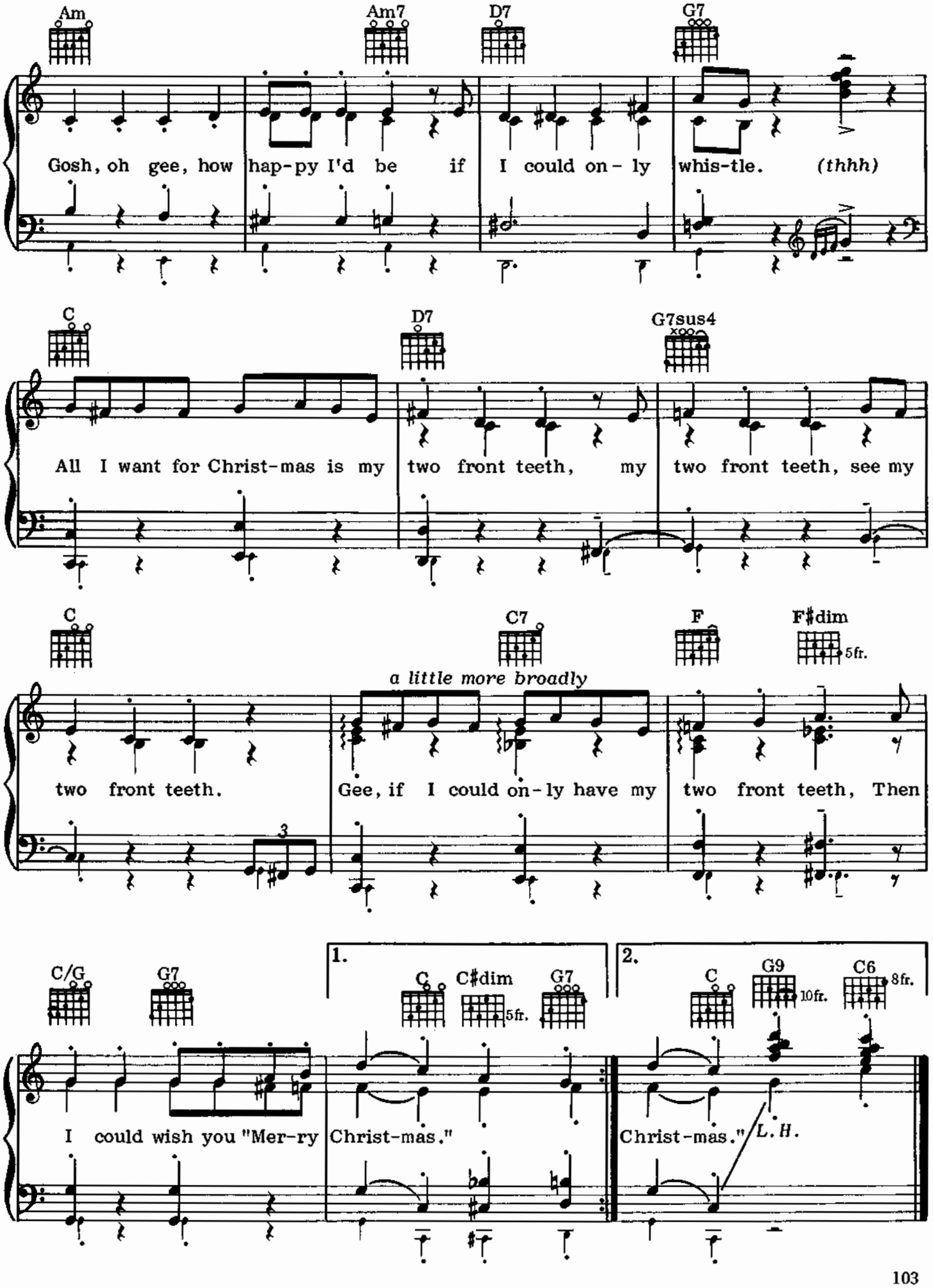
D7 G7 C

Gee, if I could on-ly have my two front teeth, Then I could wish you "Mer-ry Christ-mas." It

F6 F♯dim 5fr. C G7 C E7

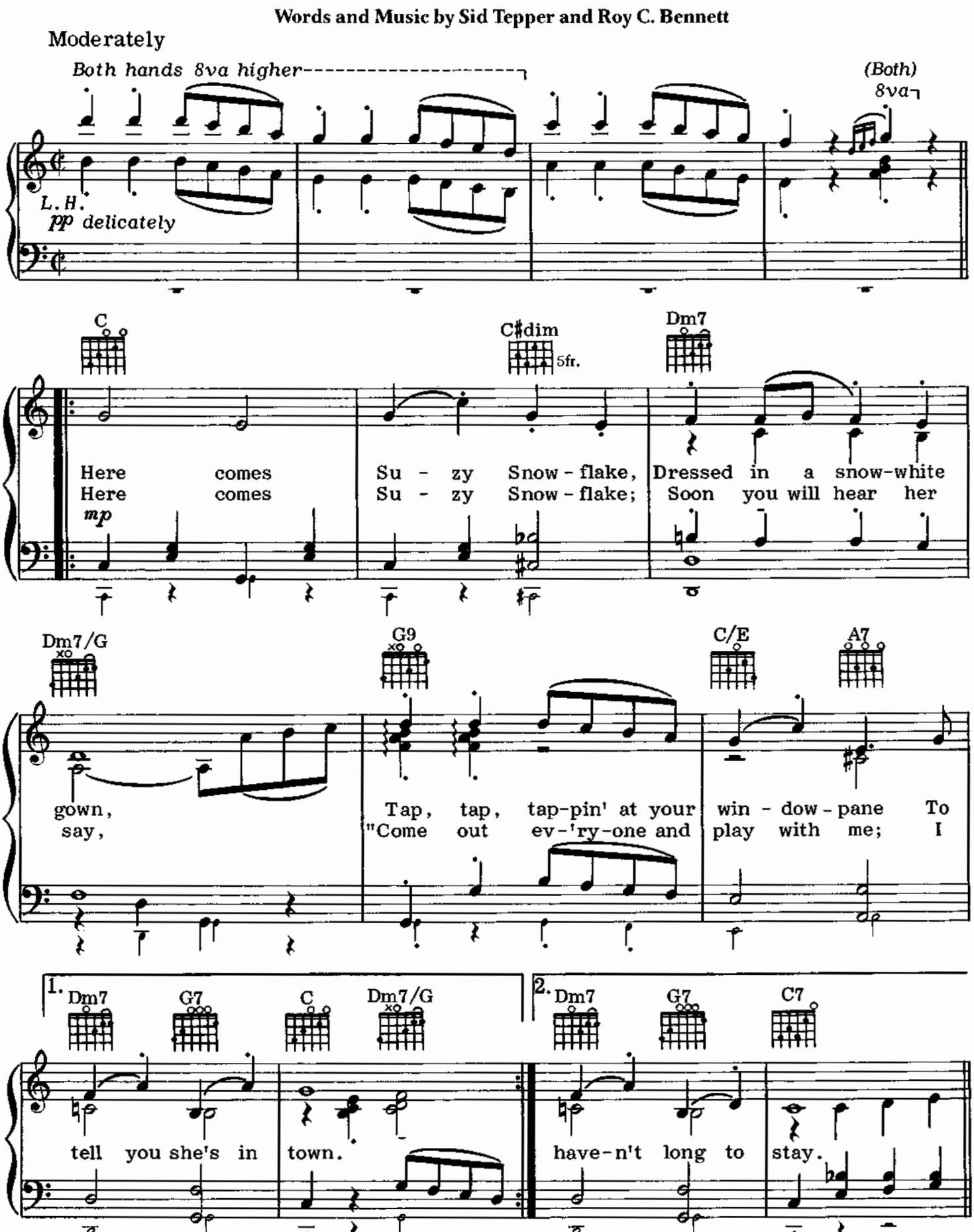
seems so long since I could say, "Sis-ter Su-sie sit-ting on a this-tle."

Copyright © 1946 by Warner Bros. Inc. Copyright renewed. All rights reserved.

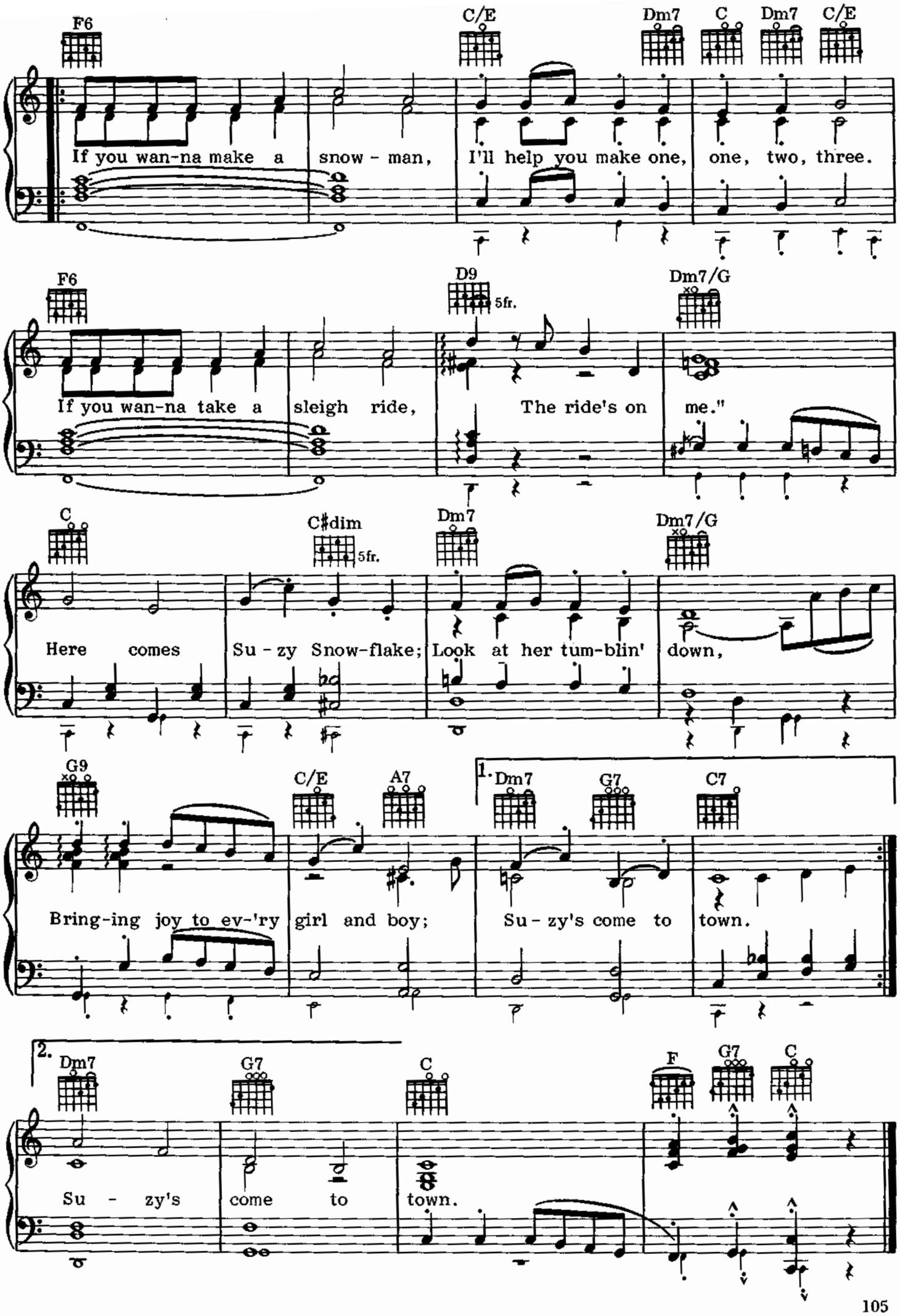

Am
Am7
D7
G7
Gosh, oh gee, how hap-py I'd be if I could on-ly whis-tle. (thhh)
C
D7
G7sus4
All I want for Christ-mas is my two front teeth, my two front teeth, see my
C
C7
F
F♯dim
5fr.
a little more broadly
two front teeth.
Gee, if I could on-ly have my two front teeth, Then
C/G
G7
1.
C
C♯dim
5fr.
G7
2.
C
G9
10fr.
C6
8fr.
I could wish you "Mer-ry Christ-mas."
Christ-mas."
L.H.

Suzy Snowflake

Words and Music by Sid Tepper and Roy C. Bennett

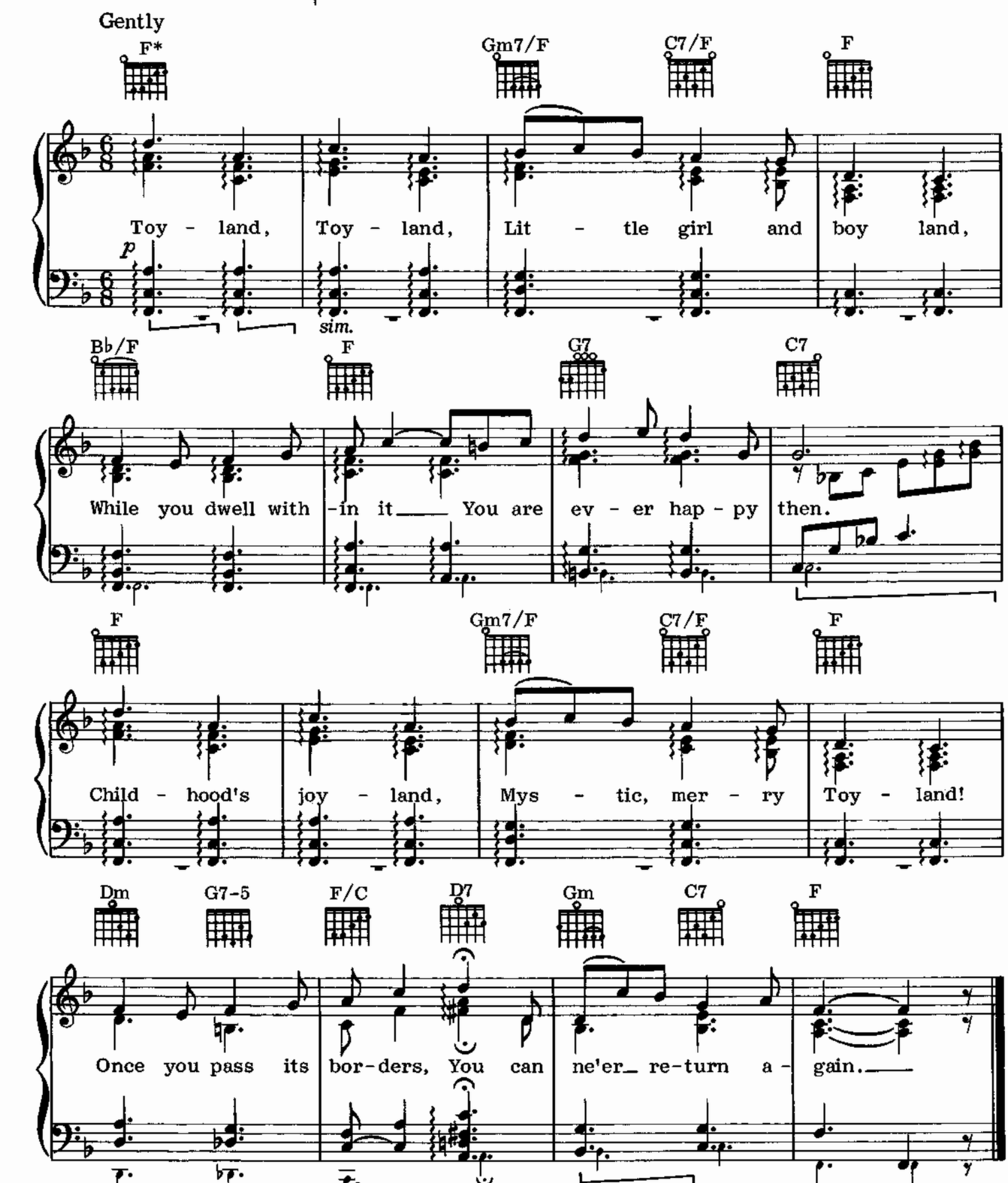


Copyright © 1951 by Alamo Music, Inc. Copyright renewed, assigned to Chappell & Co., Inc. (Intersong Music, publisher).
International Copyright secured. All rights reserved. Used by permission.


F6
C/E
Dm7
C
Dm7
C/E
If you wan-na make a snow - man, I'll help you make one, one, two, three.
F6
D9
5fr.
Dm7/G
If you wan-na take a sleigh ride, The ride's on me."
C
C♯dim
5fr.
Dm7
Dm7/G
Here comes Su - zy Snow-flake; Look at her tum-blin' down,
G9
C/E
A7
1.
Dm7
G7
C7
Bring-ing joy to ev-'ry girl and boy; Su - zy's come to town.
2.
Dm7
G7
C
F
G7
C
Su - zy's come to town.

Toyland

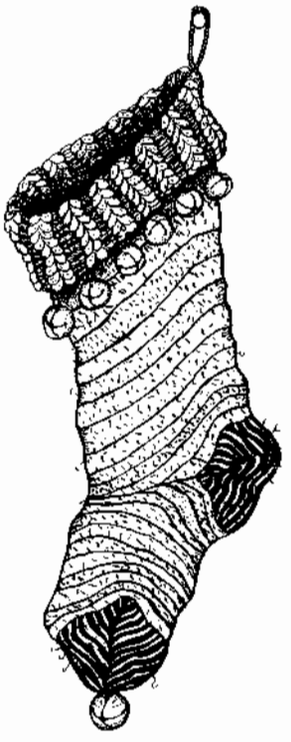
Words by Glen MacDonough; Music by Victor Herbert



Note: Guitarists tune lowest string ½ tone higher to F.

Copyright © 1981 Ardee Music Publishing, Inc.

NUTTIN' FOR CHRISTMAS



Words and Music by Sid Tepper and Roy C. Bennett

Moderately

f

G C G A7 D7 G

1. I broke my bat on John-ny's head; Some-bod-y snitched on me. I

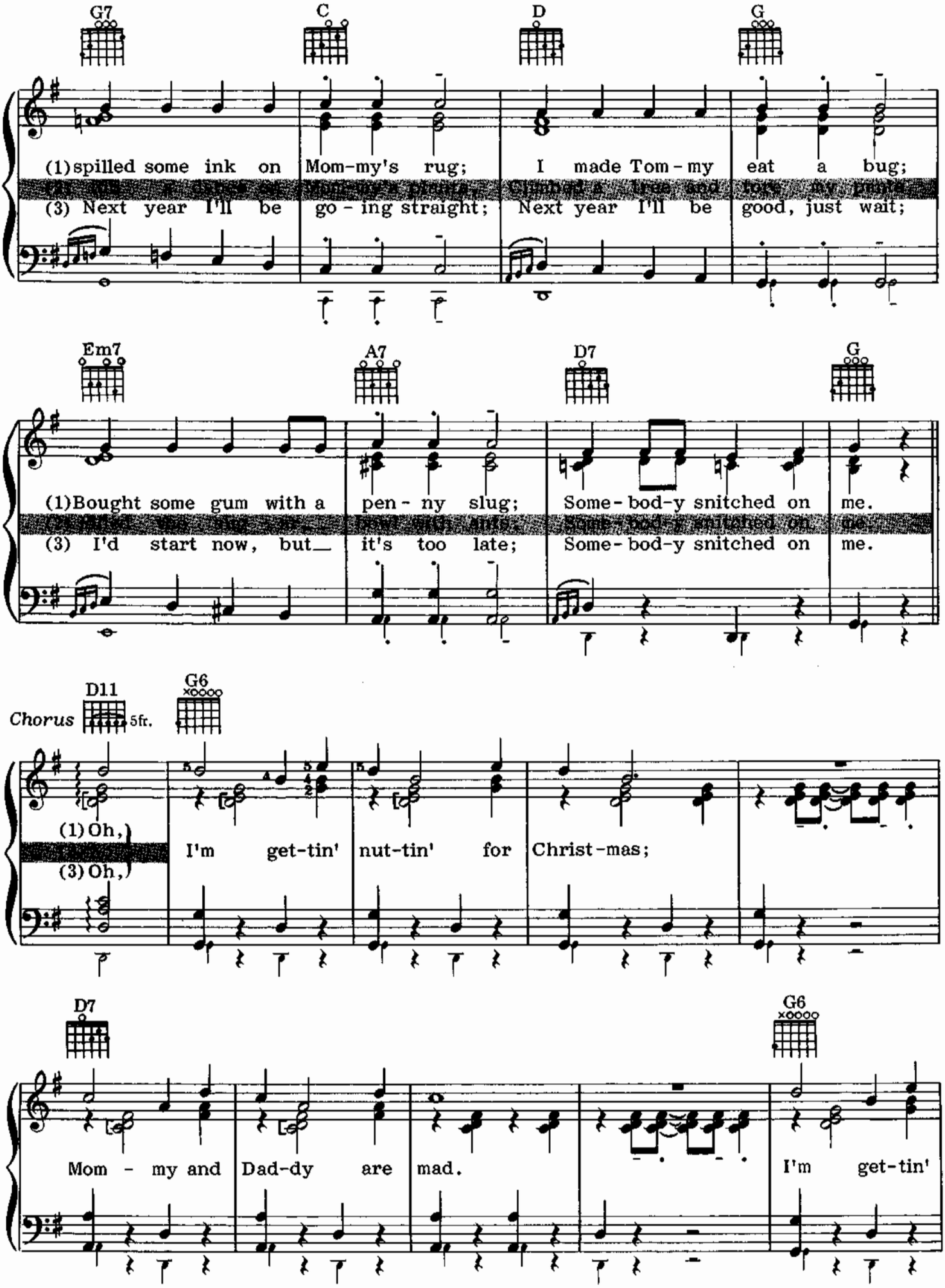
(3. I) won't be see-ing San - ta Claus; Some-bod-y snitched on me. He

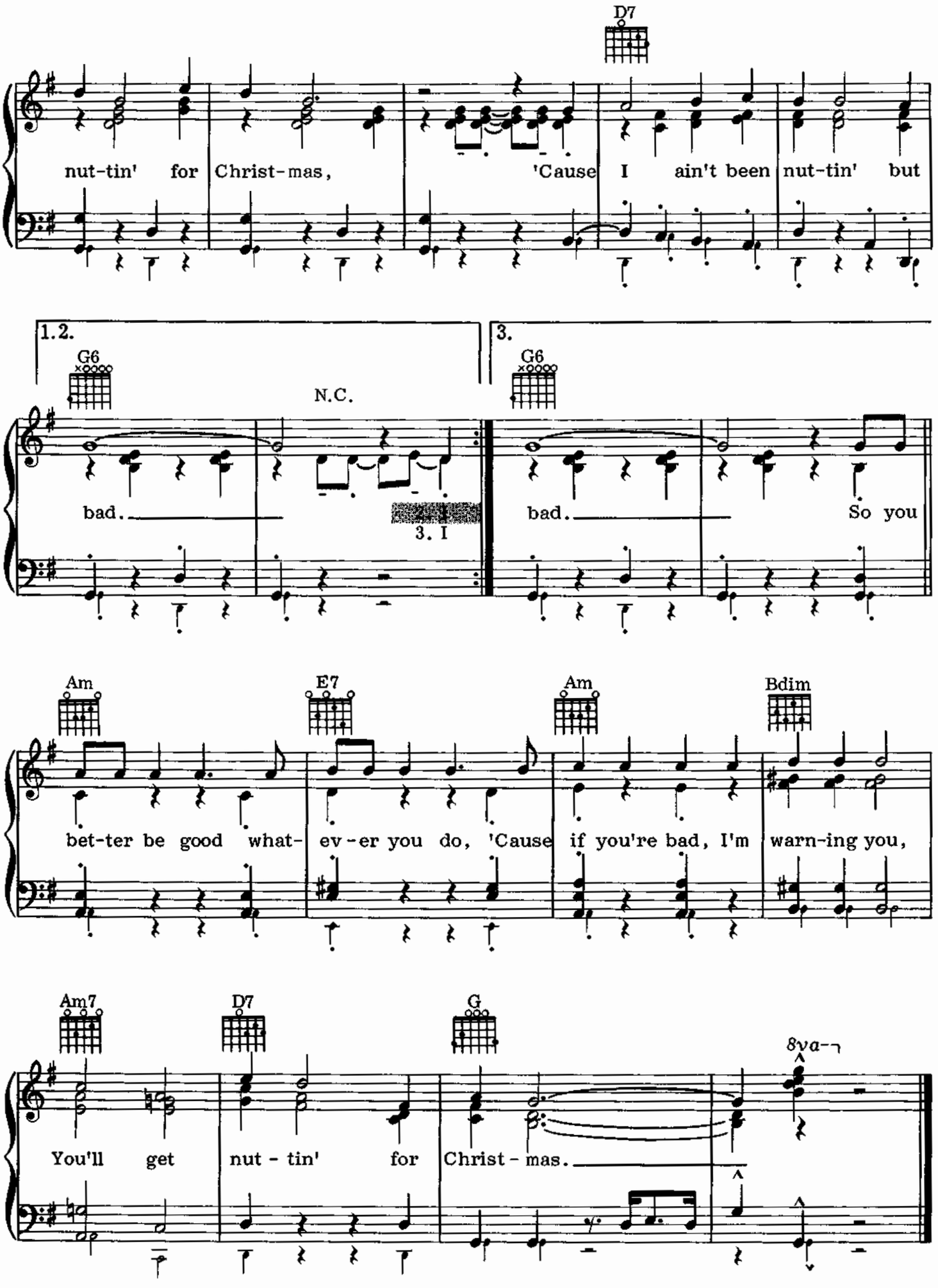
C G A7 D7 G

(1) hid a frog in sis-ter's bed; Some-bod-y snitched on me. I

(3) won't come vis - it me be-cause Some-bod-y snitched on me.

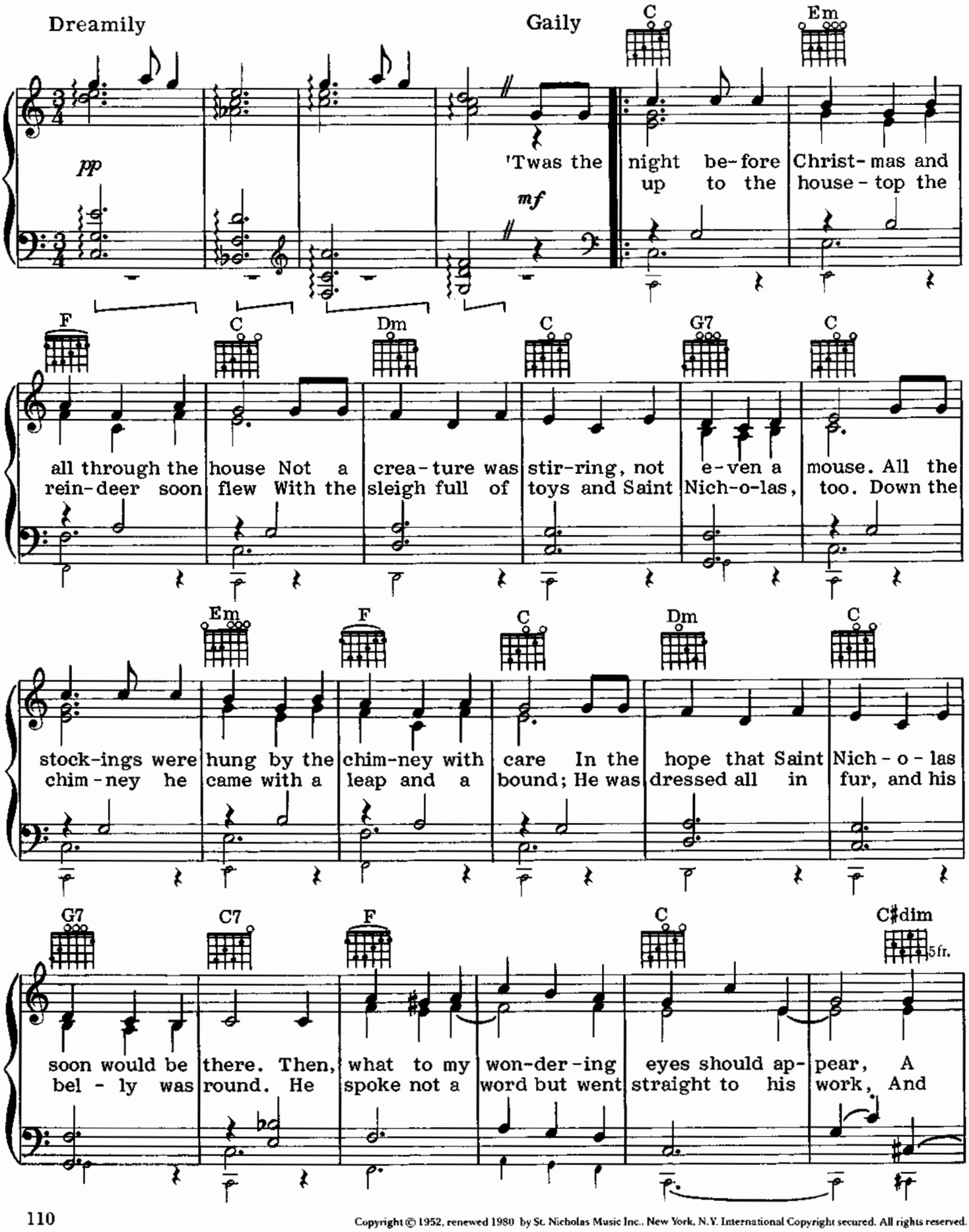
Copyright © 1955 by Ross Jungnickel, Inc. Controlled by Chappell & Co., Inc. (Intersong Music, publisher). International Copyright secured. All rights reserved. Used by permission.


G7
C
D
G
(1) spilled some ink on Mom-my's rug; I made Tom-my eat a bug;
(3) Next year I'll be go-ing straight; Next year I'll be good, just wait;
Em7
A7
D7
G
(1) Bought some gum with a pen-ny slug; Some-bod-y snitched on me.
(3) I'd start now, but it's too late; Some-bod-y snitched on me.
Chorus
D11
5fr.
G6
(1) Oh,
(3) Oh,
I'm get-tin' nut-tin' for Christ-mas;
D7
G6
Mom - my and Dad-dy are mad.
I'm get-tin'

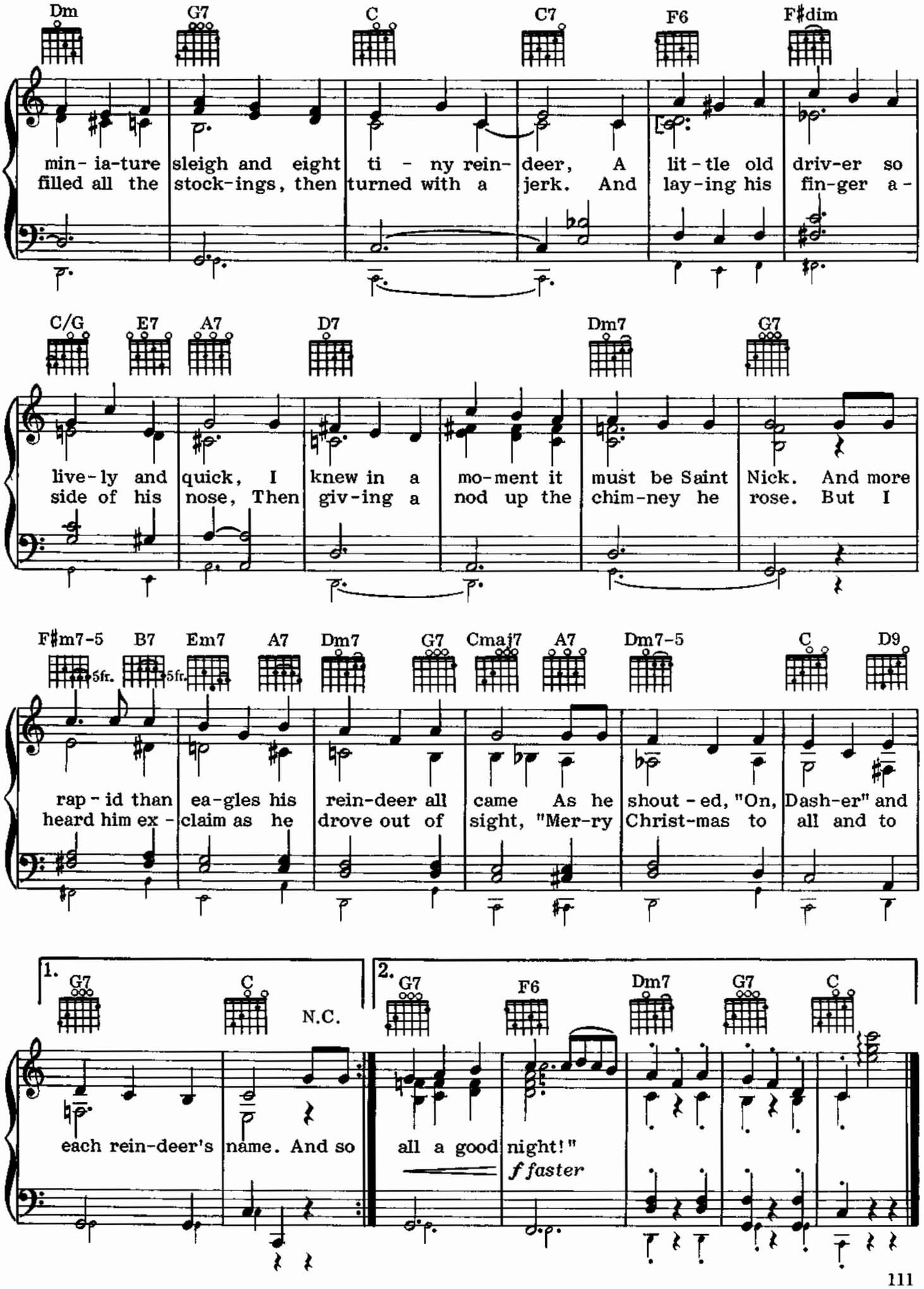

D7
nut-tin' for Christ-mas, 'Cause I ain't been nut-tin' but
1.2.
3.
G6
N.C.
G6
bad.
2. I
3. I
bad. So you
Am
E7
Am
Bdim
bet-ter be good what- ev-er you do, 'Cause if you're bad, I'm warn-ing you,
Am7
D7
G
8va
You'll get nut - tin' for Christ - mas.

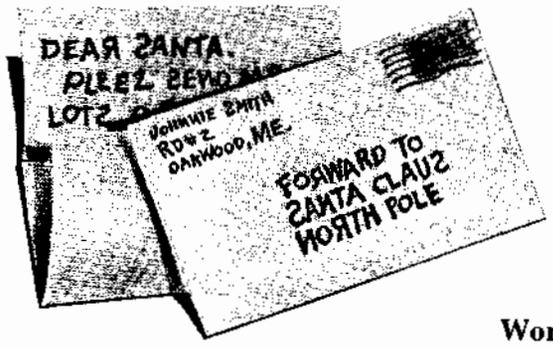
The Night Before Christmas Song

Words by Clement Clarke Moore, adapted by Johnny Marks; Music by Johnny Marks



Copyright © 1952, renewed 1980 by St. Nicholas Music Inc., New York, N.Y. International Copyright secured. All rights reserved.


Dm G7 C C7 F6 F♯dim
min- ia-ture sleigh and eight ti - ny rein- deer, A lit-tle old driv-er so
filled all the stock-ings, then turned with a jerk. And lay-ing his fin-ger a-
C/G E7 A7 D7 Dm7 G7
live-ly and quick, I knew in a mo-ment it must be Saint Nick. And more
side of his nose, Then giv-ing a nod up the chim-ney he rose. But I
F♯m7-5 B7 Em7 A7 Dm7 G7 Cmaj7 A7 Dm7-5 C D9
5fr. 5fr.
rap-id than ea-gles his rein-deer all came As he shout-ed, "On, Dash-er" and
heard him ex- claim as he drove out of sight, "Mer-ry Christ-mas to all and to
1. G7 C N.C.
each rein-deer's name. And so
2. G7 F6 Dm7 G7 C
all a good night!"
f faster



Santa Claus, Indiana, U.S.A.

Words and Music by Abe Olman and Al Jacobs

Moderately

mp lightly

I wish my

F

dad - dy and mom - my would take me all the
(2) let - ters for San - ta, the ones that went a -

C7

way To San - ta Claus, In - di - an - a, U. S.
stray, In San - ta Claus, In - di - an - a, U. S.

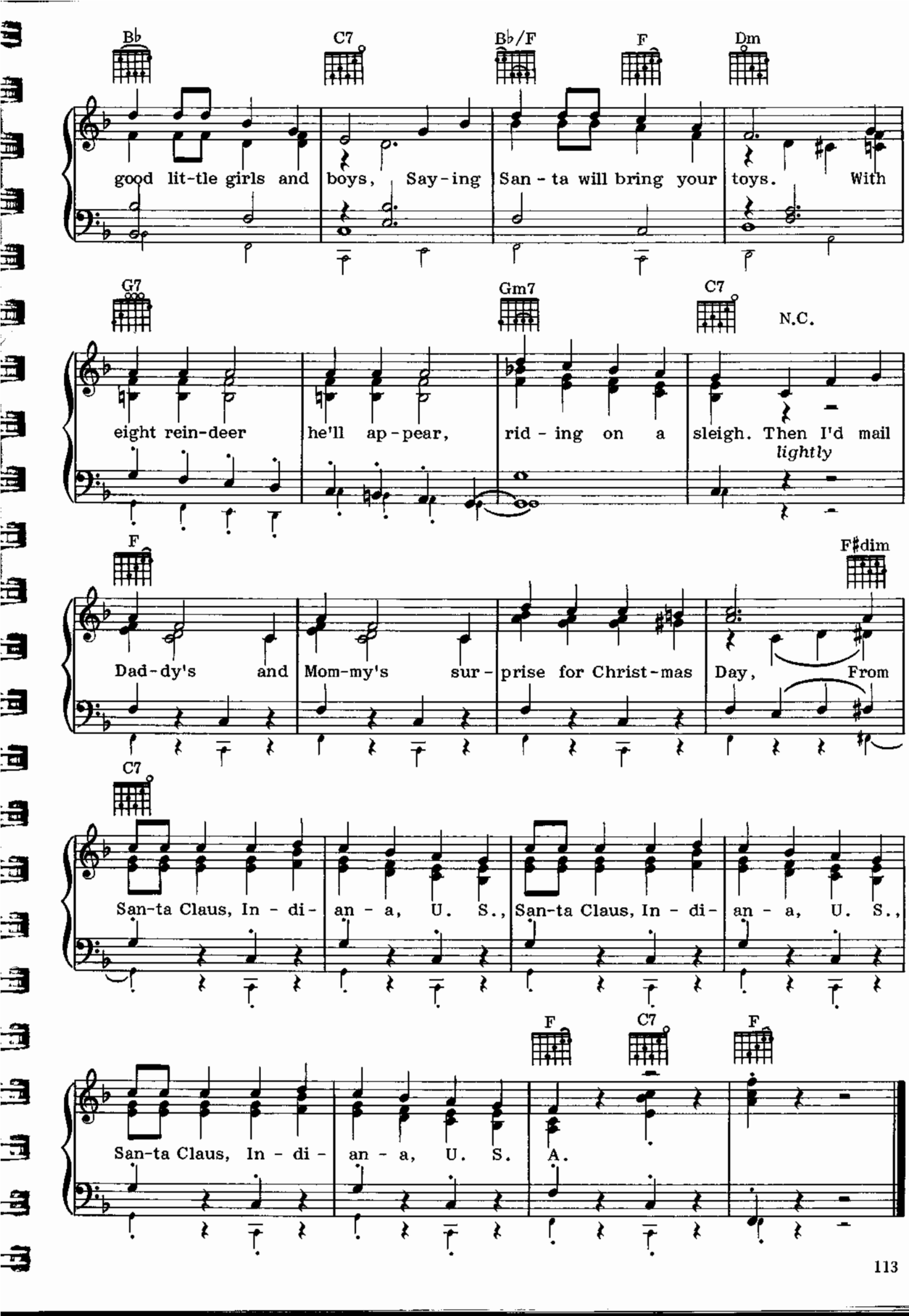
F

1. N.C.

2. F7

A. 2. I'd find the
A. I'd an - swer

TRO—Copyright © 1959 and 1981 by Olman Music Services, Inc., New York, N.Y. International Copyright secured.
All rights reserved, including public performance for profit. Used by permission.


B♭
C7
B♭/F
F
Dm
good lit-tle girls and boys, Say-ing San-ta will bring your toys. With
G7
Gm7
C7
N.C.
eight rein-deer he'll ap-pear, rid-ing on a sleigh. Then I'd mail
lightly
F
F♯dim
Dad-dy's and Mom-my's sur-prise for Christ-mas Day, From
C7
San-ta Claus, In-di-an-a, U. S., San-ta Claus, In-di-an-a, U. S.,
F
C7
F
San-ta Claus, In-di-an-a, U. S. A.

My Favorite Things

Words by Oscar Hammerstein II
Music by Richard Rodgers
from the musical The Sound of Music

86
T-140

Bright waltz

pp *delicately*

Em Cmaj7

Rain-drops on ros - es and whis-kers on kit - tens; Bright cop-per
Cream-col - ored po - nies and crisp ap - ple strud-els; Door-bells and

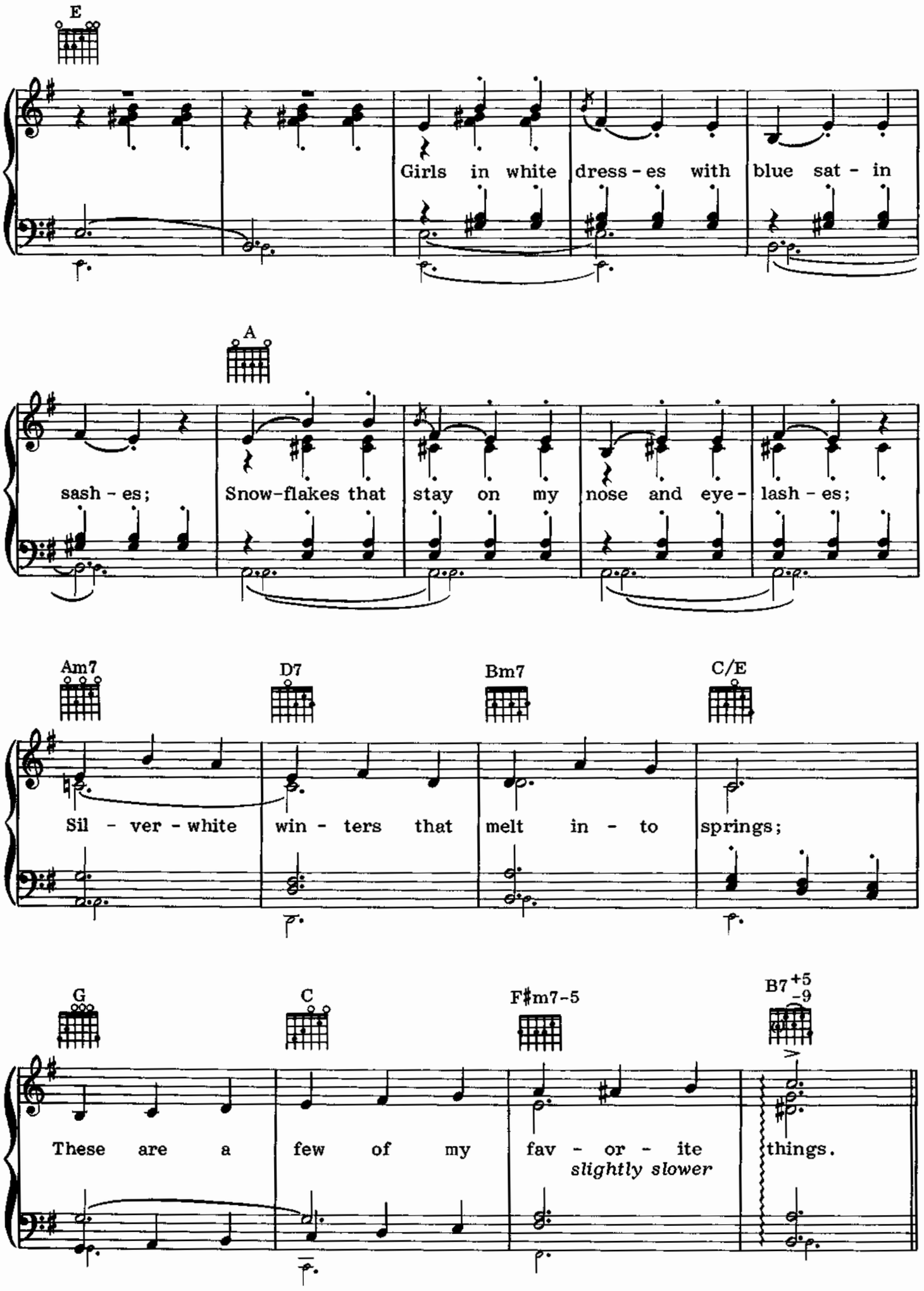
Am7 D7

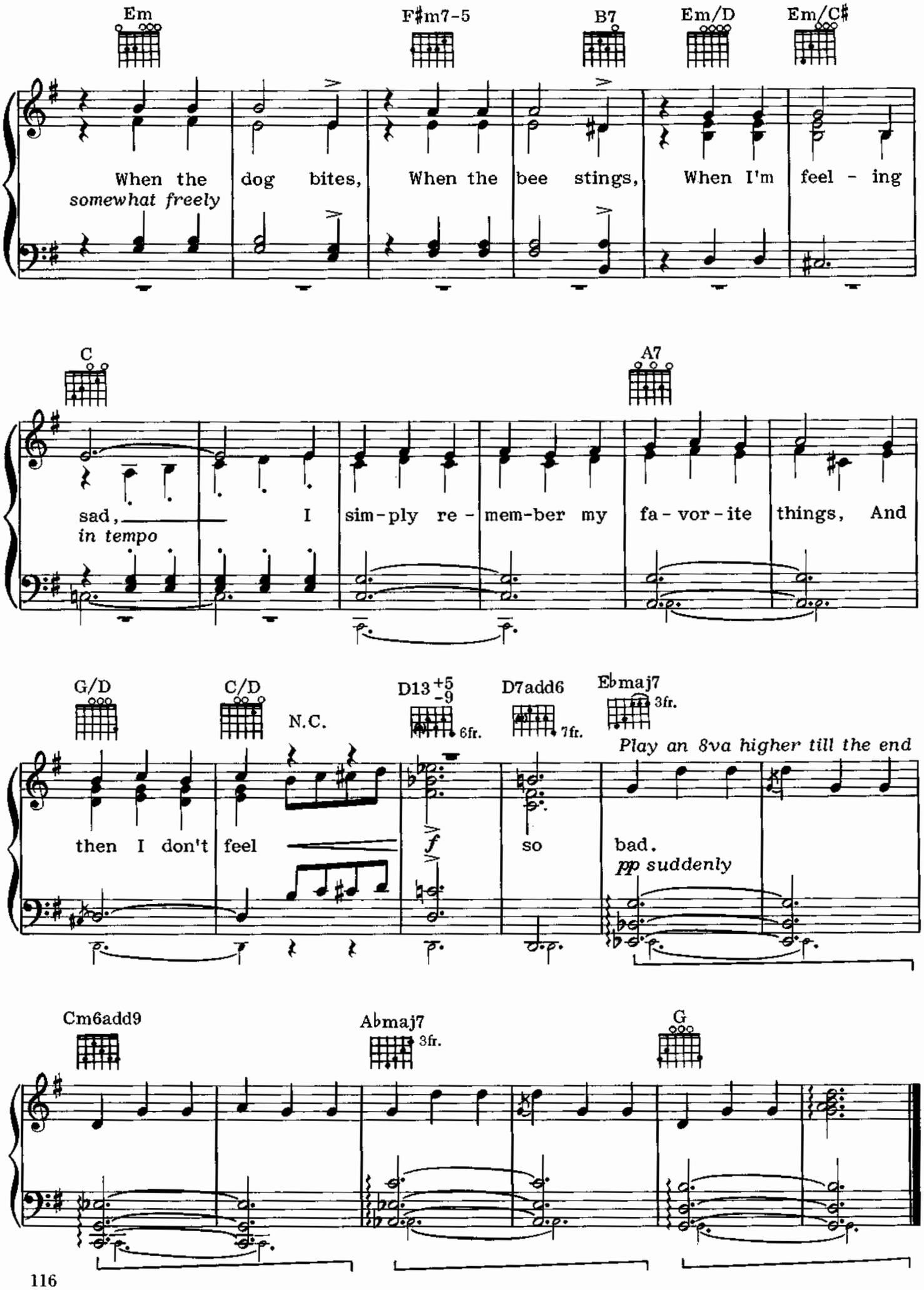
ket - tles and warm wool - en mit - tens; Brown pa - per pack-ag - es
sleigh bells and schnit-zel with noo-dles; Wild geese that fly with the

Bm7 C/E G C F♯m7-5 B7

tied up with strings;
moon on their wings;
These are a few of my fav-or-ite things.

Copyright © 1959 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Used by permission.

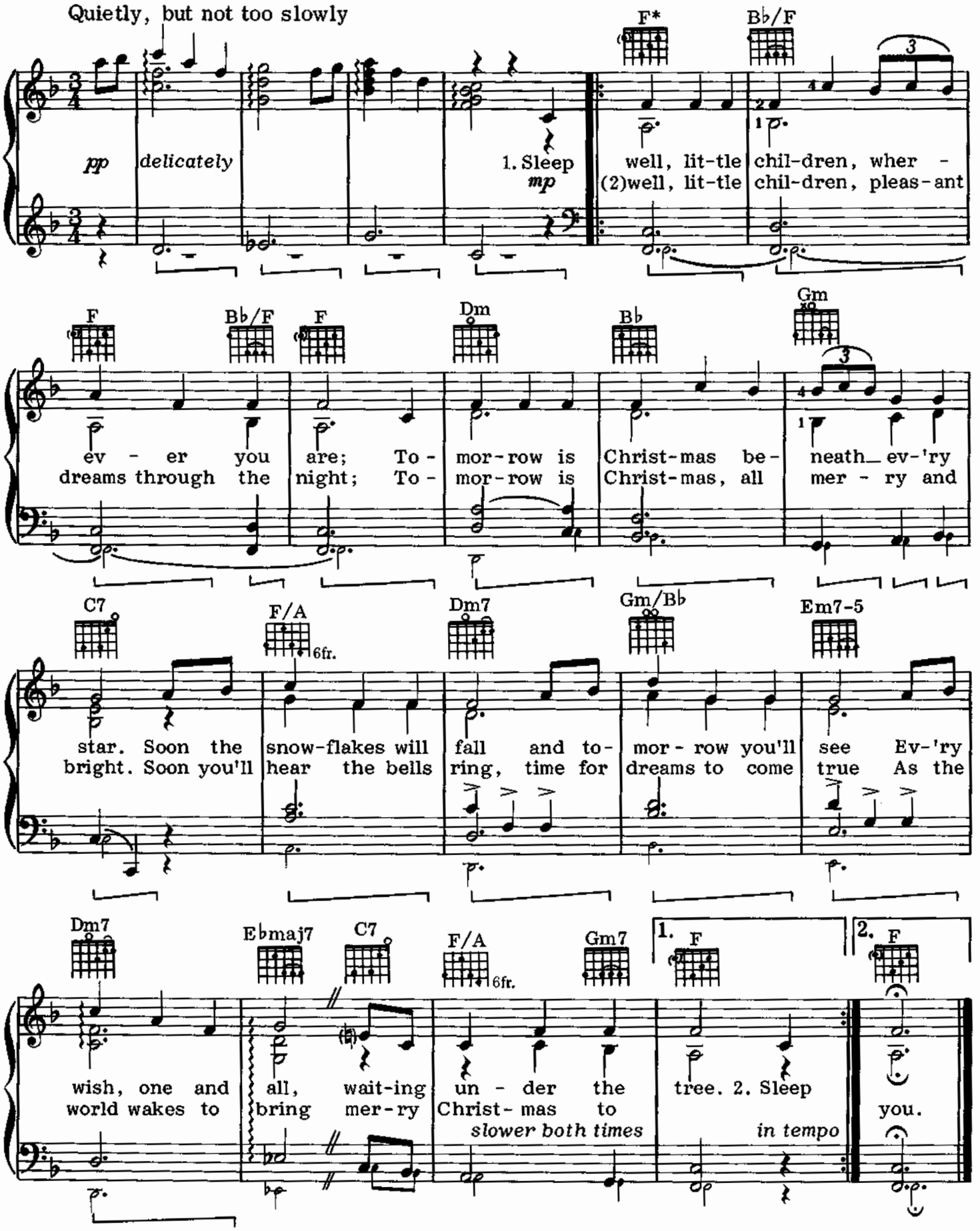

E
Girls in white dress - es with blue sat - in
A
sash - es; Snow-flakes that stay on my nose and eye - lash - es;
Am7
D7
Bm7
C/E
Sil - ver - white win - ters that melt in - to springs;
G
C
F♯m7-5
B7+5 -9
These are a few of my fav - or - ite things.
slightly slower


Em
F♯m7-5
B7
Em/D
Em/C♯
When the dog bites, When the bee stings, When I'm feel - ing
somewhat freely
C
A7
sad, I sim-ply re-mem-ber my fa-vor-ite things, And
in tempo
G/D
C/D
N.C.
D13 +5 -9
6fr.
D7add6
7fr.
E♭maj7
3fr.
Play an 8va higher till the end
then I don't feel
f
so
bad.
pp suddenly
Cm6add9
A♭maj7
3fr.
G

Sleep Well, Little Children

(A Christmas Lullaby)

Words by Alan Bergman
Music by Leon Klatzkin

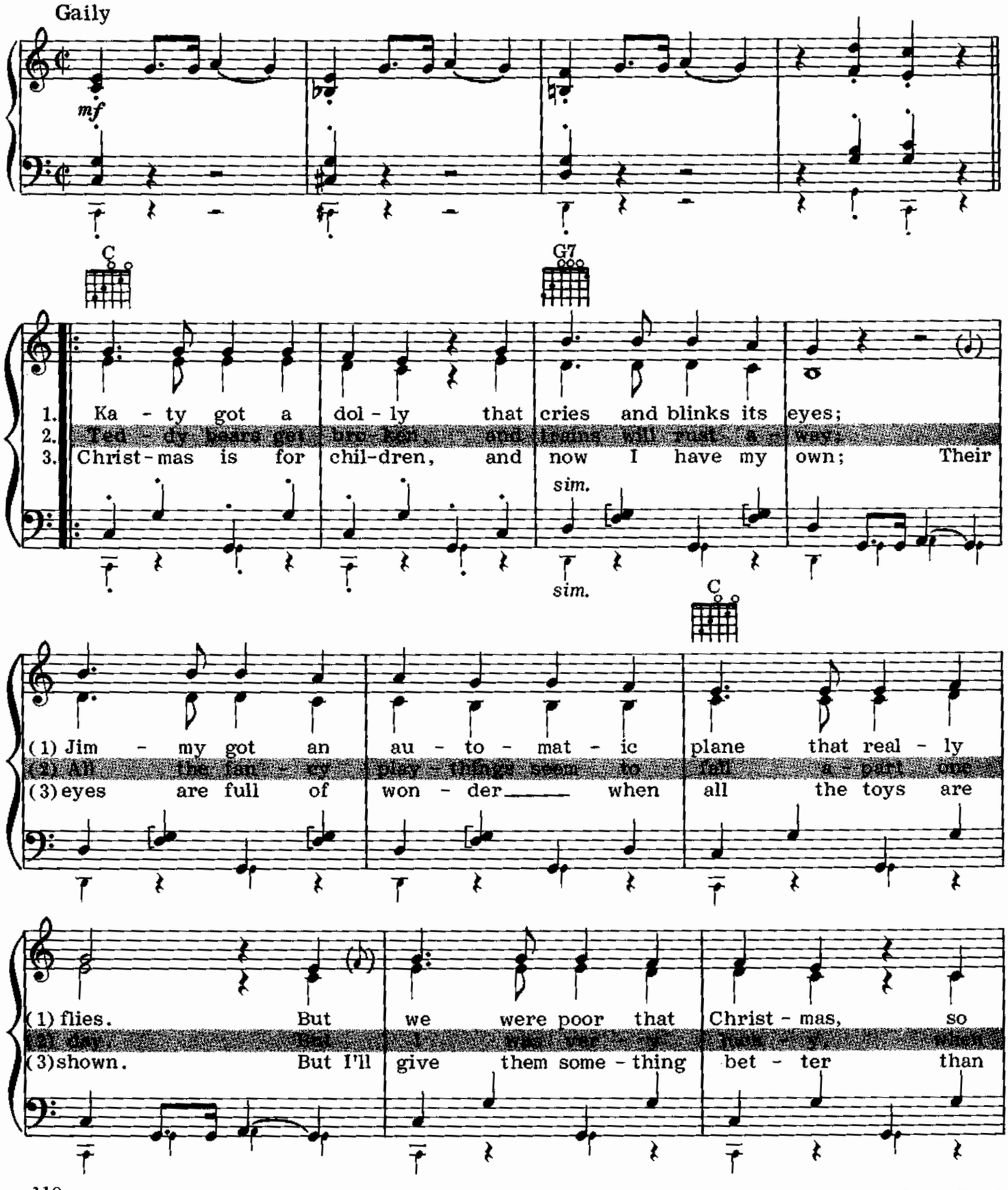


Copyright © 1956 by Bourne Co. This arrangement Copyright © 1981 by Bourne Co.
All rights reserved. International Copyright secured.

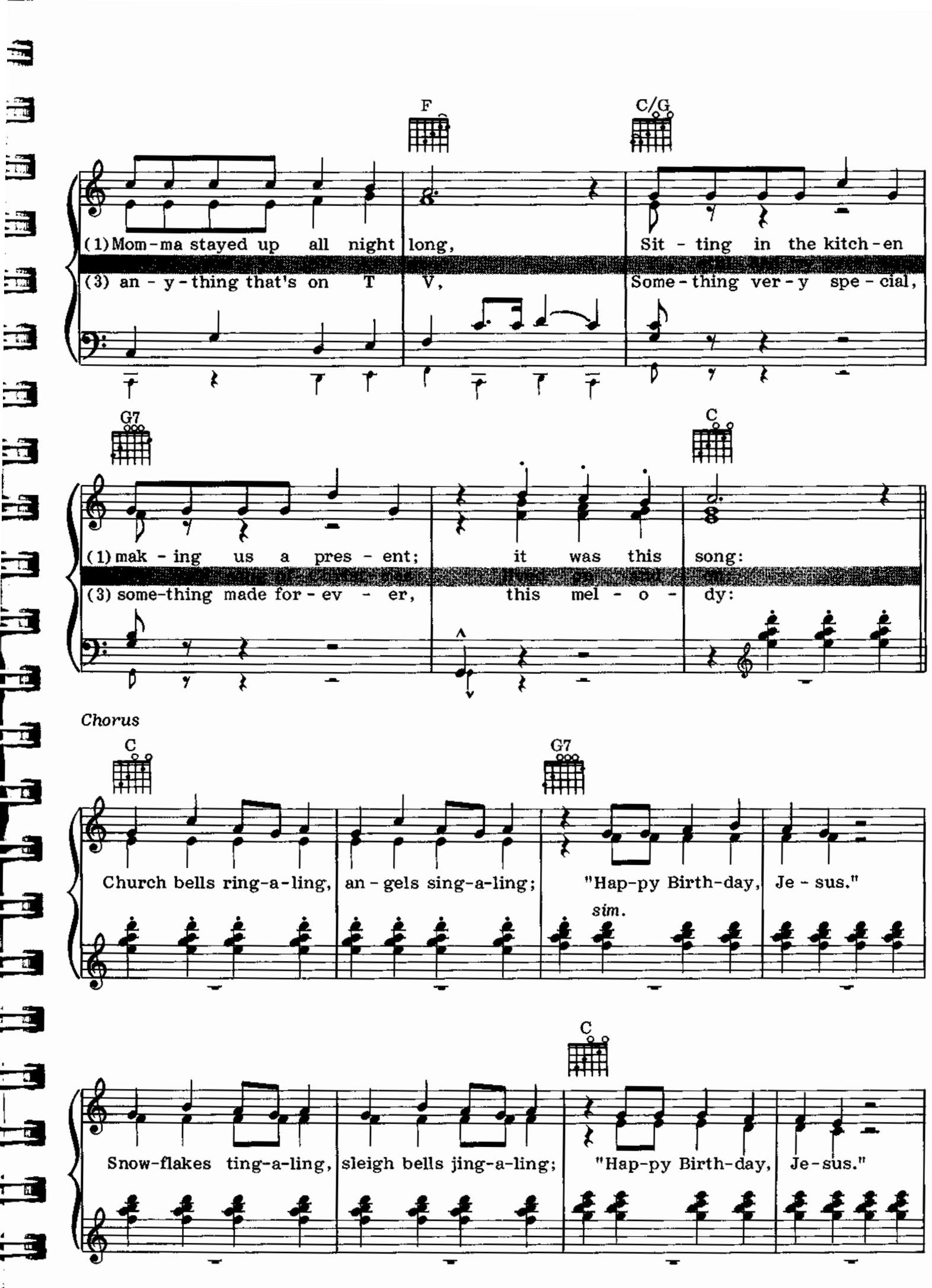
* *Guitarists: Play chords finger style.*

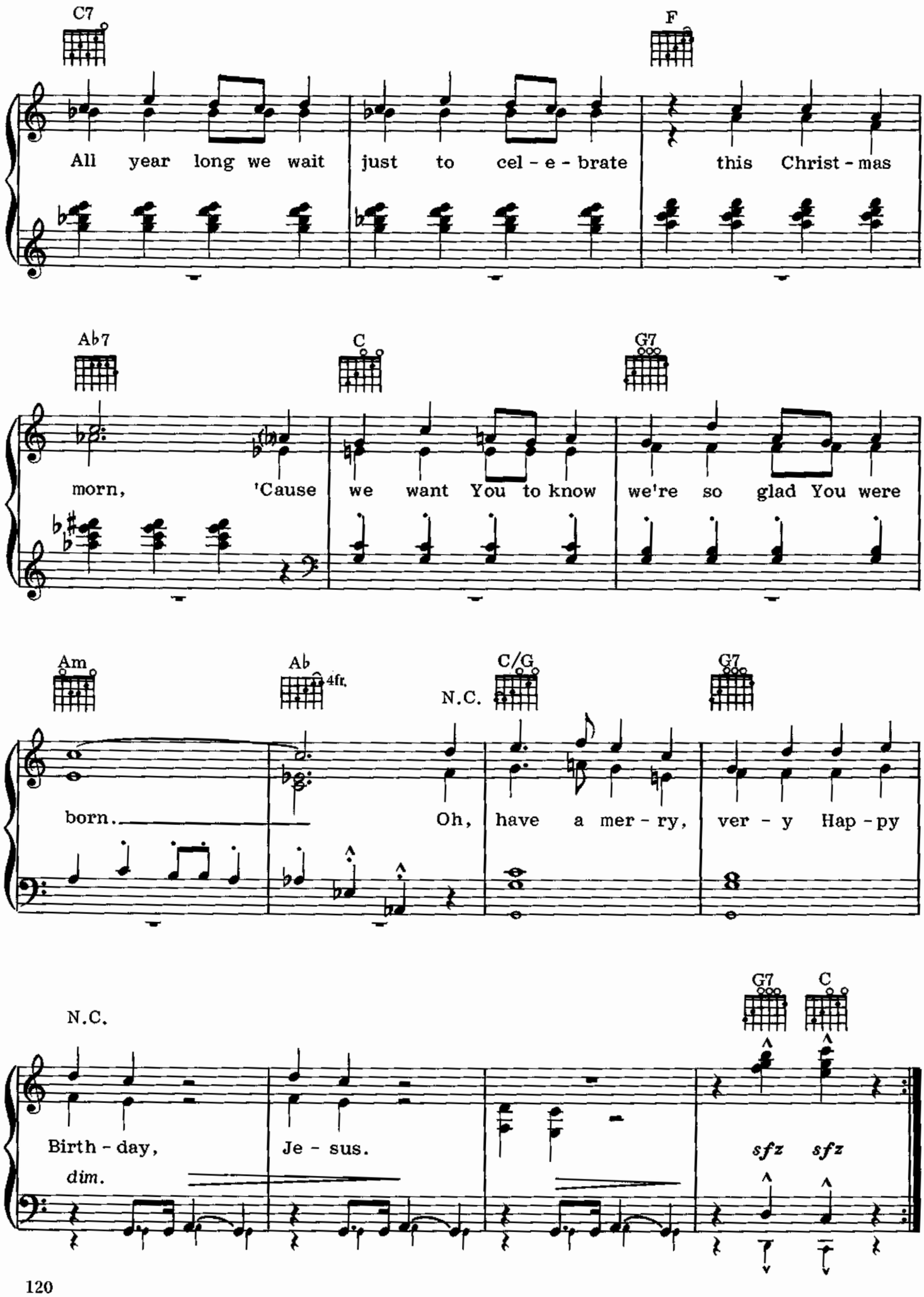
Happy Birthday, Jesus

Words by Estelle Levitt; Music by Lee Pockriss



Copyright © 1977, 1981 by George Pincus & Sons Music Corp., New York, N.Y.


F
C/G
(1) Mom - ma stayed up all night long, Sit - ting in the kitch - en
(3) an - y - thing that's on T V, Some - thing ver - y spe - cial,
G7
C
(1) mak - ing us a pres - ent; it was this song:
(3) some-thing made for - ev - er, this mel - o - dy:
Chorus
C
G7
Church bells ring-a-ling, an - gels sing-a-ling; "Hap-py Birth-day, Je - sus."
sim.
C
Snow-flakes ting-a-ling, sleigh bells jing-a-ling; "Hap-py Birth-day, Je-sus."


C7
F
All year long we wait just to cel - e - brate this Christ - mas
Ab7
C
G7
morn, 'Cause we want You to know we're so glad You were
Am
Ab
4fr.
N.C.
C/G
G7
born. Oh, have a mer - ry, ver - y Hap - py
N.C.
G7
C
Birth - day, Je - sus.
dim.
sfz sfz

Section Four
Christmas Is a Winter Festival

Hanover Winter Song *Page 138*
(Words and Music by Richard Hovey and Frederic Field Bullard)

"Hanover Winter Song" was written in 1898, the same year that poet Richard Hovey and composer Frederic Field Bullard teamed up on a similar favorite Tin Pan Alley song called "A Stein Song," which we all remember for its chorus, which begins, "For it's always fair weather when good fellows get together." Hovey, a devoted alumnus of Dartmouth College (class of 1885), persuaded Bullard to collaborate with him on a few songs for the Dartmouth Song Book, *first published that year. One of them was the "Hanover Winter Song," modeled on German student drinking songs. Fred Waring made a popular arrangement of the tune, which is often called "The Dartmouth Song" and which is a staple of college and local men's glee clubs all over the United States. Dartmouth College is, of course, located in Hanover, New Hampshire, where winter sports have been almost as attractive as the college's classical curriculum.*

It's Beginning to Look Like Christmas *Page 123*
(Words and Music by Meredith Willson)

Everyone knows Meredith Willson as the composer of The Music Man, *a smash Broadway hit in 1957. Before that, however, he had already achieved two of his biggest musical successes. One was in connection with Tallulah Bankhead. Willson conducted her radio program* The Big Show, *and wrote for her its closing signature tune, "May the Good Lord Bless and Keep You." (He also became known as the comical man who embarrassedly addressed the baritone-voiced actress as "Miss Bankhead, sir.") That was in 1950. The following year his warmly melodic song "It's Beginning to Look Like Christmas" was one of the hits of the season. He wrote both the music and text, with the message that the carol you sing in your heart is the loveliest Christmas music of all.*

Jing-A-Ling, Jing-A-Ling *(Words by Don Raye; Music by Paul J. Smith)* *Page 146*

In 1950, Walt Disney produced a true-life adventure film, Beaver Valley, *for which Paul Smith wrote the background music and collaborated with Don Raye on the songs, including "Jing-A-Ling, Jing-A-Ling." Smith, who has been associated with a number of Disney films, is a Juilliard graduate. Raye came from much humbler musical origins, and during the 1920s danced and sang in vaudeville. Both a composer and lyricist, he has a number of classic songs to his credit, including "Beat Me Daddy, Eight to the Bar," "This Is My Country," "I'll Remember April" and "Boogie Woogie Bugle Boy."*

Jingle Bells *(Words and Music by James Pierpont)* *Page 126*

Though, for most of us, "Jingle Bells" has come to be practically synonymous with Christmas, James Pierpont wrote it in 1857 for a Thanksgiving program at the large Boston church where he taught Sunday school. He titled his song "The One Horse Open Sleigh" and made the rhythm so jaunty and the words so catchy that his 40 little Sunday schoolers learned it almost instantaneously. (A friend of Pierpont's, admiring the song, called it a "merry little jingle" and helped give the tune the name by which we know it today.) The children's first performance was such a success that they were asked to repeat it at Christmastime, whereupon the sleigh apparently took on the identity of Santa's sled, and "Jingle Bells" became a Christmas song forever.

Jingle-Bell Rock *(Words and Music by Joe Beal and Jim Boothe)* *Page 141*

"Jingle-Bell Rock" has nothing to do with James Pierpont's 1857 song "Jingle Bells." It was written exactly a century later, when rock 'n' roll was coming on strong and casting its new rhythmic vitality over everything, including the Christmas season. Joe Beal, a New England-born public relations man, collaborated with Jim Boothe, a Texas writer in the advertising business, to create this unique novelty, which became a best-selling record for singer Bobby Helms.

Let It Snow! Let It Snow! Let It Snow! *Page 128*
(Words by Sammy Cahn; Music by Jule Styne)

Blend the lyrics of Sammy Cahn with the music of Jule Styne and you're bound to get a ballad that will make history. In the one year of 1944, this pair turned out "I Fall in Love Too Easily," "I'll Walk Alone" and "Saturday Night (Is the Loneliest Night in the Week)." Then, the next year had barely started when they produced the wintertime classic "Let It Snow! Let It Snow! Let It Snow!"–which was turned into an immediate hit recording by Vaughn Monroe. "Let It Snow!" offers a choice between the bitter weather outside and a crackling warm fire inside. Any difficulty in making your choice?

A Marshmallow World *(Words by Carl Sigman; Music by Peter De Rose)* *Page 130*

Peter De Rose, who also wrote the lushly romantic "Deep Purple" and the inspirational "I Heard a Forest Praying," turned to another facet of his talent for the sparkling melody of "A Marshmallow World." Carl Sigman contributed a delicious lyric about what makes a white Christmas white–though it may seem to be all marshmallows and whipped cream, it's actually a blanket of fresh snow, with more flakes falling all the time. De Rose's song gave a lift to the Christmas of 1949, and Bing Crosby's recording of it was the most successful of several contenders.

Over the River and Through the Woods *(Traditional)* *Page 136*

At one time, "Over the River and Through the Woods" was a favorite song of the Thanksgiving season. It detailed the delights of a sleigh ride to Grandmother's house and the goodies that would be found there by children and adults alike. But over the years, this jolly tune, which probably dates from the 1870s, has come to be associated with Christmas instead. In an old book of carols, there exists a published version of the song that dates back to 1897 and bears the name "Edw. Trotter, Rev." as composer, but the attribution is somewhat suspect. The book also includes "The First Noël," and the Reverend Mr. Trotter also listed himself as composer of that carol and of several other traditional tunes in the collection. Nevertheless, "Over the River" must have been familiar enough that members of Trotter's congregation would have forgotten its actual composer and been willing to accept their preacher's word that he wrote it. (Or, possibly, he did!)

Sleigh Ride *(Words by Mitchell Parish; Music by Leroy Anderson)* *Page 132*

Leroy Anderson's "Sleigh Ride" has the brisk charm of a winter scene in some Currier and Ives print, the horse-drawn sleigh moving gaily over the snow to the sound of sleigh bells and the occasional crack of a whip. It has become a Christmastime classic, although Anderson claimed he composed it in the midst of a sweltering August heat wave in 1948. (Mitchell Parish added lyrics to Anderson's tune two years later.) The song was first performed by Arthur Fiedler and The Boston Pops Orchestra, for whom Anderson was an arranger, and was such a success with its clip-clops and bells and horse whinnies that it had to be repeated immediately for the audience. "Sleigh Ride," like most Anderson compositions–"The Typewriter" and "The Syncopated Clock" among them–is as American as apple pie, as popular as hot dogs.

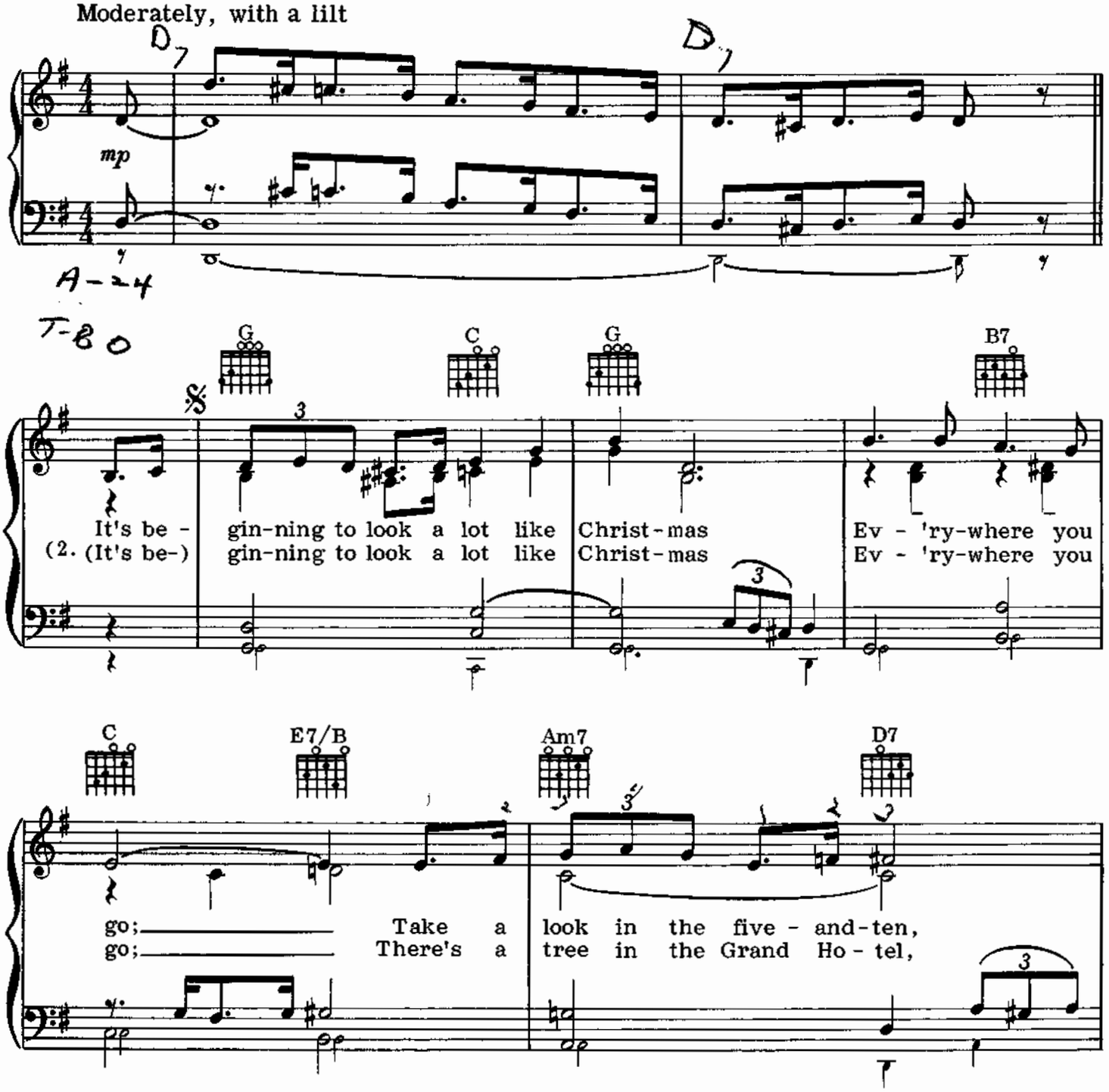
Winter *(Words by Alfred Bryan; Music by Albert Gumble)* *Page 144*

The lyrics to "Winter" were written by Canadian-born Alfred Bryan in 1910, the same year that he wrote "Come, Josephine, in My Flying Machine," and both songs reflect the naïve charm of pre-World War I Tin Pan Alley. Bryan's best-known song is the perennial favorite "Peg o' My Heart." Albert Gumble, composer and pianist noted for his contributions to vaudeville, was one of Bryan's many collaborators, and together they penned "Are You Sincere?" and "Winter." Both men were charter members of the American Society of Composers, Authors and Publishers (ASCAP).

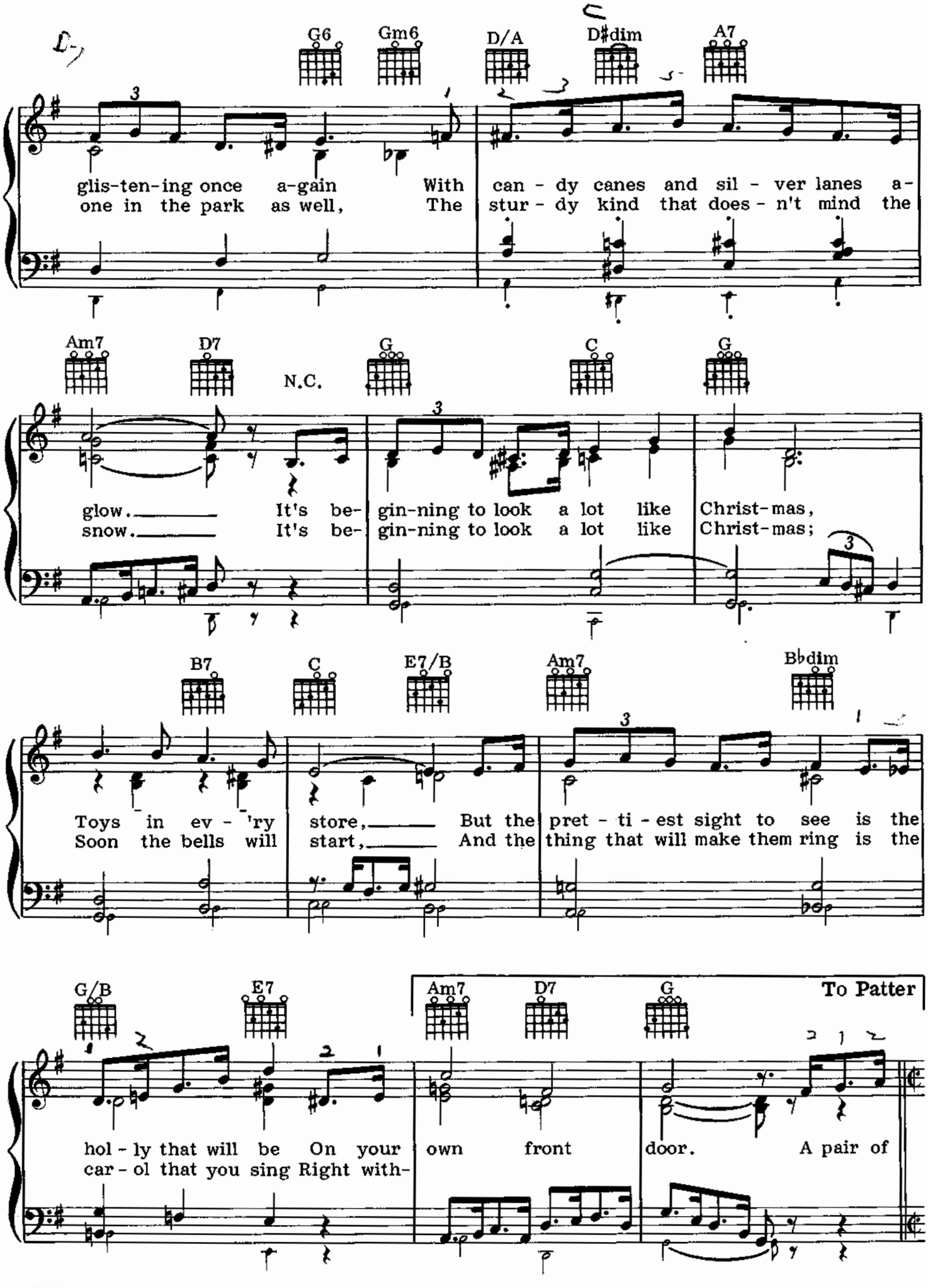
IT'S BEGINNING TO LOOK LIKE CHRISTMAS

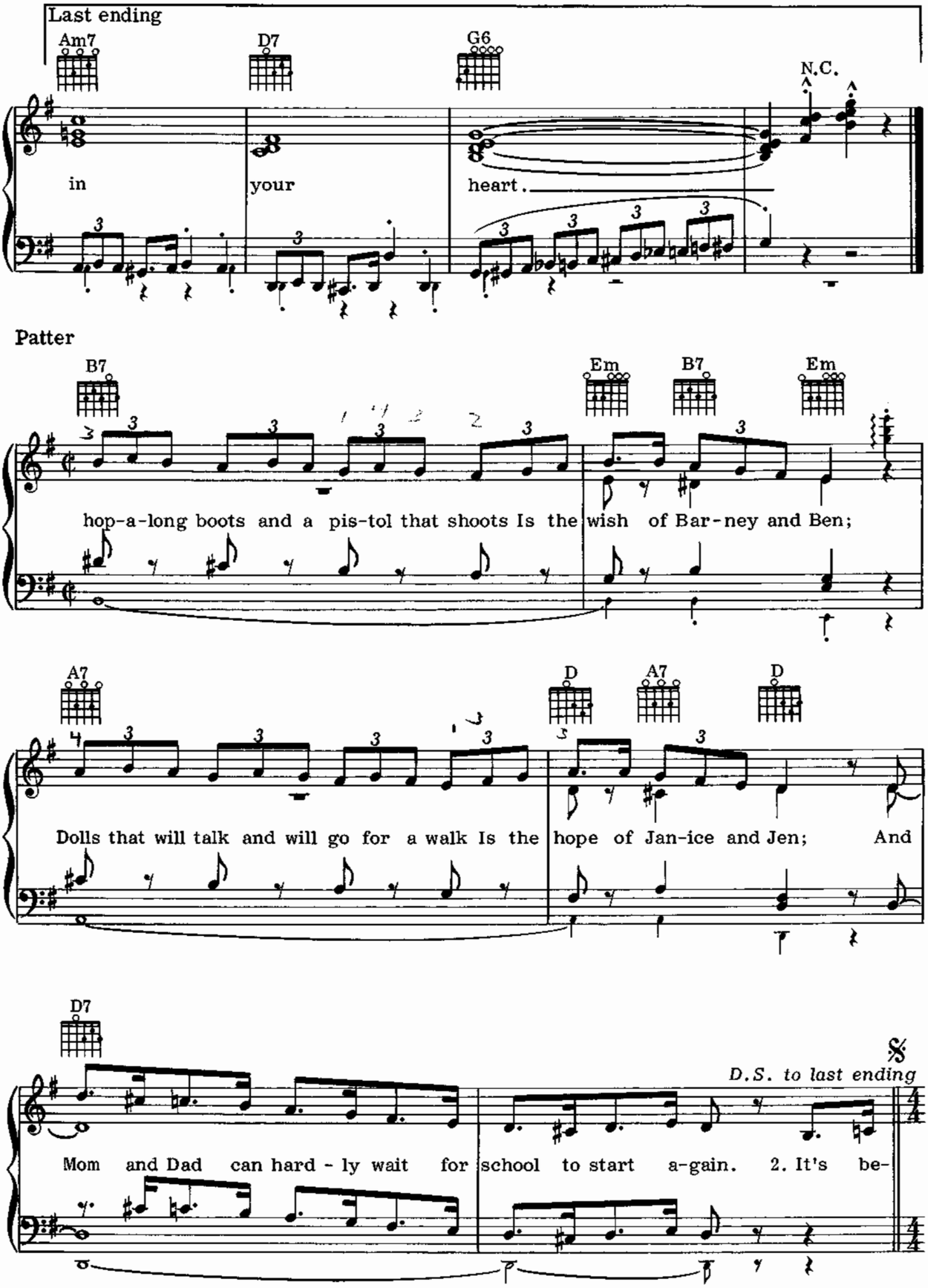
Words and Music by Meredith Willson

Moderately, with a lilt



© 1951 Plymouth Music Co., Inc. © Renewed Frank Music Corp. and Meredith Willson Music. All rights reserved. Used by permission.


G6
Gm6
D/A
D♯dim
A7
glis-ten-ing once a-gain With can - dy canes and sil - ver lanes a-
one in the park as well, The stur - dy kind that does - n't mind the
Am7
D7
N.C.
G
C
G
glow. It's be- gin-ning to look a lot like Christ-mas,
snow. It's be- gin-ning to look a lot like Christ-mas;
B7
C
E7/B
Am7
B♭dim
Toys in ev - 'ry store, But the pret - ti - est sight to see is the
Soon the bells will start, And the thing that will make them ring is the
G/B
E7
Am7
D7
G
To Patter
hol - ly that will be On your own front door. A pair of
car - ol that you sing Right with-


Last ending
Am7
D7
G6
N.C.
in your heart.
Patter
B7
Em
B7
Em
hop-a-long boots and a pis-tol that shoots Is the wish of Bar-ney and Ben;
A7
D
A7
D
Dolls that will talk and will go for a walk Is the hope of Jan-ice and Jen; And
D7
D.S. to last ending
Mom and Dad can hard - ly wait for school to start a-gain. 2. It's be-

Jingle Bells

Words and Music
by James Pierpont

A-16
T-40

Gaily

8va ad lib

pp gradually getting louder

G C

Dash-ing through the snow In a one-horse o-pen sleigh,

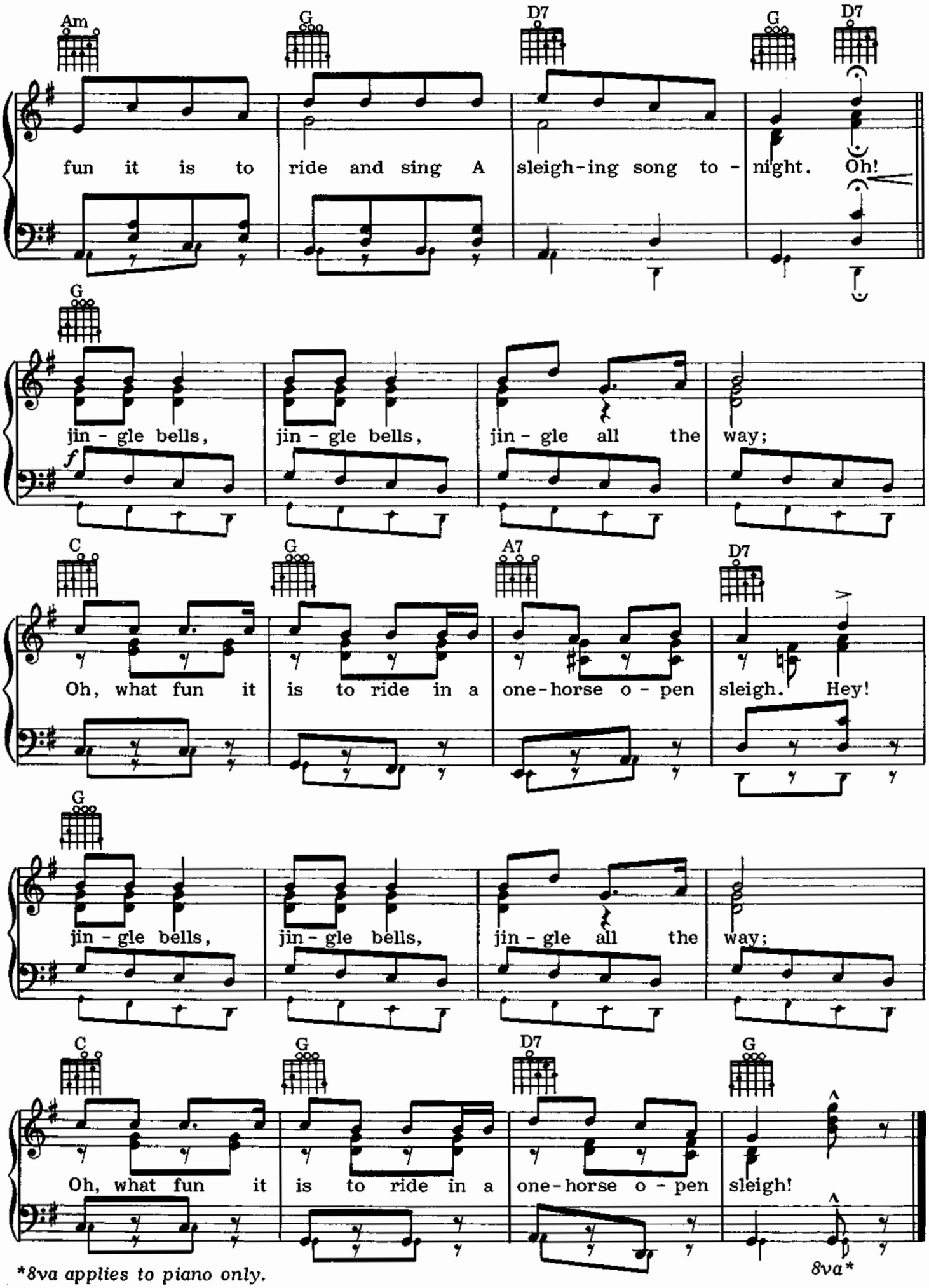
Am D7 G

O'er the fields we go, Laugh-ing all the way.

G C

Bells on bob-tail ring, Mak-ing spir-its bright; What

Copyright © 1981 Ardee Music Publishing, Inc.

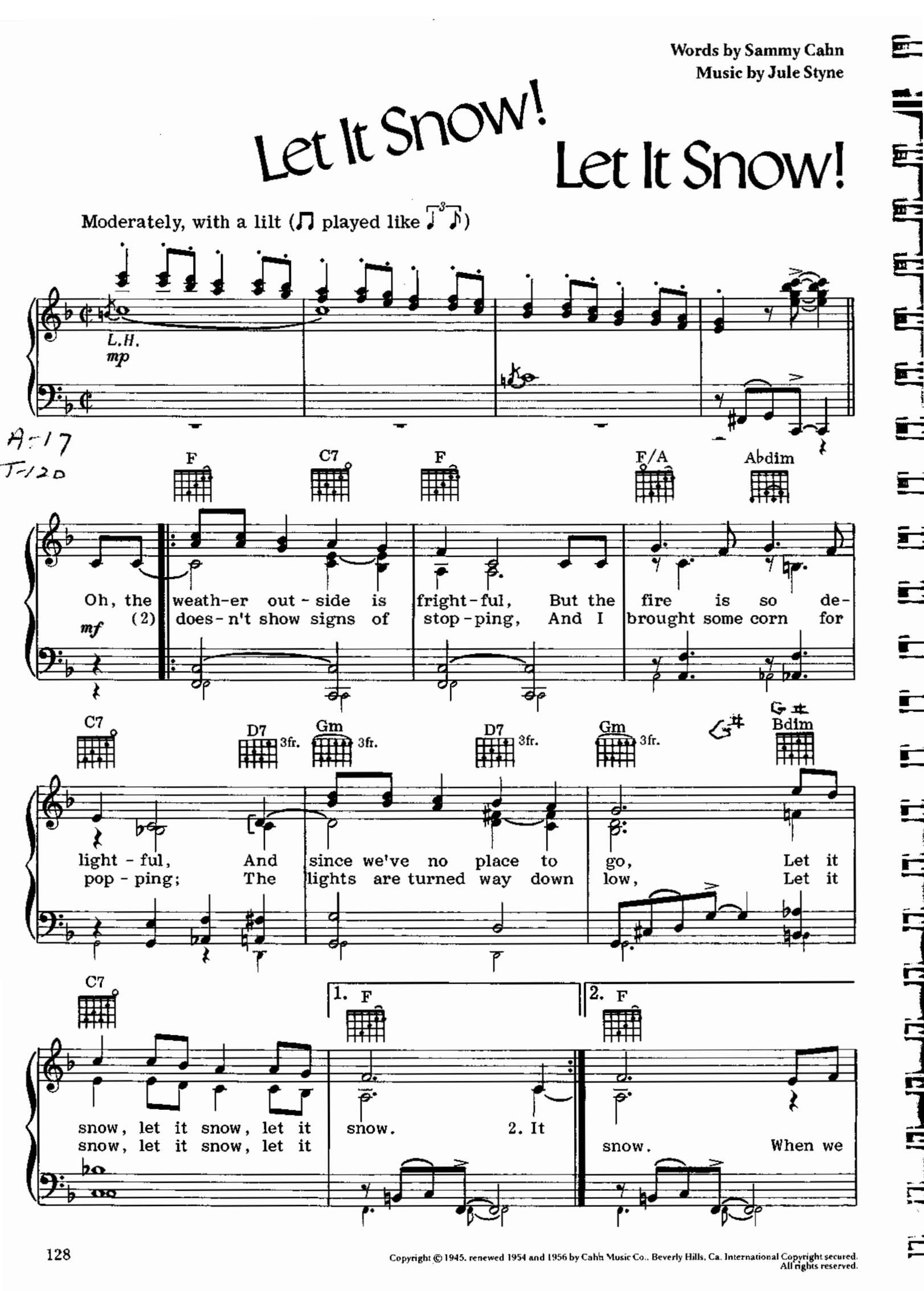


*8va applies to piano only.

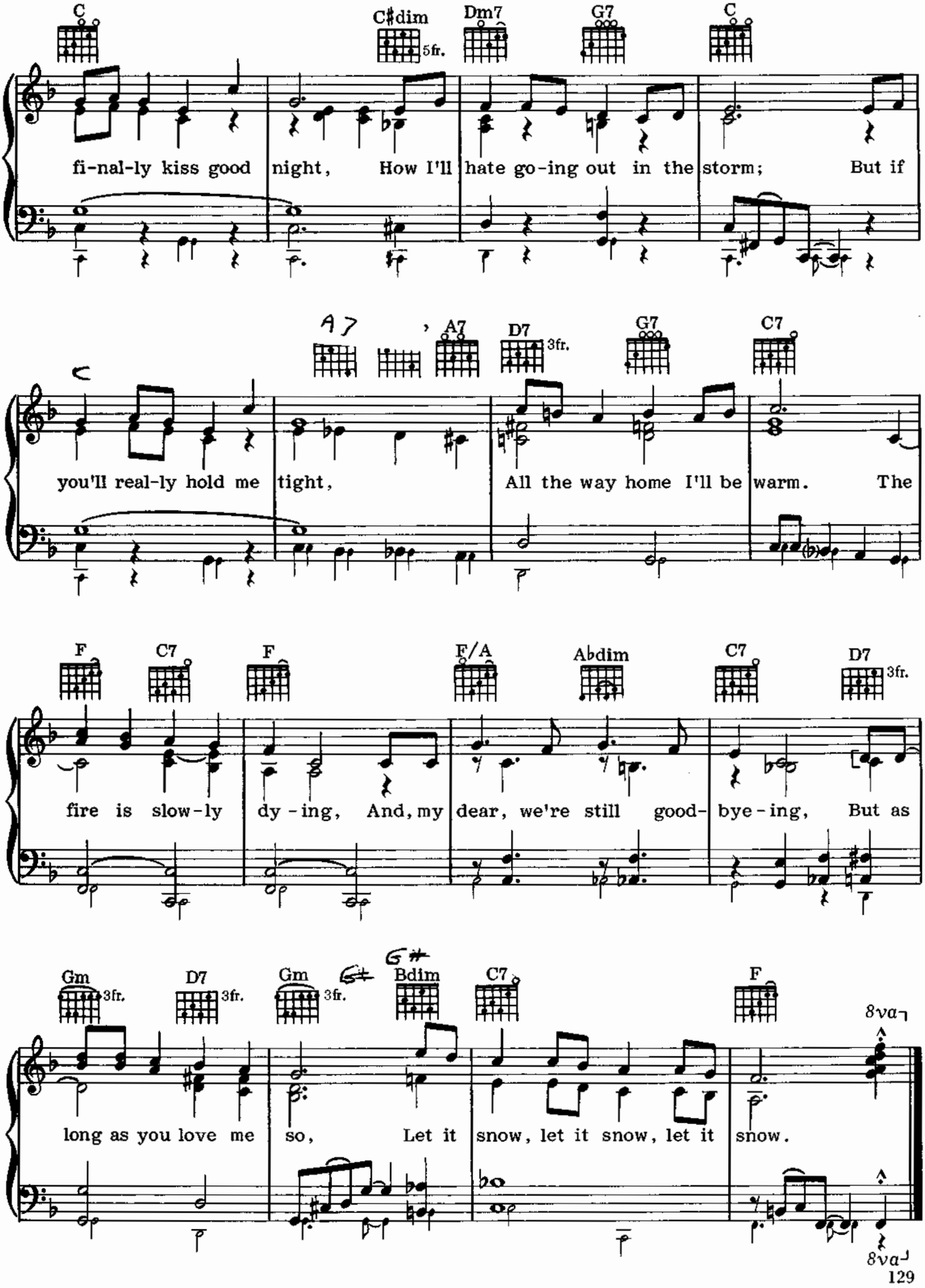
Words by Sammy Cahn
Music by Jule Styne

Let It Snow! Let It Snow!

Moderately, with a lilt (♫ played like $\overset{3}{\sqcap}$ ♪)

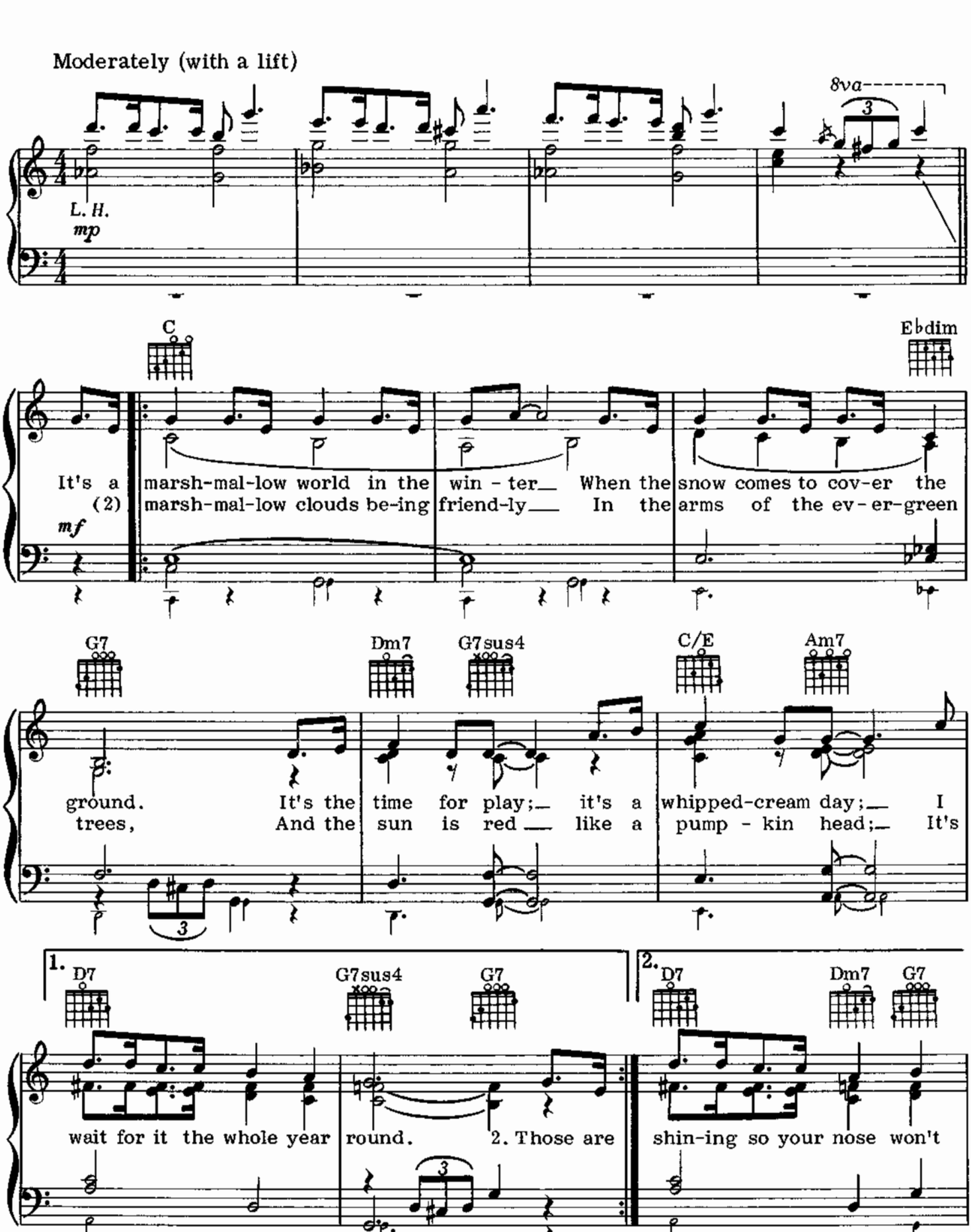


Copyright © 1945, renewed 1954 and 1956 by Cahn Music Co., Beverly Hills, Ca. International Copyright secured.
All rights reserved.

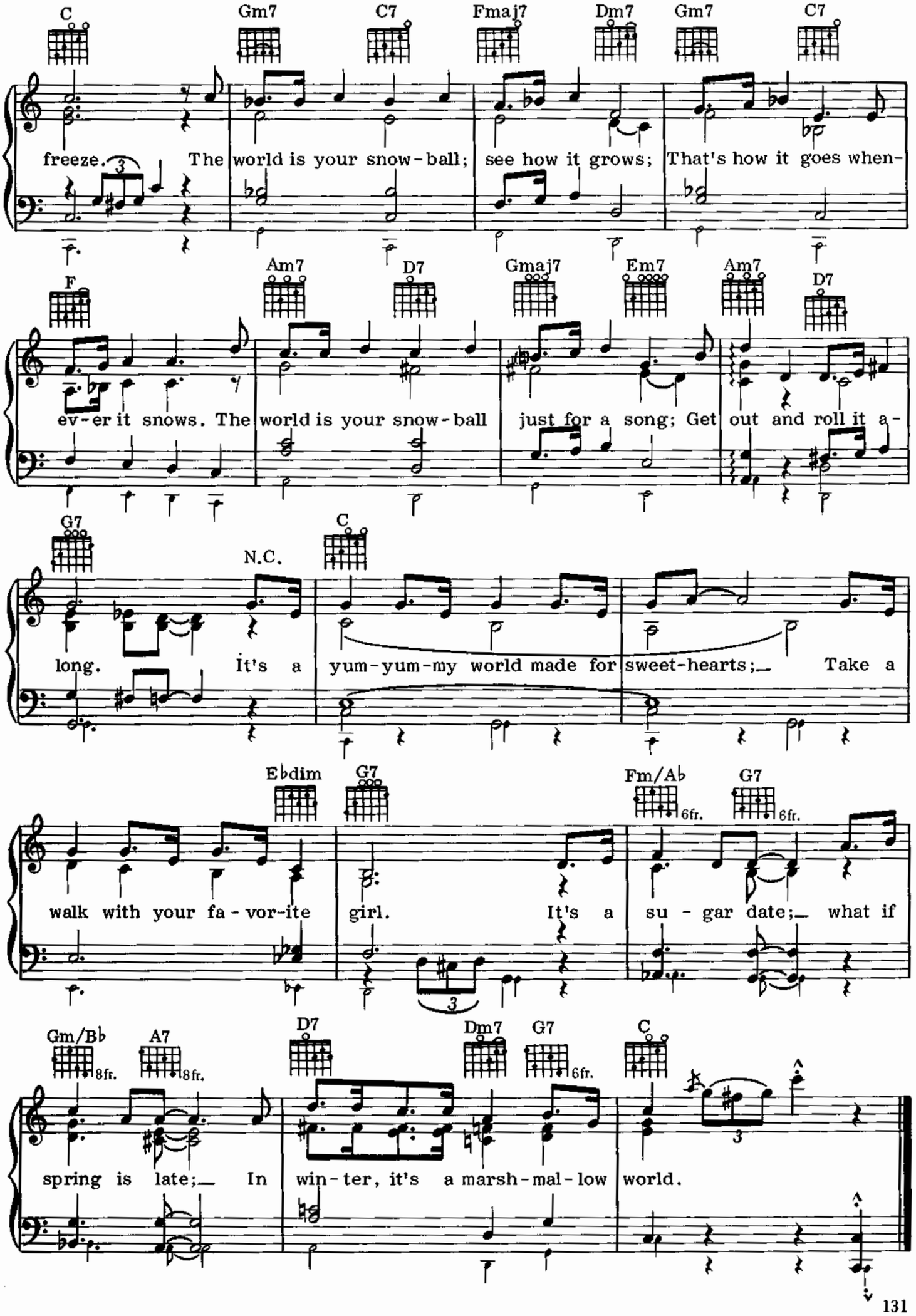

C
C♯dim
5fr.
Dm7
G7
C
fi-nal-ly kiss good night, How I'll hate go-ing out in the storm; But if
A7
A7
D7
3fr.
G7
C7
you'll real-ly hold me tight, All the way home I'll be warm. The
F
C7
F
F/A
Abdim
C7
D7
3fr.
fire is slow-ly dy-ing, And, my dear, we're still good- bye-ing, But as
Gm
3fr.
D7
3fr.
Gm
3fr.
G♯
Bdim
C7
F
8va
long as you love me so, Let it snow, let it snow, let it snow.
8va

A Marshmallow World

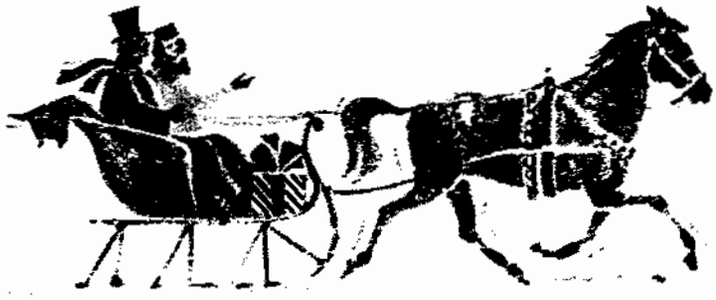
Words by Carl Sigman; Music by Peter De Rose



Copyright © MCMXLIX and MCML, renewed by Shapiro, Bernstein & Co. Inc., New York. N.Y. Used by permission.

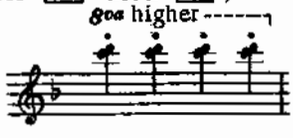

C Gm7 C7 Fmaj7 Dm7 Gm7 C7
freeze. The world is your snow-ball; see how it grows; That's how it goes when-
F Am7 D7 Gmaj7 Em7 Am7 D7
ev-er it snows. The world is your snow-ball just for a song; Get out and roll it a-
G7 N.C. C
long. It's a yum-yum-my world made for sweet-hearts; Take a
Ebdim G7 Fm/Ab 6fr. G7 6fr.
walk with your fa-vor-ite girl. It's a su-gar date; what if
Gm/Bb 8fr. A7 8fr. D7 Dm7 G7 6fr. C
spring is late; In win-ter, it's a marsh-mal-low world.

Sleigh Ride



Words by Mitchell Parish; Music by Leroy Anderson

Note: For an optional effect between [A] and [B] and between [C] and [D], you might call on a "third hand" to imitate sleigh bells by playing as follows on the high side of the keyboard—



Moderately bright

mp

Fmaj7 F6 Gm7 C7 F

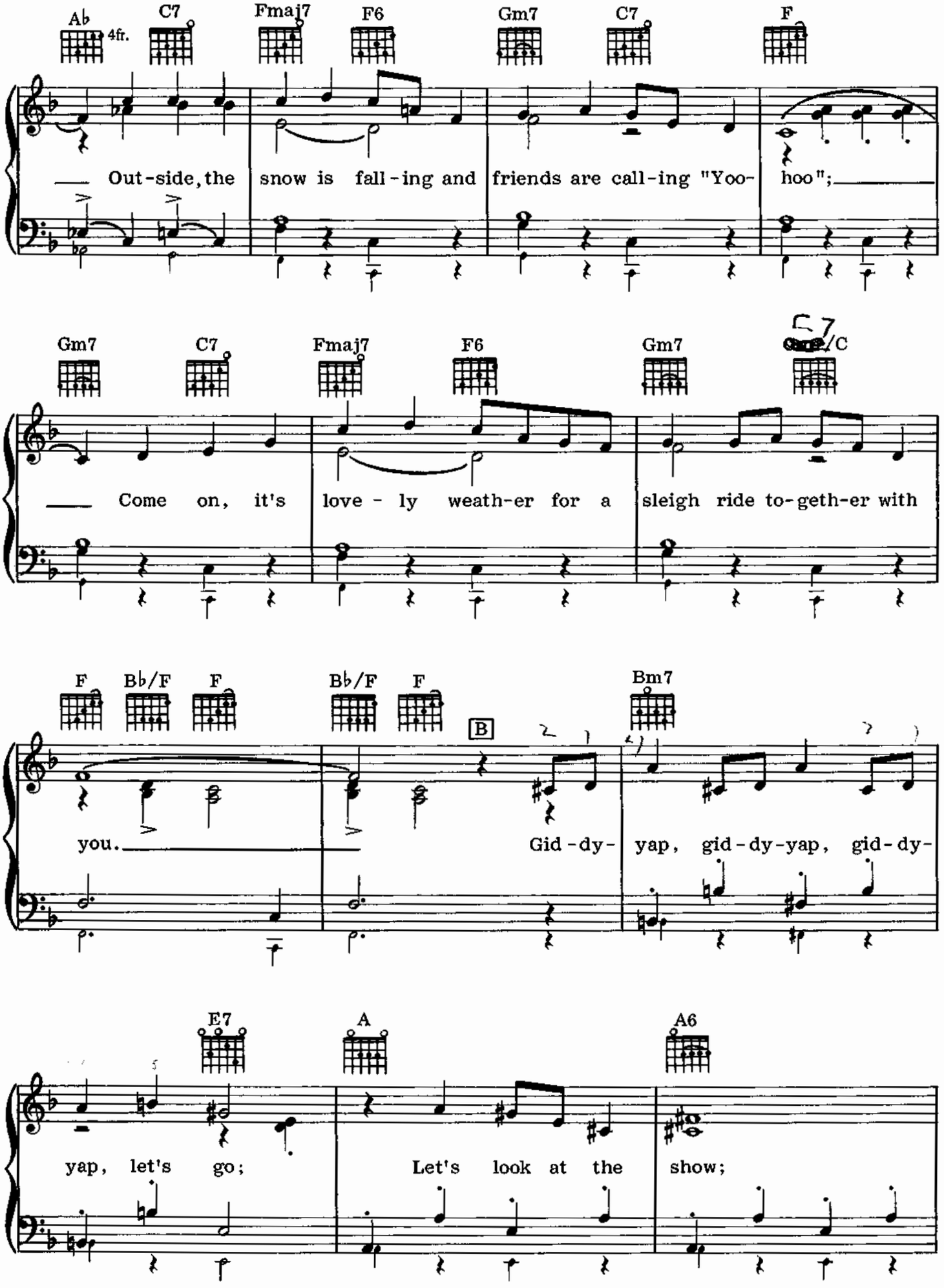
[A]

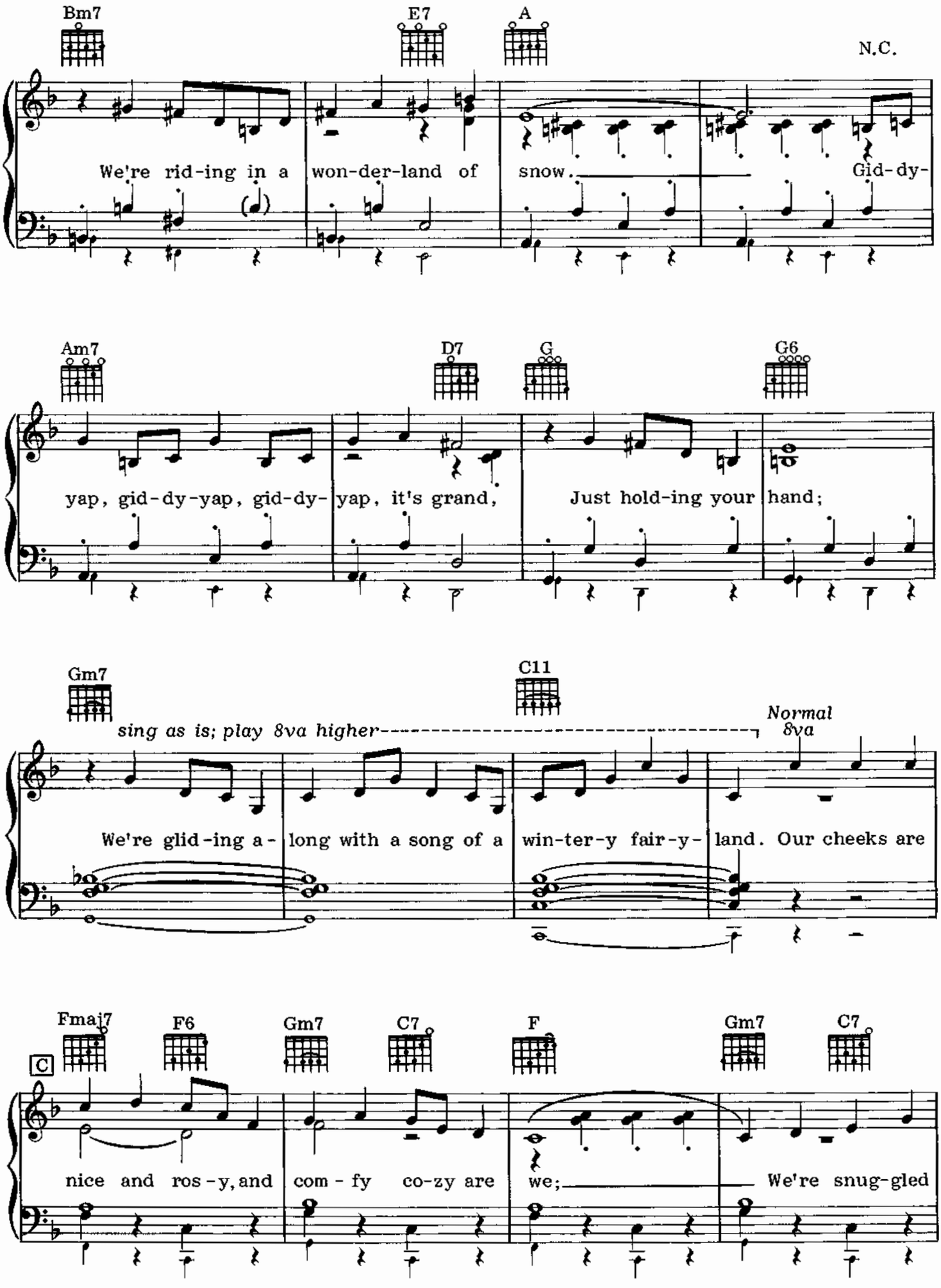
Just hear those sleigh bells jin-gl-ing, ring-ting-tin-gl-ing, too;

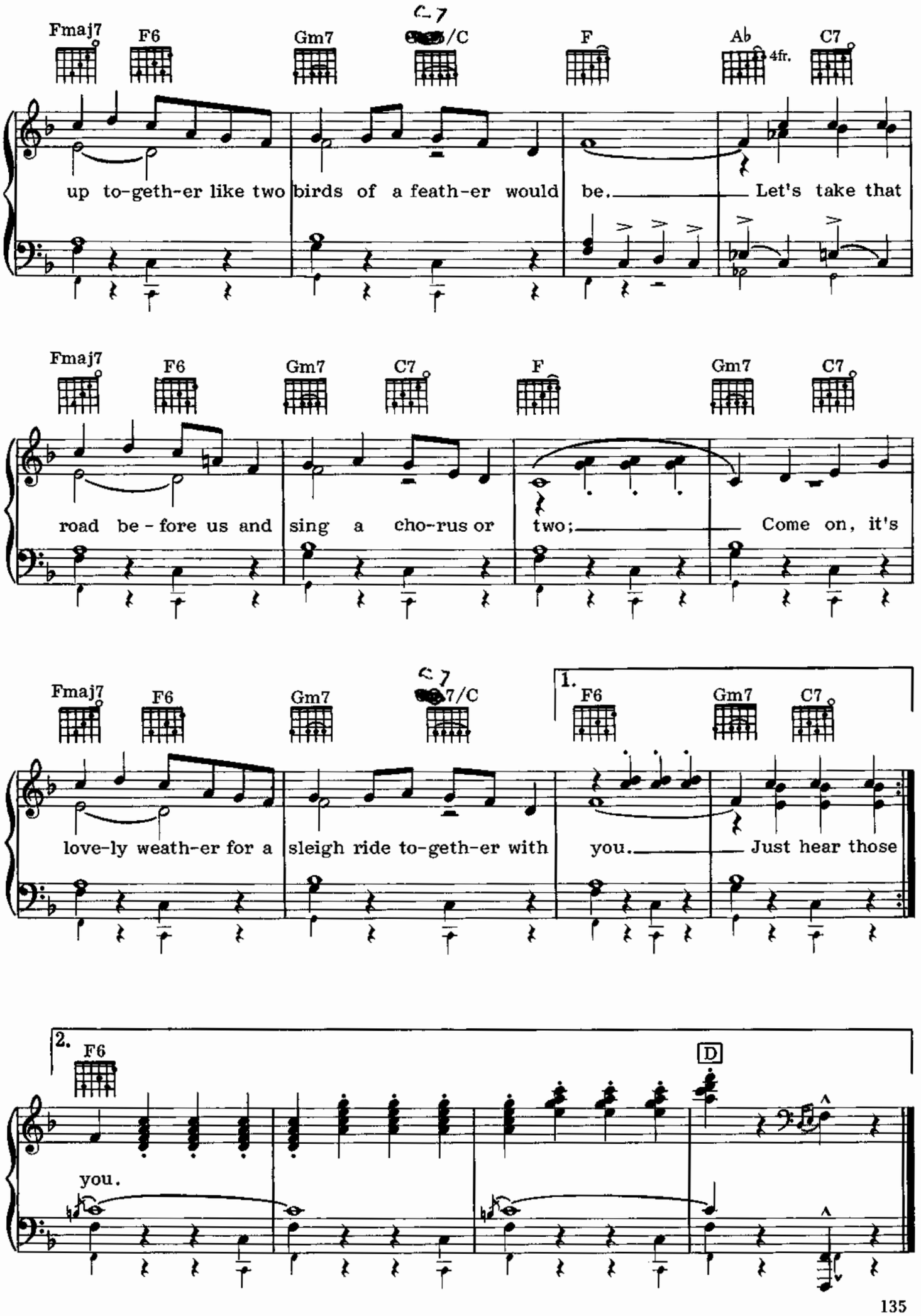
Gm7 C7 Fmaj7 F6 Gm7 C7/C F

Come on, it's love-ly weath-er for a sleigh ride to-geth-er with you.

Copyright © 1950 by Mills Music, Inc. Copyright renewed. Used by permission. All rights reserved.


A♭ 4fr.
C7
Fmaj7
F6
Gm7
C7
F
Out-side, the snow is fall-ing and friends are call-ing "Yoo- hoo";
Gm7
C7
Fmaj7
F6
Gm7
C7/C
Come on, it's love - ly weath-er for a sleigh ride to-geth-er with
F
B♭/F
F
B♭/F
F
B
Bm7
you.
Gid-dy- yap, gid-dy-yap, gid-dy-
E7
A
A6
yap, let's go;
Let's look at the show;


Bm7
E7
A
N.C.
We're rid-ing in a won-der-land of snow. Gid-dy-
Am7
D7
G
G6
yap, gid-dy-yap, gid-dy- yap, it's grand, Just hold-ing your hand;
Gm7
C11
sing as is; play 8va higher
Normal 8va
We're glid-ing a- long with a song of a win-ter-y fair-y- land. Our cheeks are
Fmaj7
F6
Gm7
C7
F
Gm7
C7
C
nice and ros-y, and com-fy co-zy are we; We're snug-gled


Fmaj7
F6
Gm7
C7/C
F
Ab
4fr.
C7
up to-geth-er like two birds of a feath-er would be. Let's take that
Fmaj7
F6
Gm7
C7
F
Gm7
C7
road be-fore us and sing a cho-rus or two; Come on, it's
Fmaj7
F6
Gm7
C7/C
1.
F6
Gm7
C7
love-ly weath-er for a sleigh ride to-geth-er with you. Just hear those
2.
F6
D
you.

Over the River and Through the Woods

Traditional

Brightly, in one (♩.=1 beat)

mf

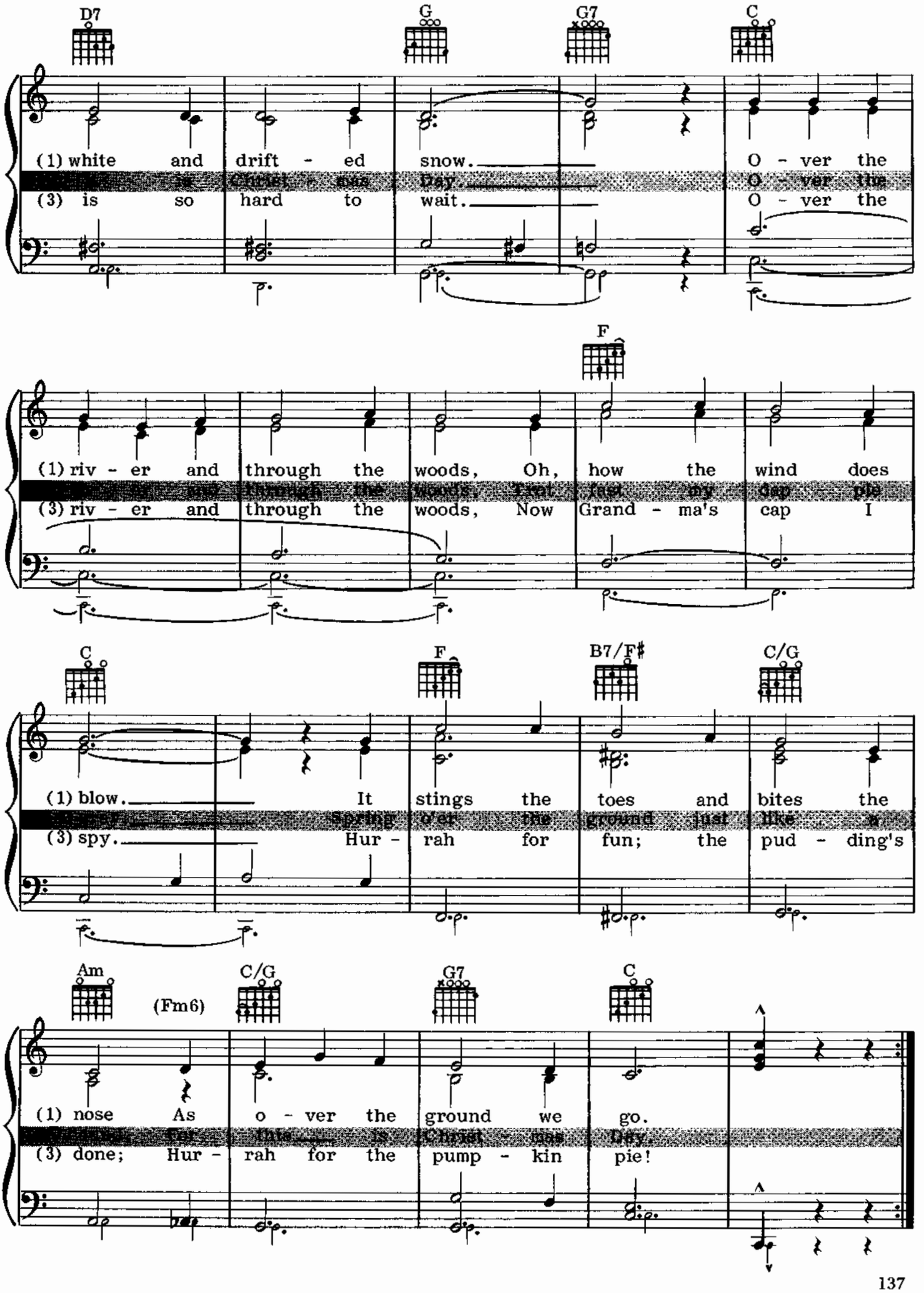
C F

1. O-ver the riv-er and through the woods To Grand - moth - er's house we
3. O-ver the riv-er and through the woods And straight through the barn - yard

C Dm7 G7 C Am

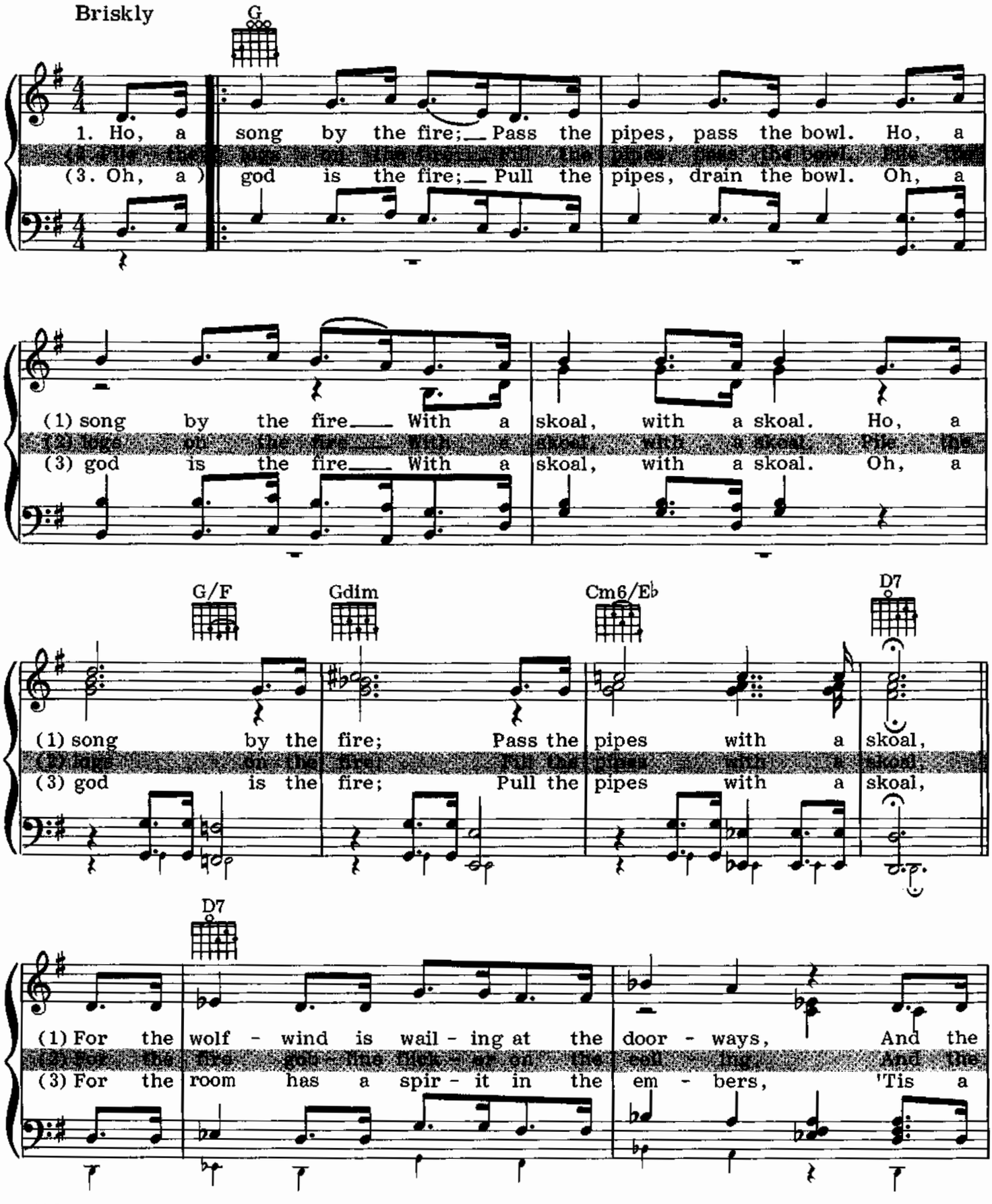
(1) go. The horse knows the way to car - ry the sleigh Through
(2) plain. Oh, hear the bells ring - ing ting - a - ling - ling, For
(3) gate. It seems that we go so dread-ful - ly slow; It

Copyright © 1981 Ardee Music Publishing, Inc.

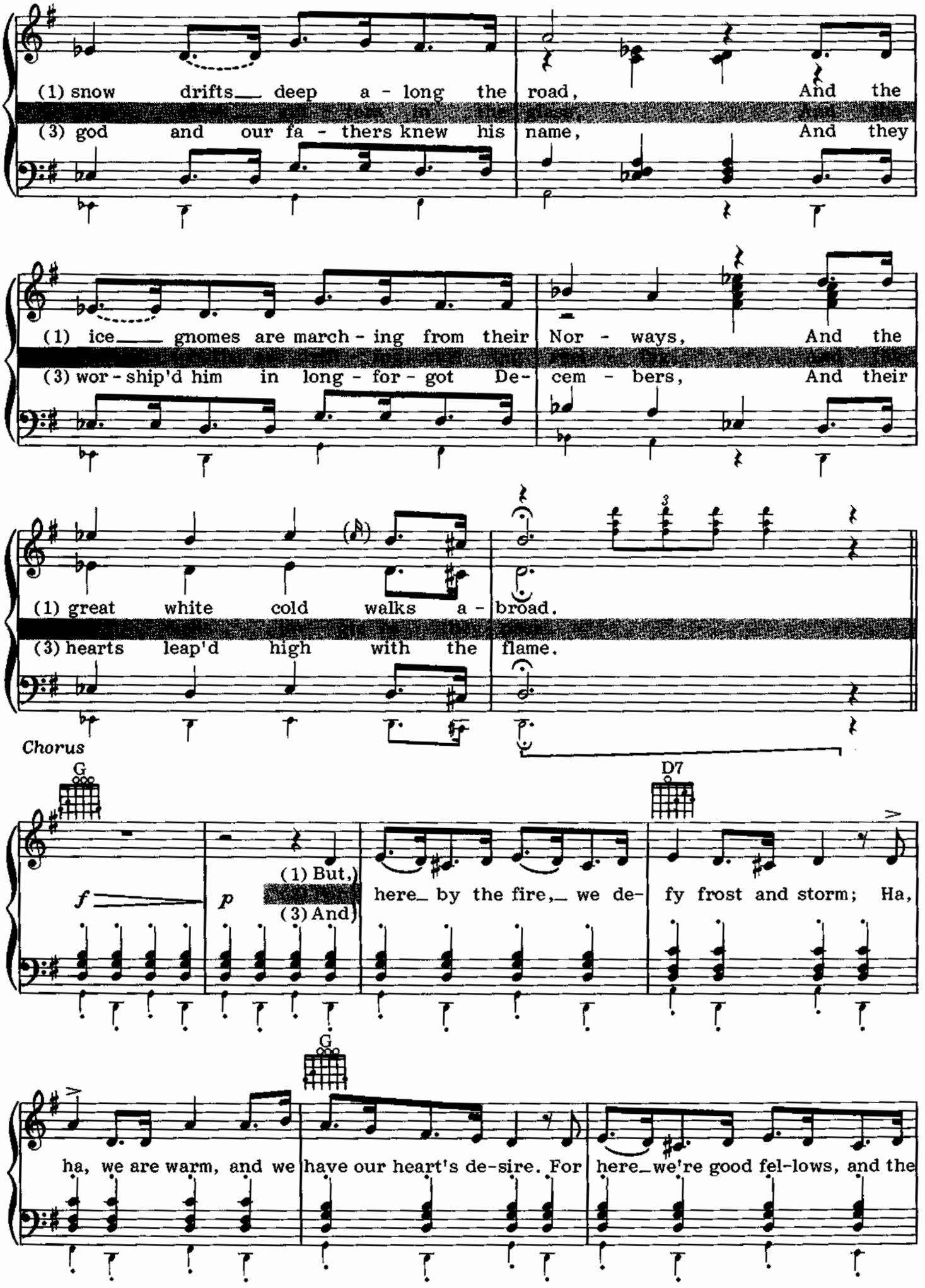

D7
G
G7
C
(1) white and drift - ed snow. O - ver the
Christ - mas Day. O - ver the
(3) is so hard to wait. O - ver the
F
(1) riv - er and through the woods, Oh, how the wind does
(3) riv - er and through the woods, Now Grand - ma's cap I
C
F
B7/F♯
C/G
(1) blow. It stings the toes and bites the
spring o'er the ground just like a
(3) spy. Hur - rah for fun; the pud - ding's
Am
(Fm6)
C/G
G7
C
(1) nose As o - ver the ground we go.
for this is Christ - mas Day.
(3) done; Hur - rah for the pump - kin pie!

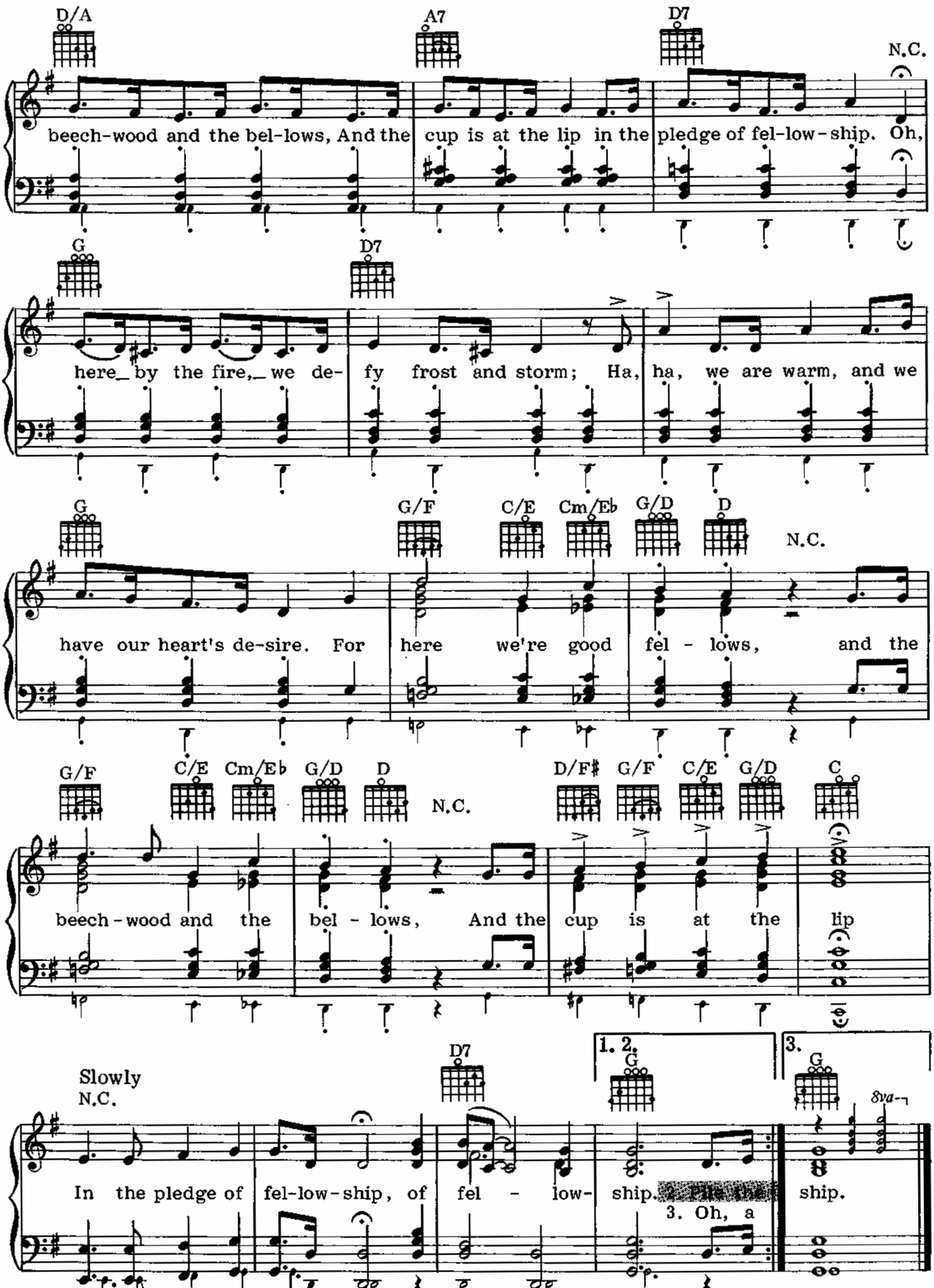
Hanover Winter Song

Words and Music by Richard Hovey and Frederic Field Bullard



Copyright © 1916, 1944 by Oliver Ditson Company.


(1) snow drifts deep a - long the road, And the
(3) god and our fa - thers knew his name, And they
(1) ice gnomes are march - ing from their Nor - ways, And the
(3) wor - ship'd him in long - for - got De- cem - bers, And their
(1) great white cold walks a - broad.
(3) hearts leap'd high with the flame.
Chorus
G
D7
f
p
(1) But,
(3) And
here by the fire, we de- fy frost and storm; Ha,
G
ha, we are warm, and we have our heart's de-sire. For here we're good fel-lows, and the


D/A
A7
D7
N.C.
beech-wood and the bel-lows, And the cup is at the lip in the pledge of fel-low-ship. Oh,
G
D7
here by the fire, we de- fy frost and storm; Ha, ha, we are warm, and we
G
G/F
C/E
Cm/Eb
G/D
D
N.C.
have our heart's de-sire. For here we're good fel - lows, and the
G/F
C/E
Cm/Eb
G/D
D
N.C.
D/F♯
G/F
C/E
G/D
C
beech-wood and the bel - lows, And the cup is at the lip
Slowly
N.C.
D7
1. 2.
G
3.
G
8va
In the pledge of fel-low-ship, of fel - low- ship. 2. Fill the ship.
3. Oh, a

Jingle-Bell Rock

Words and Music by
Joe Beal and Jim Boothe

With a light swing (=)

C C♯dim 5fr.

Jin-gle-bell, jin-gle-bell, jin-gle-bell rock, Jin-gle bells swing and

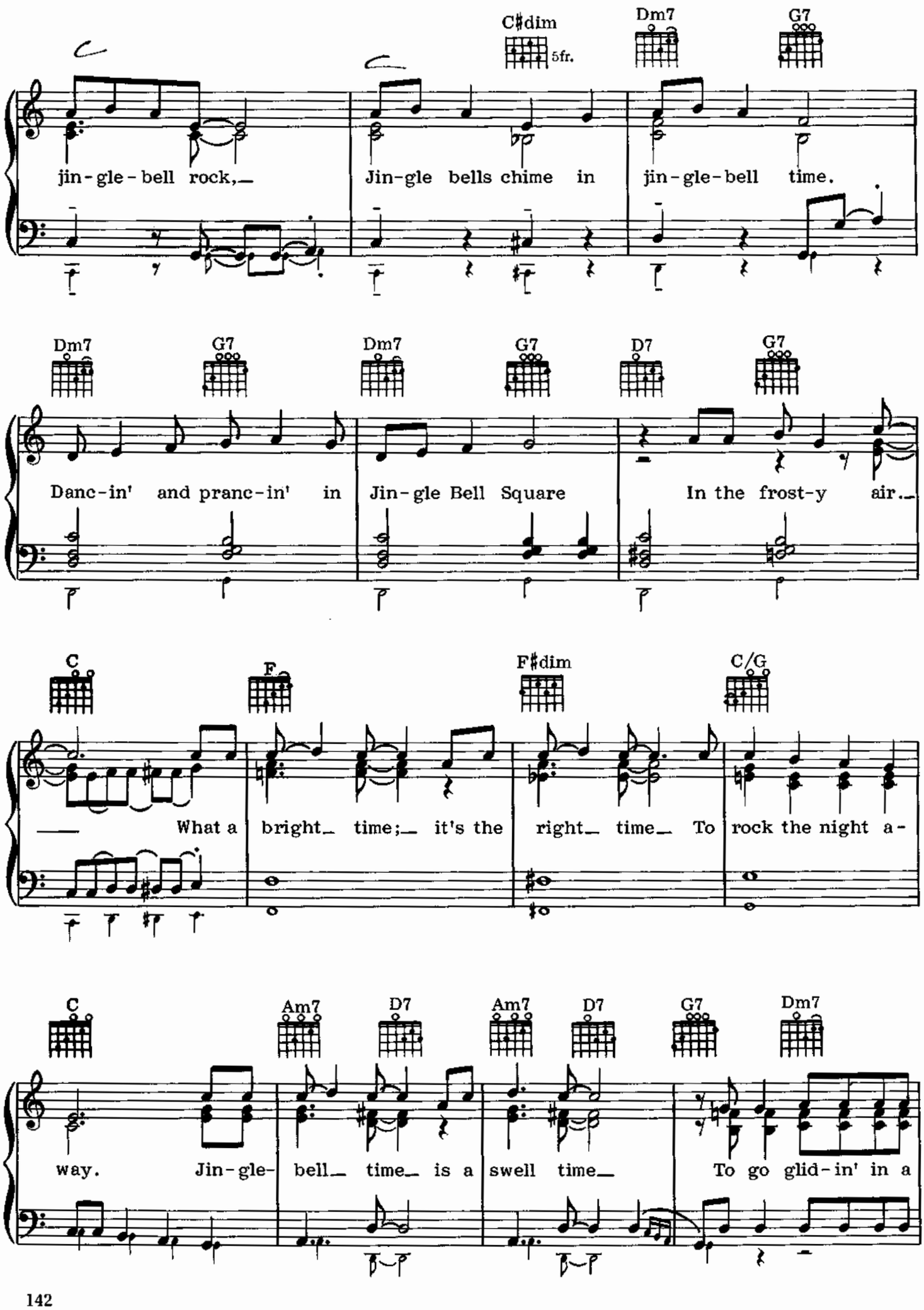
Dm7 G7 Dm7 G7 Dm7 G7

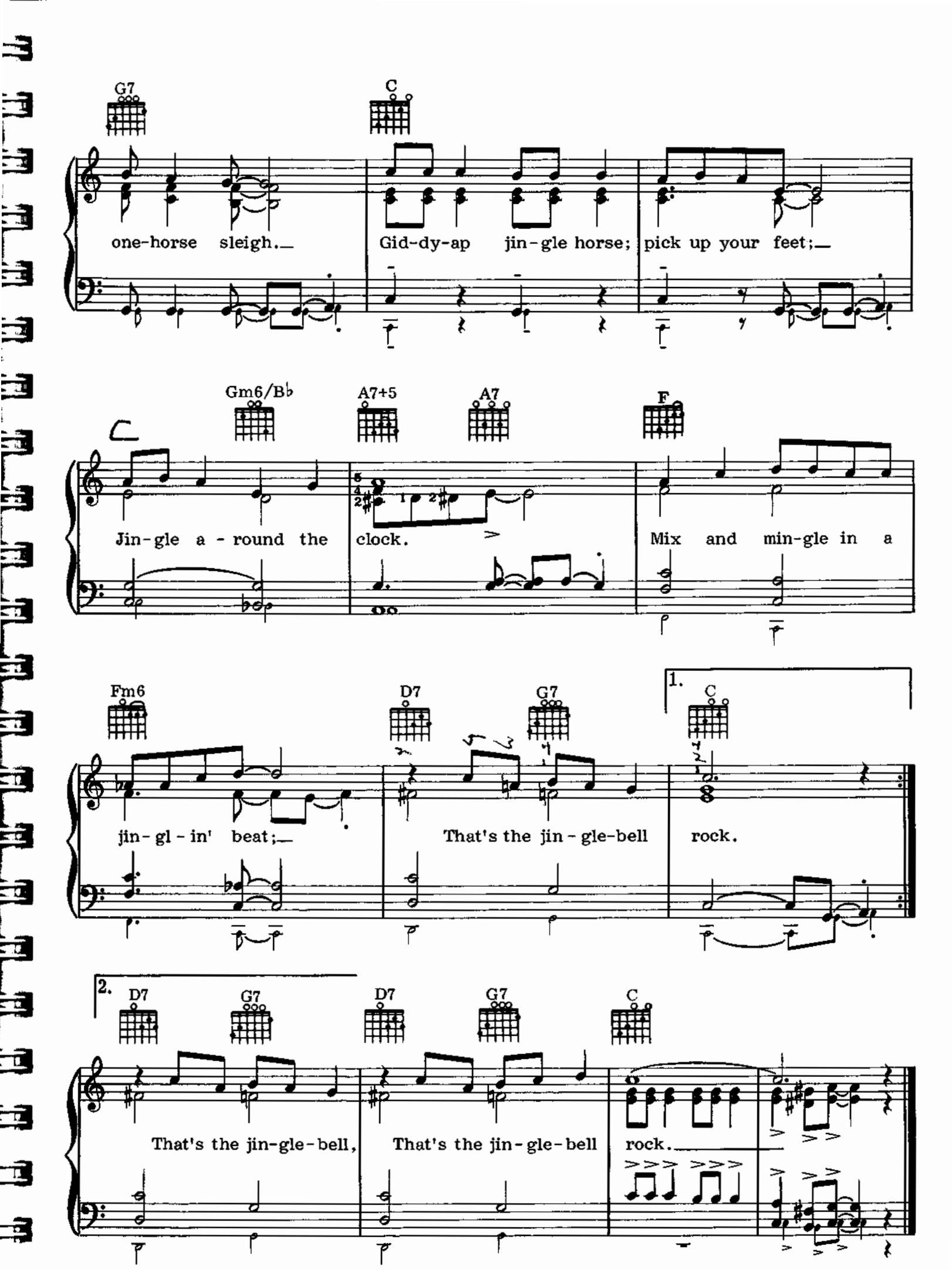
jin-gle bells ring. Snow-in' and blow-in' up bush-els of fun,

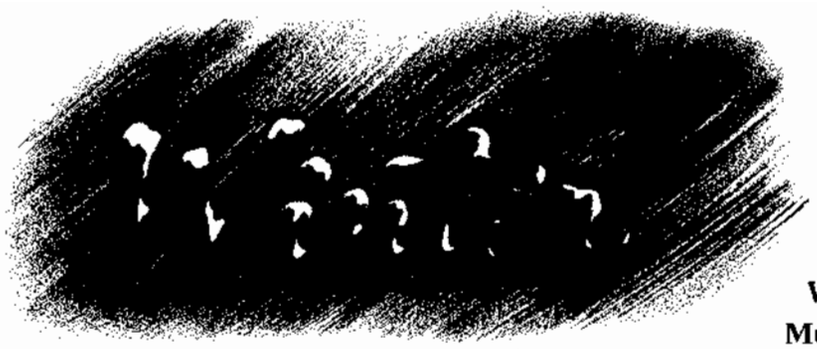
Dm7 G7+5 C

Now the jin-gle hop has be-gun. Jin-gle-bell, jin-gle-bell,

Copyright © 1957 by Rosarita Music, Inc. Controlled by Chappell & Co., Inc. (Intersong Music, publisher). International Copyright secured. All rights reserved. Used by permission.


C
C♯dim
5fr.
Dm7
G7
jin-gle-bell rock,
Jin-gle bells chime in
jin-gle-bell time.
Dm7
G7
Dm7
G7
D7
G7
Danc-in' and pranc-in' in
Jin-gle Bell Square
In the frost-y air.
C
F
F♯dim
C/G
What a bright time; it's the right time To rock the night a-
C
Am7
D7
Am7
D7
G7
Dm7
way. Jin-gle- bell time is a swell time
To go glid-in' in a


G7
C
one-horse sleigh.
Gid-dy-ap jin-gle horse; pick up your feet;
Gm6/B♭
A7+5
A7
F
Jin-gle a-round the clock.
Mix and min-gle in a
Fm6
D7
G7
1.
C
jin-gl-in' beat;
That's the jin-gle-bell rock.
2.
D7
G7
D7
G7
C
That's the jin-gle-bell,
That's the jin-gle-bell rock.



Words by Alfred Bryan
Music by Albert Gumble

Briskly, in two (𝅗𝅥 = 1 beat)

mp

C Am G7

Win - ter, win - ter, When the snow is

Am7/E Dm7 Fmaj7/G G9 C

soft - ly fall - ing, That's the time to squeeze,

Am D7 E♭dim C/E D9/F♯ 5 fr.

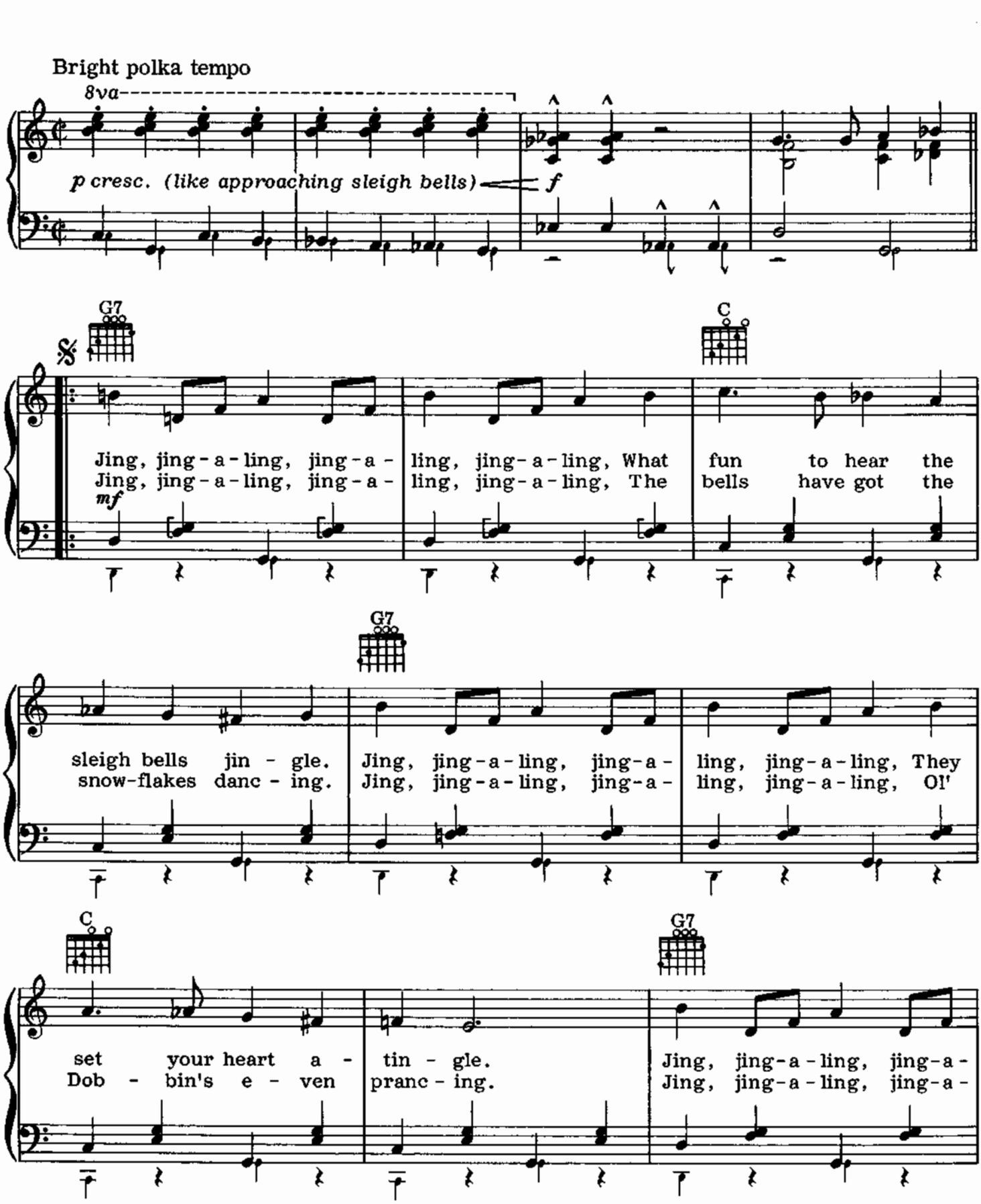
when it starts to freeze. In Oc - to - ber and No - vem - ber

Copyright © 1910 (renewed) Warner Bros. Inc. and Gumble Music. All rights reserved.

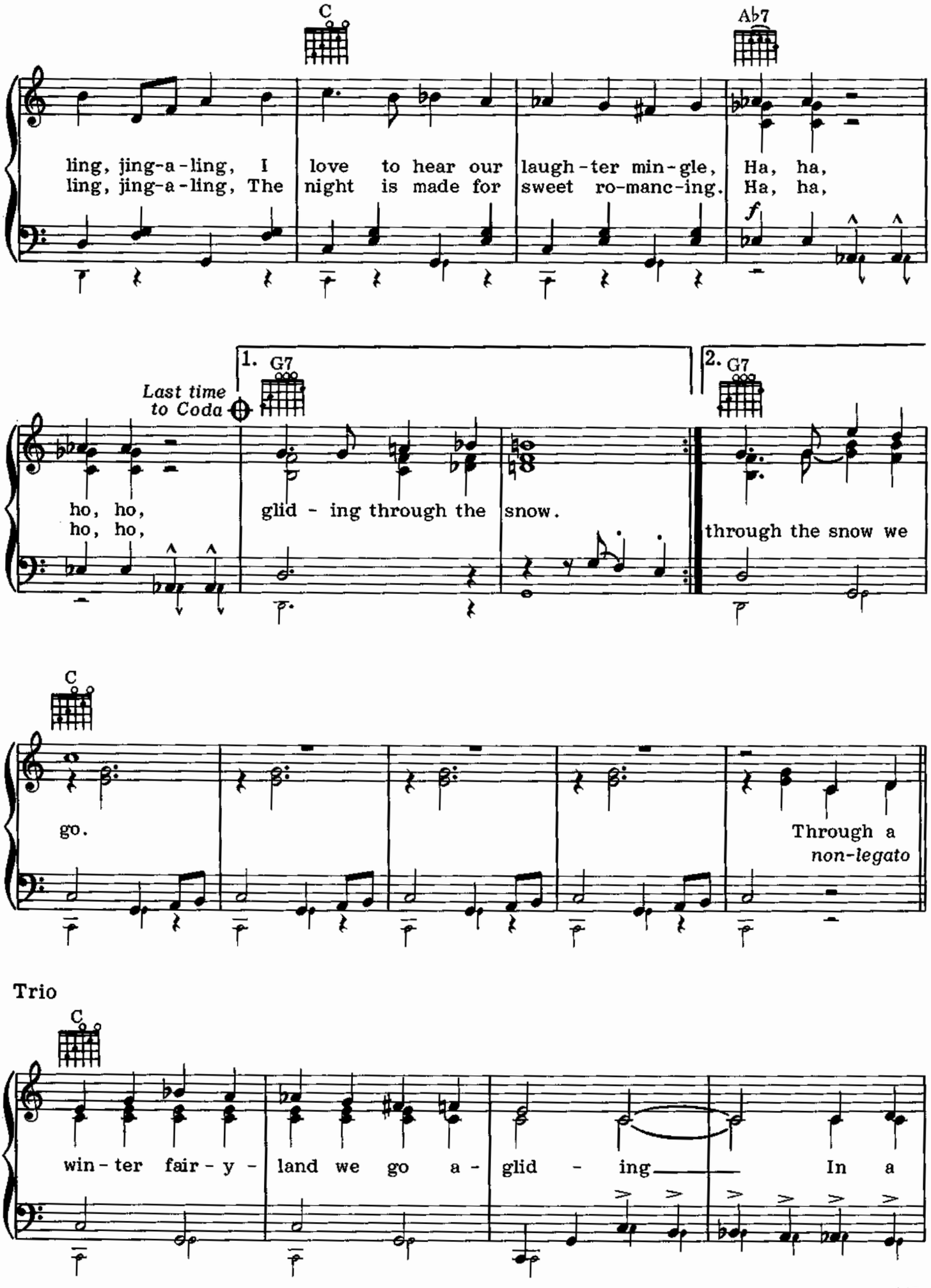
G7
N.C.
C
Am
and De - cem - ber, just re - mem - ber Win - ter, win -
G7
Am7/E
Dm7-5
Fmaj7/G
G9
ter, When your sweet-heart comes a - call - ing, By the
C
G7/D
C7/E
F
Fm
fire - side so bright, you'll sit and tease her;
C/G
F♯dim
C/G
Am7
D7
Fm6
G7
C
That's the time to squeeze her, when it's win - ter.

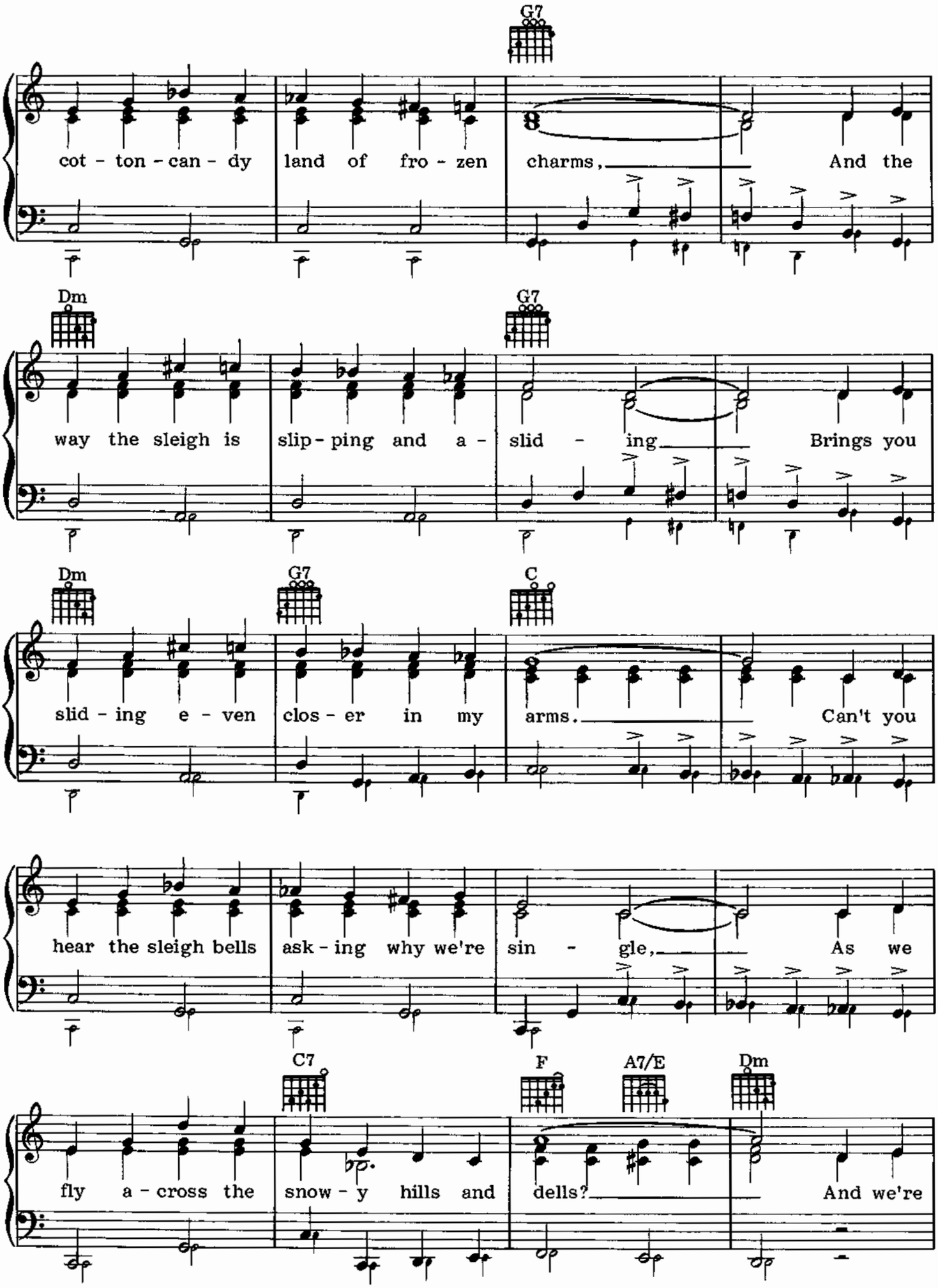
Words by Don Raye
Music by Paul J. Smith

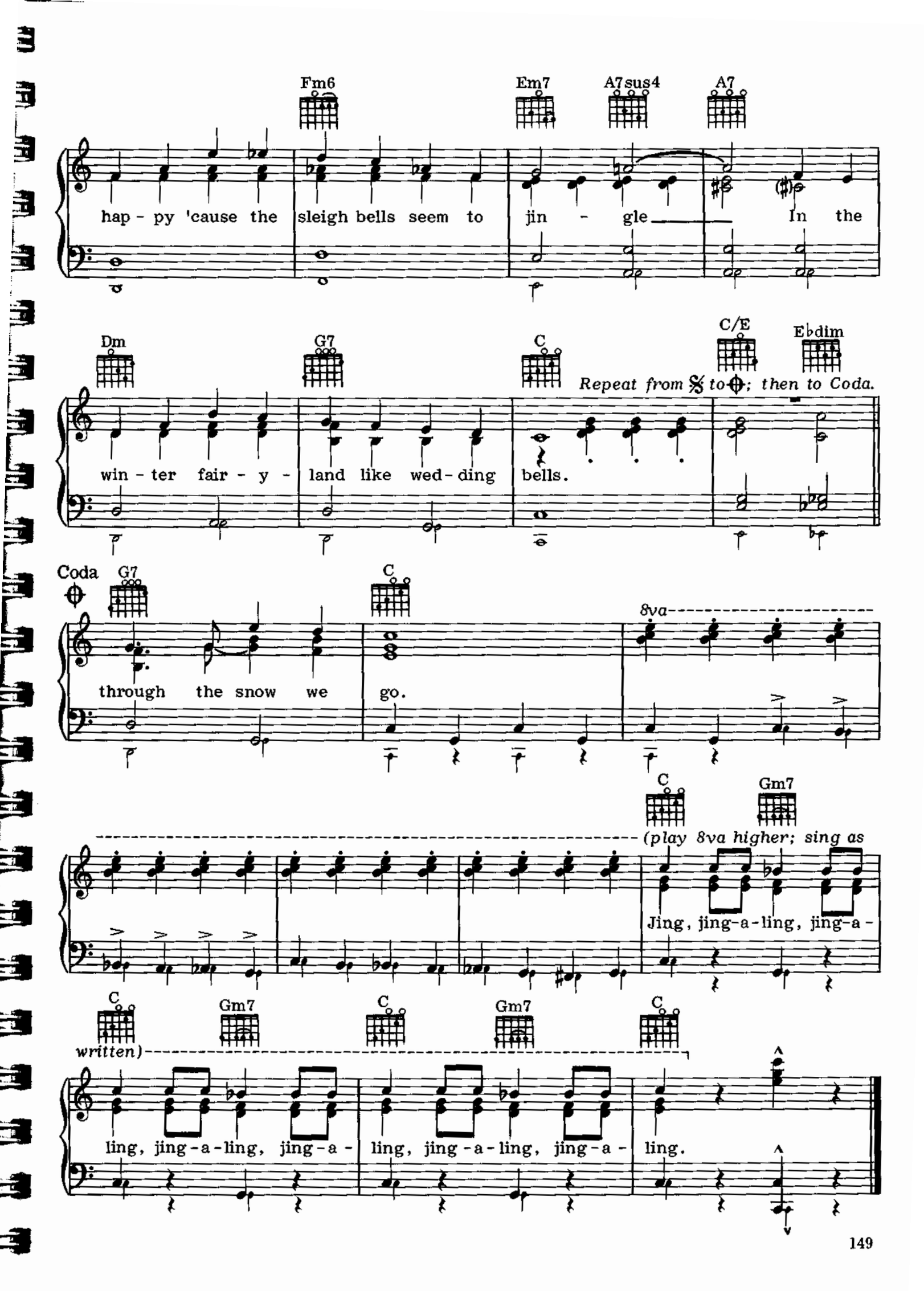
Jing-A-Ling, Jing-A-Ling



Copyright © renewed 1977 by Don Raye.


C
Ab7
ling, jing-a-ling, I love to hear our laugh-ter min-gle, Ha, ha,
ling, jing-a-ling, The night is made for sweet ro-manc-ing. Ha, ha,
f
1. G7
2. G7
Last time to Coda
ho, ho,
ho, ho,
glid - ing through the snow.
through the snow we
C
go.
Through a
non-legato
Trio
C
win - ter fair - y - land we go a - glid - ing In a


G7
cot - ton - can - dy land of fro - zen charms, And the
Dm G7
way the sleigh is slip - ping and a - slid - ing Brings you
Dm G7 C
slid - ing e - ven clos - er in my arms. Can't you
hear the sleigh bells ask - ing why we're sin - gle, As we
C7 F A7/E Dm
fly a - cross the snow - y hills and dells? And we're


Fm6
Em7
A7sus4
A7
hap - py 'cause the sleigh bells seem to jin - gle In the
Dm
G7
C
C/E
Ebdim
Repeat from 𝄋 to ⊕; then to Coda.
win - ter fair - y - land like wed - ding bells.
Coda
G7
C
8va
through the snow we go.
C
Gm7
(play 8va higher; sing as
Jing, jing-a-ling, jing-a -
written)
C
Gm7
C
Gm7
C
ling, jing-a-ling, jing-a - ling, jing-a-ling, jing-a - ling.

Section Five
Modern Carols

Carol of the Bells *(Words by Peter J. Wilhousky; Music by M. Leontovich)* *Page 158*

There is a legend that at the stroke of midnight on the evening when Jesus was born all the bells on earth suddenly began pealing joyously together of their own accord—and there was never a sound like it for majesty and grandeur. "Carol of the Bells," based on an old Ukrainian motif, probably springs from that legend, as it tells of the "sweet silver bells" that pealed joyously in unison. Traditionally, the "Carol of the Bells" is sung quietly in the beginning, grows louder and ever louder as each voice adds to the tintinnabulation, and finally dies away to a pianissimo as the pealing gradually ceases.

I Heard the Bells on Christmas Day *Page 154*
(Words by Henry Wadsworth Longfellow, adapted by Johnny Marks; Music by Johnny Marks)

A mood of intense melancholy overtook poet Henry Wadsworth Longfellow in the years after his wife's tragic death in a fire in 1861. The Civil War had broken out that same year, and it seemed to him that this was an additional punishment. Sitting down at his desk one day, he penned the poem "Christmas Bells." As the bells continue to peal and peal, Longfellow recognizes that God is not dead after all, that right shall prevail, bringing peace and goodwill, as long as there is Christmas and its promise of new life. The poem has been sung to a tune written in the 1870s by an English organist, John Baptiste Calkin. In the 1950s, Johnny Marks, whose Christmas songs are many and choice, adapted Longfellow's words and provided the modern musical setting that is used here and is commonly sung today. There have been many recordings of Marks' version, including ones by Kate Smith, Frank Sinatra, Harry Belafonte and Bing Crosby (who joked to Marks, "I see you finally got yourself a decent lyricist").

The Little Drummer Boy *Page 156*
(Words and Music by Katherine Davis, Henry Onorati and Harry Simeone)

Harry Simeone, who was at one time choral conductor-assistant to Fred Waring, wrote what is now a Christmas classic, "The Little Drummer Boy," in 1958. The song tells the story of a shepherd boy who makes his way along with the procession of the Wise Men and other admirers to the lowly manger in Bethlehem to see the Holy Babe. Some of those who gather at the manger present the Infant with fine gifts, but all the shepherd has to offer is his drum and his gift of making music. The whole carol is accompanied by a gentle drone, the sound of the boy's drum being played lightly with the fingers. The Harry Simeone Chorale made the best-selling recording of its leader's song.

Out of the East *(Words and Music by Harry Noble)* *Page 151*

Juilliard-trained songwriter Harry Noble wrote "Out of the East" in 1940. The song describes the trip of the Magi, following the star to the birthplace of Jesus, and is an inspiring song of faith. Noble, born in New York and raised in Jersey City, New Jersey, is best known for his song "Hold Me, Thrill Me, Kiss Me." In addition to directing a prize-winning girls' choir, he was a nightclub performer with Francis King for many years, appeared in films, and gave organ lessons at Bamberger's Department Store in Newark, New Jersey.

The Peace Carol *(Words and Music by Bob Beers)* *Page 160*

The Beers of upstate New York are a musical family reminiscent of the famous Trapp family of Vermont. In 1965, they had several pleasant visits with the Reverend Edith Craig Reynolds, a Baptist minister related by marriage to the Reynolds Aluminum family. Bob Beers was so inspired by the gentle wisdom of Reverend Reynolds that he wrote this carol in her honor. The theme is a simple one—that the grief and struggles and cares of the world can be overcome by the peace of Christmas Day. Though it is less than 20 years old, "The Peace Carol" has already become a favorite part of the Christmas literature.

Words and Music
by Harry Noble

Out of the East

Moderately

F F/E F/E♭ B♭/D F/C

p

Fdim/C C7sus4 F6add9

L.H. *L.H.*

Ped.

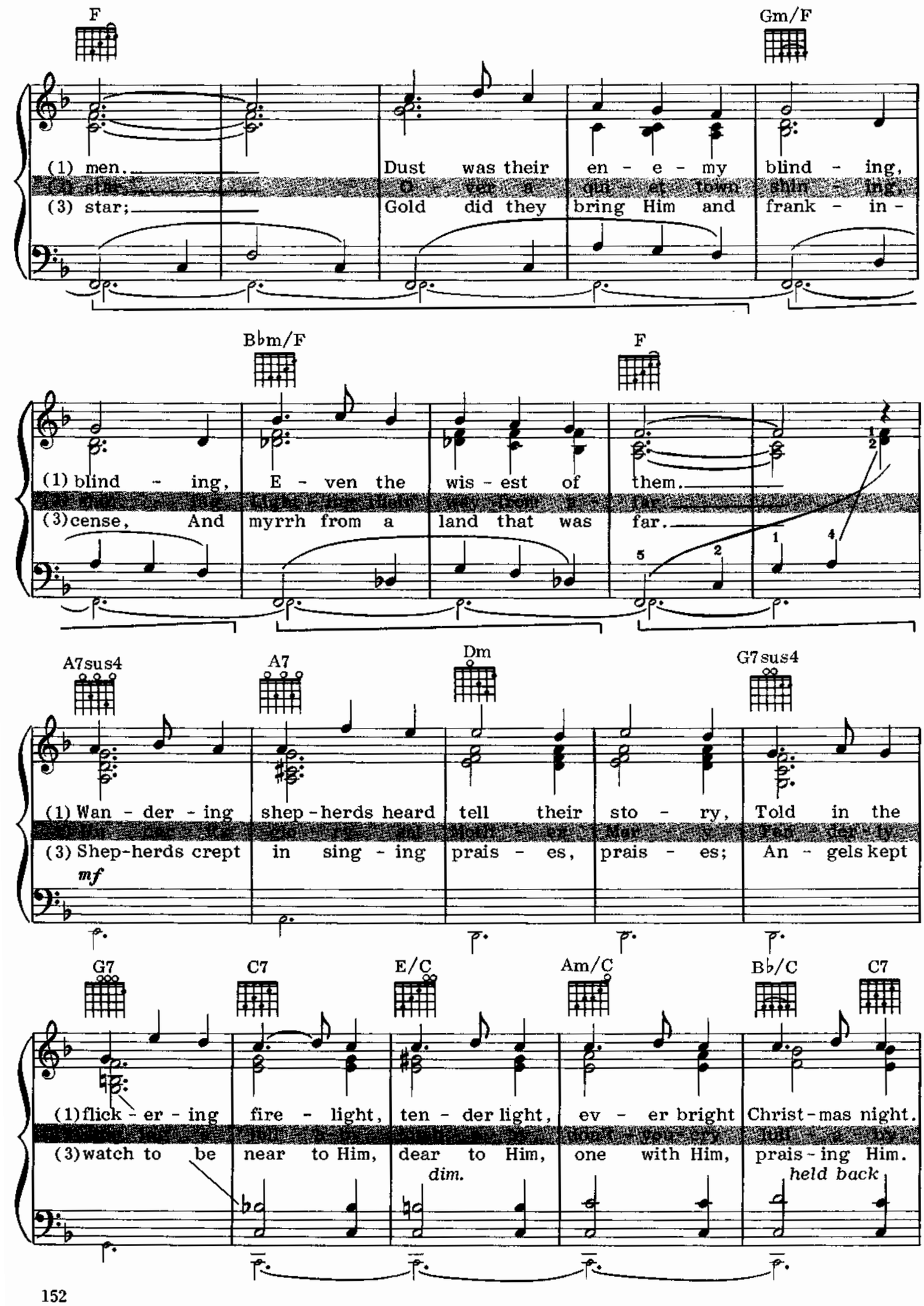
F Gm/F B♭m/F

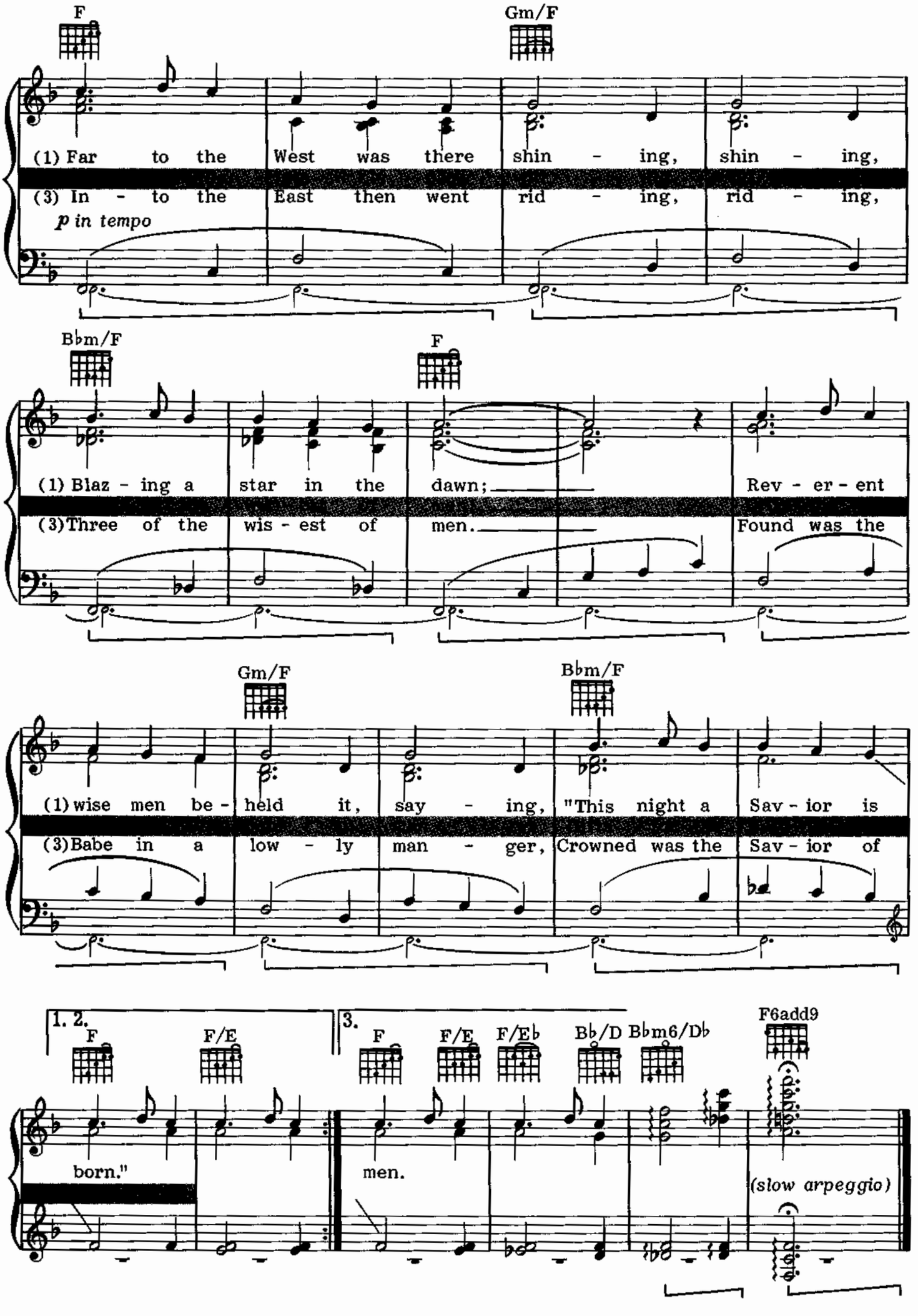
1. Out of the East there came rid - ing, rid - ing, Three of the wis - est of

3. Lo! in a man - ger they found Him, found Him, Bathed in the light of yon

p

Copyright © 1941 by The Boston Music Company. Copyright © renewed 1968 and assigned to Larry Spier, Inc., New York, N.Y.
This arrangement Copyright © 1981 Larry Spier, Inc., New York, N.Y.


F
Gm/F
(1) men.
Dust was their en - e - my blind - ing,
(3) star;
Gold did they bring Him and frank - in -
B♭m/F
F
(1) blind - ing, E - ven the wis - est of them.
(3) cense, And myrrh from a land that was far.
A7sus4
A7
Dm
G7sus4
(1) Wan - der - ing shep - herds heard tell their sto - ry, Told in the
(3) Shep-herds crept in sing - ing prais - es, prais - es; An - gels kept
mf
G7
C7
E/C
Am/C
B♭/C
C7
(1) flick - er - ing fire - light, ten - der light, ev - er bright Christ - mas night.
(3) watch to be near to Him, dear to Him, one with Him, prais - ing Him.
dim.
held back


F
Gm/F
(1) Far to the West was there shin - ing, shin - ing,
(3) In - to the East then went rid - ing, rid - ing,
p in tempo
B♭m/F
F
(1) Blaz - ing a star in the dawn;
Rev - er - ent
(3) Three of the wis - est of men.
Found was the
Gm/F
B♭m/F
(1) wise men be - held it, say - ing, "This night a Sav - ior is
(3) Babe in a low - ly man - ger, Crowned was the Sav - ior of
1. 2.
3.
F
F/E
F/E♭
B♭/D
B♭m6/D♭
F6add9
born."
men.
(slow arpeggio)

I Heard the Bells on Christmas Day

Words by Henry Wadsworth Longfellow,
adapted by Johnny Marks; Music by Johnny Marks

Rapidly, in one (♩. = 1 beat)

f *dim.*

p

Slowly

G Gaug C/E D7 Em F♯ Bm

heard the bells on Christ-mas Day Their old fa-mil-iar car-ols play, And

Cm/E♭ D7 Dm/F E7 C E7 Am Fdim A9/E D7

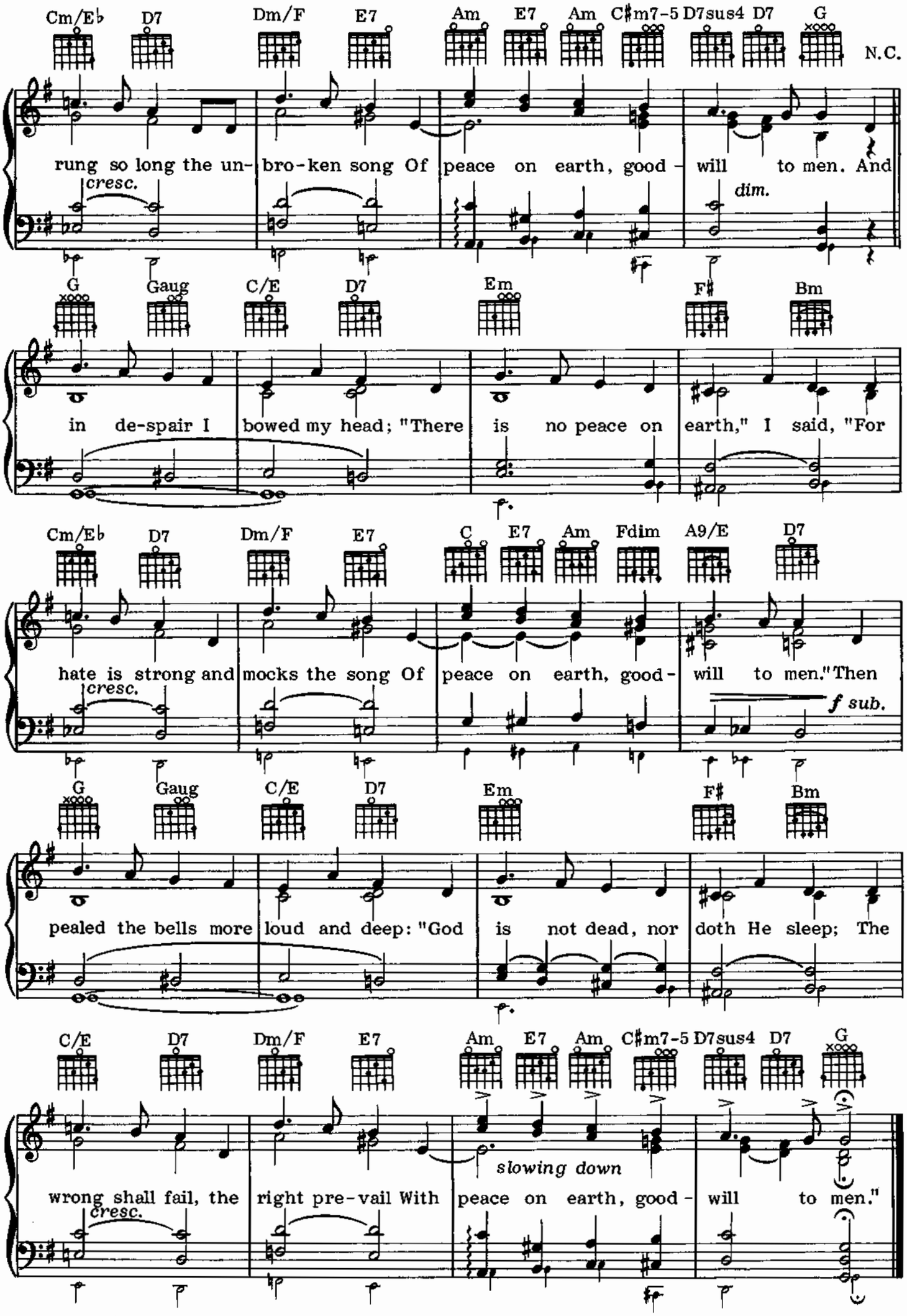
wild and sweet the words re-peat Of peace on earth, good-will to men. I

cresc.

G Gaug C/E D7 Em F♯ Bm

thought as now this day had come, The bel-fries of all Chris-ten-dom Had

Copyright © 1956 by St. Nicholas Music Inc., New York, N.Y. International Copyright secured. All rights reserved.


Cm/Eb D7 Dm/F E7 Am E7 Am C♯m7-5 D7sus4 D7 G N.C.
rung so long the un- bro-ken song Of peace on earth, good - will to men. And
cresc.
dim.
G Gaug C/E D7 Em F♯ Bm
in de-spair I bowed my head; "There is no peace on earth," I said, "For
Cm/Eb D7 Dm/F E7 C E7 Am Fdim A9/E D7
hate is strong and mocks the song Of peace on earth, good - will to men." Then
cresc.
f sub.
G Gaug C/E D7 Em F♯ Bm
pealed the bells more loud and deep: "God is not dead, nor doth He sleep; The
C/E D7 Dm/F E7 Am E7 Am C♯m7-5 D7sus4 D7 G
slowing down
wrong shall fail, the right pre-vail With peace on earth, good - will to men."
cresc.

The Little Drummer Boy

Words and Music by
Katherine Davis, Henry Onorati
and Harry Simeone

Moderately, in two (𝅗𝅥 = 1 beat)

Guitar → D
(Capo up 3 frets)

B-44
T-70

Keyboard → F

F

p throughout

1. Come, they told me, (Pa-
2. Lit - tle Ba - by, (Pa-
(Ba - by Ge - su),
3. Mar - y nod - ded; (Pa-

F

(Bells)

(1) rum-pum-pum-pum)
(2) rum-pum-pum-pum)
(3) rum-pum-pum-pum)

A new-born King to see; (Pa-
I am a poor boy too; (Pa-
The ox and lamb kept time; (Pa-

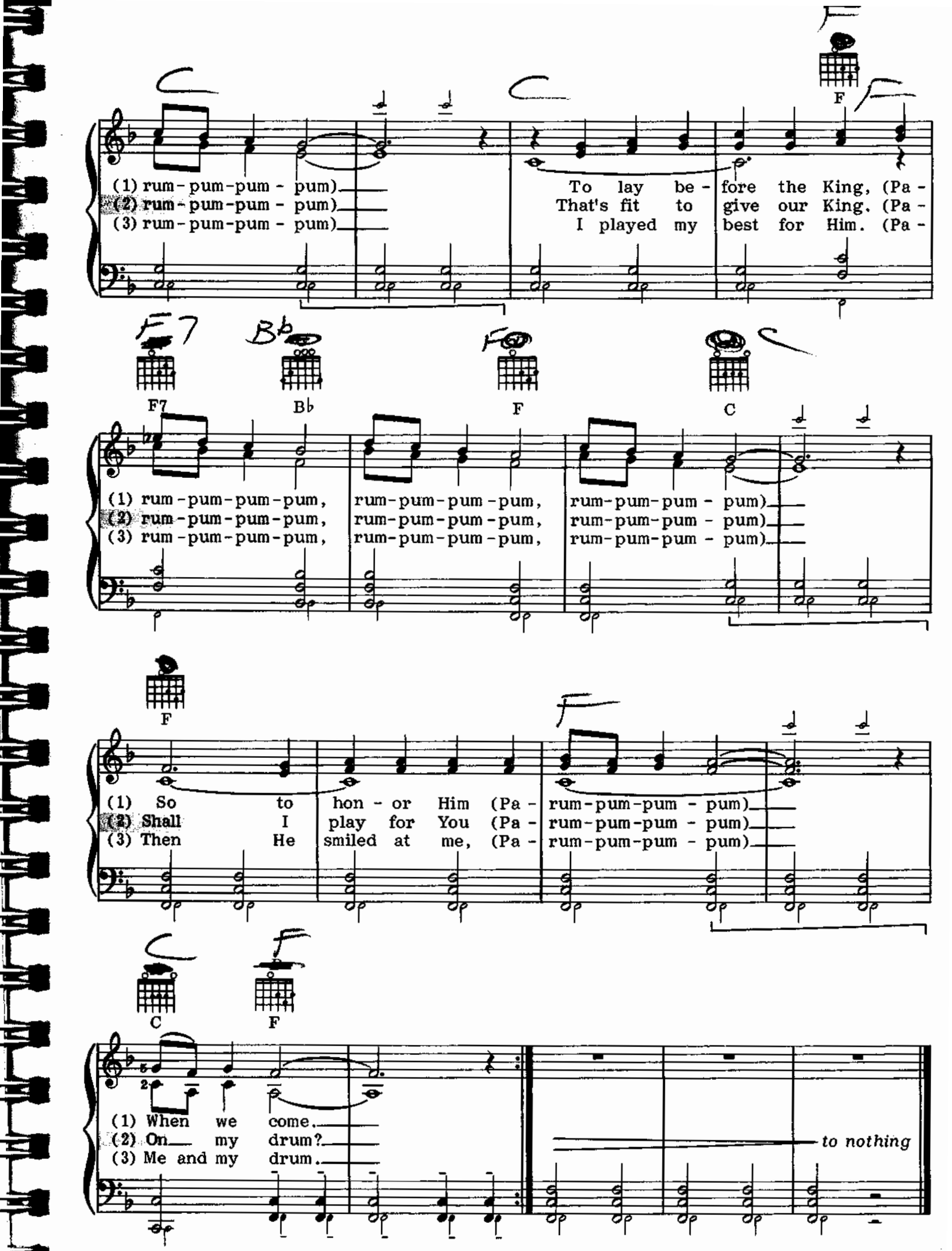
F

C

(1) rum-pum-pum-pum)
(2) rum-pum-pum-pum)
(3) rum-pum-pum-pum)

Our fin - est gifts we bring (Pa-
I have no gift to bring (Pa-
I played my drum for Him; (Pa-

Copyright © 1958 by Mills Music, Inc., and International Korwin Corp. Used with permission. All rights reserved.


(1) rum-pum-pum-pum)
(2) rum-pum-pum-pum)
(3) rum-pum-pum-pum)
To lay be-fore the King, (Pa-
That's fit to give our King. (Pa-
I played my best for Him. (Pa-
F7
B♭
F
C
(1) rum-pum-pum-pum,
(2) rum-pum-pum-pum,
(3) rum-pum-pum-pum,
rum-pum-pum-pum,
rum-pum-pum-pum,
rum-pum-pum-pum,
rum-pum-pum-pum)
rum-pum-pum-pum)
rum-pum-pum-pum)
F
(1) So to hon-or Him (Pa-
(2) Shall I play for You (Pa-
(3) Then He smiled at me, (Pa-
rum-pum-pum-pum)
rum-pum-pum-pum)
rum-pum-pum-pum)
C
F
(1) When we come.
(2) On my drum?
(3) Me and my drum.
to nothing

Carol of the Bells

Words by Peter J. Wilhousky; Music by M. Leontovich

Joyfully, in one (each measure = 1 beat)

Em* Em/D Am/C Em/B

Hark! how the bells, Sweet sil-ver bells, All seem to say, "Throw cares a-way."

p

Em Em/D Am/C Em/B

Christ-mas is here, Bring-ing good cheer To young and old, Meek and the bold.

Am/C Em Am/C Em

Ding, dong, ding, dong, That is their song With joy-ful ring, All car-ol-ing.

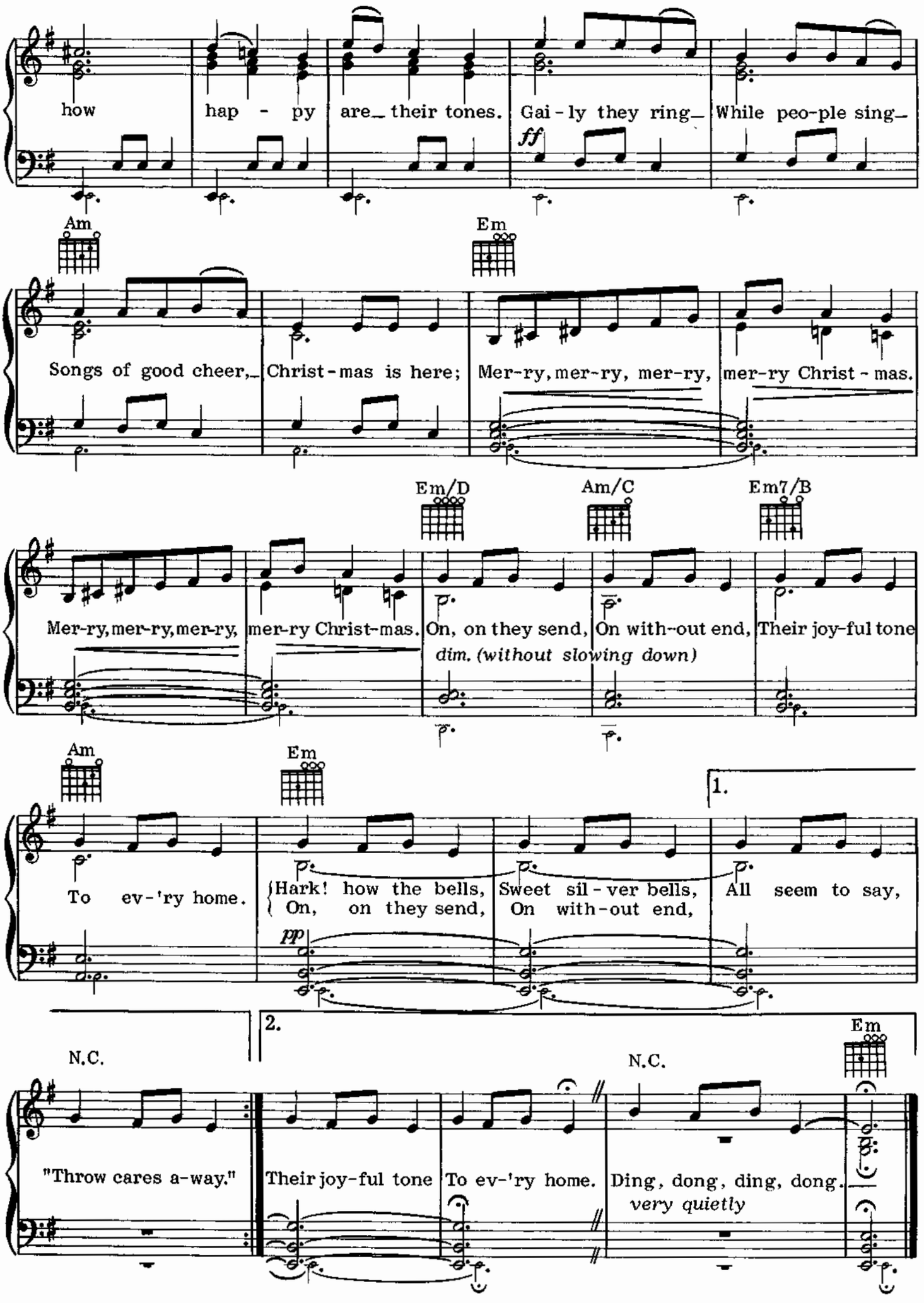
Am/C Em Am/C Em

One seems to hear Words of good cheer From ev-'ry-where Fill-ing the air; O

mf *cresc.*

**Guitarists: Play chords finger style.*

Copyright © 1936 by Carl Fischer, Inc., New York. Copyright renewed.
This arrangement Copyright © 1981 by Carl Fischer, Inc., New York. International Copyright secured. All rights reserved. Used by permission.


how hap - py are_ their tones. Gai - ly they ring_ While peo-ple sing_
ff
Am
Em
Songs of good cheer,_ Christ - mas is here; Mer-ry, mer-ry, mer-ry, mer-ry Christ - mas.
Em/D
Am/C
Em7/B
Mer-ry, mer-ry, mer-ry, mer-ry Christ-mas. On, on they send, On with-out end, Their joy-ful tone
dim. (without slowing down)
Am
Em
1.
To ev-'ry home. Hark! how the bells, Sweet sil - ver bells, All seem to say,
On, on they send, On with-out end,
pp
2.
N.C.
Em
N.C.
"Throw cares a-way." Their joy-ful tone To ev-'ry home. Ding, dong, ding, dong.
very quietly

The Peace Carol

Words and Music by Bob Beers

Gently

mp

1. The

G Gaug C/G

(1) gar - ment of life be it tat - tered and torn, The

3. Add all the grief ___ that peo - ple may bear; ___

F/G D7/G G Em Em/D

(1) cloak of the sol - dier is weath-ered and worn, But what Child is this that was

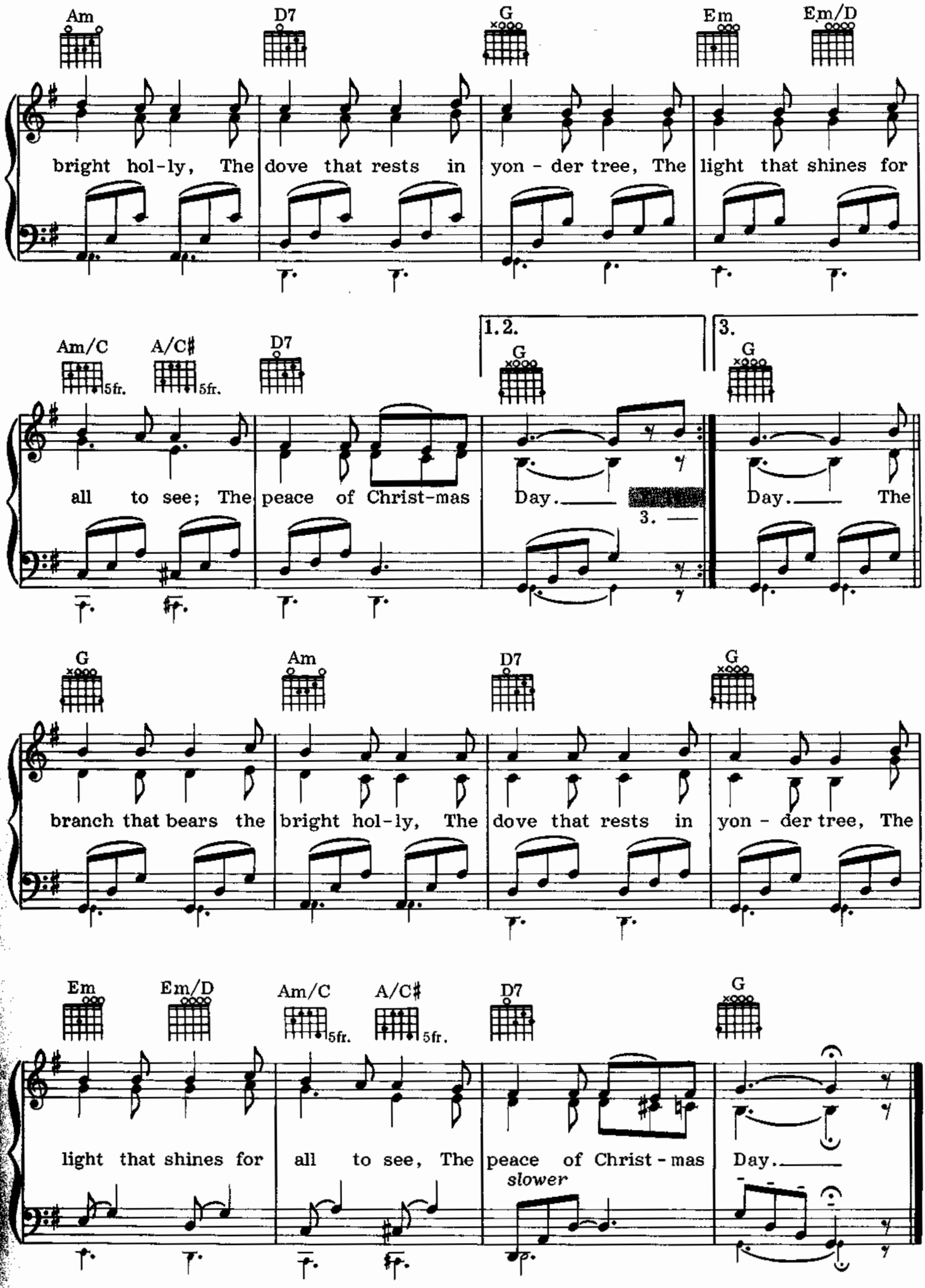
(3) To - tal the strife and the trou - ble and care; ___ Put them in col - umns and

A/C♯ 5fr. D7 G

(1) pov - er - ty - born? The peace of Christ - mas Day. ___ The branch that bears the

(3) leave them right there, The peace of Christ - mas Day. ___

Copyright © 1966, 1974 by Cherry Lane Music Co. International Copyright secured. All rights reserved.


Am
D7
G
Em
Em/D
bright hol-ly, The dove that rests in yon - der tree, The light that shines for
Am/C
A/C♯
5fr.
5fr.
D7
1.2.
G
3.
G
all to see; The peace of Christ-mas Day.
3.
Day. The
G
Am
D7
G
branch that bears the bright hol-ly, The dove that rests in yon - der tree, The
Em
Em/D
Am/C
A/C♯
5fr.
5fr.
D7
G
light that shines for all to see, The peace of Christ - mas Day.
slower

Section Six
Favorite Carols of Yesterday and Today

Angels from the Realms of Glory *Page 168*
(Words by James Montgomery; Music by Henry Smart)

In the mid-1790s, 23-year-old James Montgomery, a devout Moravian newspaperman in Sheffield, England, was twice imprisoned because authorities feared that his liberalism and criticism of local officials might breed trouble. He took advantage of his incarceration to write a little book, Prison Amusements, *which he published as soon as he was released and had returned to his newspaper. The success of the book started him and his paper, the* Iris, *on the road to such popularity that before long he became one of Sheffield's leading citizens. His Christian faith, so strong in adversity, remained just as strong in prosperity. He published many hymns, including "Angels from the Realms of Glory," which he wrote for the Christmas Eve edition of the* Iris *in 1816, and which was republished in the* Christian Psalmist *in 1825. Some years later, a London organist, Henry Smart, wrote the music to which we now sing Montgomery's words.*

As Lately We Watched *(Traditional)* *Page 175*

From Austria comes this traditional carol, sung to a tune similar to the old English "We Wish You a Merry Christmas." As with such other carols as "Angels We Have Heard on High," "Angels from the Realms of Glory" and "While Shepherds Watched Their Flocks by Night," the song tells the story of the Nativity from the point of view of the shepherds near Bethlehem who follow the path of the star, hear the angels proclaim the birth of the newborn King and finally see the Infant in His manger-throne.

As with Gladness Men of Old *Page 183*
(Words by William Chatterton Dix; Music by Conrad Kocher)

On the Epiphany, the Twelfth Day of Christmas, probably in 1858, William Chatterton Dix was sick in bed. Dix was a devout churchman who ran a marine insurance company in England during the week and composed hymns on Sunday. While sick, he managed to read the Gospel for the day, which inspired him to write this classic Christmas hymn. It was set to a melody written several decades earlier by an eminent German organist, Conrad Kocher, but Dix is often credited with the tune. Dix eventually came to dislike his abridgment of the Kocher setting, but realized that since the combination of words and music had already entered the literature it was too late to change it.

Christians, Awake, Salute the Happy Morn *Page 172*
(Words by John Byrom; Music by John Wainwright)

This song was written by John Byrom as a Christmas present for his daughter, probably in 1749. Byrom was active in the evangelical revivals of the period, had both Charles and John Wesley as students and friends, and ended life as a Quaker. The poem was first published as a broadside (broadsides were large sheets of paper on which ballads were customarily printed, and which were sold by stationers like newspapers) and was set to an original psalm tune, "Yorkshire" by John Wainwright, an organist at the Manchester, England, Collegiate Church. Byrom first heard the completed hymn on Christmas Day, 1750, when a group of men and boys led by Wainwright sang it for him.

Good Christian Men, Rejoice *Page 178*
(Words by John Mason Neale; Music Traditional)

This well-worked melody served a variety of purposes before it became the setting for "Good Christian Men, Rejoice." Its origin is a 14th-century hymn, which was arranged in 1601 by Bartholomaeus Gesius as "In Dulci Jubilo." Subsequently Johann Sebastian Bach made his own arrangement of the melody in his Chorale Preludes for the organ, and in an edition by Sir John Stainer, it became well known to German-speaking people as "Nun singet und seid froh." The English version is by the Reverend Dr. John Mason Neale, a 19th-century English minister who, after being forced into retirement by illness, collected and made English translations of many Greek and Latin hymns.

The Holly and the Ivy *(Traditional)* — *Page 174*

The verses of this charming English carol date back centuries. They were first officially published in 1861 by Joshua Sylvester, who admitted that he had obtained them from "an old broadside, printed a century and a half since." The symbolism in them probably pre-dates Christianity and was simply modified to serve it. Thus, the white blossoms became the purity of Mary; the red berries, Jesus' blood; the thorns, His crown; the bitter bark, His crucifixion agony. The symbolism of the ivy has been lost, although some suggest that the holly stands for the masculine elements of Jesus' birth, and the clinging ivy for the feminine elements.

I Saw Three Ships *(Traditional)* — *Page 165*

There are several interpretations of the three ships mentioned in this carol. Since the music was published for the first time in 1666, less than two centuries after Columbus's voyages had opened up the seas, some believe that the three ships, like Columbus's, were entering a New World – that of the Spirit. Others feel that the number refers to the journeying Wise Men, or to the virtues of faith, hope and charity, or to the Holy Family of Jesus, Mary and Joseph, or to the Trinity of God the Father, Son and Holy Spirit. Carols that sing of ships are not usual, though as Cecil Sharp, a famous collector of folk songs, pointed out, the island-dwelling Britons of early days may have thought that Bethlehem, which they knew about only through hearsay, lay on or near the seacoast of the Holy Land. Sharp discovered the music for this carol existing in similar versions all over the British Isles, sung to these Christmas words and also to a secular lyric, beginning "As I sat on a sunny bank," which was already well known by the 18th century.

Joseph Dearest, Joseph Mild *(Traditional)* — *Page 170*

"Joseph Dearest, Joseph Mild" is a lullaby that was sung by the Virgin Mary in a Mystery Play that flourished around Leipzig, Germany, in the early 1500s. The tune was originally sung to a Latin text full of joy, "Resonet in Laudibus" (Let Our Praises Resound), dating from as early as the 14th century. Before that time, carols and other religious songs were danced and sung to primitive tunes and graceless texts. But a new awareness of beauty in worship swept through Europe in the 1500s, thanks in part to the Reformation, and melodies took on an ingratiating texture, while texts issued from the pens of genius poets.

Lo, How a Rose E'er Blooming *(Traditional; arranged by Dan Fox)* — *Page 169*

This charming old carol comes to us from Germany's Rhineland. It was first published in 1599 in Cologne but could date from the 15th century or perhaps even earlier. Michael Praetorius harmonized it in 1609, and Theodore Baker, the American music scholar who first compiled the Biographical Dictionary of Musicians *in 1900, is credited with the English translation. In some hymnals, the carol appears as "I Know a Rose-Tree Springing" or "Behold a Branch Is Growing" from its original German text, "Es ist ein' Ros' entsprungen."*

O Come, O Come Emmanuel *(Traditional)* — *Page 180*

The words to this church hymn for the season of Advent are very old indeed. They were of such importance in medieval days that in monasteries a separate stanza, to be sung from December 16 through December 23, was assigned to each of the most pious monks. In the 1800s, a musical setting that would accommodate the verses and the refrain "Rejoice! Rejoice! Emmanuel shall come to thee O Israel" was fashioned out of some plainsong sequences. (There was no refrain in the original Latin.) And, since plainsong has no measures and no specified rhythmic scheme, the quality of this hymn is always flowing and free.

O Holy Night — *Page 166*
(Words by John Sullivan Dwight; Music by Adolphe Charles Adam)

It is difficult to realize now that when "O Holy Night" was written by Adolphe Charles Adam, the 19th-century French composer who is best known for his ballet Giselle, *it was frowned on by church authorities. One French bishop even went so far as to denounce it for its "lack of musical taste and total absence of the spirit of religion." Despite this, it has become the most popular of all Christmas solos. Adam's friend and collaborator, the poet Cappeau de Roquemaure, was the first to supply a text for the melody, titling it "Cantique de Noël." The English words we use today, which made the tune "O Holy Night," were written by an American clergyman and musical authority named John Sullivan Dwight.*

Once in Royal David's City — *Page 179*
(Words by Mrs. C. F. Alexander; Music by H. J. Gauntlett)

Cecil Frances Alexander took her position as an Anglican bishop's wife very seriously. She accompanied her husband throughout Ireland, scolding the wicked and praising the good, and most of all working with the youngsters, for whom she wrote a number of little poems and hymns. Her most famous collection was published in 1848 – Hymns for Little Children *– and it was here that "Once in Royal David's City" first appeared. A year later, H. J. Gauntlett discovered Mrs. Alexander's poem and set it to music. The city, of course, is Bethlehem, the birthplace of Jesus and of His ancestor King David.*

What Child Is This?

Page 176

(Words by William Chatterton Dix; Music Traditional)

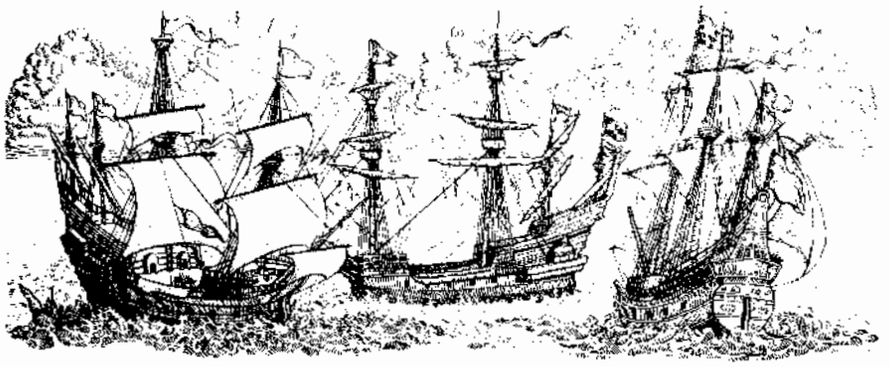
"Greensleeves," the tune to which "What Child Is This?" is sung, has a long history. It was apparently first licensed or registered in 1580 to a Richard Jones (with a set of lyrics that were not in the least religious, nor even very respectable), but it is probably older still. Some theories have it that Henry VIII wrote the song. In any event, Henry's daughter Queen Elizabeth I is said to have danced to it; Shakespeare mentioned it by name twice in The Merry Wives of Windsor; *traitors were hanged as hired bands of musicians played its strains in lugubrious tempo. Almost three centuries later, about 1865, William Chatterton Dix published "The Manger Throne." Three stanzas were later culled from that poem and fitted to "Greensleeves," thus creating "What Child Is This?," one of our loveliest carols.*

While Shepherds Watched Their Flocks by Night

Page 182

(Words by Nahum Tate and Nicholas Brody; Music by George Frederick Handel)

George Frederick Handel's oratorio Messiah, *first performed in 1742 in Dublin, made the composer's name a symbol for the finest in religious music. A century later, Handel's fame was still at its height, particularly in the United States, where admirers such as the composer Lowell Mason were willing to attribute their works to him in order to secure a wider audience. Another composer, Richard Storrs Willis (famous for "It Came Upon the Midnight Clear"), who was attracted by the stately vigor of an aria from* Cyrus, *one of Handel's 46 operas, adapted as text a scriptural paraphrase by Nahum Tate and Nicholas Brody published in 1696. The result was "While Shepherds Watched Their Flocks by Night," which hews so closely to the Christmas story as told in the Bible that it was one of only six hymns allowed by the starchy church authorities of that day to be sung by congregations (in addition, of course, to the regulation canticles).*



I Saw Three Ships

Traditional

Note: For added interest, this arrangement can be played as follows:
*1st time: Play top line of right hand only. (**p**)*
*2nd time: Play both lines of the right hand, again without the bass. (**mf**)*
*3rd time: Play complete arrangement including piano bass and organ pedals. (**f**)*

Moderately

Guitar → (Capo up 3 frets)
Keyboard →

D	A/D	D	A/D
F	C/F	F	C/F

1. *p* I saw three ships come sail - ing in On
2. *mf* And what was in those ships all three On
3. *f* The Vir - gin Mar - y and Christ were there On

D	A/D	D	A/D
F	C/F	F	C/F

(1) Christ - mas Day, on Christ - mas Day. I saw three ships come
(2) Christ - mas Day, on Christ - mas Day? And what was in those
(3) Christ - mas Day, on Christ - mas Day; The Vir - gin Mar - y and

D	A/D	D	A/D	D
F	C/F	F	C/F	F

(1) sail - ing in On Christ - mas Day in the morn - ing.
(2) ships all three On Christ - mas Day in the morn - ing?
(3) Christ were there On Christ - mas Day in the morn - ing.

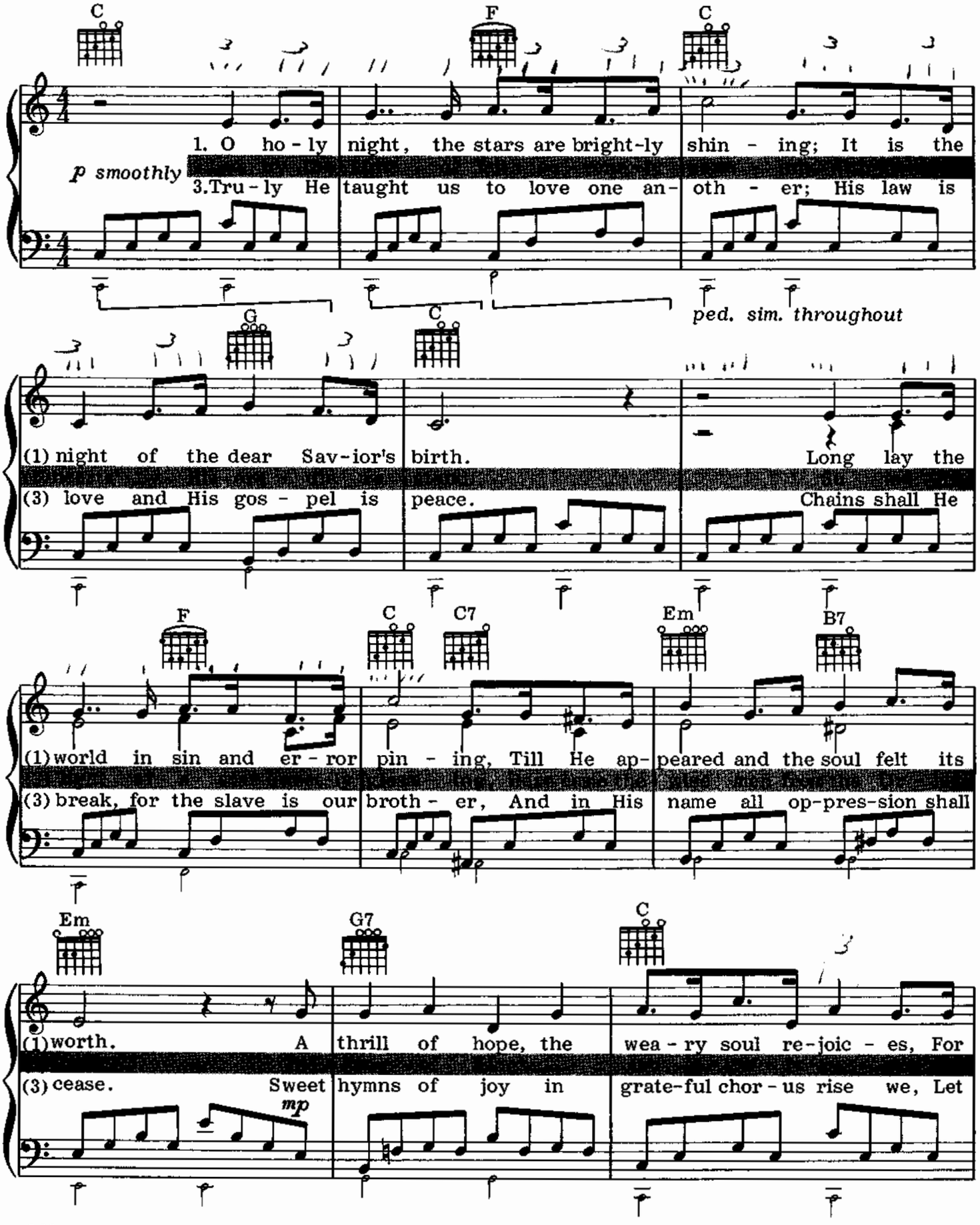
Copyright © 1981 Ardee Music Publishing, Inc.

O Holy Night

A-38
T-60

Words by John Sullivan Dwight
Music by Adolphe Charles Adam

Slowly and solemnly



Copyright © 1981 Ardee Music Publishing, Inc.

G7 C Am

(1)yon - der breaks a new and glo-rious morn. Fall on your

(3) all with - in us praise His ho - ly name. Christ is the

mf

Em Dm Am

(1)knees, Oh, hear the an - gel voic - es! O

(3) Lord, Then ev - er, ev - er praise we; His

C G7 C F C G7 C

(1) night di - vine, O night when Christ was born! O

(3) pow'r and glo - ry ev - er more pro- claim, His

f

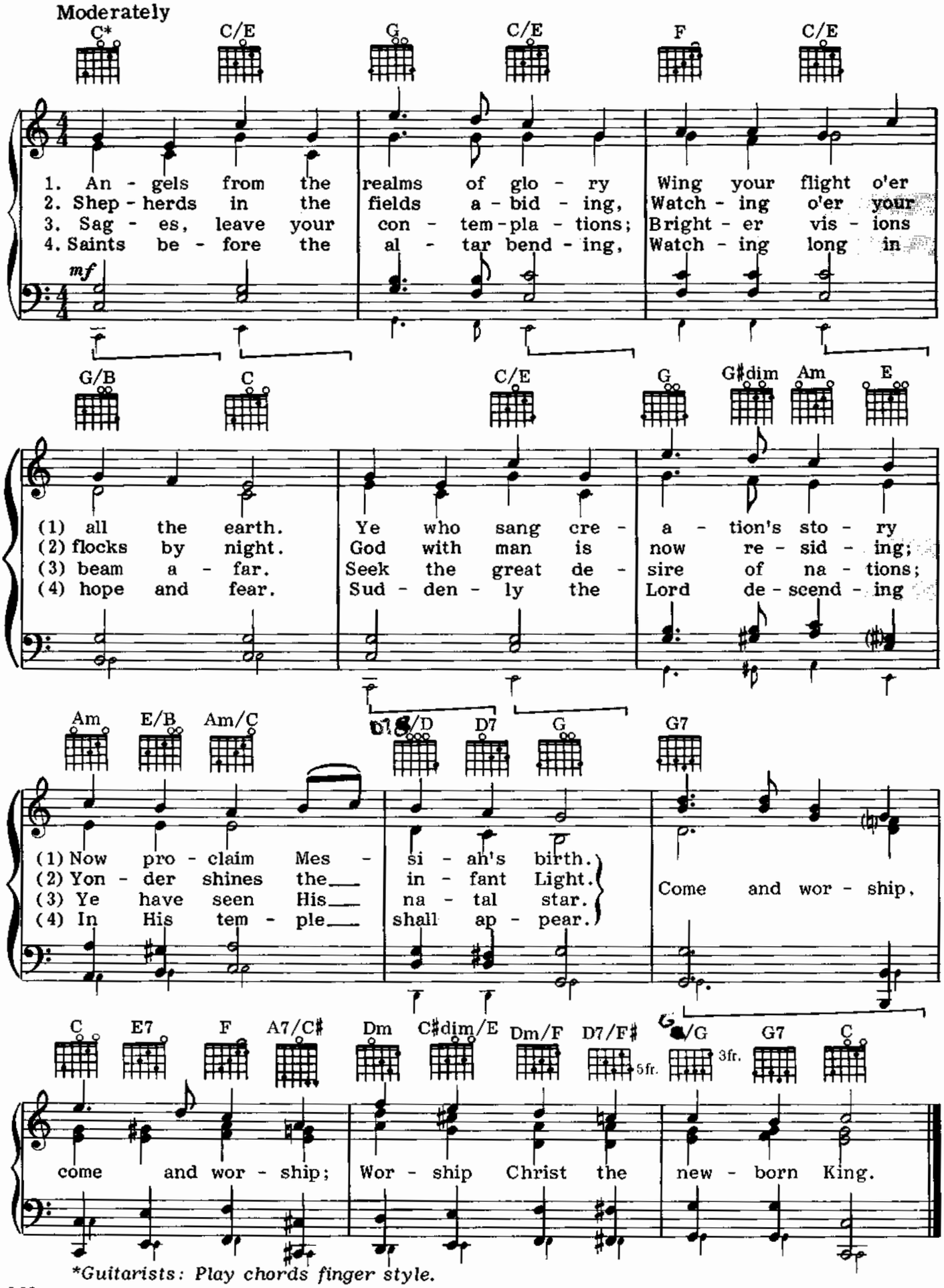
G G7 C Dm C G7 C

(1)night, O ho - ly night, O night di - vine!

(3) pow'r and glo - ry ev - er more pro - claim.

Angels from the Realms of Glory

Words by James Montgomery; Music by Henry Smart



**Guitarists: Play chords finger style.*

Copyright © 1981 Ardee Music Publishing, Inc.

Lo, How a Rose E'er Blooming

Traditional; Arranged by Dan Fox

Moderately

G* D7 G C G Dsus4 D Em C F♯m7-5 G Am G/D D7 G

Lo, how a rose e'er bloom - ing From ten - der stem hath sprung,
I - sa - iah 'twas fore-told it, The rose I have in mind.

G D7 G C G Dsus4 D Em C F♯m7-5 G Am D7 Em

Of Jes - se's lin - eage com - ing, As men of old
With Mar - y we be - hold it, The Vir - gin Moth-

Cm D7 G Em Bm Am D7 Em A D G D7 G

— have sung. It came a flower - et bright A - mid the
er kind. To show God's love a - right, She bore to

C D7 G Dm E Cm G/D Am D7 Em Cm6 D7 G

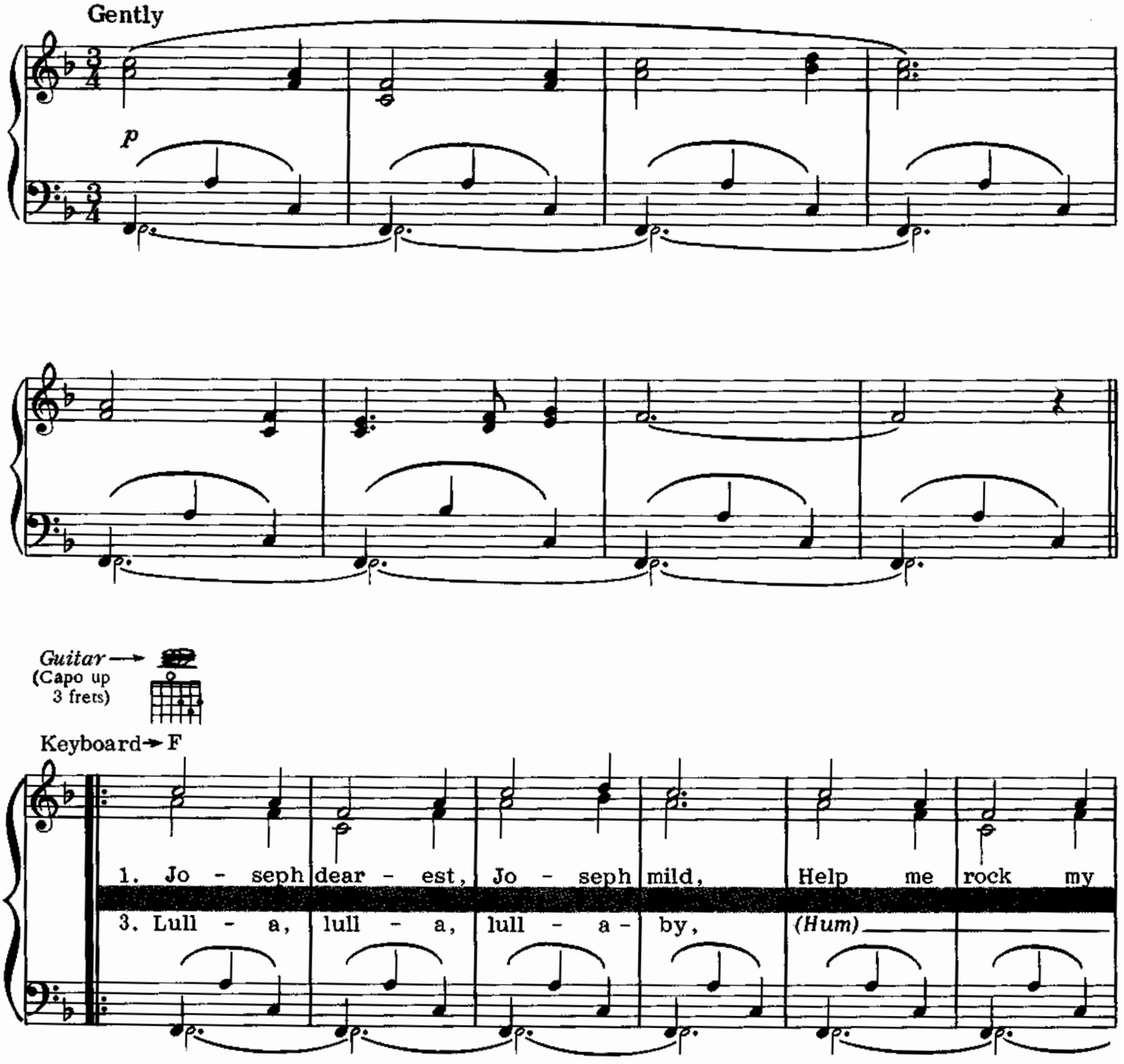
cold of win - ter, When half spent was the night.
men a Sav - ior When half spent was the night.

Guitarists: Play chords finger style.
***Smaller hands may substitute cue note for bass note.*

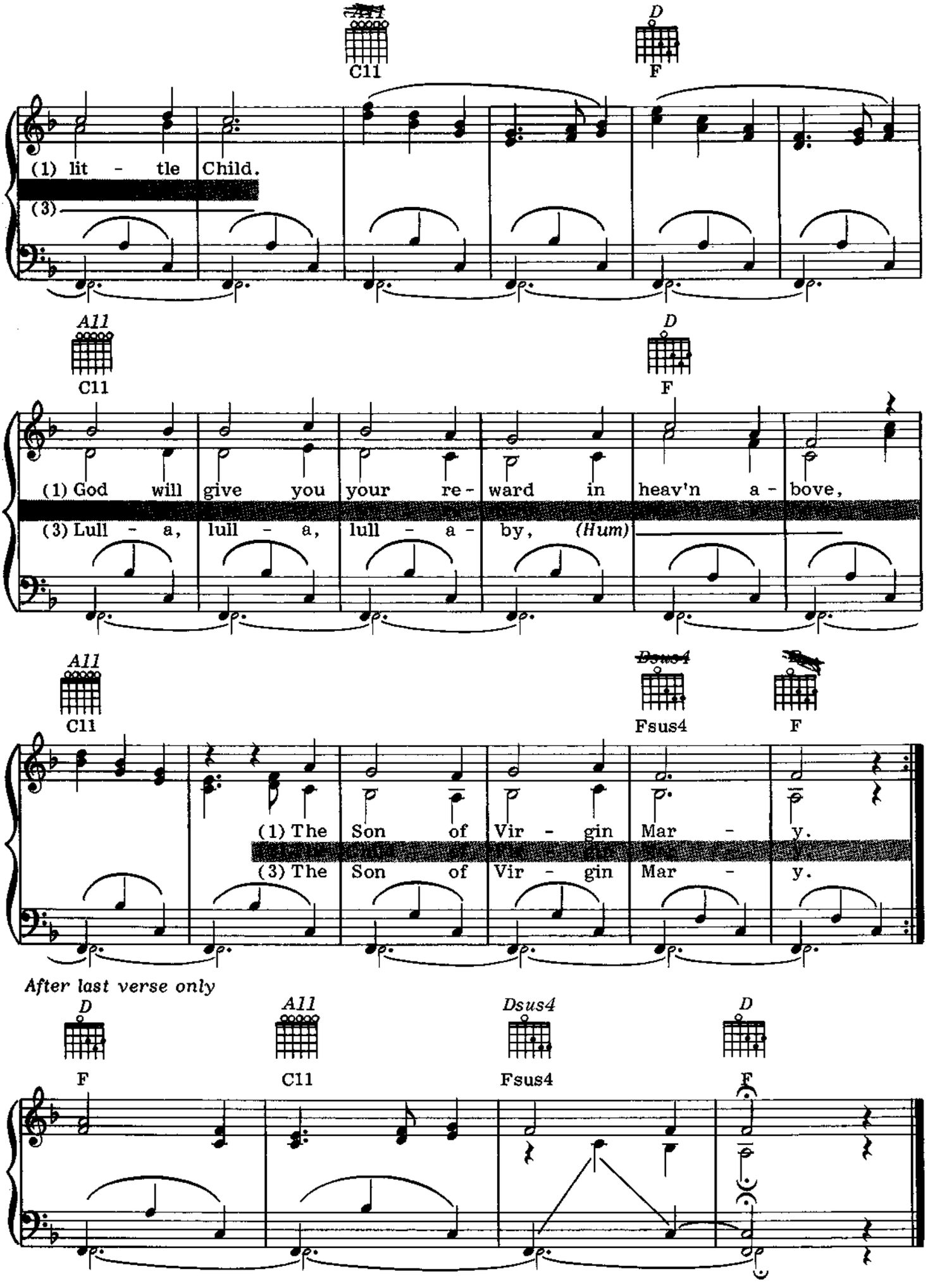
Copyright © 1981 by Robbins Music Corporation.

JOSEPH DEAREST, JOSEPH MILD

Traditional

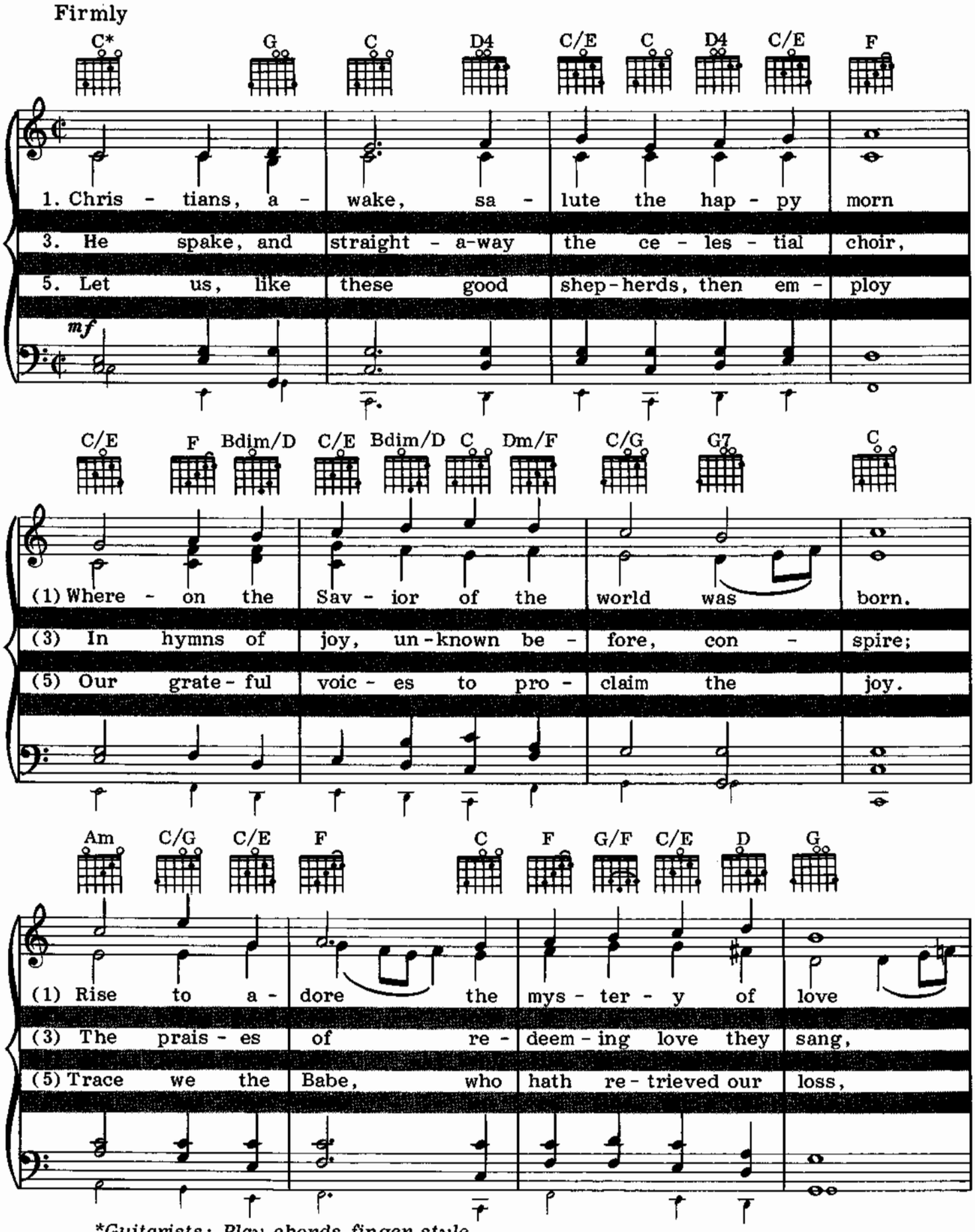


Copyright © 1981 Ardee Music Publishing, Inc.


A11
C11
D
F
(1) lit - tle Child.
(3)
A11
C11
D
F
(1) God will give you your re - ward in heav'n a - bove,
(3) Lull - a, lull - a, lull - a - by, (Hum)
A11
C11
Dsus4
Fsus4
F
(1) The Son of Vir - gin Mar - y.
(3) The Son of Vir - gin Mar - y.
After last verse only
D
F
A11
C11
Dsus4
Fsus4
D
F

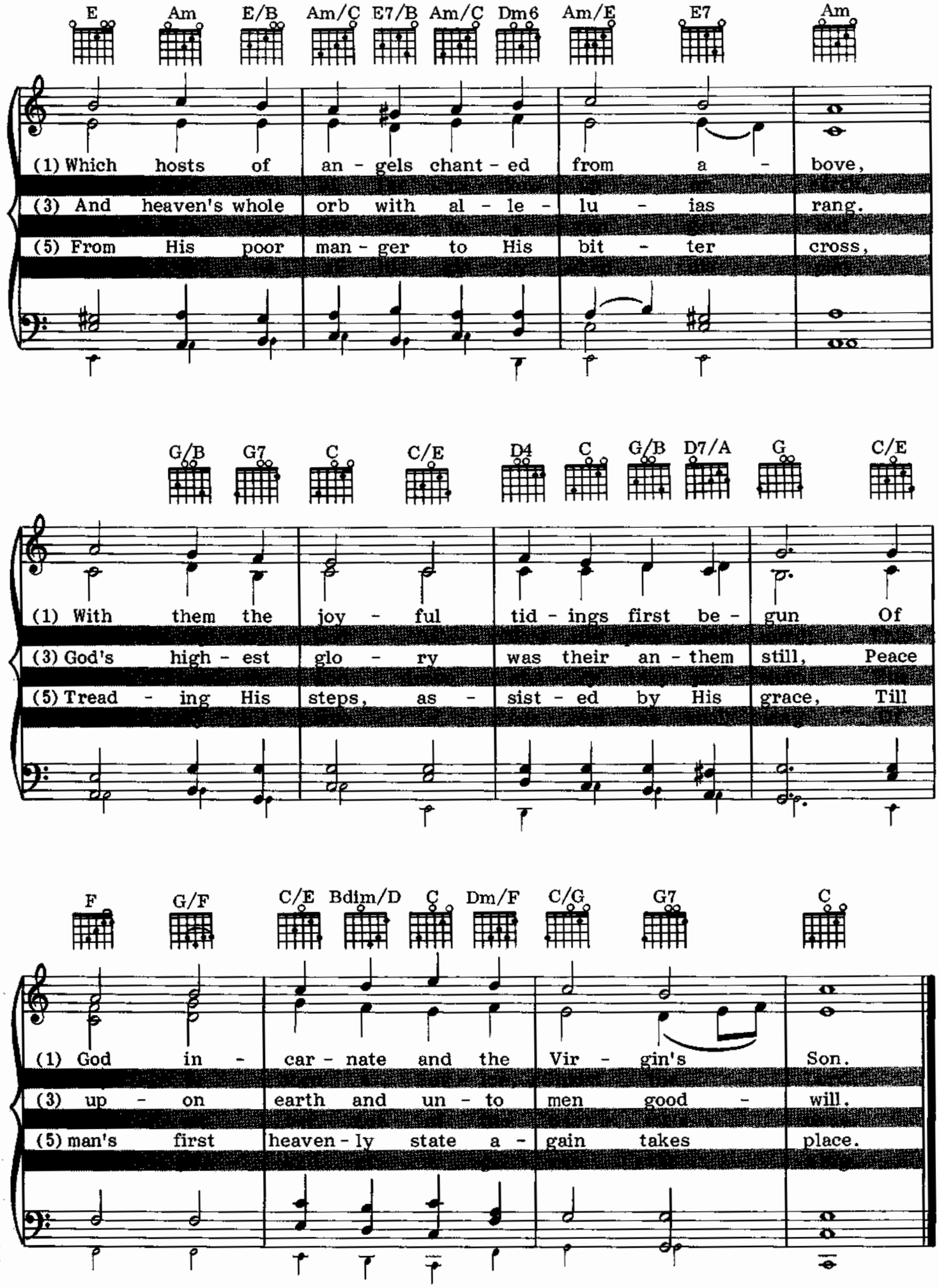
Christians, Awake, Salute the Happy Morn

Words by John Byrom; Music by John Wainwright



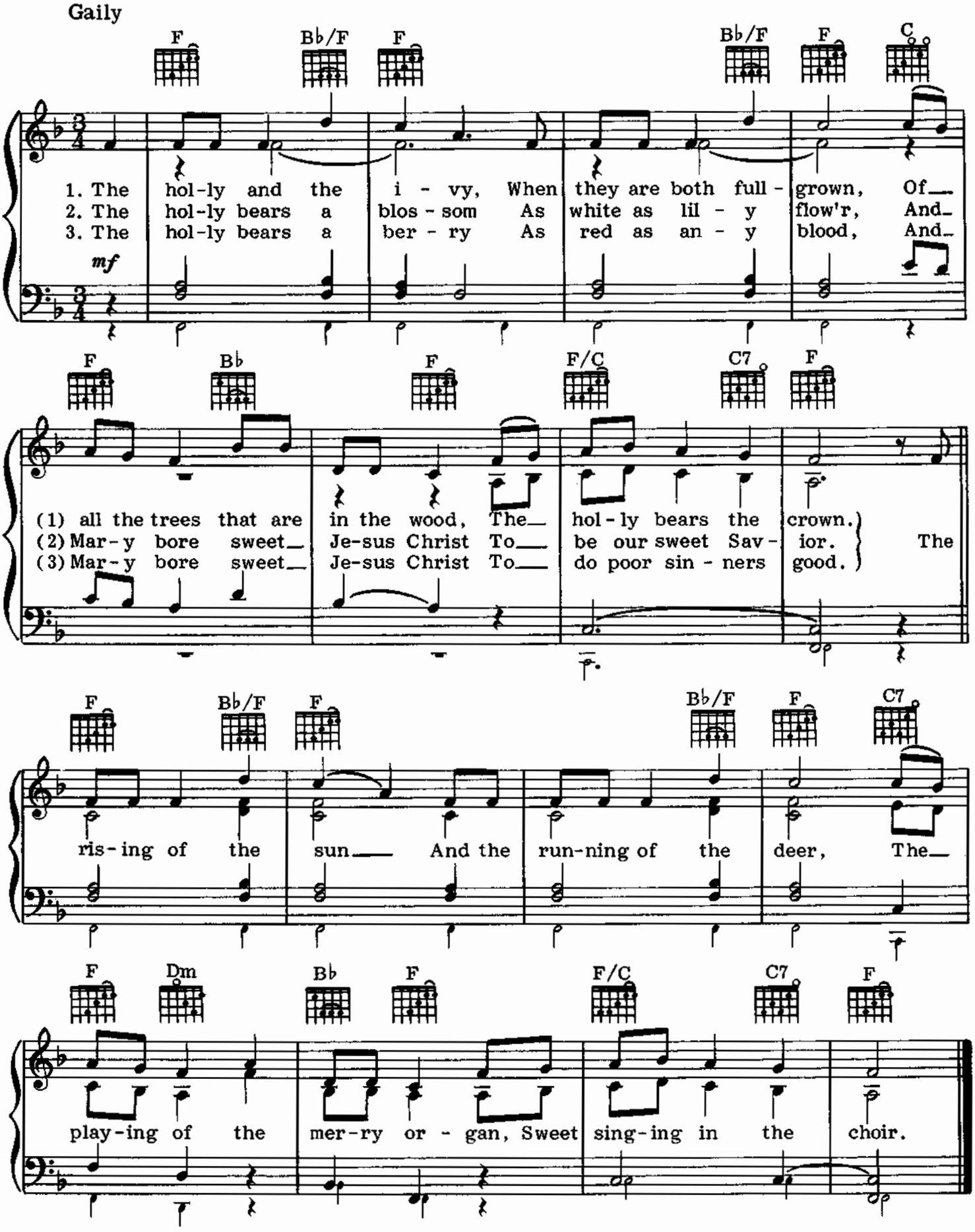
**Guitarists: Play chords finger style.*

Copyright © 1981 Ardee Music Publishing, Inc.


E Am E/B Am/C E7/B Am/C Dm6 Am/E E7 Am
(1) Which hosts of an - gels chant - ed from a - bove,
(3) And heaven's whole orb with al - le - lu - ias rang.
(5) From His poor man - ger to His bit - ter cross,
G/B G7 C C/E D4 C G/B D7/A G C/E
(1) With them the joy - ful tid - ings first be - gun Of
(3) God's high - est glo - ry was their an - them still, Peace
(5) Tread - ing His steps, as - sist - ed by His grace, Till
F G/F C/E Bdim/D C Dm/F C/G G7 C
(1) God in - car - nate and the Vir - gin's Son.
(3) up - on earth and un - to men good - will.
(5) man's first heaven - ly state a - gain takes place.

THE HOLLY AND THE IVY

Traditional

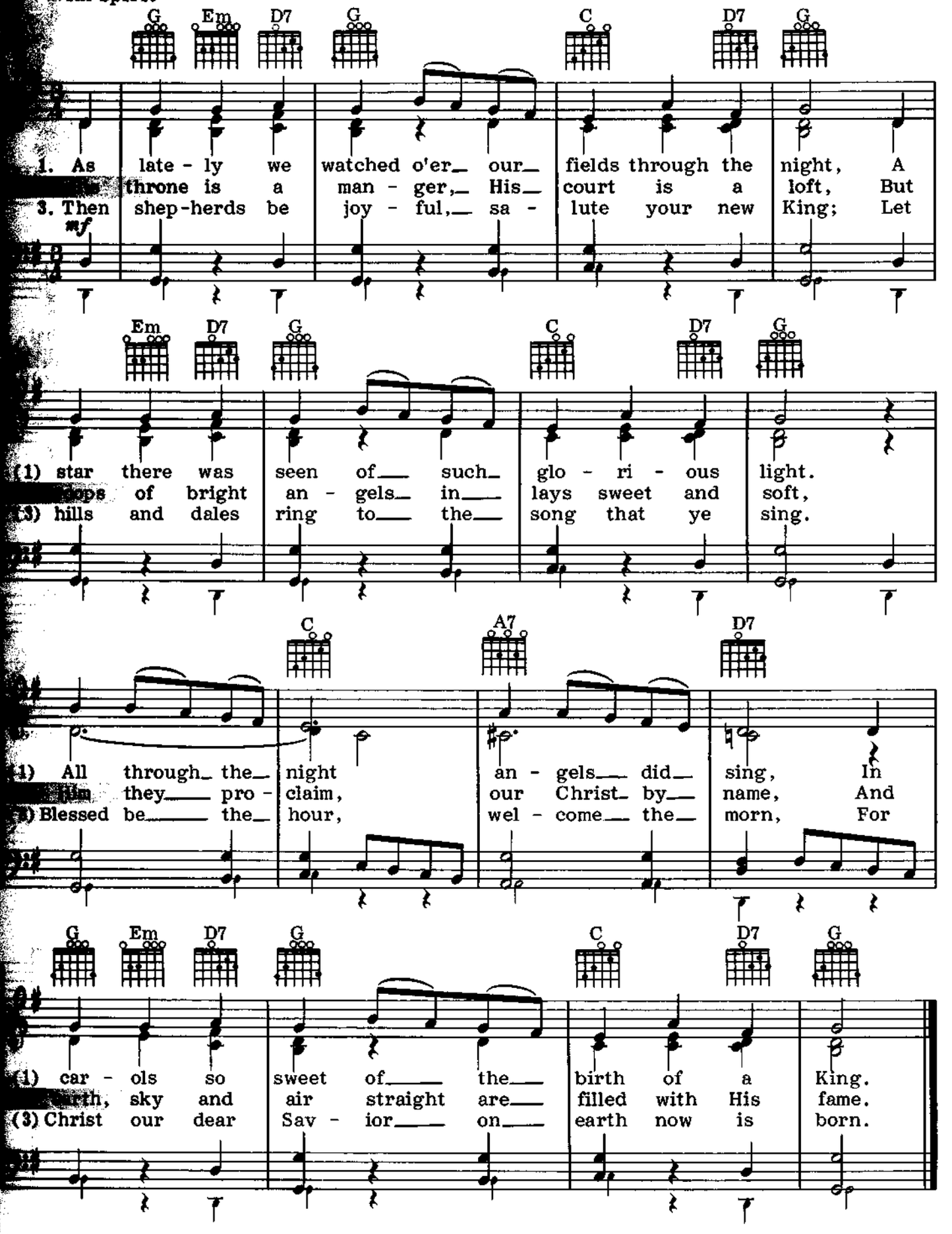


Copyright © 1981 Ardee Music Publishing, Inc.

As Lately We Watched

Traditional

With spirit



Copyright © 1981 Ardee Music Publishing, Inc.

What Child Is This?

Words by William Chatterton Dix
Music Traditional

Very gently, but not dragging

mp

1. What
(3. So)

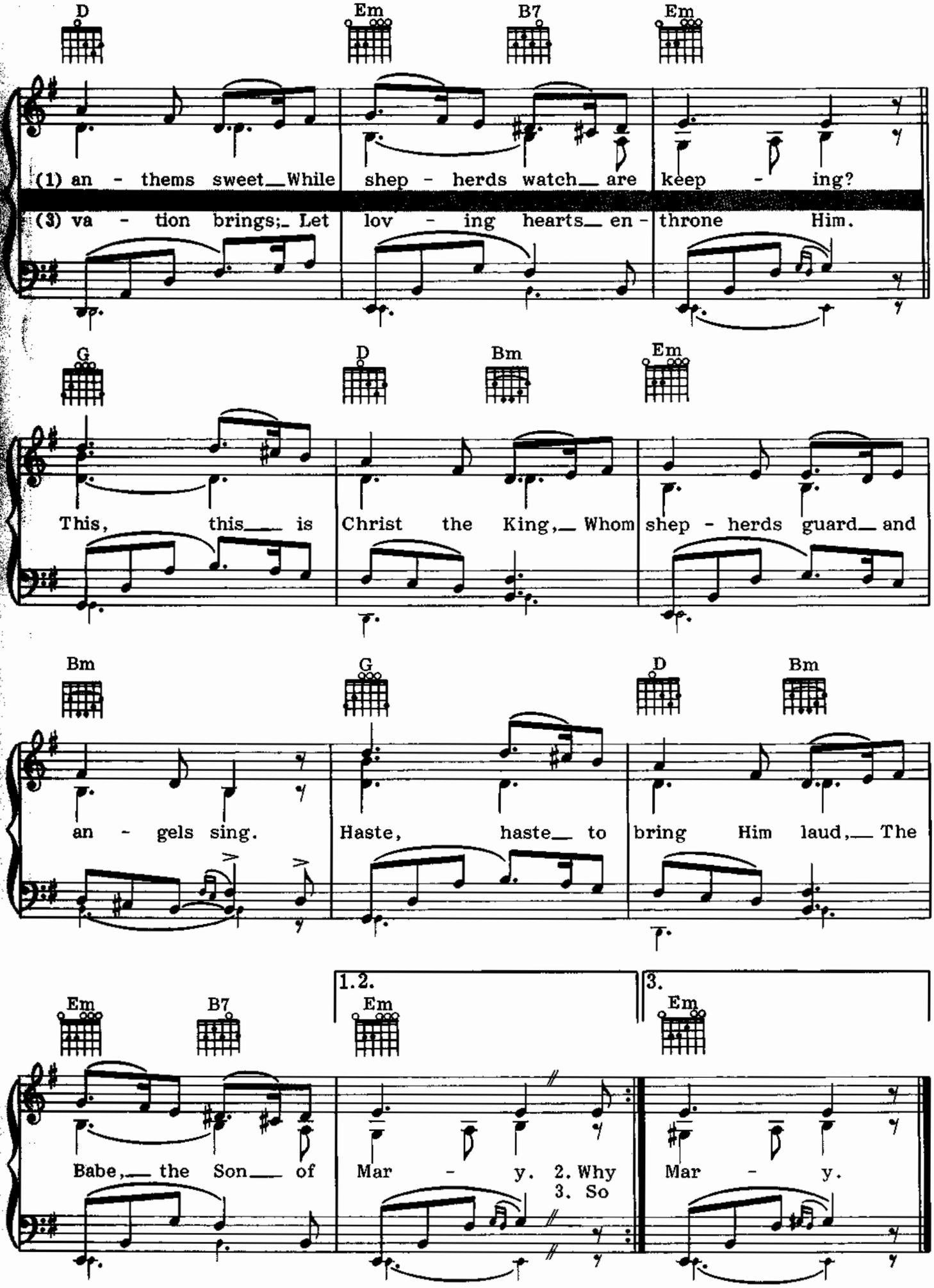
Em D

(1) Child is this, who laid to rest, On
(3) bring Him in - cense, gold and myrrh; Come,

Em Bm Em

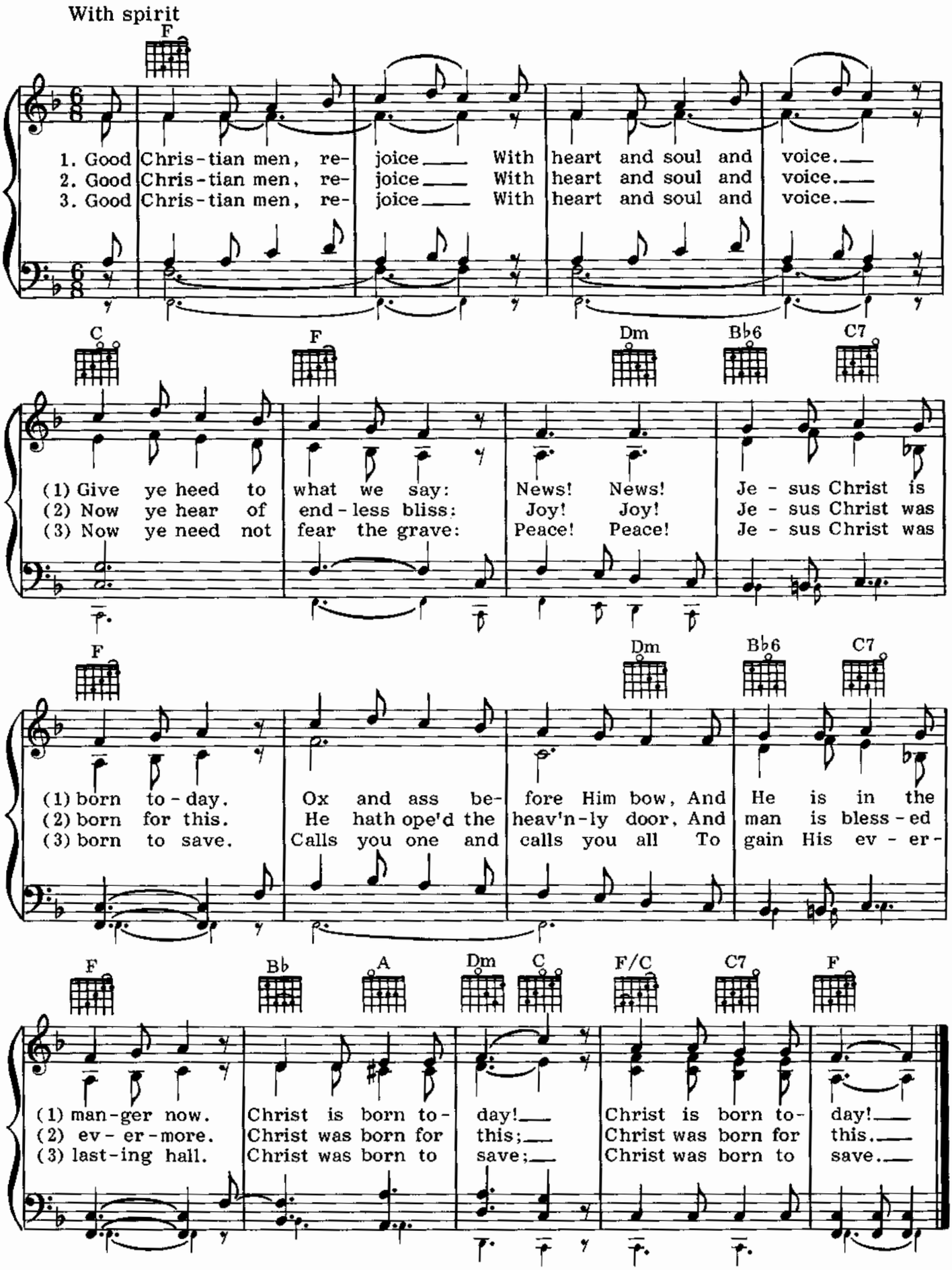
(1) Mar - y's lap is sleep - ing? Whom an - gels greet with
(3) peas - ant king, to own Him. The King of Kings sal -

Copyright © 1981 Ardee Music Publishing, Inc.


D
Em
B7
Em
(1) an - thems sweet While shep - herds watch are keep - ing?
(3) va - tion brings; Let lov - ing hearts en - throne Him.
G
D
Bm
Em
This, this is Christ the King, Whom shep - herds guard and
Bm
G
D
Bm
an - gels sing. Haste, haste to bring Him laud, The
1.2.
3.
Em
B7
Em
Em
Babe, the Son of Mar - y. 2. Why
3. So
Mar - y.

GOOD CHRISTIAN MEN, REJOICE

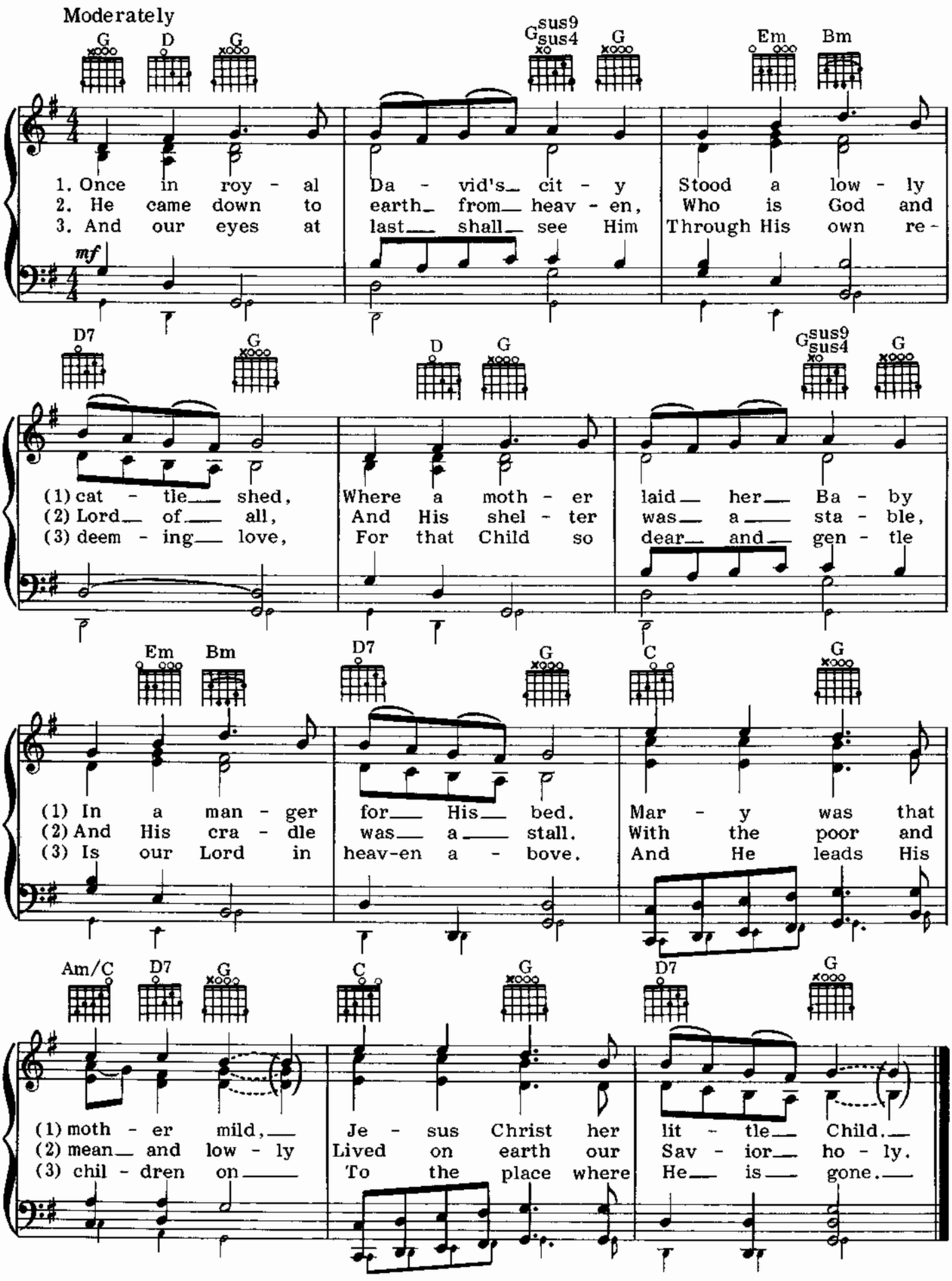
Words by John Mason Neale; Music Traditional



Copyright © 1981 Ardee Music Publishing, Inc.

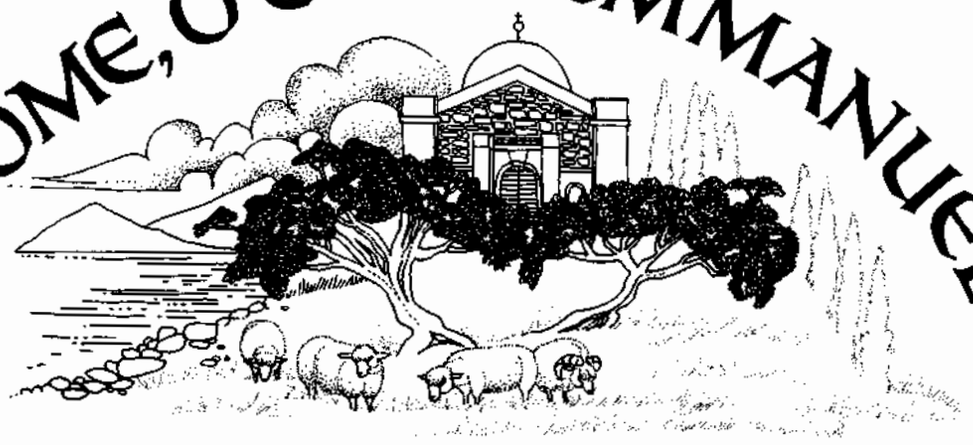
ONCE IN ROYAL DAVID'S CITY

Words by Mrs. C. F. Alexander; Music by H. J. Gauntlett



Copyright © 1981 Ardee Music Publishing, Inc.

O COME, O COME EMMANUEL



Traditional

Quietly, with great feeling

p *in flowing style*

Em Bm Em D C G D7 Em D

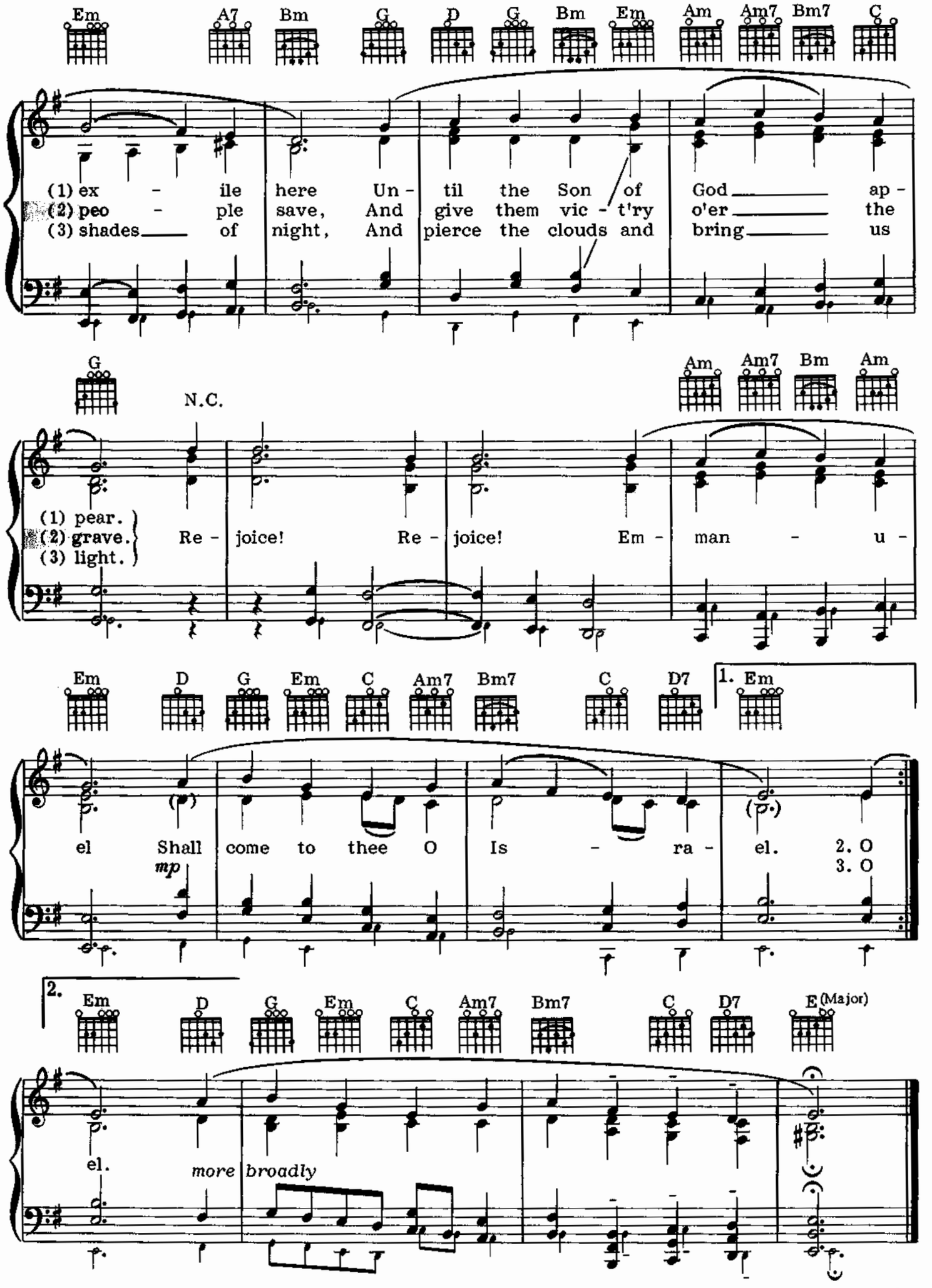
1. O come, O come Em - man - u - el And
(2. O) come, Thou Rod of Jes - se, free Thine
(3. O) come, O Day - spring come and cheer Our

G Em C Am7 Bm7 C D7 Em D A D

(1) ran - som cap - tive Is - ra - el That mourns in lone - ly
(2) own from Sa - tan's tyr - an - ny. From depths of Hell Thy
(3) spir - its by Thine ad - vent here, And drive a - way the

mp

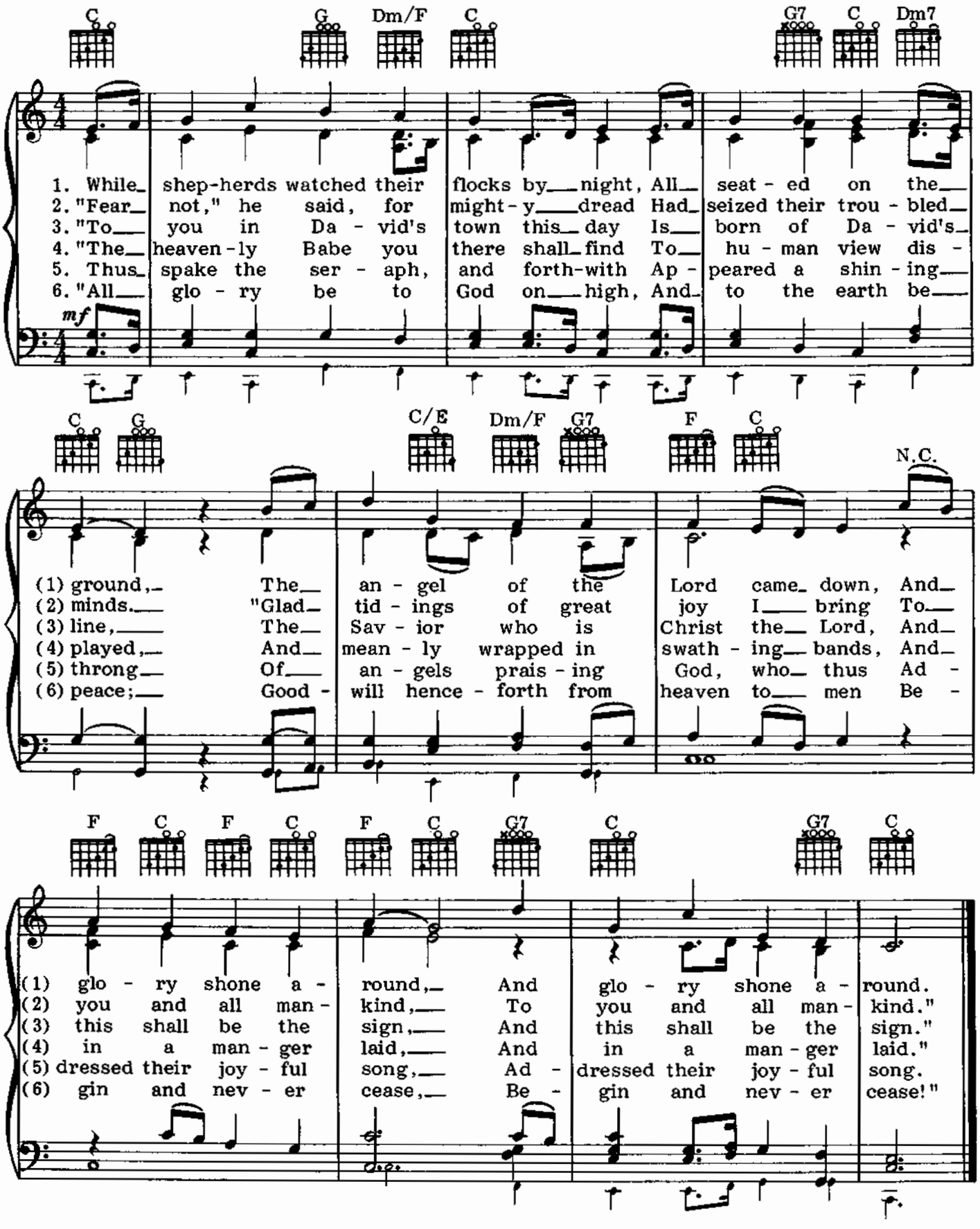
Copyright © 1981 Ardee Music Publishing, Inc.


Em A7 Bm G D G Bm Em Am Am7 Bm7 C
(1) ex - ile here Un - til the Son of God ap -
(2) peo - ple save, And give them vic - t'ry o'er the
(3) shades of night, And pierce the clouds and bring us
G N.C. Am Am7 Bm Am
(1) pear.
(2) grave. Re - joice! Re - joice! Em - man - u -
(3) light.
Em D G Em C Am7 Bm7 C D7 1. Em
el Shall come to thee O Is - ra - el. 2. O
mp 3. O
2. Em D G Em C Am7 Bm7 C D7 E (Major)
el. more broadly

While Shepherds Watched Their Flocks by Night

Words by Nahum Tate and Nicholas Brody
Music by George Frederick Handel

Moderately



Copyright © 1981 Ardee Music Publishing, Inc.

Bring a Torch, Jeannette, Isabella

Traditional

Brightly

pp cresc.

G Am G D7 G

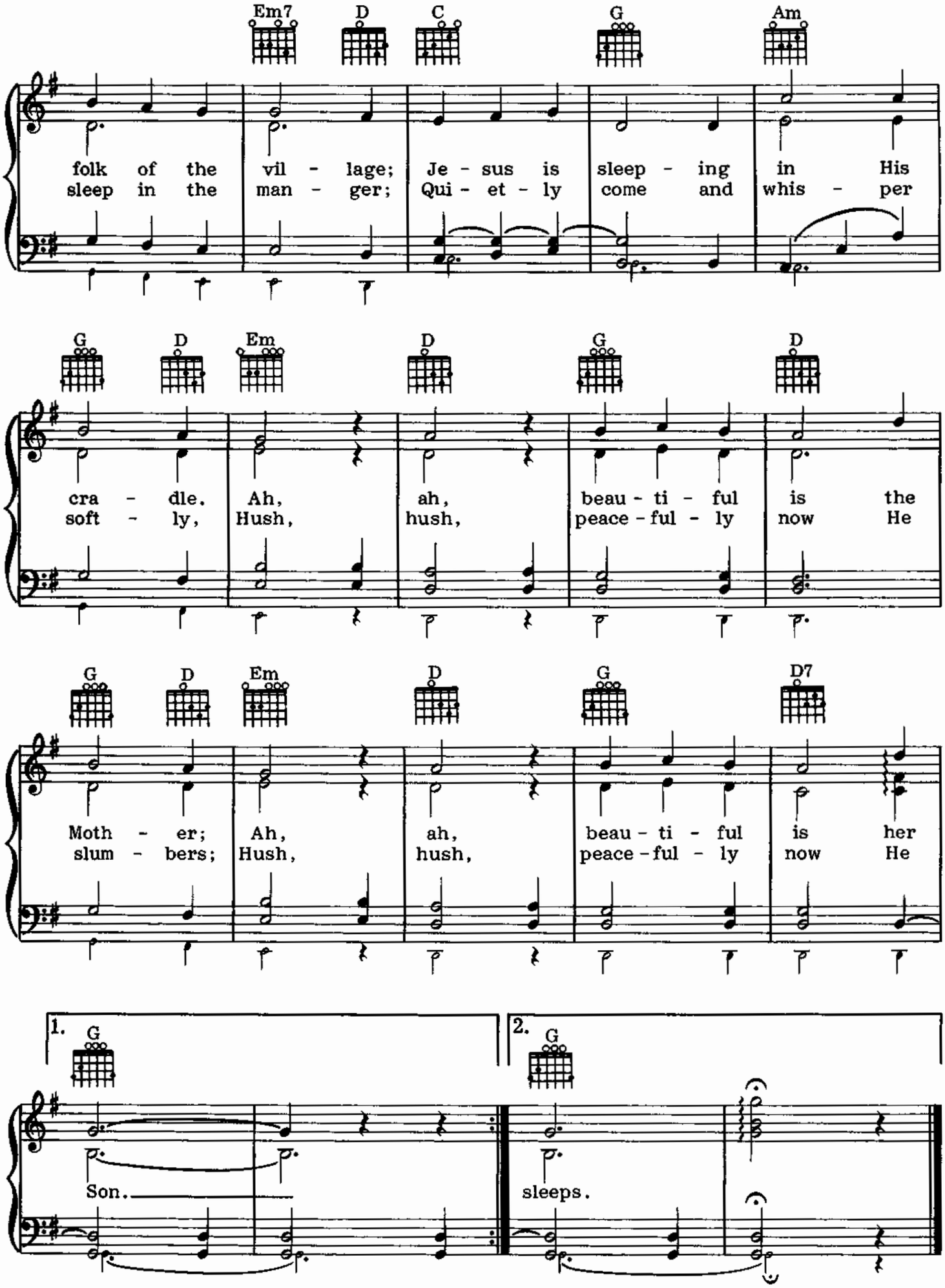
Bring a torch, Jean- nette, Is - a - bel - la; Bring a
Has - ten now, good folk of the vil - lage; Has - ten

mf

D7 G

torch, come swift - ly and run. Christ is born, tell the
now, the Christ-Child to see. You will find Him a -

Copyright © 1981 Ardee Music Publishing, Inc.


Em7 D C G Am
folk of the vil - lage; Je - sus is sleep - ing in His
sleep in the man - ger; Qui - et - ly come and whis - per
G D Em D G D
cra - dle. Ah, ah, beau - ti - ful is the
soft - ly, Hush, hush, peace - ful - ly now He
G D Em D G D7
Moth - er; Ah, ah, beau - ti - ful is her
slum - bers; Hush, hush, peace - ful - ly now He
1. G
Son.
2. G
sleeps.

(The Hawaiian Christmas Song)

Mele Kalikimaka

Words and Music by R. Alex Anderson

Brightly

f *mf*

G

Me-le Ka-li - ki- ma-ka is the thing to say On a bright Ha-

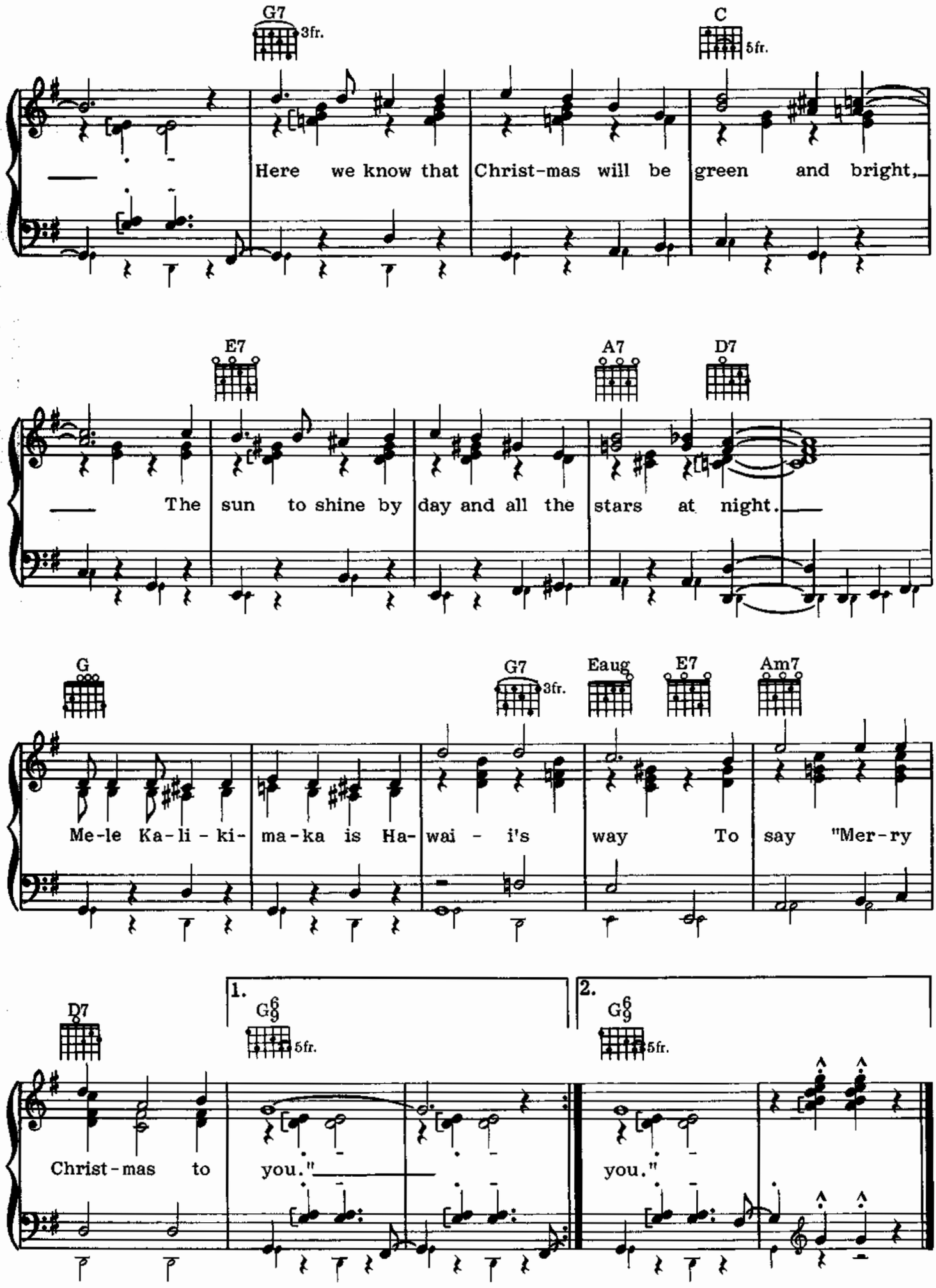
G/B B♭dim D7

wai-ian Christ-mas Day. That's the is-land greet-ing that we

Am7 D7 Am7 D7 Am7 D7 Am7 D7 G_9^6 5fr.

send to you From the land where palm trees sway.

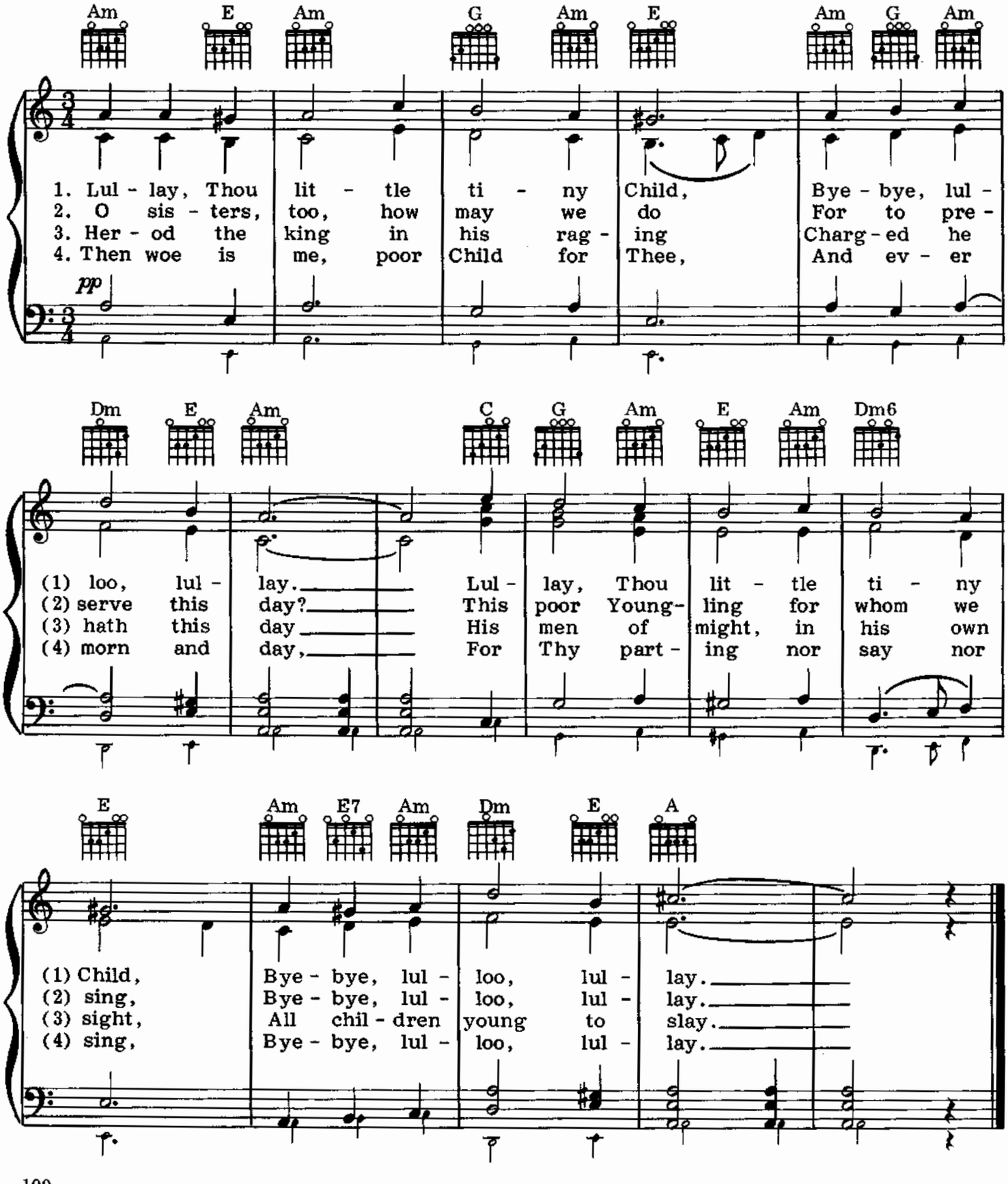
Copyright © 1949 and 1950 by Bibo Music Publishers. This arrangement Copyright © 1981 Bibo Music Publishers, c/o The Welk Music Group, Santa Monica, Ca. International Copyright secured. All rights reserved. Used by permission.


G7
3fr.
C
5fr.
Here we know that Christ-mas will be green and bright,
E7
A7
D7
The sun to shine by day and all the stars at night.
G
G7
3fr.
Eaug
E7
Am7
Me-le Ka-li-ki- ma-ka is Ha- wai - i's way To say "Mer-ry
D7
1.
G6/9
5fr.
2.
G6/9
5fr.
Christ-mas to you."
you."

The Coventry Carol

Traditional

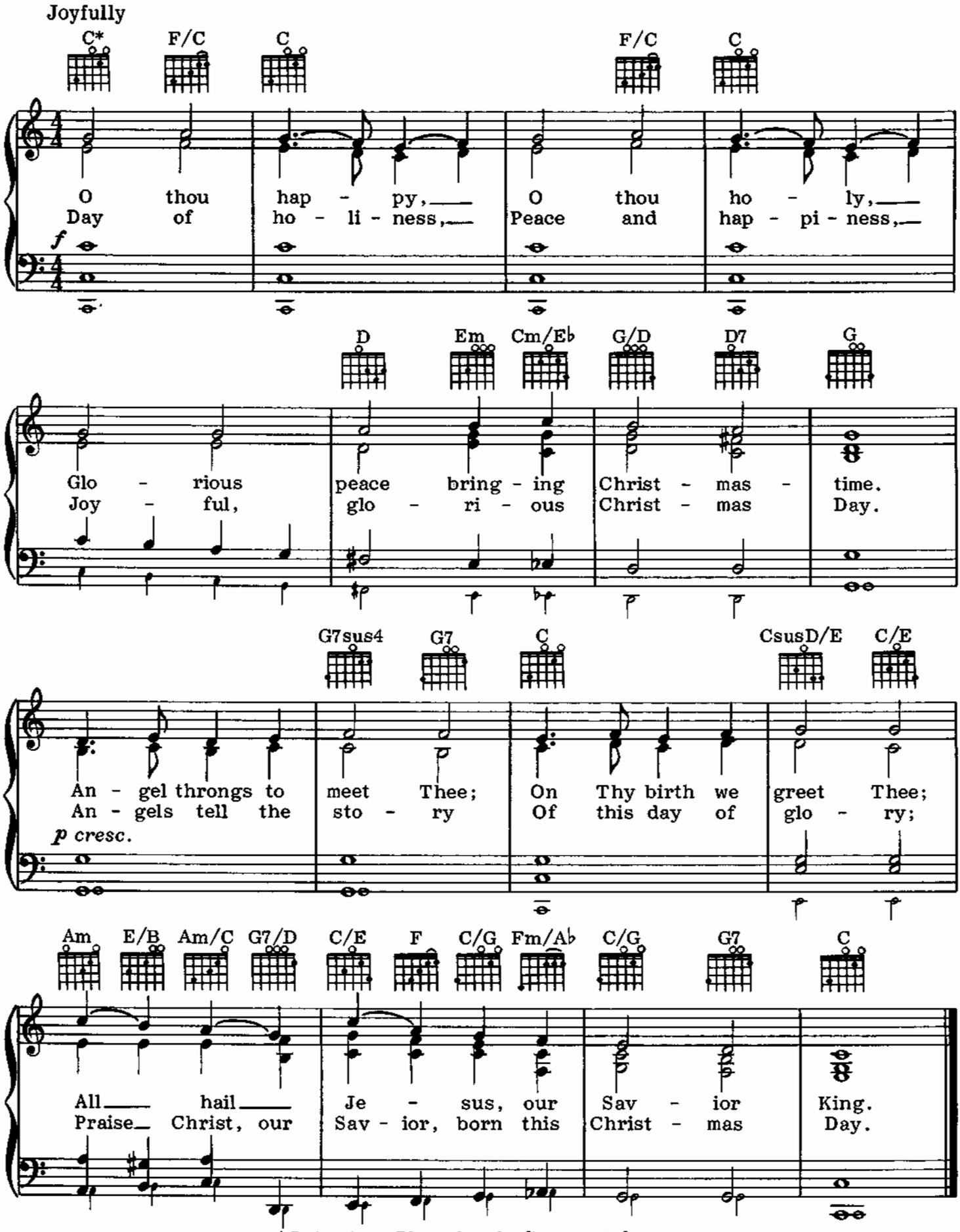
Gently, like a lullaby



Copyright © 1981 Ardee Music Publishing, Inc.

O Sanctissima

Traditional



*Guitarists: Play chords finger style.

Copyright © 1981 Ardee Music Publishing, Inc.

Come, Little Children

Words and Music by
Christoph von Schmidt and J. A. P. Schulz

Moderately slow

F* C7/F F

p 1. O come, lit-tle chil - dren, from cot and from hall; O come to the
mp 2. The hay is His pil - low, the man - ger His bed; The beasts stand in
mf 3. Now "Glo - ry to God" sing the an - gels on high, "And peace up - on

C7/F F C C/E

(1) man - ger in Beth - le-hem's stall. There meek - ly He li - eth the
(2) won - der to gaze on His head. Yet there where He li - eth, so
(3) earth" heav'n-ly voic - es re - ply. Then come, lit - tle chil - dren, and

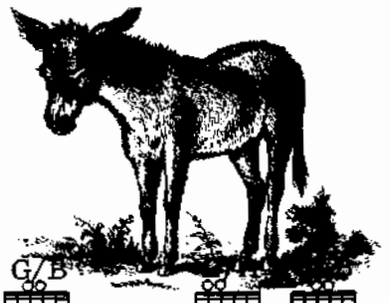
F B♭ C/B♭ F/A C7 F

(1) heav - en-ly Child, So poor and so hum - ble, so sweet and so mild.
(2) weak and so poor, Come shep - herds and wise men to kneel at His door.
(3) join in the lay That glad - dened the world on that first Christ-mas Day.

**Guitarists: Play chords finger style.*

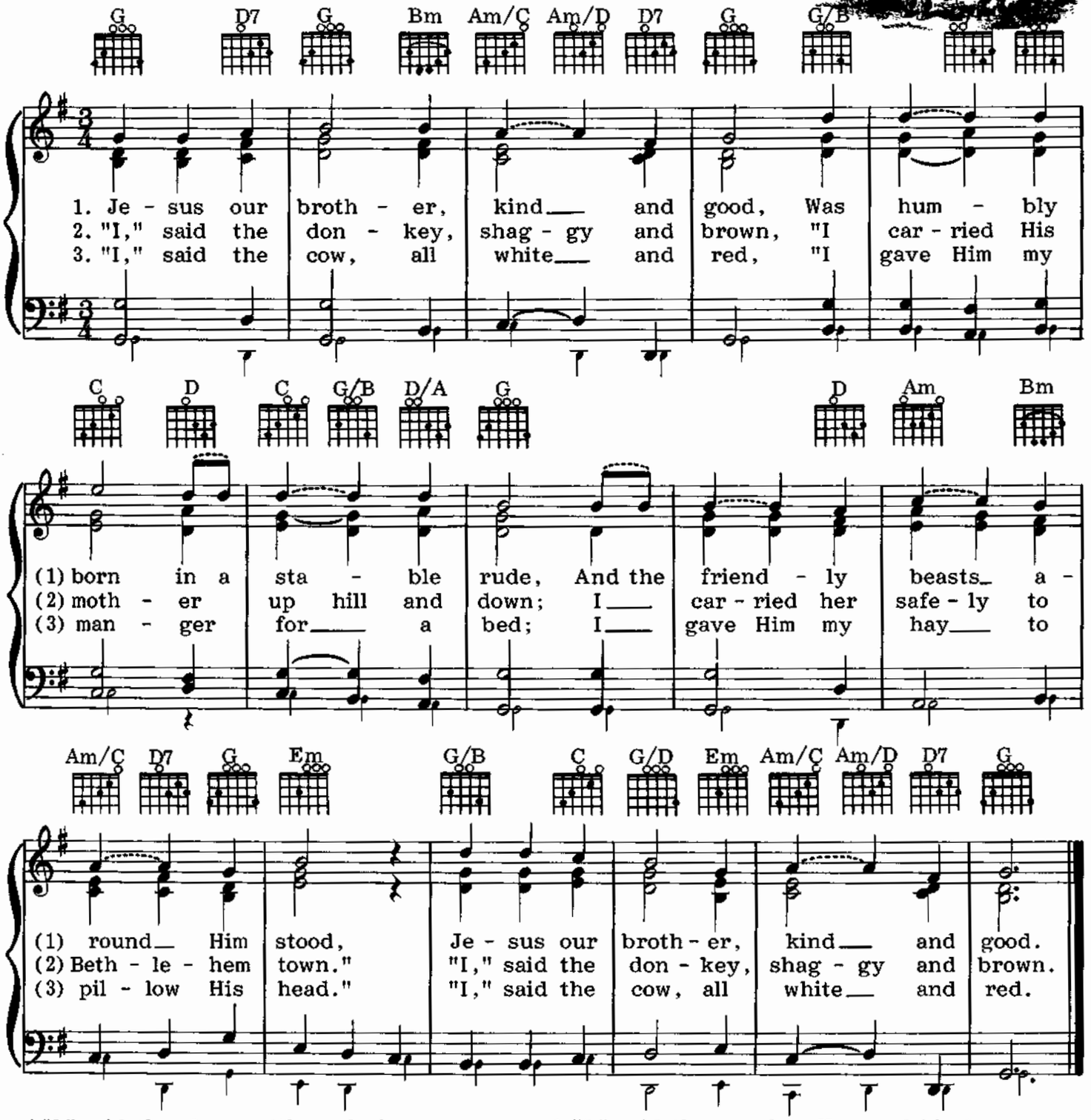
Copyright © 1981 Ardee Music Publishing, Inc.

The Friendly Beasts



Traditional

Tenderly



4. "I," said the sheep with curly horn,
"I gave Him my wool for His blanket warm;
He wore my coat on Christmas morn."
"I," said the sheep with curly horn.

5. "I," said the dove from the rafters high,
"Cooed Him to sleep that He should not cry;
We cooed Him to sleep, my mate and I."
"I," said the dove from the rafters high.

6. "I," said the camel, yellow and black,
"Over the desert, upon my back,
I brought Him a gift in the Wise Men's pack."
"I," said the camel, yellow and black.

7. Thus every beast by some good spell,
In the stable dark was glad to tell
Of the gift he gave Emmanuel,
The gift he gave Emmanuel.

Copyright © 1981 Ardee Music Publishing, Inc.

hey, ho, nobody home

Traditional–Fox

Moderately, with spirit

No chord

1 Hey, ho, no - bod - y home;
mp gradually getting louder

2 Meat nor drink nor
2 Hey, ho,

mon-ey have I none,
no - bod-y home;

Yet will I be
Meat nor drink nor
3 Hey, ho,

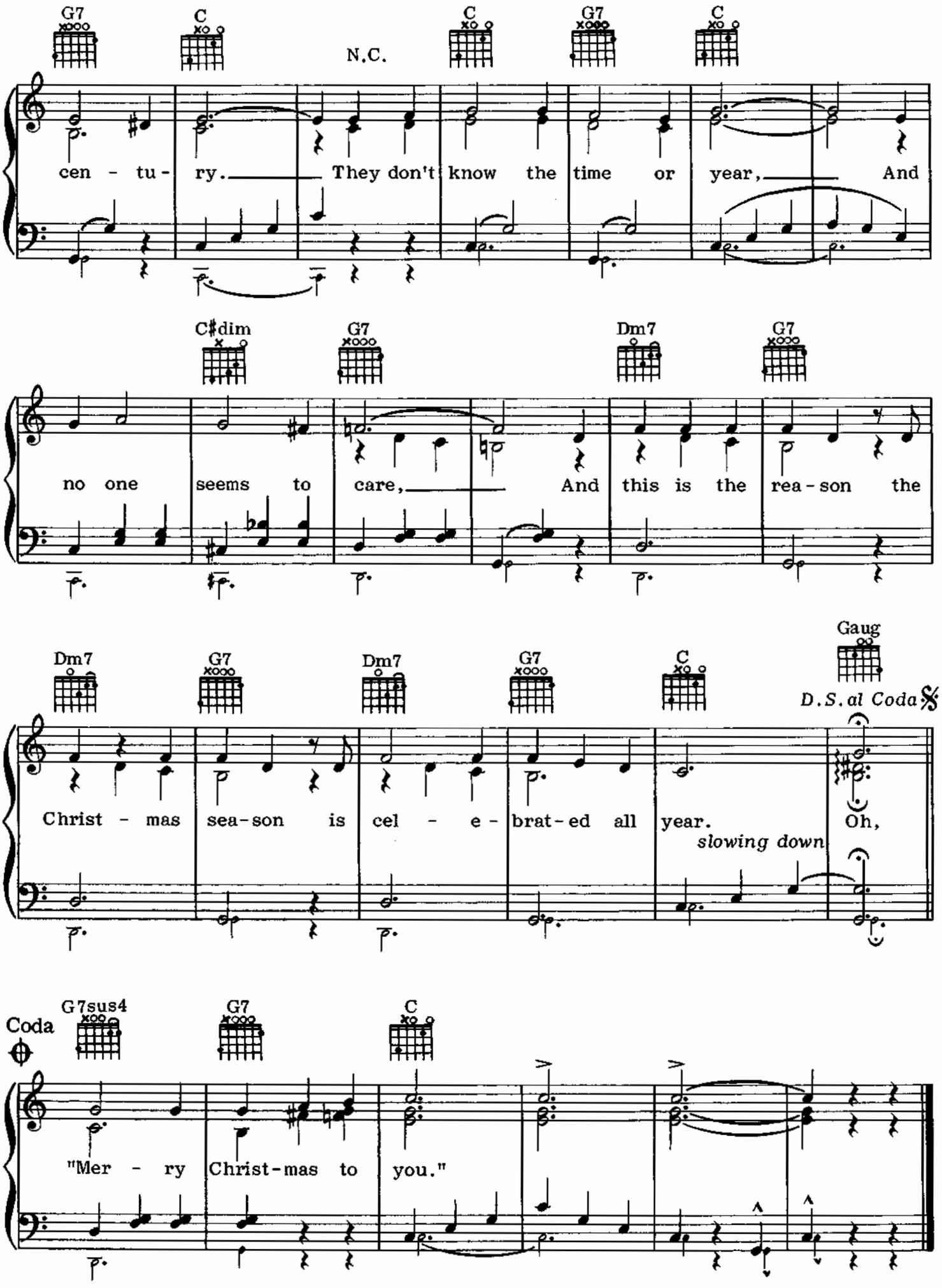
mer - ry.
mon-ey have I none, etc.(*)
no - bod-y home; etc.(**)

Gm Dm7 Gm Dm7 Gm Dm7

Hey, ho, no - bod - y home; Meat nor drink nor
f

(*)*Continue as first voice from measure 5.*
(**)*Continue as first voice from measure 3.*

Copyright © 1981 by Padmi Publishing Co.


G7
C
N.C.
C
G7
C
cen - tu - ry. They don't know the time or year, And
C♯dim
G7
Dm7
G7
no one seems to care, And this is the rea - son the
Dm7
G7
Dm7
G7
C
Gaug
D.S. al Coda
Christ - mas sea - son is cel - e - brat - ed all year.
slowing down
Oh,
Coda
G7sus4
G7
C
"Mer - ry Christ - mas to you."

PAT-A-PAN

Traditional

Briskly

mp – mf

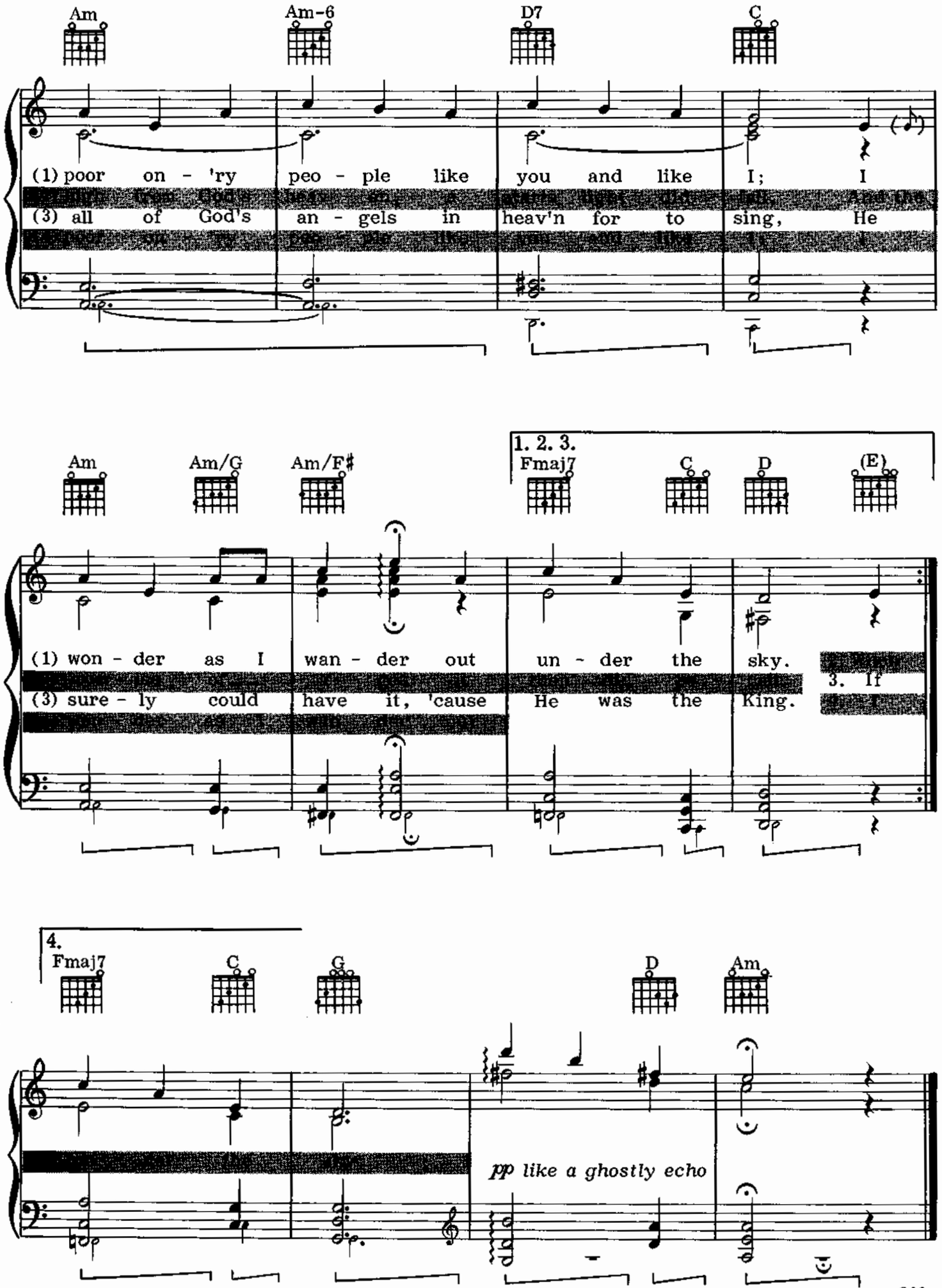
1. Wil - lie, take your lit - tle drum; Rob - in, take your flute and
2. When the men of old - en days Gave the King of Kings their
3. God and man this day be - come Joined as one with flute and

(1) come. When we hear the tune you play Tu - re - lu - re -
(2) praise, They had pipes on which to play Tu - re - lu - re -
(3) drum. Let the hap - py tune play on Tu - re - lu - re -

(1) lu, pat - a - pat - a - pan; When we hear the tune you
(2) lu, pat - a - pat - a - pan. They had drums on which to
(3) lu, pat - a - pat - a - pan. Flute and drum to - geth - er

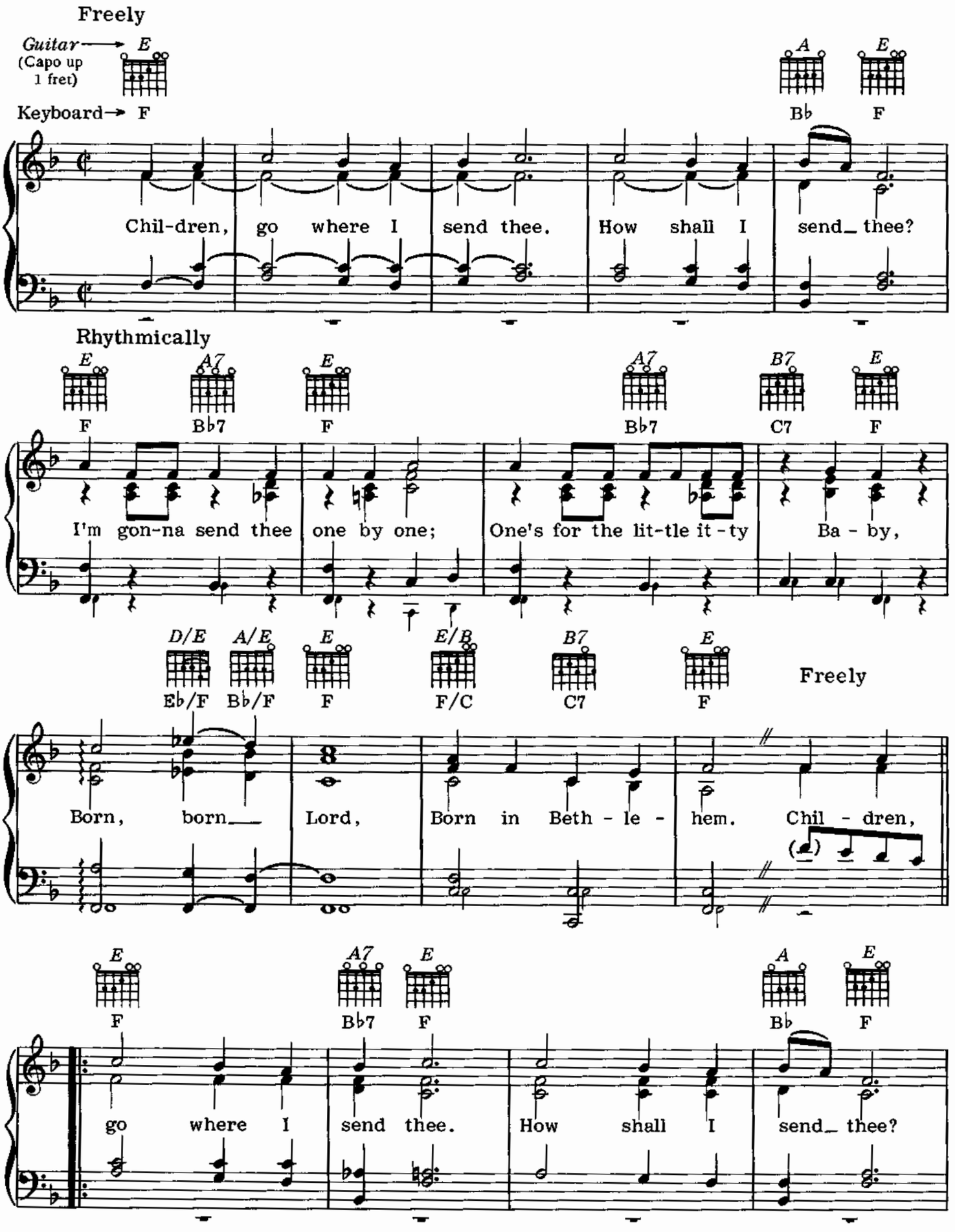
(1) play, How can an - y - one be glum?
(2) play, Full of joy on Christ - mas Day.
(3) play As we sing on Christ - mas Day.

Copyright © 1981 Ardee Music Publishing, Inc.

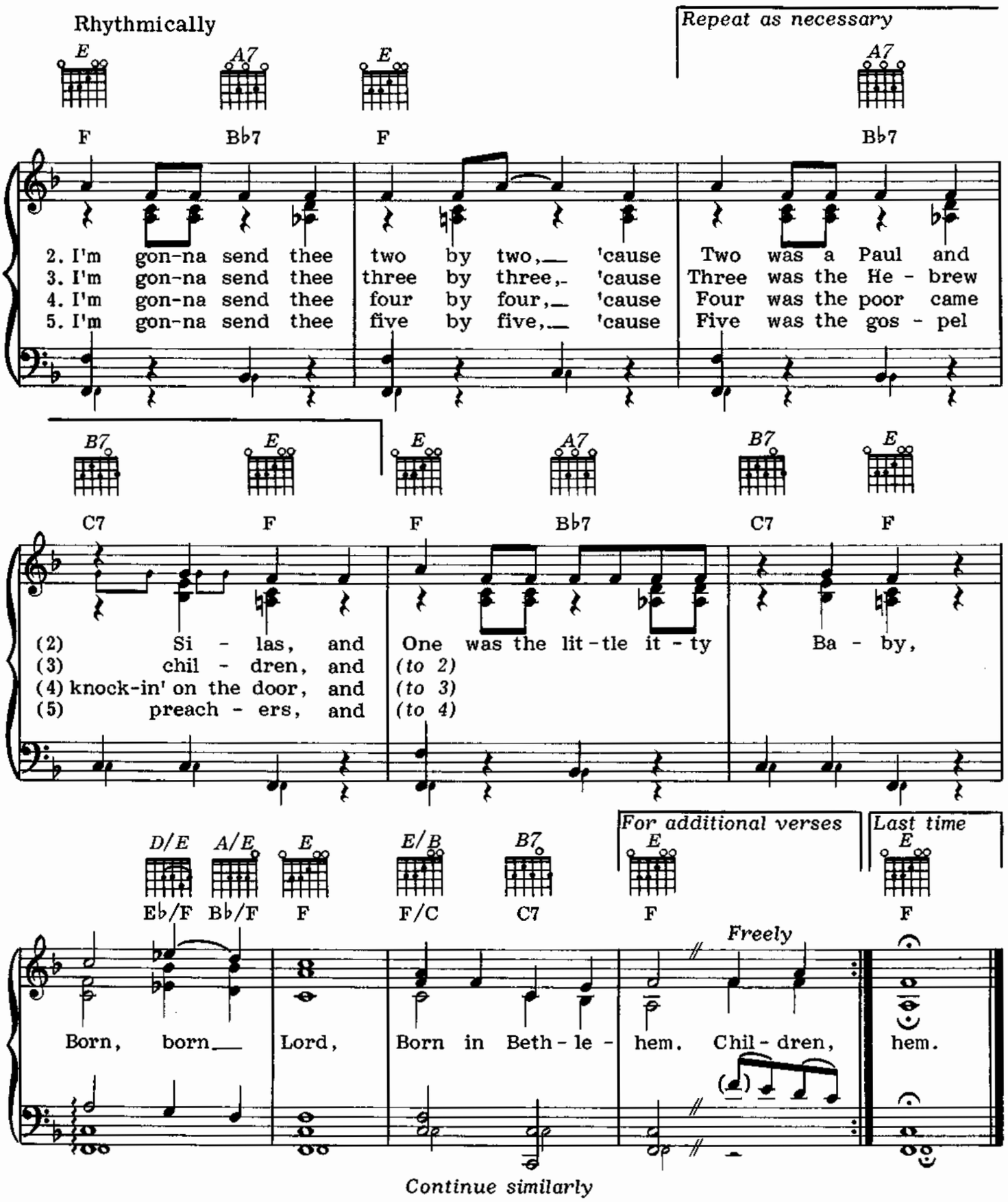

Am
Am-6
D7
C
(1) poor on - 'ry peo - ple like you and like I; I
(3) all of God's an - gels in heav'n for to sing, He
Am
Am/G
Am/F♯
1. 2. 3.
Fmaj7
C
D
(E)
(1) won - der as I wan - der out un - der the sky.
(3) sure - ly could have it, 'cause He was the King.
3. If
4.
Fmaj7
C
G
D
Am
pp like a ghostly echo

Children, Go Where I Send Thee

Traditional



Copyright © 1981 Ardee Music Publishing, Inc.



Continue similarly

6. Six for the six that couldn't be fixed,
7. Seven for the seven that went up to heaven,
8. Eight for the eight that stood at the gate,
9. Nine for the nine that got left behind,
10. Ten for the Ten Commandments,

Rise Up, Shepherd, and Follow

Traditional

Moderately and rather freely throughout

mf dim.

C F/C C B♭ F

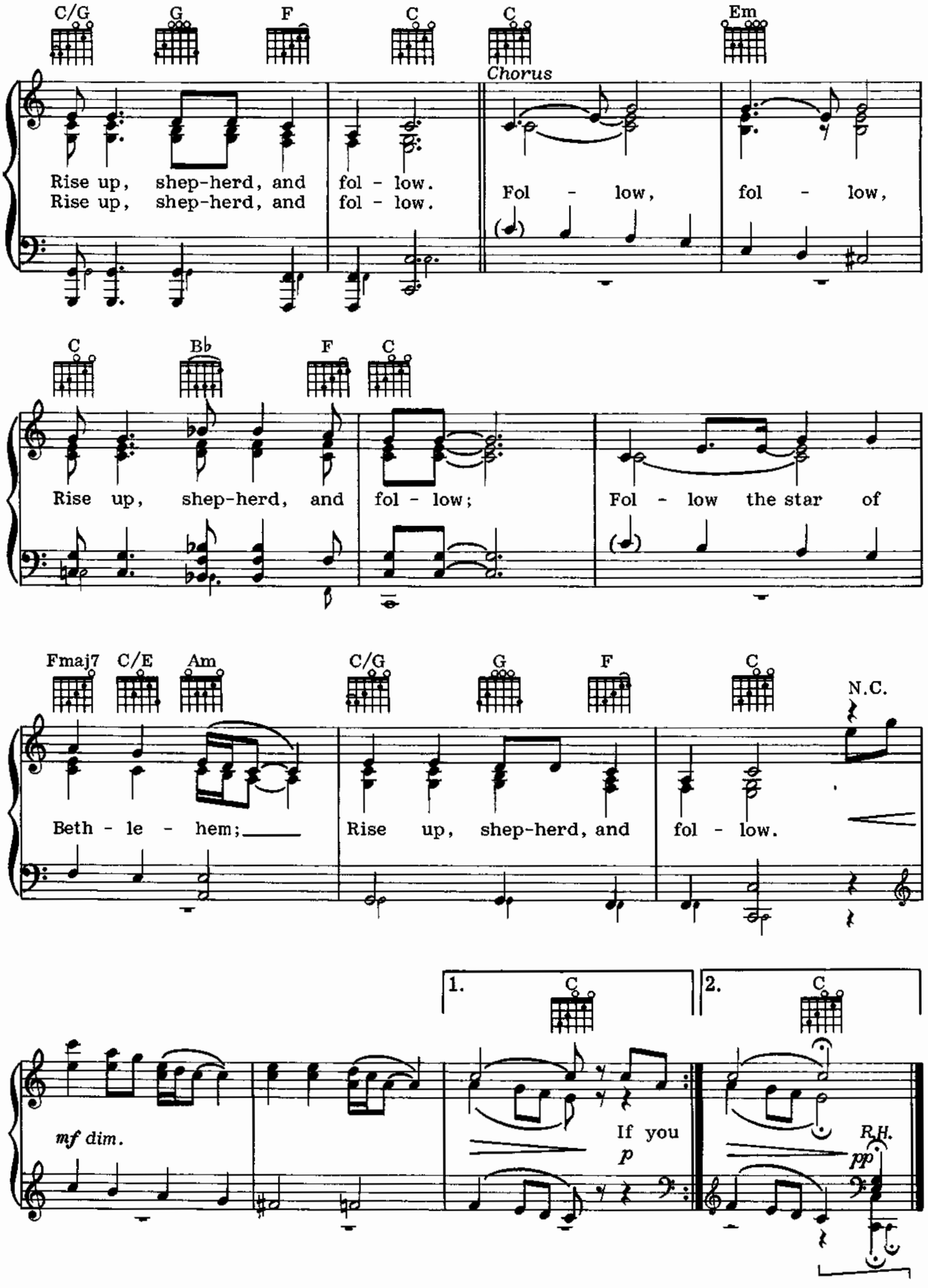
There's a star in the East on Christ-mas morn; Rise up, shep-herd, and
(If you) take good heed to the an - gel's words, Rise up, shep-herd, and

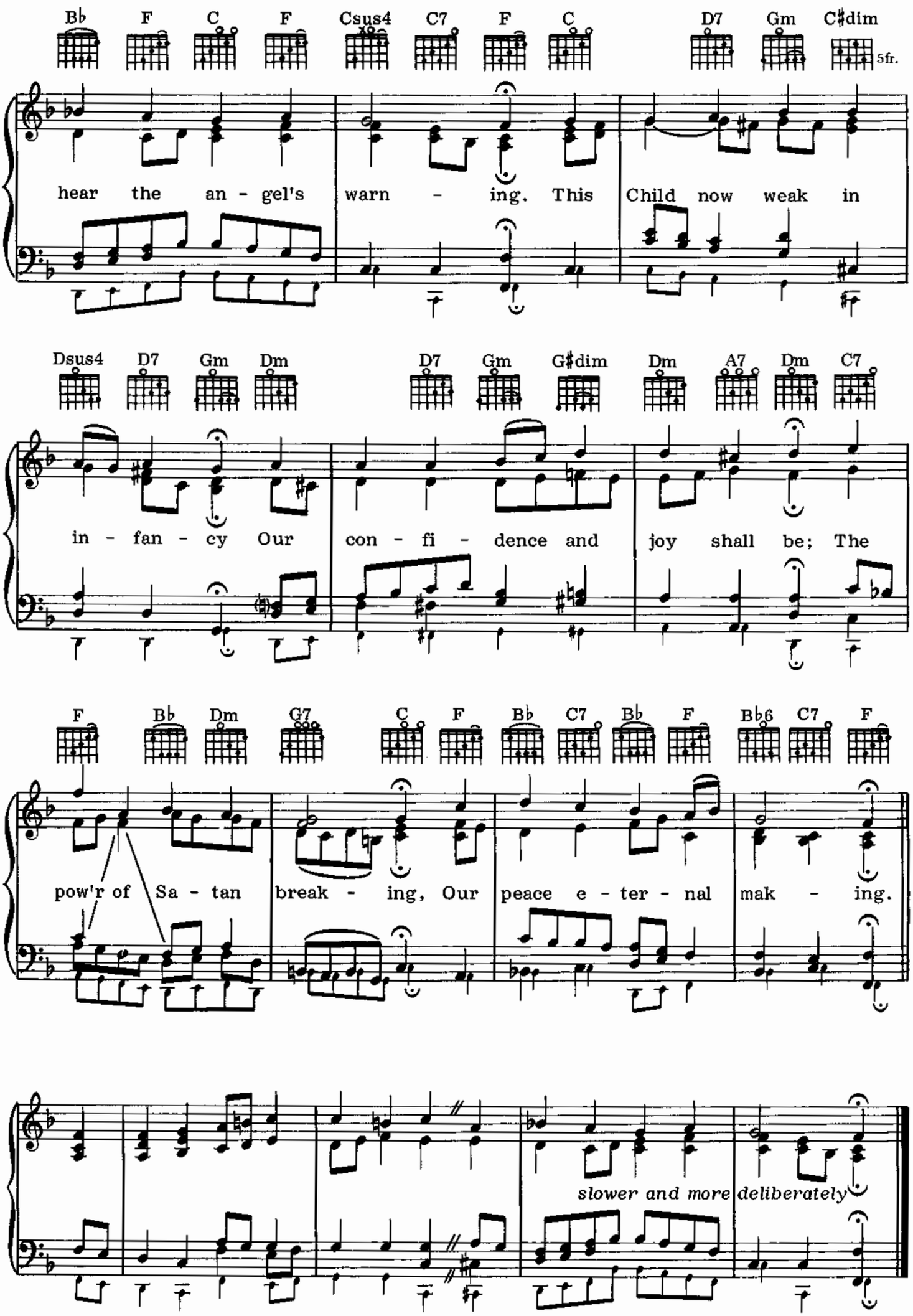
p

C F/C C Am F

fol - low. It will lead to the place where the Sav - ior's born;
fol - low. You'll for- get your flocks; you'll for- get your herds;

Copyright © 1981 Ardee Music Publishing, Inc.


C/G G F C C Em
Chorus
Rise up, shep-herd, and fol - low.
Rise up, shep-herd, and fol - low.
Fol - low, fol - low,
C Bb F C
Rise up, shep-herd, and fol - low;
Fol - low the star of
Fmaj7 C/E Am C/G G F C N.C.
Beth - le - hem;
Rise up, shep-herd, and fol - low.
1. C
2. C
mf dim.
If you
p
R.H.
pp


B♭ F C F Csus4 C7 F C D7 Gm C♯dim 5fr.
hear the an - gel's warn - ing. This Child now weak in
Dsus4 D7 Gm Dm D7 Gm G♯dim Dm A7 Dm C7
in - fan - cy Our con - fi - dence and joy shall be; The
F B♭ Dm G7 C F B♭ C7 B♭ F B♭6 C7 F
pow'r of Sa - tan break - ing, Our peace e - ter - nal mak - ing.
slower and more deliberately

Brazilian Sleigh Bells

Music by Percy Faith

Bright samba (♩ = 1 beat)

D A7 D A7

p

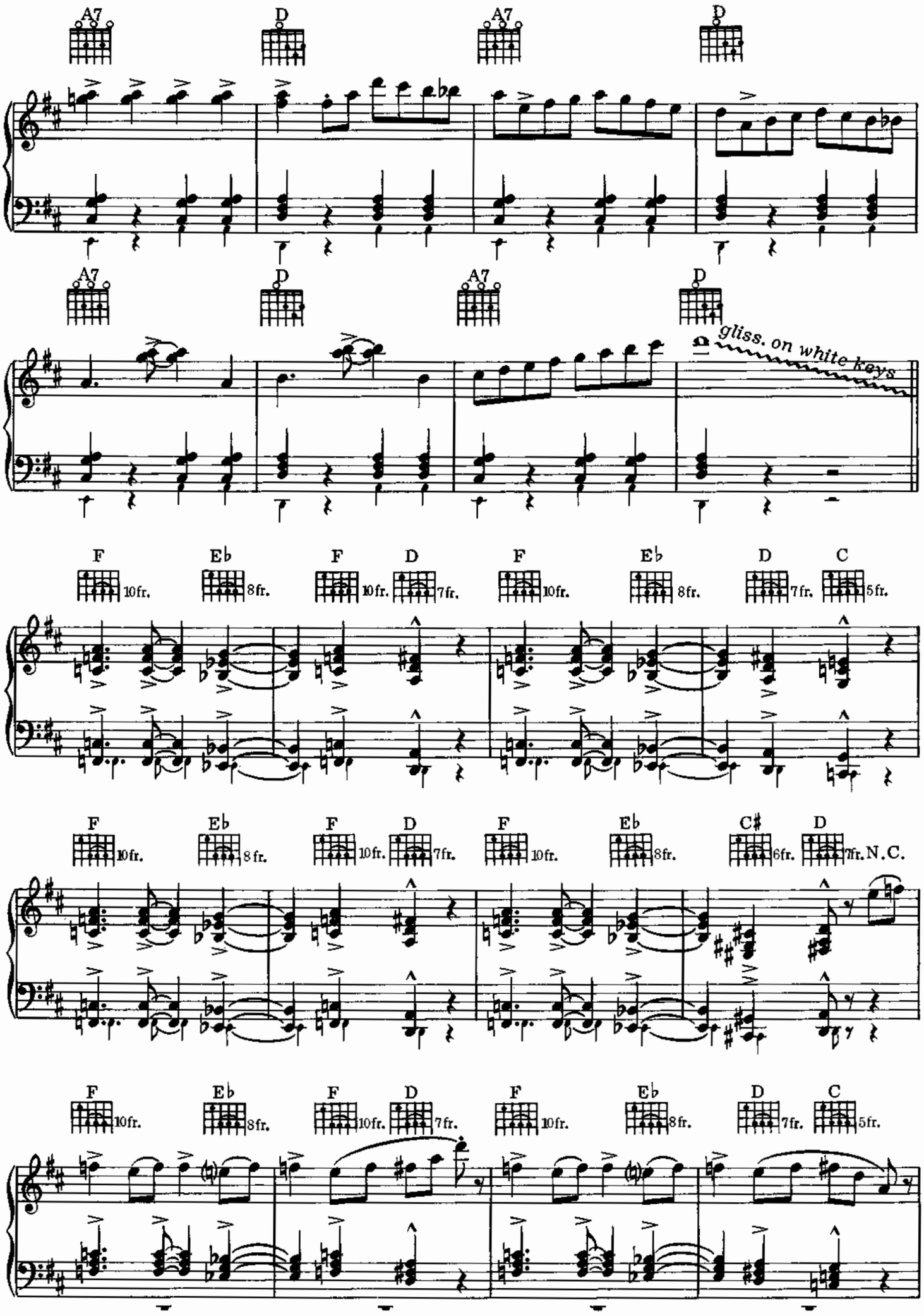
D A7 D A7 D N.C.

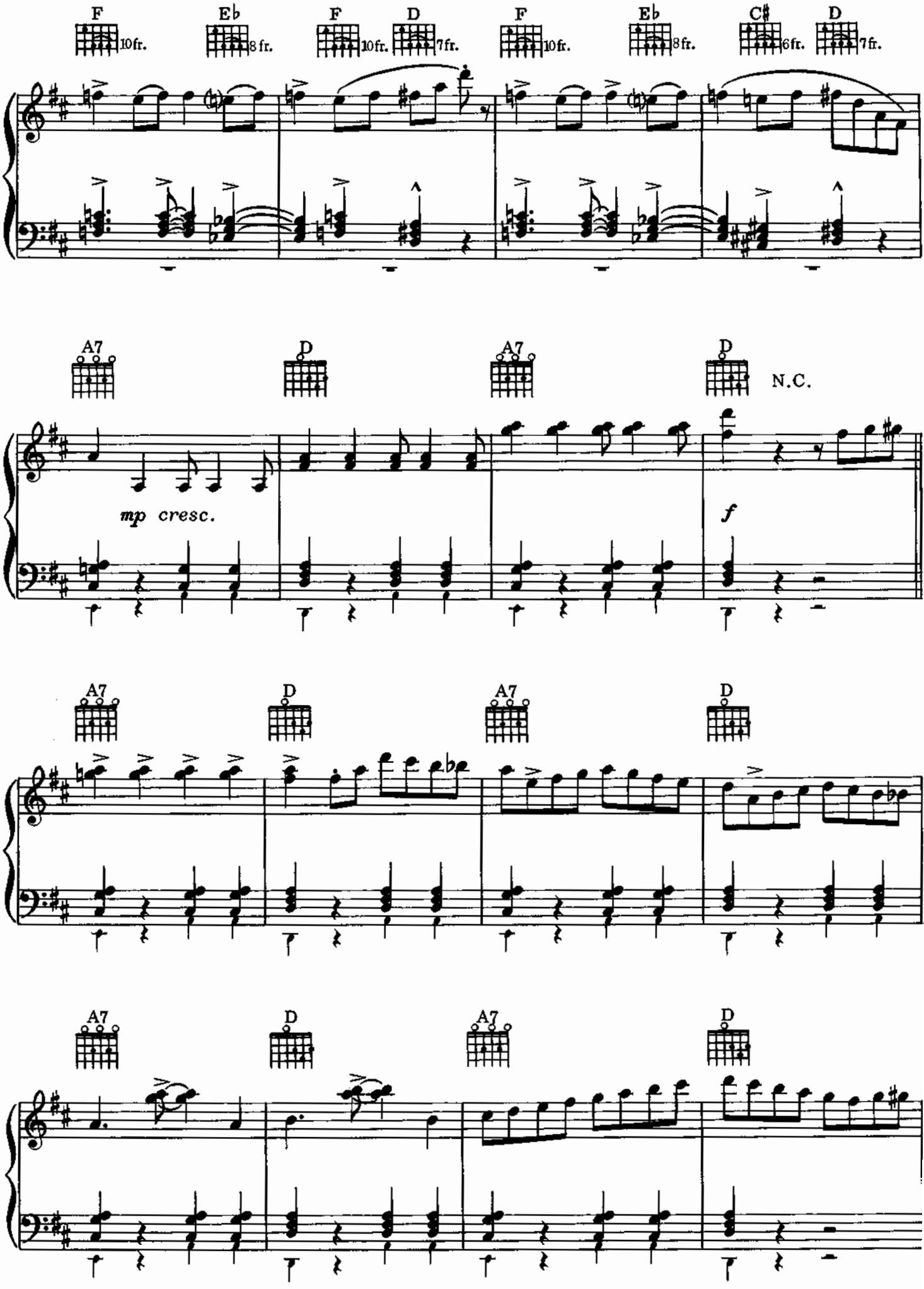
mf *f*

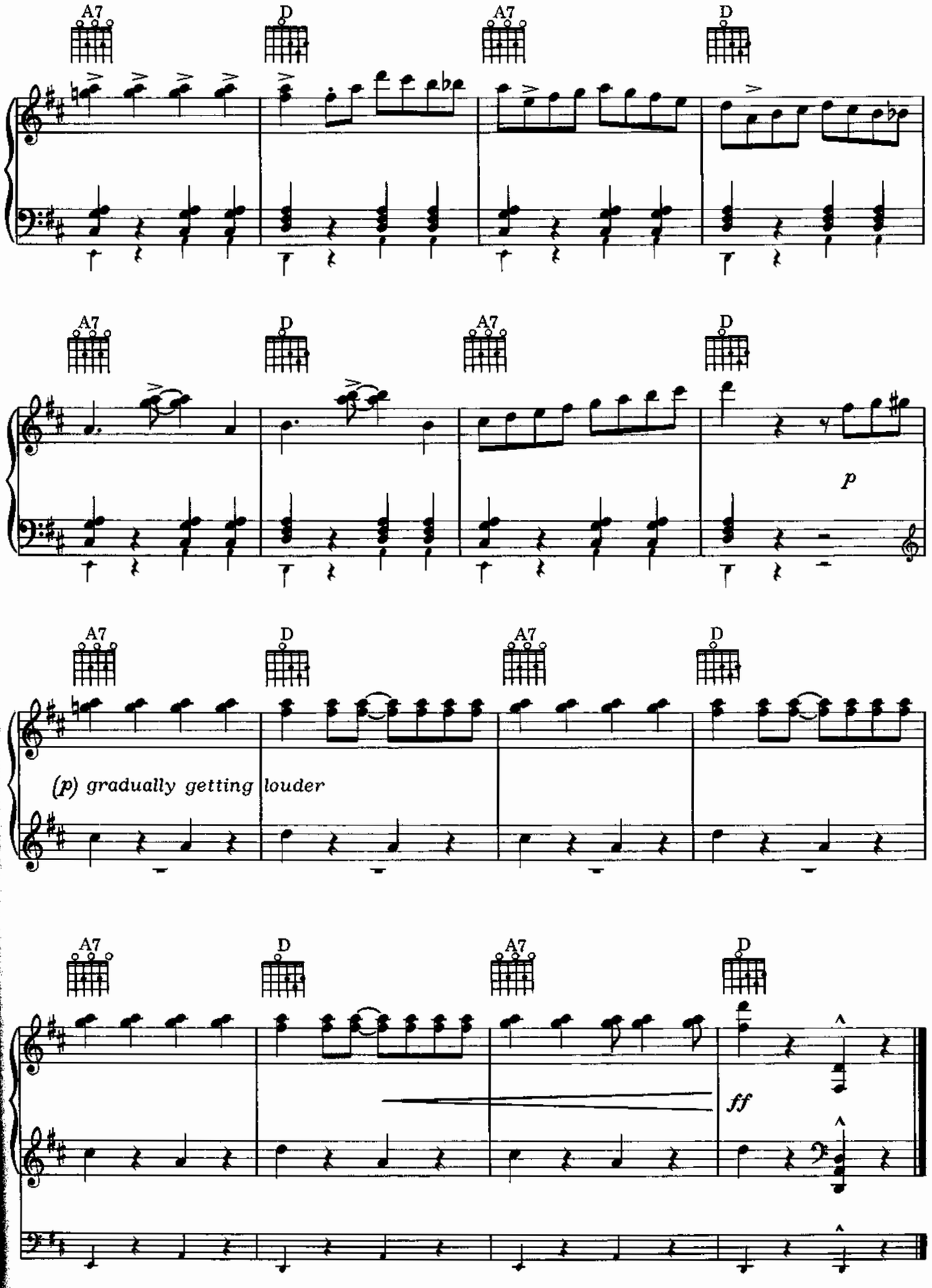
A7 D A7 D

A7 D A7 D

Copyright © 1950 by Bibo Music Publishers. Copyright renewed. This arrangement Copyright © 1981 by Bibo Music Publishers. c/o The Welk Music Group, Santa Monica, Ca. International Copyright secured. All rights reserved. Used by permission.


A7
D
A7
D
A7
D
A7
D
gliss. on white keys
F
10fr.
Eb
8fr.
F
10fr.
D
7fr.
F
10fr.
Eb
8fr.
D
7fr.
C
5fr.
F
10fr.
Eb
8fr.
F
10fr.
D
7fr.
F
10fr.
Eb
8fr.
C#
6fr.
D
7fr.
N.C.
F
10fr.
Eb
8fr.
F
10fr.
D
7fr.
F
10fr.
Eb
8fr.
D
7fr.
C
5fr.


F
10fr.
Eb
8 fr.
F
10fr.
D
7fr.
F
10fr.
Eb
8fr.
C#
6fr.
D
7fr.
A7
D
A7
D
N.C.
mp cresc.
f
A7
D
A7
D
A7
D
A7
D


A7
D
A7
D
A7
D
A7
D
p
A7
D
A7
D
(p) gradually getting louder
A7
D
A7
D
ff

Section Ten
Ring Out the Old! Ring In the New Year!

Auld Lang Syne *(Words by Robert Burns; Music Traditional)* *Page 251*

The Scottish "Auld Lang Syne" can be translated as "old long ago"—which is also a lovely way of putting it. For most people, New Year's Eve just isn't complete without the singing of "Auld Lang Syne." Thanks to Guy Lombardo and His Royal Canadians, who first played it on their New Year's Eve radio broadcast in 1929, the song is New Year's Eve, with the special memories it evokes for each individual. The words were adapted in the late 18th century by Scottish poet Robert Burns from traditional Scottish songs, but the composer of the melody is unknown. For decades, people have agreed that it makes a bonny way to close the "old long ago" of Christmastime and usher in the hopes and resolutions of a brand-new year.

For Thy Mercy and Thy Grace *Page 250*
(Words by Henry Downton; Music by Georg Christoph Strattner)

"For Thy Mercy and Thy Grace" was written early in the career of Henry Downton, who enriched English hymnody with original verses and translations of French and Swiss hymns. Downton was the son of a minor official at Trinity College, Cambridge, and received his bachelor's degree there in 1840. The next year, he wrote "For Thy Mercy and Thy Grace," calling it "A Hymn for the Commencement of the Year." The tune, "Posen," to which Downton set his words, had been written more than 100 years earlier by Georg Christoph Strattner, a leader in the German Reformed Church.

Ring Out, Wild Bells *Page 247*
(Words by Alfred, Lord Tennyson; Music by Wolfgang Amadeus Mozart)

Alfred, Lord Tennyson is considered the most representative poet of the Victorian Age in England, and many of his works characterize the conflict between the Christian faith and the beginnings of the scientific revolution. The death of his sister's fiancé, Arthur Henry Hallam, at the age of 22 plunged Tennyson into profound shock and a lifelong struggle between faith and doubt. "Ring Out, Wild Bells," generally considered a New Year's hymn, is taken from the 105th Canto of In Memoriam. *Tennyson's monumental elegy to Hallam that was published in 1850, the same year that he was appointed Poet Laureate. The melody, which is based on Wolfgang Amadeus Mozart's* Twelfth Mass, *was, like most of the composer's more than 600 compositions, published after his death.*

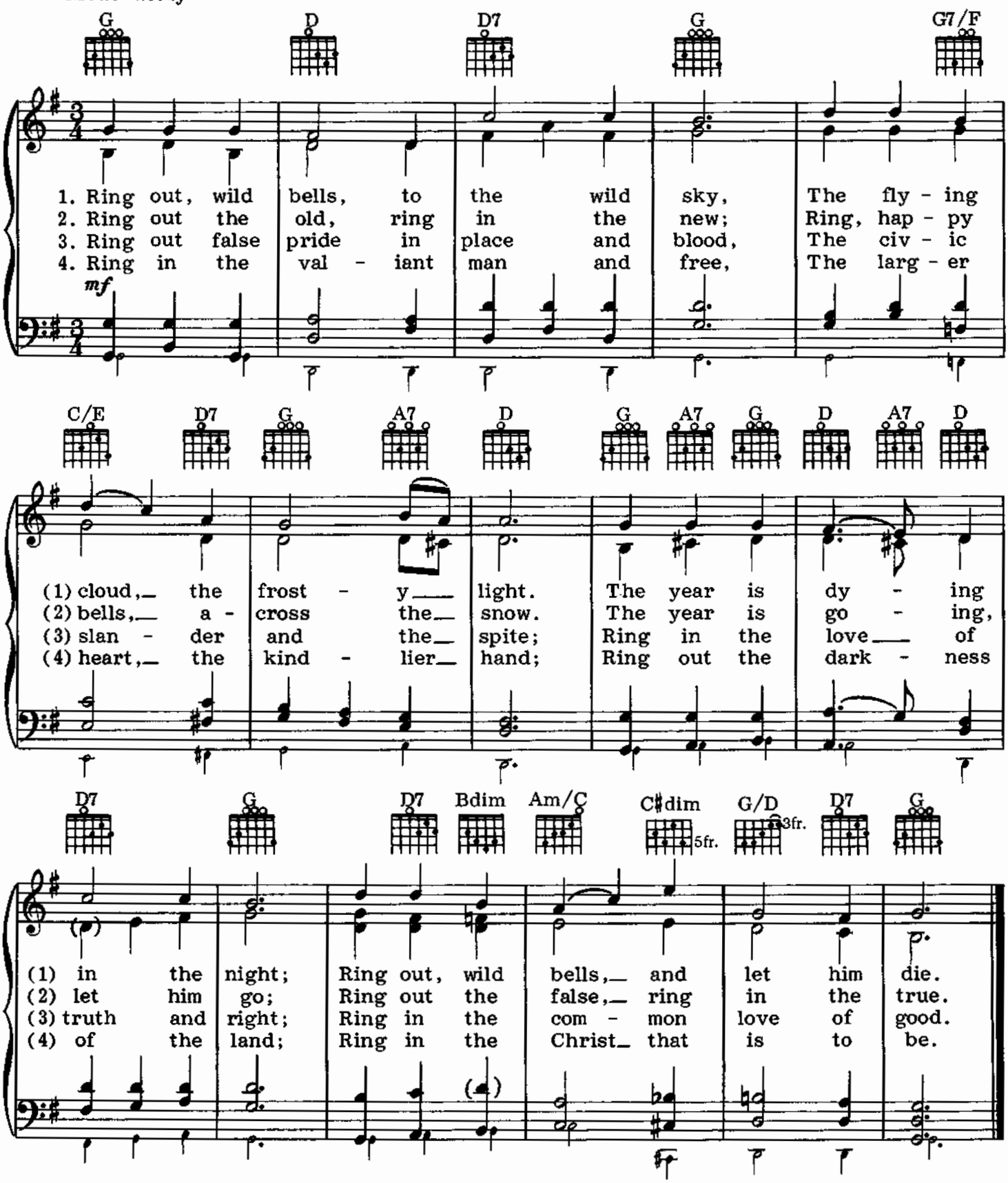
What Are You Doing New Year's Eve *(Words and Music by Frank Loesser)* *Page 248*

Christmas has come, Christmas has just about gone, Christmas has been full of friends and carols and food and gifts, but now it's time to wonder "What Are You Doing New Year's Eve." Frank Loesser, whose Broadway hits included Where's Charley?, Guys and Dolls, The Most Happy Fella *and the 1962 Pulitzer Prize-winning musical* How to Succeed in Business Without Really Trying, *wrote "What Are You Doing" in 1947. It was introduced that year in a recording by Margaret Whiting.*

RING OUT, WILD BELLS

Words by Alfred, Lord Tennyson; Music by Wolfgang Amadeus Mozart

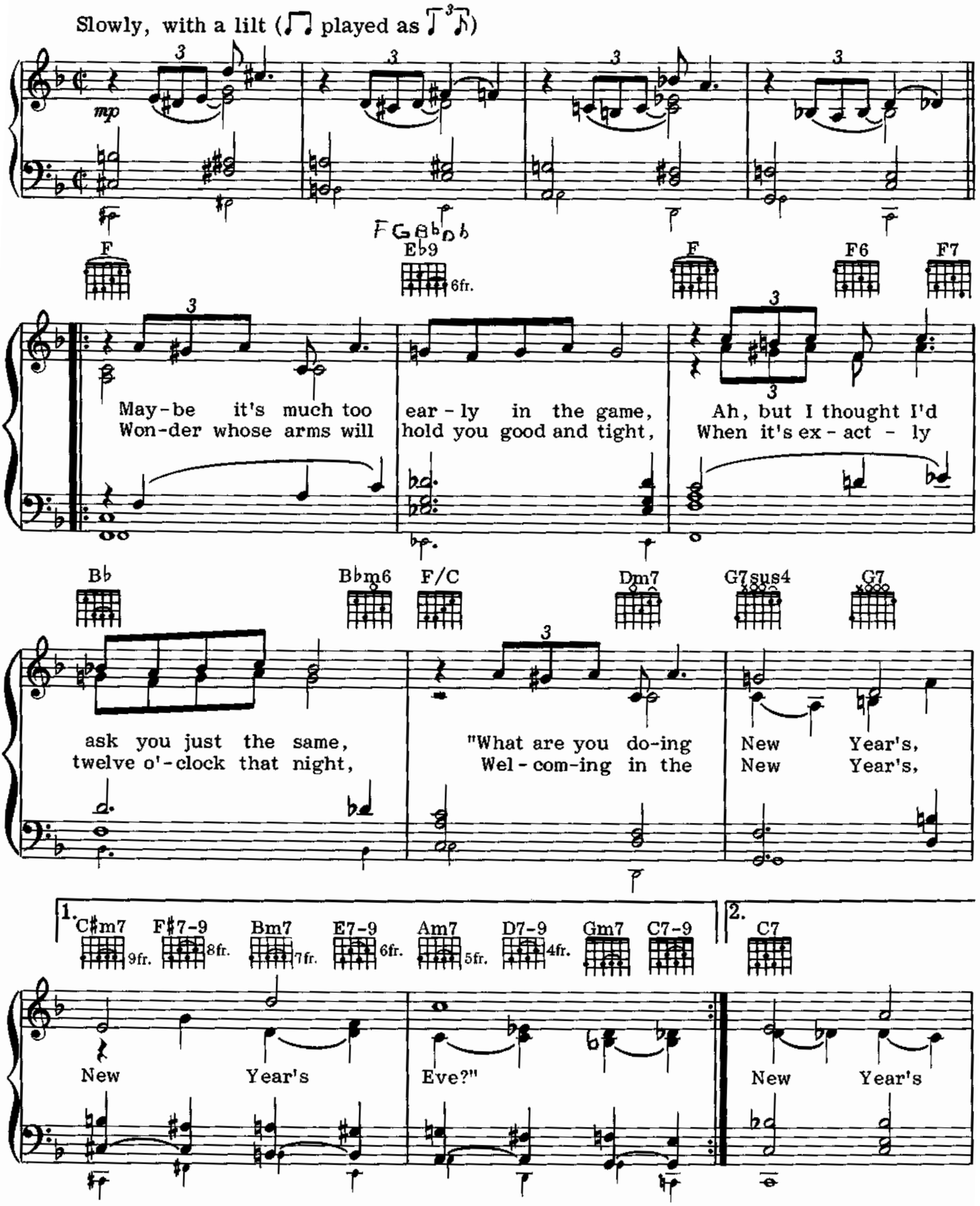
Moderately



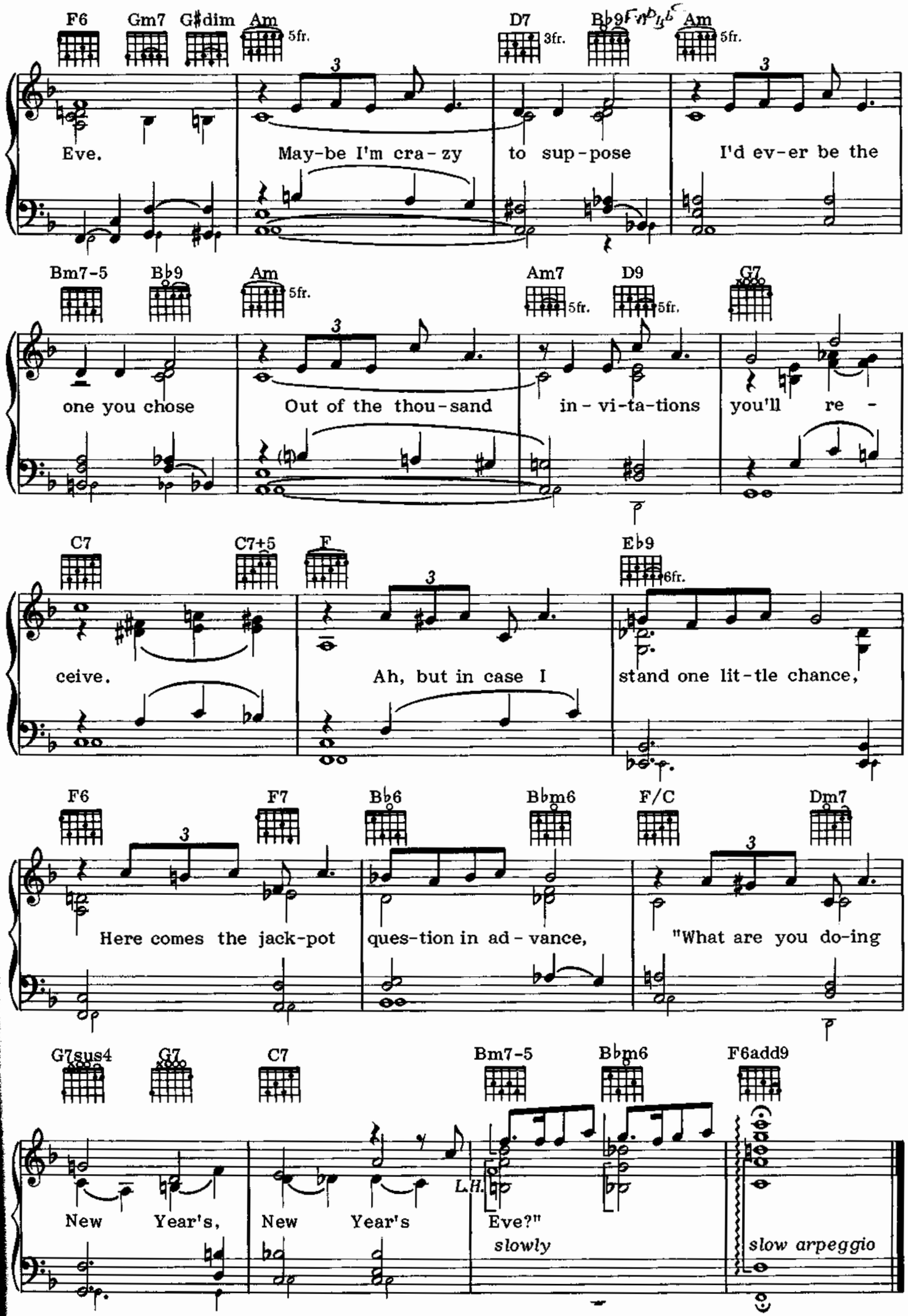
Copyright © 1981 Ardee Music Publishing, Inc.

What Are You Doing New Year's Eve

Words and Music by Frank Loesser



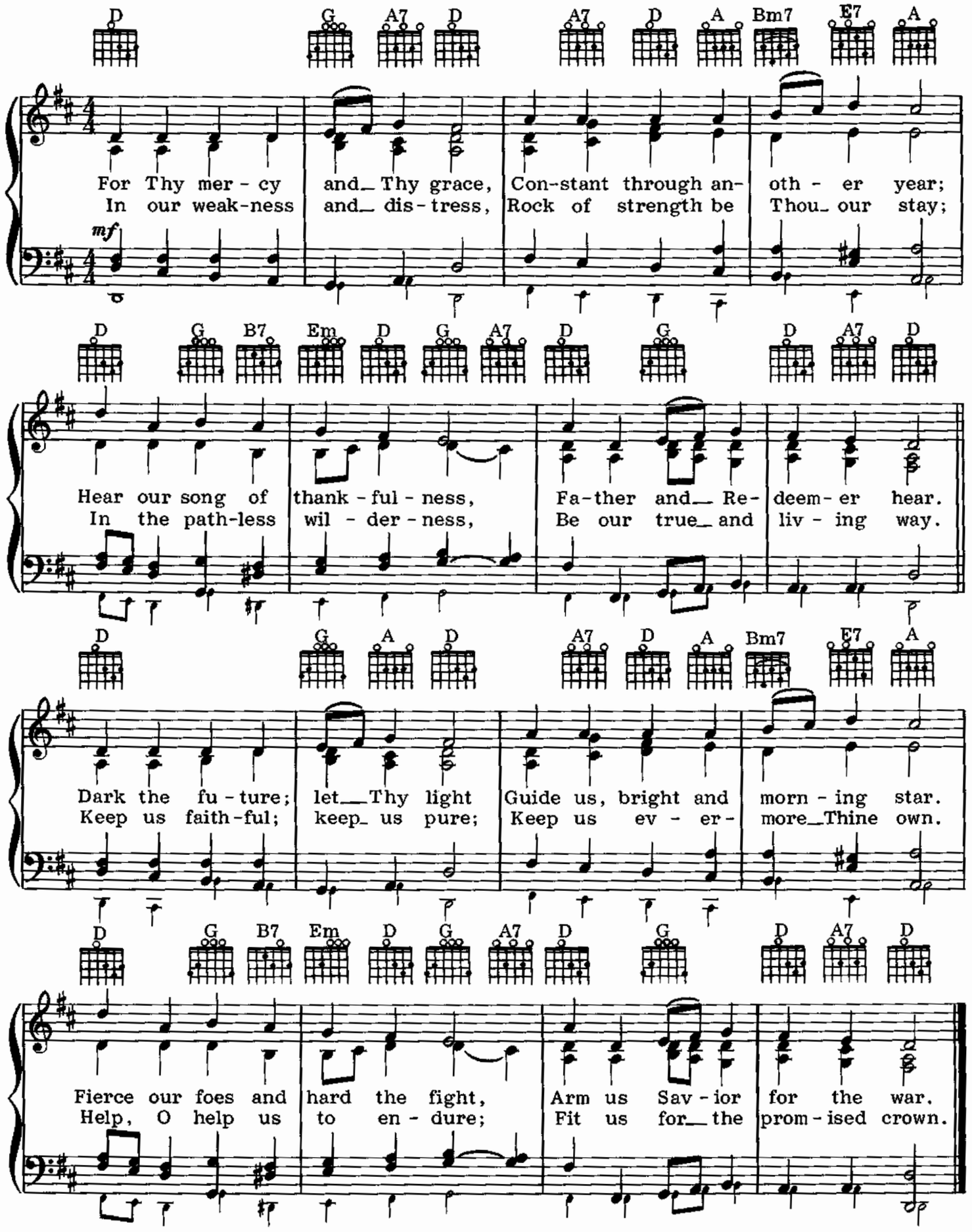
© 1947 FRANK MUSIC CORP. © renewed 1975 FRANK MUSIC CORP. This arrangement © 1981 FRANK MUSIC CORP.
International Copyright secured. All rights reserved. Used by permission.


F6 Gm7 G♯dim Am 5fr. D7 3fr. B♭9 Am 5fr.
Eve. May-be I'm cra-zy to sup-pose I'd ev-er be the
Bm7-5 B♭9 Am 5fr. Am7 5fr. D9 5fr. G7
one you chose Out of the thou-sand in-vi-ta-tions you'll re-
C7 C7+5 F E♭9 6fr.
ceive. Ah, but in case I stand one lit-tle chance,
F6 F7 B♭6 B♭m6 F/C Dm7
Here comes the jack-pot ques-tion in ad-vance, "What are you do-ing
G7sus4 G7 C7 Bm7-5 B♭m6 F6add9
New Year's, New Year's L.H. Eve?" slowly slow arpeggio

For Thy Mercy and Thy Grace

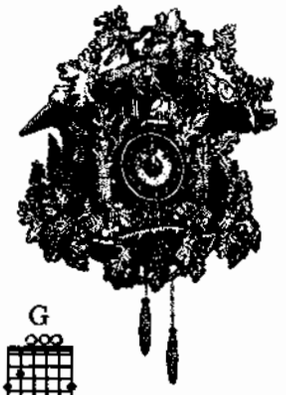
Words by Henry Downton; Music by Georg Christoph Strattner

Firmly, without dragging



Copyright © 1981 Ardee Music Publishing, Inc.

AULD LANG SYNE



Words by Robert Burns; Music Traditional

Moderately

D7 G Em Am/C D7 G

Should auld ac-quain-tance be for-got And nev - er brought to
And here's a hand, my trust - y friend, And gives a hand o'

mf

C G Em Am/C D7 B7 Em C D7 G

mind? Should auld ac-quain-tance be for-got And days of Auld Lang Syne?
thine; We'll take a cup o' kind-ness yet For Auld Lang Syne.

C G Em Am/C D7 C G C

Chorus

For Auld Lang Syne, my dear, For Auld Lang Syne; We'll

f

G Em Am/C D7 B7 Em C D7 G

take a cup of kind - ness yet For Auld Lang Syne.

Copyright © 1981 Ardee Music Publishing, Inc.

Index of First Lines

	Page
Adeste fideles, /Laeti triumphantes	24
All hail to thee O blessed morn	200
All I want for Christmas is my two front teeth	102
Amid the roses Mary sits and rocks her Jesus-Child	237
Angels from the realms of glory	168
Angels we have heard on high	30
As lately we watched o'er our fields through the night	175
As with gladness men of old	183
Away in a manger, no crib for a bed	29
Break forth, O beauteous, heav'nly light	240
Bring a torch, Jeannette, Isabella	186
Buon Natale means "Merry Christmas to You"	202
Ce matin, j'ai rencontré le train	230
Chestnuts roasting on an open fire	41
Children, go where I send thee	210
Christians, awake, salute the happy morn	172
Christmas comes but once a year for ev'ry girl and boy	59
Christmas is sleigh bells; /Christmas is sharing	64
Come, they told me, /(Pa-rum-pum-pum-pum)	156
Dashing through the snow/In a one-horse open sleigh	126
Deck the halls with boughs of holly	13
Estennialon de tsonoue/Jesous ahatonhia	196
The first Noël, the angel did say	22
For Thy mercy and Thy grace	250
Frosty the Snow Man was a jolly, happy soul	99
The garment of life be it tattered and torn	160
God rest ye merry, gentlemen; let nothing you dismay	8
Good Christian men, rejoice	178
Good King Wenceslas look'd out on the feast of Stephen	32
Hark! the herald angels sing	10
Haul out the holly; /Put up the tree	56
Have a holly jolly Christmas	94
Have yourself a merry little Christmas	44
Here comes Santa Claus, here comes Santa Claus	90
Here comes Suzy Snowflake	104
Here we come a-caroling among the leaves so green	34
Hey, ho, nobody home	194
Ho, a song by the fire; /Pass the pipes, pass the bowl	138
The holly and the ivy, /When they are both full grown	174
The holly green, the ivy green	48
How'd ja like to spend Christmas on Christmas Island?	80
I broke my bat on Johnny's head	107
I heard the bells on Christmas Day	154
I saw Mommy kissing Santa Claus	88
I saw three ships come sailing in	165
I wish my daddy and mommy would take me all the way	112
I wonder as I wander out under the sky	208
I'll be home for Christmas	46
I'll have a blue Christmas without you	54
It came upon the midnight clear	18
It's a marshmallow world in the winter	130
It's beginning to look a lot like Christmas	123
Jesus our brother, kind and good	193
Jing, jing-a-ling, jing-a-ling, jing-a-ling	146
Jingle-bell, jingle-bell, jingle-bell rock	141
Joseph dearest, Joseph mild	170
Joy to the world! the Lord has come	20
Just hear those sleigh bells jingling, ring-ting-tingling, too	132
Katy got a doll that cries and blinks its eyes	118
Lo, how a rose e'er blooming	169
Long time ago in Bethlehem/So the Holy Bible say	216
Lullay, Thou little tiny Child	190
Make my mommy's life a song	73
Maybe it's much too early in the game	248
Mele Kalikimaka is the thing to say	188
O Christmas tree, O Christmas tree	16
O come, all ye faithful	24
O come, little children, from cot and from hall	192
O come, O come Emmanuel	180
O holy night, the stars are brightly shining	166
O little town of Bethlehem	12
O Tannenbaum, O Tannenbaum, wie treu sind deine Blätter	16
O thou happy, /O thou holy	191
Oh, the weather outside is frightful	128
On the first day of Christmas, my true love sent to me	26
Once in royal David's city/Stood a lowly cattle shed	179
Out of the East there came riding, riding	151
Over the river and through the woods	136
Please take me back to Toyland	68
Raindrops on roses and whiskers on kittens	114
Ring out, wild bells, to the wild sky	247
Rockin' around the Christmas tree	78
Should auld acquaintance be forgot	251
Silent night, holy night	7
Silver and gold, silver and gold	66
Sleep well, little children, wherever you are	117
Sweet little Jesus Boy, /They made You be born in a manguh	214
Tall in the saddle we spend Christmas Day	62
There's a star in the East on Christmas morn	212
They're tuning up the fiddles now	50
Three great kings I met at early morn	230
The toy shop door is locked up tight	224
Toyland, Toyland, /Little girl and boy land	106
'Twas in the moon of wintertime when all the birds had fled	196
'Twas the night before Christmas and all through the house	110
Up on the housetop reindeer pause	98
We three kings of Orient are	14
We wish you a Merry Christmas	36
What Child is this, who laid to rest	176
When I was a sinner, /I prayed both night and day	207
When I was but a youngster, Christmas meant one thing	70
When Santa Claus gets your letter	96
While shepherds watched their flocks by night	182
Will Santy come to Shanty Town to a poor little boy like me?	76
Willie, take your little drum	205
The winter season of the year	198
Winter, winter, /When the snow is softly falling	144
You better watch out; you better not cry	92
You know Dasher and Dancer and Prancer and Vixen	85

ART CREDITS

James Alexander: Title page, 10, 18, 38, 40, 48, 82, 83, 84, 99, 121, 122, 150, 154, 184, 185, 206, 219, 220, 246
Carla Bauer: 14, 15, 29, 156
Neil Boyle: 46
Nick Calabrese: 48, 160
Katharine Dodge: 68, 69
Ron Jones: 123, 180
Uldis Klavins: Cover
Joe Krush: 4, 6, 73, 162, 164
Bob McMahon: 8, 22, 50, 90, 96, 97, 151, 165, 186, 212, 251
Albert Pucci: 24, 30, 66, 78, 80, 106, 112, 132, 141, 158, 176, 192, 233, 235, 240
Lorelle Raboni: 85, 98
Suzanne Richardson: 16, 34, 59, 64, 107, 194, 221, 224
Ed Vebell: 54, 102, 188, 227, 242

REPRODUCTION

Art Direction Book Company: 167
Currier and Ives: 126, 136
Dover Publications, Inc.: 19, 169, 193, 200, 202, 205, 208