

# Have Yourself a Merry Little Christmas

Slowly, with feeling

Words and Music by  
HUGH MARTIN  
and RALPH BLANE

N.C.

F#m7(b5)

Gm7/F

E♭Maj7

DMaj7







Cm7

F7


B♭Maj9








F7

Dm7/F

**E♭Maj7**  

**B♭Maj7/F**  

**B♭Maj7/A**  

**E♭/G**  

**Dm/F**  

**E♭Maj7**  



light. From now on our trou - bles — will be out of









**Daug**  

**E/G**  

**G9**  

**C7**  

**F7**  

**B♭Maj7**  

**B♭6**  


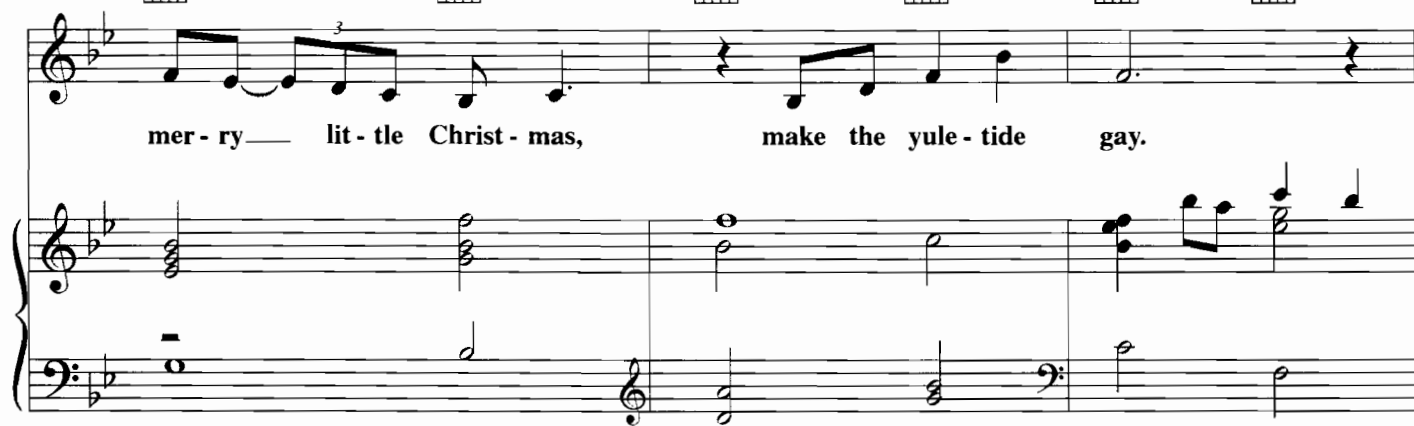
sight. Have your - self a

*mp* *p*



**E♭/G**  

**E♭2/G**  

**B♭Maj7/D**  

**Cm7/G** 3fr.  

**Cm7** 3fr.  

**Cm7/F** 3fr.  


mer - ry — lit - tle Christ - mas, make the yule - tide gay.



Dm7



Gm7



Cm



3fr.

D7/F#



Gm



3fr.

From now on our trou - bles — will be miles a - way.

Fm7



Bb7



Ebmaj9



Bbaug



3fr.

Bbmaj7/F



Gm9



Once a - gain — as in old - en days, hap - py

Cm7



3fr.

Ebmaj7/F



F#m/F



F/Bb



gold - en days

of yore, —

Edim A7( $\flat$ 9) Dm/F G7

3

3

faith - ful friends — who are dear to — us will be

*mf* *mp*

8<sup>va</sup>-7

C7 Cm/F Dm/F Gm/F F B $\flat$ Maj7

3fr.

*p*

near to us once more. Through the years we

*p*

Cm7/G B $\flat$ Maj7/D Cm7/E $\flat$

3fr.

3

all will — be to - geth - er if the fates al - low.

B♭Maj7/F E♭Maj9 B♭2/D B♭Maj7 Gm7 D/F# Dm7(b5)/F Fm7

*cresc.* *mp*

Hang a shin - ing star up-on the high - est bough.

Detailed description: This system contains the first line of music. It features guitar chords for B♭Maj7/F, E♭Maj9, B♭2/D, B♭Maj7, Gm7, D/F#, Dm7(b5)/F, and Fm7. The vocal line begins with a half rest, followed by the lyrics 'Hang a shin - ing star up-on the high - est bough.' The piano accompaniment includes a 'cresc.' marking and a triplet of eighth notes.

B♭7 B♭aug7 E♭Maj7 Cm7/G 3fr. F/A E♭2/B♭ F7(b9)

*p* *slower* *ten.*

And have your-self a mer - ry lit - tle Christ - mas

Detailed description: This system contains the second line of music. It features guitar chords for B♭7, B♭aug7, E♭Maj7, Cm7/G (3fr.), F/A, E♭2/B♭, and F7(b9). The vocal line has a half rest followed by the lyrics 'And have your-self a mer - ry lit - tle Christ - mas'. The piano accompaniment includes a 'p' marking, a 'slower' instruction, and 'ten.' markings.

G♭Maj7 D♭Maj7/A♭ Bdim7 B♭Maj7

*mp* *decresc.* *p* *rit.*

now.

Detailed description: This system contains the third line of music. It features guitar chords for G♭Maj7, D♭Maj7/A♭ (4fr.), Bdim7, and B♭Maj7. The vocal line has a half rest followed by the word 'now.'. The piano accompaniment includes 'mp', 'decresc.', 'p', and 'rit.' markings.

# It's the Most Wonderful Time of the Year

Words and Music by  
EDWARD POLA  
and GEORGE WYLE

Happily, in two ♩ = 66

A Maj7/E A6/E DMaj7/E G#/E A Maj7/E A6/E

*mf*

DMaj7/E G#/E A Maj7/E A6/E DMaj7/E G#/E D/E G#/E

F#m D/F Esus A2 Bm7 Bm7/E

*mf* §

1. It's the most won - der - ful time of the  
 (2.) hap - pi - est sea - son of the  
 (3.) most won - der - ful time of the

AMaj7



Bm7



E7



year. all. year. With the kids jin - gle - bell - ing and  
 With those hol - i - day greet - ings and  
 There'll be much mis - tle - toe - ing and

C#m7



F#m7



Bm7



C#m7



D6



D#dim7



ev - 'ry - one tell - ing you be of good cheer; \_\_\_\_\_ it's the  
 gay hap - py meet - ings when friends come to call; \_\_\_\_\_ it's the  
 hearts will be glow - ing when loved ones are near; \_\_\_\_\_ it's the

C#m/E



3rd time to ⊕

1.

AMaj7



F#m7



most hap - pi - est time \_\_\_\_\_ of the year.  
 most hap - pi - est sea - son of  
 most won - der - ful

2. **Bm7** **Bm7/E** **Em** **Em/D** **C#m7(b5)** **CMaj7** **Em/B** **Em/A#** **A**

2. It's the all. There'll be

**D** **Bm7** **C#m7** **F#m7** **Bm7** **E7**

par-ties for host-ing, marsh - mal- lows for toast-ing and car- ol- ling out in the

**A** **Dm7** **G7** **CMaj7** **FMaj7**

snow. There'll be scar - y ghost sto - ries and tales of the glo - ries of



Dm



Bm7(b5)



E7sus



E7



*D. S. al Coda*

Christ - mas - es long, long a - go. 3. It's the

CODA

Bm7

E

F/A

G

CMaj7

Am

time — of the year.

Dm7

G

CMaj7

Cm7 3fr.

Cm7/F 3fr.

BbMaj7

Bb7

Ebmaj7

Cm7 3fr.

Am7(b5)

C/D

D/E



E♭Maj7/F



Cm7/F



F7



*mf*

It's the

*cresc.* *ff*

B♭2/F



most won - der - ful time of the year.

*mf*

Cm



F7



Dm



G7



There'll be much mis - tle - toe - ing and hearts will be glow - ing when

Cm7



A7(♭9)



B♭Maj7/F



*f*

loved ones are near; it's the most won - der - ful

*f*

E $\flat$ /F



B $\flat$ Maj7/F



E $\flat$ /F



*cresc.*

time, it's the most won - der - ful time, it's the

B $\flat$ /F



Cm/F 3fr.



B $\flat$ /F



E $\flat$ /F



F



E $\flat$ /F



Cm/E $\flat$  3fr.



Gm/D 3fr.



Cm7 3fr.



F



*ff*

most won - der - ful time of the

*cresc.*

B $\flat$ 2



year.

*ff*

# Joy to the World/ For unto Us a Child Is Born

Arr. by Ronn Huff

Majestically ♩ = 96

N.C.

The first system of musical notation is for the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piece begins with a piano (*p*) dynamic. The first measure is marked 'N.C.' (No Chords). The second measure is marked 'cresc.' (crescendo). The third measure is marked 'mp' (mezzo-piano). The fourth measure is marked 'cresc.' (crescendo). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings.

"Joy to the World" - George Frederick Handel

The second system of musical notation continues the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature remains two flats, and the time signature is 4/4. The piece begins with a mezzo-forte (*mf*) dynamic. The first measure is marked 'mf'. The second measure is marked 'f' (forte). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings.

The third system of musical notation continues the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature remains two flats, and the time signature is 4/4. The piece begins with a mezzo-forte (*mf*) dynamic. The first measure is marked 'mf'. The second measure is marked 'f' (forte). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings.

The fourth system of musical notation continues the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature remains two flats, and the time signature is 4/4. The piece begins with a mezzo-forte (*mf*) dynamic. The first measure is marked 'mf'. The second measure is marked 'f' (forte). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings.

decresc. *mf* *decresc.*

3

This system contains two staves. The treble staff begins with a melodic line marked *decresc.* and includes a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes.

*mp*

This system continues the piece with a more active treble staff and a steady bass accompaniment. The dynamic is marked *mp*.

*f*

2/4

This system features a change in tempo and meter to 2/4. The treble staff has a melodic line with accents, and the bass staff has a rhythmic accompaniment. The dynamic is marked *f*.

2/4 4/4

This system shows further changes in meter, alternating between 2/4 and 4/4. The treble staff has a melodic line with accents, and the bass staff has a rhythmic accompaniment.

*ff*

This system concludes the piece with a change to a new key signature (one sharp) and a dynamic of *ff*. The treble staff has a melodic line with accents, and the bass staff has a rhythmic accompaniment.

First system of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with chords and eighth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Second system of musical notation. The upper staff features a triplet of eighth notes. The lower staff continues the bass line. Dynamics include *mp* (mezzo-piano) and *p* (piano).

Third system of musical notation. Both staves are in the bass clef. The upper staff has chords, and the lower staff has a rhythmic pattern of eighth notes. A dynamic marking of *f* (forte) is present.

Fourth system of musical notation. The upper staff has a melodic line. The lower staff has a bass line. Time signatures change from 2/4 to 4/4. Dynamics include *f* (forte).

Fifth system of musical notation. The upper staff has a melodic line. The lower staff has a bass line. Performance instructions include *Broaden* and *gradual rit.* (gradual ritardando). Time signatures change from 2/4 to 4/4.

8va  
loco  
*p smoothly*

The piano introduction is in D major and 4/4 time. It begins with a series of chords in the right hand and a steady eighth-note bass line in the left hand. The first two measures feature chords with a fermata. The third measure is marked *8va* and *loco*, with a dashed line above the staff. The piece concludes with a final chord in the right hand and a whole note in the left hand.

“For unto Us a Child Is Born” - George Frederick Handel

*p*  
For un - to us a Child is born, — un - to

*p*  
For un - to us a Child is born, —

The vocal and piano accompaniment for the first part of the hymn is in D major and 4/4 time. The vocal line is marked *p* and features a melodic line with a fermata. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand.

Em7 A F#m Bm G

us a Son is giv - en, un - to us a Son is

The guitar chords and vocal/piano accompaniment for the second part of the hymn is in D major and 4/4 time. The guitar chords are Em7, A, F#m, Bm, and G. The vocal line is marked *p* and features a melodic line with a fermata. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand.

A G

giv - en, un - to us a Son is

un - to us a Son is giv - en:

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with a key signature of one sharp (F#). It features guitar chord diagrams for A and G above the first two measures. The lyrics are "giv - en, un - to us a Son is" on the first line and "un - to us a Son is giv - en:" on the second line. The bottom two staves are a piano accompaniment in treble and bass clefs, with a key signature of one sharp. The piano part consists of quarter and eighth notes.

A F#m G A/E D/F# A/C# D A/E

*mp*

giv - en: and the gov - ern - ment shall be up - on His shoul -

*mp*

Detailed description: This system contains the second two lines of music. The top line is a vocal line in treble clef with a key signature of one sharp. It features guitar chord diagrams for A, F#m, G, A/E, D/F#, A/C#, D, and A/E above the first two measures. The lyrics are "giv - en: and the gov - ern - ment shall be up - on His shoul -". The bottom two staves are a piano accompaniment in treble and bass clefs, with a key signature of one sharp. The piano part consists of quarter and eighth notes. The dynamic marking *mp* (mezzo-piano) is present in both the vocal and piano parts.



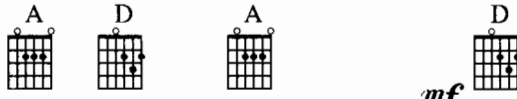
D/F# D A
A/G
D/F#
A7/C#
D
A/E

*mp*  
 der,  
 and the gov - ern - ment shall be up - on His shoul -

A/C# A Bm A/C# D C#dim/E D/F# Em/G

*cresc.*  
 and the gov - ern - ment shall be up - on His shoul - ders and His  
 der.

*cresc.*



*mf*

name shall be call - ed Won - der - ful

*mf*

Coun - sel - or, The Might - y God, The



*cues: optional*

*rit.*

ev - er - last - ing Fa - ther, The Prince of Peace.

*rit.*

# Breath of Heaven (Mary's Song)

Words and Music by  
CHRIS EATON  
and AMY GRANT

Slowly, with reflection

N.C.

*mp*

1. *rit.* *p* *a tempo*

*8va* *8va*

I have trav - eled —

*rit.* *p* *a tempo*

man - y moon - less — nights, — cold and

wear - y with a babe in - side.

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is D major (two sharps). The vocal line begins with a half note 'wear', followed by a quarter note 'y' with a long horizontal line underneath it. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

— And I won - der — what I've — done.

The second system continues the musical score. The vocal line has a quarter rest followed by the lyrics 'And I won - der — what I've — done.' The piano accompaniment continues with similar rhythmic patterns, including some chords in the right hand.

Ho-ly Fa - ther, — You have — come and

The third system of the score. The vocal line starts with a quarter rest followed by 'Ho-ly Fa - ther, — You have — come and'. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand.

chos - en me now — to car - ry Your Son.

The fourth and final system on the page. The vocal line includes two triplet markings over the notes 'chos - en me now' and 'to car - ry Your Son'. The piano accompaniment continues with chords and a bass line.

*rit.* *a tempo*

*rit.* *a tempo*

*8va* I am

wait - ing — in a si - lent — prayer, —

I am fright - ened — by the

load I — bear. — In a world as —

*mp*

*mp*

cold as stone, must I

walk this path a lone? Be with me

now, be with me now. Breath of

Heav - en, hold me to - geth - er, be for - ev - er - near me,

*mp*

Breath of — Heav - en. Breath of Heav - en,

*mp*

light - en my dark - ness, pour o - ver me Your —

*decresc.* 2nd time to  $\oplus$

ho - li - ness for You are ho - ly,

*decresc.*

*p*

Breath of — Heav - en.

*p*

*rit.* *mp* *a tempo*

8<sup>va</sup> Do You won - der—

*rit.* *mp* *a tempo*

*building*

as You watch my— face,— if a

*building*

wis - er— one should have had my— place?—

*mf*

But I of - fer— all I—

*mf*



am for the mer - cy

of Your plan. Help me be

*mp*

strong, help me be,

*dim.*

*D. S. al Coda*

help me.

*p*

♩ CODA

*mf*

ho - ly. Breath of

*cresc.* *mf*

8va

Heav - en, hold me to - geth - er, be for - ev - er—

*mf*

near me, Breath of— Heav - en. Breath of

*mf*

8va

Heav - en, light - en my dark - ness,

pour o-ver me Your ho - li - ness for You are ho - ly,

*dim.*

*p*

Breath of Heav - en. Breath of

*p*

Heav - en. Breath of Heav - en.

*rit.* *freely*

# O Come All Ye Faithful

Words and Music by  
JOHN FRANCIS WADE

Simply ♩ = 126

Eno 3/B



*mp*

Eno 3



*mp*

1. O                    come,    all    ye    faith - ful,  
2. Yea,                Lord,    we    greet    Thee,

Eno 3/B



C#m



F#



joy - ful and tri - um - phant, O come ye, O  
 born this hap - py morn - ing, O Je - sus, to

B



F#



Bno 3



come ye to Beth le - hem!  
 Thee be all glo - ry giv'n;

E/G#



F#m



E



F#m

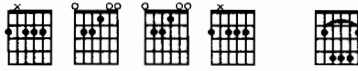


E



Come and be - hold Him,  
 Word of the Fa - ther,

F#m7 E/G# E F#m7 B



Eno3



born the King of an - gels!  
now in flesh ap - pear - ing!

O come, let us a -

dore Him, O come, let us a -

*cresc.*

dore Him, O come,

*mf*

*mf*

E/G# F#m E B/D# E/G# A

— let — us a - dore Him, —

1. E Bno3 Eno3

Christ the Lord!

Eno3/B

Eno3 F#m7 C#m 4fr.

F#m7                      Eno3                      2.                      E                      Bno3

Christ

*mp*                      Eno3                      *mf*                      F#m

the Lord!                      O come,

E/G#                      F#m                      E                      Bno3                      E                      A

let us a - dore                      Him,



*mp* *a tempo* E Bno3

Christ

*rit.* *mp* *a tempo*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Chord diagrams for E and Bno3 are provided above the staff. Performance markings include *mp* and *a tempo*. The word "Christ" is written below the vocal line.

E no 3/B

the Lord!

Detailed description: This system contains measures 3 and 4. The vocal line has a whole rest in measure 3, followed by a half note G4 in measure 4. The piano accompaniment continues with the established rhythmic pattern. A chord diagram for E no 3/B is shown above the staff. The words "the Lord!" are written below the vocal line.

F#m7

Detailed description: This system contains measures 5 and 6. It features a piano solo section with a melodic line in the right hand and a bass line in the left hand. A chord diagram for F#m7 is provided above the staff.

E no 3 B E

Detailed description: This system contains measures 7 and 8. The piano accompaniment continues with the melodic and bass lines. Chord diagrams for E no 3, B, and E are shown above the staff.

# Grown-up Christmas List

Words and Music by  
DAVID FOSTER and  
LINDA THOMPSON JENNER

With meaning  $\text{♩} = 58$

Cm 3fr. Gm7 A $\flat$  4fr. Fm B $\flat$  B $\flat$ /D E $\flat$ 2(sus) E $\flat$  E $\flat$ Maj7/D

Cm 3fr. Gm/B $\flat$  3fr. F/A B $\flat$ 2

B $\flat$  E $\flat$  B $\flat$  Cm 3fr.

1. Do you re - mem - ber — me? I

mp  
mf  
mp

Gm7                      Ab2                      Ab 4fr.                      Eb/G

sat up - on your knee; I wrote to you with child -

Fm                      Bbsus                      Bb rit.

- hood fan - ta - sies. 2. Well,

rit.

a tempo Eb                      Bb                      Cm 3fr.                      Gm7

(3.) I'm all grown up now, and still need help some -  
child - ren we be - lieved the grand - est sight to

a tempo

Ab2                      Ab 4fr.                      Eb/G                      Fm

how. see                      I'm was                      not some - thing                      a child, love - ly                      but my wrapped                      heart still be - neath                      can dream. our tree.

Bbsus                      Bb                      Eb                      Bb

So, here's my life - long                      Well, heav - en sure - ly

Cm 3fr.                      Gm7                      Ab2

wish, knows                      my that                      grown - up pack - ag - es                      Christ - mas and bows                      list.                      Not can

Ab 4fr.    Eb/G    Fm    Bbsus

for my-self, — but for — a world — in need. —  
 nev - er heal — a hurt - ing hu - man soul. —

*rit.*

C2    C    A7sus    Am7    F2    F    Am/D    Dm7/G

*mf a tempo*

No more lives — torn a-part, — that wars would nev - er start —

*mf a tempo*

Em7    Am7    Am7/G    F2    F    G7sus    G7    G7sus    G7

— and time would heal — all — hearts. —

*slight rit.*

*slight rit.*

C2 A7sus Am7/G F2 F

*a tempo* building

And ev - 'ry - one would have a friend, and

*a tempo* building

Am7/D G7 Em7 Am7 Am7/G

right would al - ways win, and love would nev - er

F#m7(b5) Bm7(b5, b9) Baug 4fr. Em7 Am7 Dm7 Dm7/G

*dim.* *slight rit.* *a tempo mp* 3

end. This is my grown-up Christ - mas

*slight rit.* *mp a tempo*

C F/C G/C 1. C E/G# Am C/E F2 Dm7

list.

*p* *mp*

Gsus G 2. C C7sus

*rit.* *mp* *mp*

3. As What is this il -

*rit.* *mp*

F2(sus) F F2(sus) F

*mf* *mf*

lu - sion called the in - no - cence of youth? May - be on -

Am7 D7sus D7 G2(sus) G

ly in our blind be - lief can we ev - er find the truth.

Baug

B

E

B

C#m



4fr. *decresc.*

Musical notation for the first system, including treble and bass staves with chords and dynamics.

G#m7

A2

A

E/G#



*mp*

*building*

Musical notation for the second system, including treble and bass staves with chords and dynamics.

F#m

F#m7/B



Musical notation for the third system, including treble and bass staves with chords and dynamics.

D#2

D#

B#7sus

B#m7/A#

G#2



*mf*

No

more

lives

torn

a - part,

that

*mf*

Musical notation for the fourth system, including treble and bass staves with lyrics and dynamics.



Bbm/Eb



Ebm7/Ab



Fm7



Bbm7



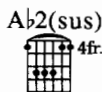
Bbm7/Ab



wars would nev - er start \_\_\_\_\_ and time would heal all \_\_\_\_\_



*cresc.*



4fr.



4fr.

*f*

\_\_\_\_\_ hearts. \_\_\_\_\_ And ev - 'ry -



*cresc.*



4fr.

*f*

Bb7sus



Bbm7/Ab



*building*

Bbm7/Eb



Ab7

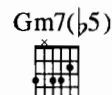


4fr.

one would have \_\_\_\_\_ a friend, \_\_\_\_\_ and right would al - ways



*building*



win, \_\_\_\_\_ and love would nev - er \_\_\_\_\_ end. \_\_\_\_\_



Cm7(b5, b9)

A<sup>b</sup>aug/G<sup>b</sup>

Fm7

E<sup>b</sup>7sus/B<sup>b</sup>

E<sup>b</sup>m7

A<sup>b</sup>

E<sup>b</sup>m/G<sup>b</sup>

Oh, ——— this is my grown-up Christ - mas

*mp*

Fm7

E<sup>b</sup>7sus/B<sup>b</sup>

Gdim

A<sup>b</sup>/G<sup>b</sup>

Fm7

B<sup>b</sup>m7

list. This is my on - ly life - long — wish. this is my

*mp*

E<sup>b</sup>m7

A<sup>b</sup>sus

A<sup>b</sup>

D<sup>b</sup>

A<sup>b</sup>

B<sup>b</sup>m

grown - up Christ - mas list. ———

*p*

Fm7

G<sup>b</sup>2

A<sup>b</sup>

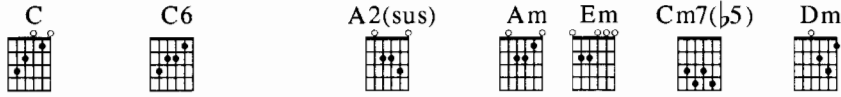
D<sup>b</sup>

*ten.*

# Rockin' around the Christmas Tree

Words and Music by  
JOHNNY MARKS

50's rock feel ♩ = 144 ( ♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$  )

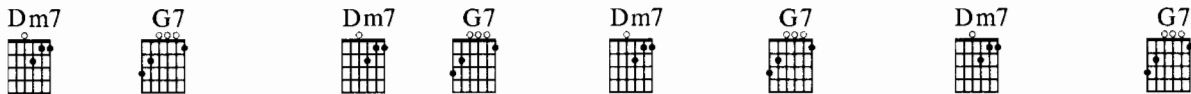


*mf*



*mf*

Rock - in' a - round — the Christ - mas tree — at the



Christ - mas par - ty hop. —

Mis - tle - toe hung where you can see — ev - 'ry



cou - ple tries to stop. — Rock - in' a - round — the



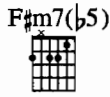
Christ-mas tree, — let the Christ-mas spir - it ring. — Lat-er we'll have some



pump-kin pie — and we'll do some car - ol - ling. — You will get a



sen - ti - men - tal feel - ing when you hear — voic - es sing - ing,



2nd time to



“Let’s be jol - ly, Deck the halls with boughs of hol - ly”.



Rock - in’ a - round — the Christ - mas tree, — have a hap - py hol - i - day. —



Ev - ’ry - one danc - ing mer - ri - ly — in the new old - fash - ioned way. —



Dm7
G7
Dm7
G7
Dm7
G7

Dm7
G7
C
C6
C
C6
D. S. al  
Coda  
§

**♩ CODA**







N.C.









Bum
bum
bum
bum
doo
doo
doo
doo
oh

D7
G7

bum
bum
bum.
“Deck
the
halls
with
boughs
of
hol
-
ly”.

Rock - in' a - round the Christ - mas tree, have a hap - py hol - i - day.

Ev - 'ry - one danc - ing mer - ri - ly in the



new old - fash - ioned way.

*8va* Yeah.

# Winter Wonderland

Words and Music by  
**FELIX BERNARD**  
 and **DICK SMITH**

Easy jazz feel ♩ = 108 (♩ =  $\overset{\frown}{\text{3}}$ )

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Chord diagrams are provided above the notes they apply to.

**System 1:** Chords include A $\flat$ 9 (3fr.), D $\flat$ 13, G $\flat$ 9, C $\flat$ 13, A13, and D13. The piano part begins with a *mp* dynamic.

**System 2:** Chords include Gsus, G, C2, CMaj7, C6, and Am7. The vocal line includes the lyrics: "Sleigh - bells ring, are you lis - t'nin'? In the".

**System 3:** Chords include Dm7, G7, Dm7, G7, G7, and Dm7. The vocal line continues with: "lane, snow is glis - t'nin'. A beau - ti - ful sight, we're".



C#dim



Dm7



D9



Dm7/G



C



hap - py to - night, — walk - in' in a win - ter won - der - land. Gone a -

CMaj7



C6



Am7



Dm7



G7



way — is the blue bird, here to stay — is the

Dm7



G7



Bm7(b5)/A



new bird who sings a love song — as

Bbdim7



G7/B



D9



4fr.

G7



C2



we go a - long — walk - in' in a win - ter won - der - land.

E2



F#m7/B



EMaj7



AMaj7/B



In the mead - ow we can build a snow - man —

EMaj7



F#m7/B



EMaj7



and pre - tend that he is Par - son — Brown. —

GMaj7 *cresc.* Am7/D G2

He'll say, "Are you mar - ried?" We'll say, "No, man. — But

*cresc.*

A9 4fr. *mf* D7 A $\flat$ 6 3fr. G7 *mp* C $\circ$

you can do the job when you're in town." Lat - er on — we'll con -

*mf* *mp*

CMaj7 Am7 Dm7 G7 Dm7 G7

spire — as we dream — by the fire. — To

Dm7



A7



Dm7(b5)/Ab



face un - a - fraid — the plans that we made, —

D9



G7



C6



E♭Maj7



A♭/B♭



walk-in' in a win-ter won-der - land.

E♭Maj7



A♭/B♭



E♭Maj7



A♭/B♭



E♭Maj7



G♭Maj7



C♭6/D♭



G♭6



A♭9



D♭7



F#9



B9



A7



D9



4fr.

A♭Maj7



4fr.

Sleigh - bells

C2



CMaj7



C6



Am7



Dm7



G7



ring, are you lis-t'nin'? In the lane, snow is

Dm7



G7



G7



Dm7/A



glis - t'nin'. A beau - ti - ful sight, we're

B♭dim7



G7/B



D9



4fr.

G7



C6



3

hap - py to - night, —

walk - in' in a win - ter won - der - land.

A -

D9



4fr.

G7



C6/B♭



walk - in'

in a win - ter,

a - walk - in'

in a

B♭13



D7



G7



win - ter, —

walk - in'

in a win - ter —

a -

N.C.

CMaj9



won - der - land. —

# I'll Be Home for Christmas

KIM GANNON  
and BUCK RAM

WALTER KENT

Freely, with sentiment

Cm7( $\flat$ 5)/F      B $\flat$ Maj7/F      B $\flat$ m2/F  
 F $\flat$ Maj7    G $\flat$ dim    Gm7( $\flat$ 5)/F    G $\flat$ 7/F      F $\flat$ Maj7    Dm    Gm7    B $\flat$ dim  
 F/C    Dm9    Gm9    C13    G9    C7    Am7    Dm7

I'm dream-ing to-night of a place I love e-ven

Gm9 C6 FMaj7

more — than I us - ual - ly do. — — — — — And al -

Em7(b5) A7 Em7(b5)/D Dm7/C G9/B

though I know it's a long road — back, I prom - ise

**In tempo**  
 BbMaj9/C Gdim/C Bbm9 Eb13 Ab2/C Abm7(b5)/B 3fr.

you — — — — — I'll be home — — — — — for —



Bbm7



Am7(b5)



Cb/D



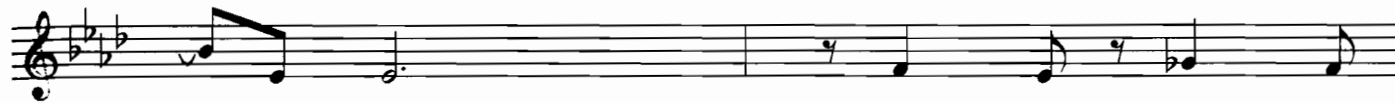
Eb7sus



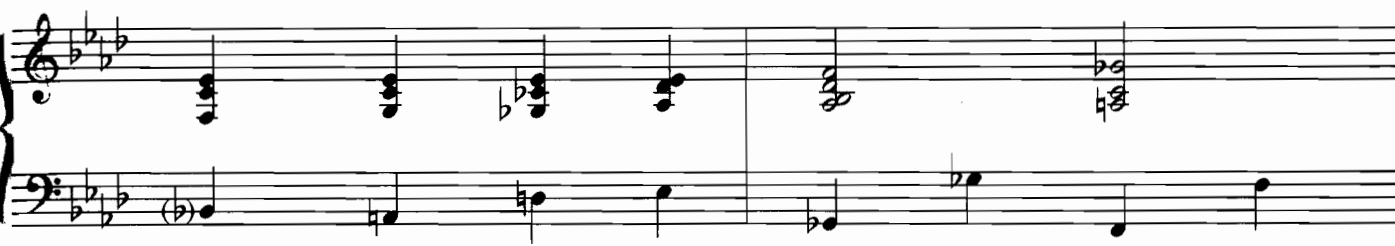
Gbmaj7



F7(b9)



Christ - mas, you can count on



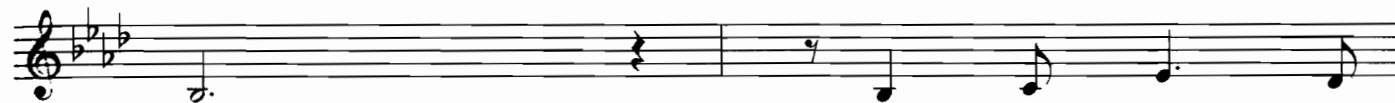
Bbm



Dbmaj9/Eb



Edim7



me. Please have snow and



Fm



Dm7(b5)



Bb7



mis - tle - toe and pres - ents un - der the



D $\flat$ Maj 9/E $\flat$



A $\flat$ 2/C



B $\flat$ 7/C $\flat$



tree. \_\_\_\_\_ Christ - mas eve \_\_\_\_\_ will

B $\flat$ m7 F2/A



C $\flat$ /D



E $\flat$ 9



G $\flat$ Maj7



E $\flat$ m7( $\flat$ 5)/F



F7



find me \_\_\_\_\_ where the love light

B $\flat$ m



C $\flat$ Maj7



C7



D $\flat$ 6



Ddim7



gleams. \_\_\_\_\_ I'll be home \_\_\_\_\_ for \_\_\_\_\_

Ab2/Eb



F7(b9)



Bb9



Db/Eb



C/Eb



Christ - mas, if on - ly in my

Ab2



C7



B13



E6



Gdim7



E2/G#



dreams.

F#m7



Bb13



B13



G#m7



A#m/C#



A/C#



F#m2



Caug/D



A/B



G#7(b9)



C#m7



C#m7/B



F#7/A#

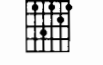


Eb7

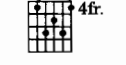


Musical notation for the first system, including treble and bass clefs, a 3-measure slur, and various chord voicings.

Bbm7(4)



Dbmaj7/Eb



Eb7/Db



Ab2/C



C#m



Musical notation for the second system, including a whole rest and the lyrics "Christ - mas eve — will".

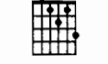
Christ - mas eve — will

Musical notation for the third system, including treble and bass clefs and various chord voicings.

Bbm7



Am7(b5)



Cb/D



Eb9



Gbmaj7



D/F



Bb/F



Musical notation for the fourth system, including the lyrics "find me — where the love light".

find

me —

where

the

love

light

Musical notation for the fifth system, including treble and bass clefs and various chord voicings.

Bbm



Cbmaj7



C7



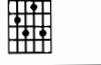
Db6



Bb/D



Bdim/D



Musical notation for the sixth system, including the lyrics "gleams. — I'll be home — for —".

gleams. —

I'll

be

home —

for —

Musical notation for the seventh system, including treble and bass clefs and various chord voicings.

Cm/Eb



Ebm7(b5)/F



Bb13



Bbm7(4)/Eb



Eb7(b9)



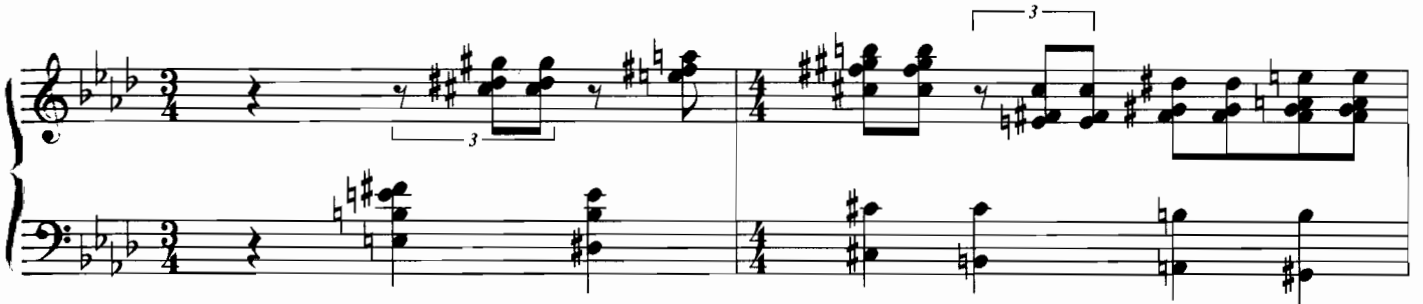
Christ - mas, if on - ly in my



N.C.



dreams.




Abmaj9



# The Night before Christmas

Words and Music by  
CARLY SIMON

Steady three ♩ = 96 (  )



**B $\flat$**   **E $\flat$**   **B $\flat$**  

*f* **Ooo** **ooo** **ooo** **ooo**

*f*

**E $\flat$**   **B $\flat$ 2**  *mf*

**ooo** **ooo** **1. Child - ren car - ry**  
**2. If your heart's been**

*mf*

E $\flat$ 2                      B $\flat$ 2                      A $\flat$ 2      A $\flat$  4fr.

through the streets a bright - ly paint - ed star.\_\_\_\_\_  
 long - ing, you've been a - fraid to try,\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

B $\flat$ 2                      E $\flat$ 2                      F                      cues: 2nd time

An - gels gath - er 'round the hearth, \_\_\_\_\_  
 sor - row's kept you com - pa - ny and the strum - ming on gui - tars.\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

G2(sus)      Gm      Cm7      D $\sharp$ aug      D      E $\flat$ 2      E $\flat$

by,      And I'll men lift of you great re - nown \_\_\_\_\_ and faith say a -  
 \_\_\_\_\_  
 \_\_\_\_\_

B $\flat$  Gm7 B $\flat$

prayers on — bou - le - vards. It's the night be - fore  
 cross the moon - lit sky on the night be - fore

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G-flat major with a key signature of two flats. It features a triplet of eighth notes. The middle line is a piano accompaniment in treble clef, and the bottom line is in bass clef. Above the staff are three guitar chord diagrams: B-flat major, G minor 7, and B-flat major.

E $\flat$ 2 B $\flat$  E $\flat$  F B $\flat$ 2(sus) B $\flat$

Christ-mas. — But you don't have to be an an - gel to  
 Christ-mas. —

Detailed description: This system contains the second two lines of music. The top line continues the vocal melody with a triplet of eighth notes. The middle line is the piano accompaniment in treble clef, and the bottom line is in bass clef. Above the staff are six guitar chord diagrams: E-flat major 2, B-flat major, E-flat major, F major, B-flat major 2 (suspended), and B-flat major. A forte (f) dynamic marking is present.

G/B C F/A C

sing har - mo - ny. — You don't have to be a child to love the

Detailed description: This system contains the third two lines of music. The top line continues the vocal melody. The middle line is the piano accompaniment in treble clef, and the bottom line is in bass clef. Above the staff are four guitar chord diagrams: G/B, C, F/A, and C. The key signature remains two flats.



B $\flat$  Gsus G A $\flat$ 7 D $\flat$ 2 D $\flat$

mys-ter-y. And you don't have to be a wise man

1. B $\flat$ /D Cm7 G $\flat$ 2 D $\flat$  *mf*

on bend - ed knee. The heart of this Christ-mas is in

Cm7 F7sus B $\flat$  *f*

you and me. The night be - fore

E $\flat$  B $\flat$

Christ - mas. The night be - fore

Detailed description: This system contains the first two measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. Above the first measure, there are two guitar chord diagrams: E $\flat$  (x2 0 2 0 2 0) and B $\flat$  (x2 0 2 0 2 0). The lyrics are "Christ - mas. The night be - fore".

E $\flat$  2. E $\flat$  C/E

Christ - mas. The heart of this

Detailed description: This system contains the next two measures. It features a vocal line and piano accompaniment. Above the first measure is an E $\flat$  chord diagram. Above the second measure are two chord diagrams: E $\flat$  and C/E (x3 0 3 0 3 0). The lyrics are "Christ - mas. The heart of this".

F2 E $\flat$  B $\flat$ /D E $\flat$ 2

*mf* *mp* *slower*

Christ - mas is in you and me. The heart of this

Detailed description: This system contains the final two measures. It features a vocal line and piano accompaniment. Above the first measure is an F2 chord diagram. Above the second measure is an E $\flat$  chord diagram. Above the third measure is a B $\flat$ /D chord diagram. Above the fourth measure is an E $\flat$ 2 chord diagram. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano), with a *slower* instruction for the final measure. The lyrics are "Christ - mas is in you and me. The heart of this".



Musical staff with notes and dynamics: *rit.*, *f*, *a tempo*. Includes triplets and slurs.

Christ - mas is in you and me. Ooo ooo

Piano accompaniment for the first system, including treble and bass clefs.



Musical staff with notes and dynamics: *rit.*, *f a tempo*. Includes slurs and rests.

ooo

ooo

Piano accompaniment for the second system.



Musical staff with notes and dynamics: *rit.*, *f a tempo*. Includes slurs and rests.

ooo

ooo.

The

Piano accompaniment for the third system.



night be - fore Christ - mas. The

Repeat ad lib. and fade

Musical staff with notes and dynamics: *rit.*, *f a tempo*. Includes slurs and rests.

The night be - fore Christ - mas.

Piano accompaniment for the fourth system.

# Emmanuel, God with Us

Words and Music by  
**AMY GRANT, CHRIS EATON**  
 and **ROBERT MARSHALL**

Warmly ♩ = 80

Ano3



G2(no3)



A/E



Bm7



8va-

*p*

A



D2/F#



G2(no3)



D/F#



Em



Gno3



8va-

Dsus



D



*p - mp*

D2



G2/D



D



8va-

1. We dim the light, we stoke the fire, we  
 (2.) still He calls — through the night, be -

*p - mp*

D2 E Bm F#7/A#

breathe the ev - er - green. ——— while the  
 yond the days of old. ——— voice of peace ——— to the

A

D/A G#m7(b5) 3fr. D/A Bm7(4) Em7

*mp - mf*

old — ones make — up who tales of how it used to be. ———  
 wea - ry ones — — — strug - gle with the hu - man soul. ———

D2 G6 D D2

*p - mp*

Chi - na dolls, can - dy corn, paint - ed wood - en toys; —  
 All of us tra - vel - ers through a giv - en time. —

E2                      Bm                      F#/A#                      D/A                      G#m7(b5) 3fr.

treas - ures found — to the won - drous sound — of  
 Who can know — what to - mor - row holds? — But

D/A                      Bm                      Em7                      Em7/A                      Dno3

*mp - mf*    *Harmony: 2nd time only*

car - ol - ling the Sav - ior    born to us on Christ - mas morn. —  
 o - ver the ho - ri - zon    sure - ly you and I will find —

A                      D                      G2(no3)

*mf*

Em - man - u - el,    God with us,    Em - man -

A Bm7 A D

u - el. Em - man u - el,

3rd time to ♯

G D/F# Em7 G

1. Dsus D mp

God with us, the Son of Is - ra - el. 2. And

2. Dsus D mp F#sus F#

And the years they come and the

Bm2 Bm F#sus F#

years they go. Though we may for - get some - how

Bm

B

Em7

Asus

A



that the child once born in Beth -

D2(sus)

D

F#sus/C#



- le - hem is still a - mong us now.

F#sus

F#

Ano3

G2(no3)



*p* Em - man u - el.

A/E

Bm7

A

D2/F#



*p* Em - man - u - el,



G2(no3)



D/F#



Em



Gno3



Dsus



D



*D. S. al Coda*

*mf*

God with us, the Son of Is - ra - el. \_\_\_\_\_ Em -

*S<sup>ma</sup>* -----

CODA

Em7



G



Bm



*mp*

Son of Is - ra - el. \_\_\_\_\_ The

Em7



G



Bm



Em7



D/F#



Son of Is - ra - el. \_\_\_\_\_ The Son of Is -

*mp*

G2(no3)



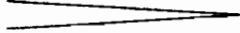
Asus



Dsus



D



Is - ra - el.

A



G2(no3)



A/E



8<sup>va</sup>

Bm7



A



D2/F#



G2(no3)



8<sup>va</sup>

*rit.*

Em



Gno3



Dsus



D



8<sup>va</sup>

*loco*

# Jesu, Joy of Man's Desiring

Moderately ♩ = 69

Johann Sebastian Bach  
Derivative melody by Carl Marsh

G Am G/B Em

*mp*

Am G/B Am/C D D/F# D7 G Am

G/B Em7

1. Am/C C#m7(b5) 4fr. Dsus D

2. Am/C C#m7(b5) 4fr. Dsus D G

G D7

G

D7 G Am/C G/B Em7 Em7/D

Am G/B Am/C D D7 G Am

G/B Em7 Em7/D C C#m7(b5) 4fr. Dsus D

G G7 Am/G

Musical notation for the first system, showing guitar chords G, G7, and Am/G above the staff. The melody consists of eighth-note triplets in the treble clef, and the bass line has a single eighth note in the first measure and a half note in the second measure.

D7/G G Em/G D7/G

Musical notation for the second system, showing guitar chords D7/G, G, Em/G, and D7/G above the staff. The melody continues with eighth-note triplets in the treble clef, and the bass line has a half note in the first measure and a half note in the second measure.

G G7 Am/G D7/G G Em/G

Musical notation for the third system, showing guitar chords G, G7, Am/G, D7/G, G, and Em/G above the staff. The melody continues with eighth-note triplets in the treble clef, and the bass line has a half note in the first measure and a half note in the second measure.

D7/G D7 G Am G/B Em7 Em7/D

Musical notation for the fourth system, showing guitar chords D7/G, D7, G, Am, G/B, Em7, and Em7/D above the staff. The melody continues with eighth-note triplets in the treble clef, and the bass line has a half note in the first measure and a half note in the second measure.

C C#m7(b5) 4fr. Dsus D G N.C.

Musical notation for the fifth system, showing guitar chords C, C#m7(b5) 4fr., Dsus, D, G, and N.C. above the staff. The melody continues with eighth-note triplets in the treble clef, and the bass line has a half note in the first measure and a half note in the second measure.

With excitement, in three ♩ = 126

Ano3



Musical notation system 1: Treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of chords and eighth notes. A dynamic marking *f* is present in the bass staff.

Musical notation system 2: Treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of chords and eighth notes.

Musical notation system 3: Treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of chords and eighth notes.

F#m



D



Musical notation system 4: Treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of chords and eighth notes.

Ano3



Musical notation system 5: Treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of chords and eighth notes.

Bm A/C# D D2/F# E/G# A

Bm A/C# D

Esus E/G# A Bm

A/C# N.C. D/A E/G# F#m

Bm A/C# D

Esus



E/G#



A



Bm



A/C#



N.C.

D/A



E/G#



F#m



E



E/D



C#m7



Bsus



A no 3



Bm/D



E



F#m



E



A/C#



Bm/D



E



F#m



E/G#





A/C# Bm/D E F#m E

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line of eighth notes. The lower staff is in bass clef and contains a bass line with chords. Above the staves, five guitar chord diagrams are shown, corresponding to the chords A/C#, Bm/D, E, F#m, and E.

Bm F#m Bm 1. C#m DMaj7 E 2. C#m D E A

*mf*

The second system of music consists of two staves. The upper staff continues the melodic line. The lower staff contains a bass line with chords. Above the staves, ten guitar chord diagrams are shown, corresponding to the chords Bm, F#m, Bm, C#m, DMaj7, E, C#m, D, E, and A. A first ending bracket covers the C#m, DMaj7, and E chords, and a second ending bracket covers the C#m, D, E, and A chords. A dynamic marking of *mf* is placed below the second ending.

A7/G Bm/F# Dm/F

*mp*

The third system of music consists of two staves. The upper staff continues the melodic line. The lower staff contains a bass line with chords. Above the staves, three guitar chord diagrams are shown, corresponding to the chords A7/G, Bm/F#, and Dm/F. A dynamic marking of *mp* is placed below the first measure.

E7 A/E B/D# Bm/D A/C# D2

The fourth system of music consists of two staves. The upper staff continues the melodic line. The lower staff contains a bass line with chords. Above the staves, six guitar chord diagrams are shown, corresponding to the chords E7, A/E, B/D#, Bm/D, A/C#, and D2.

A/C# A7/G Bm/F#

The fifth system of music consists of two staves. The upper staff continues the melodic line. The lower staff contains a bass line with chords. Above the staves, three guitar chord diagrams are shown, corresponding to the chords A/C#, A7/G, and Bm/F#.

Dm/F      E7      A/E      B/D#      Bm/D      A/C#

The first system of music consists of two staves. The treble clef staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains a sequence of notes: F3, G3, A3, B3, C4, B3, A3, G3. Above the treble staff, six guitar chord diagrams are shown, corresponding to the notes: Dm/F (G), E7 (A), A/E (B), B/D# (C), Bm/D (A), and A/C# (G).

D2      A/C#      D2      A no 3

The second system of music consists of two staves. The treble clef staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains a sequence of notes: F3, G3, A3, B3, C4, B3, A3, G3. Above the treble staff, four guitar chord diagrams are shown: D2 (G), A/C# (A), D2 (B), and A no 3 (C).

The third system of music consists of two staves. The treble clef staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains a sequence of notes: F3, G3, A3, B3, C4, B3, A3, G3.

The fourth system of music consists of two staves. The treble clef staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains a sequence of notes: F3, G3, A3, B3, C4, B3, A3, G3. A dynamic marking *f* is present above the bass staff.

E7

The fifth system of music consists of two staves. The treble clef staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains a sequence of notes: F3, G3, A3, B3, C4, B3, A3, G3. A guitar chord diagram for E7 (A) is shown above the treble staff.



First system of musical notation with treble and bass staves.



Second system of musical notation with treble and bass staves.



Third system of musical notation with treble and bass staves.



Fourth system of musical notation with treble and bass staves, including a *mf* dynamic marking.



Fifth system of musical notation with treble and bass staves, including a *building* dynamic marking.

A no 3

Bm/D

*f*

E F#m E A/C# Bm/D

E F#m E/G# A/C# Bm/D

E F#m E Bm F#m Bm C#m 4fr DMaj7 E

Ano3



A/C#



D



E



F#m



First system of musical notation. Treble clef staff contains a melodic line with eighth and quarter notes. Bass clef staff contains a bass line with chords and rests. The system is divided into two measures.

A/C#



D2/F#



E/G#



A



A/C#



Second system of musical notation. Treble clef staff contains a melodic line with eighth and quarter notes. Bass clef staff contains a bass line with chords and rests. The system is divided into two measures.

Bm



A/C#



Third system of musical notation. Treble clef staff contains a melodic line with eighth and quarter notes. Bass clef staff contains a bass line with chords and rests. The system is divided into two measures.

Bm/D



E



D2/F#



E/G#



Bm



F#m



Bm



Fourth system of musical notation. Treble clef staff contains a melodic line with eighth and quarter notes. Bass clef staff contains a bass line with chords and rests. The system is divided into two measures. The second measure includes a *cresc.* marking.

A/C#



DMaj7



E



Ano3



A/C#



D



E



F#m



Fifth system of musical notation. Treble clef staff contains a melodic line with eighth and quarter notes. Bass clef staff contains a bass line with chords and rests. The system is divided into two measures. The first measure includes a *f* marking.

A/C# Bm/D C#m/E 4fr. D/F# E/G# F#m Eno3

The first system of music features a treble clef staff with a melodic line and a bass clef staff with a piano accompaniment. Above the treble staff, seven guitar chord diagrams are provided: A/C#, Bm/D, C#m/E (4fr.), D/F#, E/G#, F#m, and Eno3. The piano accompaniment includes a dynamic marking of *ff* and a fermata over the final measure.

Ano3 Bm/D C#m/E 4fr. D/F# C#m/E 4fr.

The second system continues the piece with a treble clef staff and a bass clef staff. Above the treble staff, five guitar chord diagrams are shown: Ano3, Bm/D, C#m/E (4fr.), D/F#, and C#m/E (4fr.). The piano accompaniment features a dynamic marking of *f* and includes a fermata over the final measure.

Ano3 Bm/D C#m/E 4fr. D/F# E/G#

The third system consists of a treble clef staff and a bass clef staff. Above the treble staff, five guitar chord diagrams are listed: Ano3, Bm/D, C#m/E (4fr.), D/F#, and E/G#. The piano accompaniment includes a fermata over the final measure.

Ano3 Bm/D C#m/E 4fr. D/F# C#m/E 4fr.

The fourth system features a treble clef staff and a bass clef staff. Above the treble staff, five guitar chord diagrams are provided: Ano3, Bm/D, C#m/E (4fr.), D/F#, and C#m/E (4fr.). The piano accompaniment includes a fermata over the final measure.

Bm F#m Bm A/C# DMaj7 E A

The fifth and final system on the page shows a treble clef staff and a bass clef staff. Above the treble staff, seven guitar chord diagrams are listed: Bm, F#m, Bm, A/C#, DMaj7, E, and A. The piano accompaniment includes a dynamic marking of *rit.* and a fermata over the final measure.