

A Swingin' Christmas

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Arranged by Darrell Holt

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Angels We Have Heard On High

French-English

Moderately

Bm7sus4 Bb7sus4 Am7sus4 E9 Am7sus4 Ab7sus4 G7sus4 D9 G Gmaj7 C

D7sus4 D9 Gmaj7 Am9 Bm7 Cmaj7 D6 B/D#

Em7 D/E Cmaj9 C6/9 Bm7#5 Am7 Gmaj7 Am9 Bm7 Em7 F#m7#5 D7/F# Em7 Em/D

C#m7 Cmaj7/6 Bm7#5 Bb13 Am9 D13 G6 G Bm7sus4 Bb7sus4 Am7sus4 E9

Am7sus4 A $\flat$ 7sus4 G7sus4 D9 G Gmaj7 C D7sus4 D7 D7/C

First system of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes. The left hand provides harmonic support with chords and single notes. The key signature has one sharp (F#).

Bm7 $\sharp$ 5 Am7 Gmaj7 Am7 Bm7 $\sharp$ 5 C $\sharp$ m7 $\flat$ 5 D9sus4 D9 Bm7 $\flat$ 5 Am7 $\flat$ 5 E9

Second system of piano accompaniment. Dynamics include *mp*, *mf*, and *f*. The left hand has a steady bass line with some chordal movement.

Am7 $\flat$ 5 Gm7 $\flat$ 5 D9 Gmaj7 D $\flat$ 9 C6/9 C $\sharp$ m7 $\flat$ 5 D13sus4 Am7 $\flat$ 5/D D7sus4 D7

Third system of piano accompaniment. The right hand continues the melodic development. The left hand features more complex chordal textures.

Cmaj7 Bm7 Am9 B $\flat$ m9 Bm7 Cmaj7 D9sus4 D9 C $\sharp$ m7 $\flat$ 5 Cm7

Fourth system of piano accompaniment. Dynamics include *mp*, *mf*, *rit.*, and *a tempo*. The system concludes with a wavy line indicating a gradual change in the left hand.

Bm7 B $\flat$ m7 Am9 D13 $\flat$ 9 D7 $\flat$ 9 Gmaj9

Fifth system of piano accompaniment. Dynamics include *rit.* and *mp*. The system ends with a final chord and a fermata on a note in the right hand.

O Little Town Of Bethlehem

Words by Phillips Brooks
Music by Lewis H. Redner

Moderately slow

B♭maj7 E♭maj7 A♭maj7 D♭maj7 B♭/C C13

mp *mf* *rit.* (melody)

Am7 G♯m7 Am7 Dm7 Gm7 F6 C9 Fmaj7 B♭maj7 Am7

a tempo

D7♭9 Dm7 Gm7 F6 C13 C9 F

Fmaj7 F♯°7 Gm7 G♯°7 A7sus4 A9 A7 Dm Fmaj7/C Bm7♭5 Gm7/F A7sus4 A

f *rit.*

Am7 G♯m7 Am7 Dm7 Gm7 Am7 F6 B♭maj7 C13 C9 E♭/F Cm7/F

a tempo *mf*

B♭maj7 C#° B♭maj7 Cm7 Cm7/F B♭6/9 A6/9 B♭6/9 Cm7/F

f

B♭maj7/F Cm7/F E♭maj7/F B♭maj7 G13 G7 Cm7 Cm7/F B♭6/9 A6/9 B♭6/9 E♭maj7/F Cm7/F

B♭6/9 A♭6/9 B♭6/9 B♭maj7/F B°7/F Cm7/F C#°7/F Am7sus4 D7#9/5 D7#9

mf

Gm B♭maj7/F Em7♭5 E♭13♭5 Am7/D D7#9/5 B♭maj7 C#° B♭maj7

f *rit.* *a tempo* *mf*

E♭6/9 Em7♭5 B♭maj7/F Gm7 Cm9 Cm6 B♭6/9 A♭6/9 B♭6/9

dim. e rit. *mp*

Silent Night

Words by Joseph Mohr
Music by Franz Gruber

Moderately slow

E♭maj7

F/E♭

Dm7

G7^{#9}_{#5}

G7^{#5}

mp

Cm7

E♭maj7/F

B♭maj7

E♭maj7

mf

mp

B♭maj7

Gm9

Gm

Gm(maj7)

Cm7/F

F13♭9

B♭⁶₉/F

Fm

E9

E♭maj7

mf

Dm7#5 Dm7 Bb9 Ab/C Bb9/D Ebmaj7

First system of musical notation. Treble and bass staves. Chords: Dm7#5, Dm7, Bb9, Ab/C, Bb9/D, Ebmaj7. Dynamics: mp, mf. A crescendo hairpin is shown over the Bb9 and Ab/C chords.

Dm#5 Dm7 N.C. Cm7/F Eb/F F#°7 Gm7

Second system of musical notation. Treble and bass staves. Chords: Dm#5, Dm7, N.C., Cm7/F, Eb/F, F#°7, Gm7. Dynamics: mp, mf. A crescendo hairpin is shown over the N.C. and Cm7/F chords.

C9#11 C9 C13 Bb6/F Bb Bm7 Cm7add4 F7/C Cm/F Ebmaj7 F/Eb Ebmaj7

Third system of musical notation. Treble and bass staves. Chords: C9#11, C9, C13, Bb6/F, Bb, Bm7, Cm7add4, F7/C, Cm/F, Ebmaj7, F/Eb, Ebmaj7. Dynamics: f, mp sub. A crescendo hairpin is shown over the Bb6/F and Bb chords.

F/Eb Dm7 G7#9 G7#5 Cm7

Fourth system of musical notation. Treble and bass staves. Chords: F/Eb, Dm7, G7#9, G7#5, Cm7. Dynamics: mf. A crescendo hairpin is shown over the G7#9 and G7#5 chords.

Eb/F F13b9 Bb6/F Ab6/F Bbmaj9

Fifth system of musical notation. Treble and bass staves. Chords: Eb/F, F13b9, Bb6/F, Ab6/F, Bbmaj9. Dynamics: mf, mp, dim. e rit., p. A crescendo hairpin is shown over the Bb6/F and Ab6/F chords.

Words and Music by
John H. Hopkins

Em6

Em

p-*mp*

Em

 $\text{Em}(\text{maj7})$

Em7

Em6

Em7

mf

Em

D/E

Em

D/E

Em

G/D

F#/D

G/D

Am/D

G/D

Bm/D

Am/D

G/D

Am7

B7#5

B7

Em

D G/D D7 G Gmaj7 Am7/G G C/G Gmaj7

f

G Gmaj7 Am7/G G C/G Gmaj7 G

Am/G Gmaj7 Am/G Gmaj7 Am/G Gmaj7 G Gmaj7

Am7/G B7#5 B7 Em7 Em D/E Em D/E

mf

Em Em7 Em D/E Em D/E Em

G/D D/G G/D E7#9 Am7

mf f

B7#5 B7 Cmaj9 Bm7 Am7 D9/A G Gmaj7 D/G

mf f

Cmaj7/G G C/G Gmaj7 G Gmaj7 D/G Cmaj7/G

G C/G Gmaj7 G G(#5) Am/G Gmaj7 Am/G Gmaj7 Am/G Gmaj7

Cmaj7 B7#5 Bb13 Bb7 Am9 C/D Gmaj7 Em9

dim. e rit. mf

Deck The Halls

Old Welsh

Moderately

A $\flat$ maj7

Gm7

Fm9

B $\flat$ 9sus4

E $\flat$

The first system of musical notation is in 4/4 time and E-flat major. The treble clef part begins with a series of eighth notes (A $\flat$, G $\flat$, F $\flat$, E $\flat$) and a dotted quarter note (D $\flat$). The bass clef part starts with a half note chord (A $\flat$, G $\flat$) and a half note chord (F $\flat$, E $\flat$). Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The system concludes with a half note chord (E $\flat$) and a half note chord (D $\flat$, C $\flat$).

The second system continues the melody in the treble clef with eighth notes (B $\flat$, A $\flat$, G $\flat$, F $\flat$) and a dotted quarter note (E $\flat$). The bass clef part features a half note chord (E $\flat$) and a half note chord (D $\flat$, C $\flat$). The dynamic *mp* is indicated. The system ends with a half note chord (E $\flat$) and a half note chord (D $\flat$, C $\flat$).

The third system continues the melody in the treble clef with eighth notes (C $\flat$, B $\flat$, A $\flat$, G $\flat$) and a dotted quarter note (F $\flat$). The bass clef part features a half note chord (F $\flat$, E $\flat$) and a half note chord (D $\flat$, C $\flat$). The dynamic *mf* is indicated. The system ends with a half note chord (E $\flat$) and a half note chord (D $\flat$, C $\flat$).

The fourth system continues the melody in the treble clef with eighth notes (B $\flat$, A $\flat$, G $\flat$, F $\flat$) and a dotted quarter note (E $\flat$). The bass clef part features a half note chord (E $\flat$) and a half note chord (D $\flat$, C $\flat$). The system ends with a half note chord (E $\flat$) and a half note chord (D $\flat$, C $\flat$).

Fm/B $\flat$ E $\flat$ maj7/B $\flat$ Gm7 Cm7

mp *mf*

E $\flat$ maj7/F F9 B $\flat$ 9sus4 B $\flat$ 9 E $\flat$

f *rit.* *mf* *a tempo*

A $\flat$ maj7 Gm7 Fm9 B $\flat$ 9sus4 E $\flat$ E $\flat$ maj7 D $\flat$ maj7 Cm7 B $\flat$ m7

mp *mf* *p*

A $\flat$ maj7 A $\flat$ 6 G7 $\sharp$ 5 G $\flat$ 13 Fm B7 $\sharp$ 5 B9 $\sharp$ 5 A $\flat$ /B $\flat$ B $\flat$ /A $\flat$ G7 $\sharp$ 5 G7 $\sharp$ 5 $\flat$

mp *mf*

Cm7 B $\flat$ m7 A $\flat$ maj7 Gm7 G $\flat$ 6 Fm E $\flat$ D $\flat$ 6/9

mp *f*

N.C.

Fm/Bb

Ebmaj7/Bb

Gm7

Cm7

Ebmaj7/F

F9

Bb9sus4

Bb9

Eb

Eb/G

Ab6

N.C.

Am7b5

Ab7

Gm7

Gb7#5

F13

F9#5

Bb9

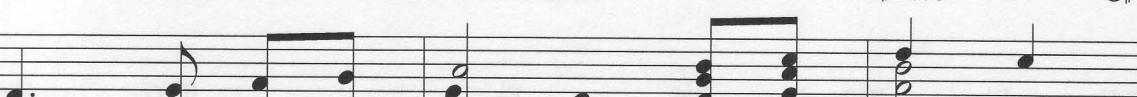
Bb7b9

Ebadd2

French-English

Gmaj7 F#m/G Em/G Em9 Em7 D/E A7 G/A A7 G/A A9 A13 A9

D Em/D F#m/D G/D F#m7 D/F# G6 G#m7b5 C#7sus4 C#7



mp
a tempo

mf

F#m7 G F#m7#5 F#m7 Em7 Dmaj7 C#m7 Bm9 Em7 F#m7 G6

Handwritten musical score for the piano introduction of "The Sound of Silence" by Simon & Garfunkel. The score is written for piano and voice. The piano part is in G major, 4/4 time. The first system shows the piano introduction with chords F#m7, G, F#m7#5, F#m7, Em7, Dmaj7, C#m7, Bm9, Em7, F#m7, and G6. The voice part enters in the second system with the lyrics "Hello darkness, my old friend."

Gmaj7/A A13 D Em/D F#m/D G/D F#m7 D/F# G6

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for piano and guitar. The piano part is in the treble clef, and the guitar part is in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). The guitar part includes chord symbols: Gmaj7/A, A13, D, Em/D, F#m/D, G/D, F#m7, D/F#, and G6. The piano part includes a melodic line with a slur and a fermata. The guitar part includes a bass line with a slur and a fermata.

G#m7b5 G/A Dmaj9 D6 G/A Bm/A A G/A

Dmaj7 C#m7 Bm9 Em7 F#m7 G6 Gmaj7/A A13 rit.

D Em/D F#m/D G/D F#m7 D/F# Gmaj7add6 G#m7b5 G/A

mp
a tempo

mf

Dmaj9 D6 C#m7b5 Bm9 Gmaj7 F#m7 Gmaj7 A13 Gmaj7 A/G Em7/G

f

D/E A13b9 A7b9 Dmaj9 D

mf

rit.

mp

What Child Is This?

Traditional

Slowly

Chords: G/B F#m/B Em/B D/B Em/B D/B A/B Em/B A/B Cmaj9 D/C Bm7add4

Dynamic: *f* (first system), *mf* (second system)

Chords: Em F#m G F#m7 Em7 Dmaj7 Bm7 E/F# Bm7

Dynamic: *mp*

Chords: Em Cmaj7 D/G Cmaj7 Bm7 Cmaj7 F#m7

Chords: Em F#m G F#m7 Em7 Dmaj7 Bm7 E/F# Bm7

Em Bm7 Em B B7/F# Emsus4 Em

Gmaj7 Bm7 A G F#m7 D/F# Dmaj7/F# Bm/D Bm7

mf

Em Bm7 Em Bm7 Bm/D

Gmaj7 Bm A G F#m7 D/F# Dmaj7/F# Bm/D Bm7

Cmaj7 B7 B9 B7b9 Emsus4 Em

dim. e rit.

God Rest Ye Merry, Gentlemen

Traditional English

Moderately fast

Am7 D13 Gmaj7 G6

f

C6/9 D9 B9

p

Em Em7 G Em

mf

Em7 G Em

mf

Am7 Bm7 Cmaj7 C#m7b5 Am/D

Gmaj7 Cmaj7 Bm7 Am7

Am/D Gmaj7 Am7 Bm7 Cmaj7 F#m7b5 B7#5 B7

Swing feel (♩ = $\frac{3}{4}$)
Em Em#5 Em6 Em#5 Em Em#5

Em6 Em#5 Em Em#5 Em6 Em#5

Em Em#5 Em6 Em#5 Am7/D Bm/D

C/D Em/D D C/D D Em/D Am/D

f

Gmaj7 Cmaj7 Bm7#5 Bm7 Am7

mf

Am/D Gmaj7 Am7 Bm7 Cmaj7 F#m7b5 B7#5 B7

f

Cmaj7 Bm7#5 C#m7#5 Cmaj7/D Em7 F#m7b5 B7#9 B7#9 Em

mf *f* *rit.* *mf*

The Twelve Days Of Christmas

Traditional English

Moderately

Am7 Bbmaj7 Gm7 Fmaj7 Dm7 C9 F Fmaj7 Bb/F F

mf *p*

Fadd9 Dm7 Gm7/F C9/E Fmaj7 Gm7 Am7 Bbmaj7 Gm7 Fmaj7 Dm7 C9

Fmaj7 Bb/F F Fadd9 Dm7 Gm7/F C9/E Fmaj7 Dm7

mp

Bb/C F Bb F C7 F Fm7#5 F

mf

The musical score is written for piano in 4/4 time, featuring a melody in the right hand and accompaniment in the left hand. The key signature has one flat (Bb). The score is divided into four systems, each with a treble and bass staff. Chord symbols are placed above the staff lines. Dynamic markings include *mf*, *p*, and *mp*.

Fadd9

Dm7

C9

C#m7#5 Dm7#5

C9

Fmaj7

Dm9

First system of musical notation, measures 1-4. The key signature has one flat (Bb). The time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: Fadd9, Dm7, C9, C#m7#5 Dm7#5, C9, Fmaj7, and Dm9.

Bb/C

F

Bb

F

C7

Second system of musical notation, measures 5-8. The key signature has one flat (Bb). The time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: Bb/C, F, Bb, F, and C7.

F

F7 Bbm/F F

Fadd9

Dm7

Ebmaj7

Dm7 Dbm7#5

Third system of musical notation, measures 9-12. The key signature has one flat (Bb). The time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: F, F7 Bbm/F F, Fadd9, Dm7, Ebmaj7, and Dm7 Dbm7#5. A dynamic marking of *f* is present in measure 10.

Bb/C

Fourth system of musical notation, measures 13-16. The key signature has one flat (Bb). The time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: Bb/C.

F

Bb

F

C7

Dbmaj7

Gbmaj7

F

Fifth system of musical notation, measures 17-20. The key signature has one flat (Bb). The time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: F, Bb, F, C7, Dbmaj7, Gbmaj7, and F. A dynamic marking of *mf* is present in measure 19.

Fadd9 B♭/F Fmaj7 B♭/F Fmaj7 B♭maj7/F

Am7#5 B°7 C13 Cm7#5 C9 Am7 Gm7 Fmaj7 Em7b5 Dm7

f *rit.* *a tempo mp* *mf*

Gm7sus4 B♭/C B♭maj7 C9 C C9 C7sus4

mp *mf*

Am7 D7♭9 Gm9 D♭13#11 B♭maj7/C Gm7/C C7♭9

rit.

Slowly D♭maj7 E♭6/9 Fadd9

Away In A Manger

Words by Martin Luther
Music by Jonathan E. Spillman

Moderately slow

Am7 Fmaj7 Dm9 Bbmaj7 Bbmaj7/C C13b9

Fmaj7 Dm9 Bbmaj7 Am7 Gm7 Fmaj7 F6 F#°7 Gm7sus4 C7/G

A6/9 Am7 Bbmaj7 Bm7b5 Am/C Bb/C C13 Fmaj7

Dm9 Bbmaj7 Am7 Gm7 Fmaj7 F6 F#°7 Gm7 C7/G Gm Fmaj7 C/D Dbmaj7

Gm/C Bb/C Gb9 F Dm11 Bbmaj7 Gm7/C Fmaj7/C Gm7/C

The piano score is written in 3/4 time with a key signature of one flat (Bb). It consists of five systems of music. The first system begins with a mezzo-forte (mf) dynamic. The second system includes a mezzo-piano (mp) dynamic marking. The third system continues the harmonic progression. The fourth system includes another mezzo-piano (mp) dynamic marking. The fifth system concludes the piece with sustained chords. Chord symbols are placed above the staff to indicate the harmonic structure.

Fmaj9 Fmaj7 Dm9 Bbmaj7 Am7 Gm7 Fmaj7 F6 F#°7

Gm7sus4 C7/G Gm7 G#°7 Am7sus4 Am7 Bbmaj7 A13 A7#5 D9

Gm7 Ebmaj9 Dbmaj7 C/D E7b5 Fadd2 D7b9

Gm Fmaj7 Am7 Ab°7 Gm7 C13b9 C7#5

Am7b5 D7b9 D9 D7#9 D9 Gm7 C13 C13#11 Fmaj9

Good King Wenceslas

Traditional

Moderately slow

F Gm7 Am7#5 Bb6 A7#5 Ab13 Dbmaj7 Bb/C Am/C Bb/C C

First system of piano accompaniment. The music is in 4/4 time and B-flat major. The right hand features a melody with a crescendo from *mp* to *mf*. The left hand provides a steady bass line. Chords are indicated above the staff.

Dbmaj7 Eb6/9 F Gm7 Am7#5 Bb6 A7#5 Ab13 Dbmaj7 Bb/C Am/C Bb/C C

Second system of piano accompaniment. The melody continues with a crescendo from *mp* to *mf*. The bass line remains consistent. Chords are indicated above the staff.

Dbmaj7 Eb6/9 F Bb/C Gm/C Am/C C#o7 Dm7 Bbmaj7 Am7 Gm7 Gb9

Third system of piano accompaniment. The melody features a *mp* dynamic. The bass line includes a melodic line in the right hand. Chords are indicated above the staff.

Eb/F Db/F F6/9 Fadd2 Am7/E Dm C9 Bbmaj7Am7#5 Gm7 Am7/C Bb/C Am/C Gm/C

Fourth system of piano accompaniment. The melody starts with a *p* dynamic and moves to *mf*. The bass line continues with a steady accompaniment. Chords are indicated above the staff.

Am7#5 Dm7 Gm7 Gm7/C F C/D D G Am7 Bm7#5 C6 B7#5 Bb13 Ebmaj7

C/D Bm/D C/D D Ebmaj7 F6/9 G Cmaj7 Fmaj9 Bbmaj7 Em7 A7b9 Ebmaj7

C/D Bm/D C/D D Ebmaj7 F6/9 G C/D Am/D Bm/D D#°7 Em7

Cmaj7 Bm7 Am7 Ab9 F/G Eb/G G6/9 Gadd2 Bm7/F# Em D9 Cmaj7 Bm7#5 Am7 Am7/D

Bm/D D#°7 Em7 F#°7 Ebmaj7 Abmaj7/Eb Dbmaj7 Ebmaj7add6 F6/9 G

Hark! The Herald Angels Sing

Moderate Swing (♩ = $\overline{\overline{\overline{\text{3}}}}$)

Words by Charles Wesley
Music by Felix Mendelssohn-Bartholdy

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for piano and includes a dynamic marking of *mf*. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into four measures, each with a chord symbol above it: Gmaj7, Em9, Am7/D, and Am7/D. The melody is in the right hand, and the accompaniment is in the left hand. The melody consists of quarter and eighth notes, while the accompaniment consists of chords and single notes.

[illegible]

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on two staves: a treble clef staff for the piano part and a bass clef staff for the guitar part. The key signature is one sharp (F#), and the time signature is 4/4. The piano part consists of a series of chords and single notes, while the guitar part features a more complex melody with eighth and sixteenth notes, including a triplet in the fifth measure. Chord symbols are written above the piano staff: Bb13, Am9, D9/A, G, Gmaj7, and Em7. The score is divided into measures by vertical bar lines.

First system of musical notation for 'The Sound of Silence'. The key signature is one sharp (F#). The system consists of two staves (treble and bass clef) and six measures of music. The chords indicated above the staff are: Cmaj7, C#m7b5, A9/C#, Bm/D, D/C, Bm7, and Bb°7. The melody in the treble clef starts with a quarter note G4, followed by a dotted quarter note A4, then a quarter note B4, and a half note C5. The bass line in the bass clef starts with a quarter note F#3, followed by a dotted quarter note G3, then a quarter note A3, and a half note B3.

[illegible]

N.C. G/D D

Cmaj7 E7^{#9}/₅ E7^{b9} Am/G Cmaj7^{#5}/G[#] Am7

f

F[#]m7^{b5} Gmaj7 Cmaj7 Cmaj7/D Cmaj7

mf *f*

E7^{#9}/₅ E7^{b9} Am/G Cmaj7^{#5}/G[#] Am7 F[#]m7^{b5} Gmaj7

C[#]m7^{b5} C[#]°7 Cm6 Bm7^{#5} B^b13 Am7 A^bmaj7 G

mf

It Came Upon A Midnight Clear

Words by Edmund H. Sears
Music by Richard S. Willis

Moderately slow

Chords: Fmaj7, Am7sus4, Fmaj9, G13, C6/9, G7^{#9}₅, G7^{b9}₅, G7^{#5}

Dynamic: *f*

Tempo: *rit.*

Chords: Cmaj7, Fmaj7, Cmaj7

Dynamic: *mf*

Tempo: *a tempo*

Chords: Fmaj7, G/B, Am7, A^b7, D13, G7sus4, G7^{#9}₅, G7^{b9}₅, G7^{#5}

Dynamic: *mp*, *mf*, *f*

Tempo: *rit.*

Chords: Cmaj7, Fmaj7, Cmaj7, Em7, E^o7

Dynamic: *mf*

Tempo: *a tempo*

F Fmaj7 G7sus4 G9sus4 G7#5 C6/9

First system of musical notation. The treble clef staff contains a series of chords: F, Fmaj7, G7sus4, G9sus4, G7#5, and C6/9. The bass clef staff contains corresponding bass notes and some ledger lines. The notation includes various accidentals and ties.

Bm7/E Bm7sus4 Bm7 Bb7 Am Am(maj7) Am7 Am7/D D9 D13

Second system of musical notation. The treble clef staff contains a series of chords: Bm7/E, Bm7sus4, Bm7, Bb7, Am, Am(maj7), Am7, Am7/D, D9, and D13. The bass clef staff contains corresponding bass notes and some ledger lines. The notation includes various accidentals and ties.

Bm7 Am7 Gmaj7 D9 D13 D7b9 G13 G7b5 G7 G7#5 G7

Third system of musical notation. The treble clef staff contains a series of chords: Bm7, Am7, Gmaj7, D9, D13, D7b9, G13, G7b5, G7, G7#5, and G7. The bass clef staff contains corresponding bass notes and some ledger lines. The notation includes various accidentals and ties. Dynamic markings *rit.* and *mf* are present.

Cmaj7 Fmaj7 Cmaj7 Em7 E°7 F Fmaj7

Fourth system of musical notation. The treble clef staff contains a series of chords: Cmaj7, Fmaj7, Cmaj7, Em7, E°7, F, and Fmaj7. The bass clef staff contains corresponding bass notes and some ledger lines. The notation includes various accidentals and ties. Dynamic markings *a tempo* and *p.* are present.

G7sus4 G9sus4 G6 Dbmaj6/9 G13b9 G7b9 G7#5 Cmaj9

Fifth system of musical notation. The treble clef staff contains a series of chords: G7sus4, G9sus4, G6, Dbmaj6/9, G13b9, G7b9, G7#5, and Cmaj9. The bass clef staff contains corresponding bass notes and some ledger lines. The notation includes various accidentals and ties. Dynamic markings *rit.* and *p.* are present.

O Come All Ye Faithful

Words and Music by John Francis Wade
Latin words translated by Frederick Oakeley

Moderately slow

B♭/C Bm7♭5 B♭m7 Am7 A♭13 Gm7 C7sus4 Fmaj7 Gm/F Fmaj7 B♭/F

First system of piano accompaniment. The music is in 4/4 time, key of B-flat major (two flats). It begins with a mezzo-forte (mf) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady bass accompaniment.

E♭9#11 E°7 F6 Dm7/G C/G Dm/G C/G F/G C/G F/G C/G G7sus4 G7

Second system of piano accompaniment. The music continues with various chords and melodic lines in both hands, maintaining the moderate tempo.

C

Am7 F/A D7^{#9}₅ D9 Gm7 D♭13 B♭maj7/C C13♭9

Third system of piano accompaniment. This system includes a crescendo marking and a forte (f) dynamic. The music features more complex chordal textures and melodic development.

Bm7#5 E♭7#11 Am7#5 G13 C B♭/C C B7♭5 B♭maj7 Am7 Gm7 E°7 Am7#5 E♭6/9 D7

Fourth system of piano accompaniment. The music concludes with a mezzo-piano (mp) dynamic. The final chords and melodic lines provide a sense of resolution.

Gm A13 A7#5 C/D D7b9 Gm7 Am7 Bb6 Bm7b5 C C/Bb Am7#5 Ab13

mf *f*

G13 G7#5 C9 C7b9 F/C Am7/C Bb/C Am/C

mp

Bb/C Am/C Gm/C Am/C Bb/C C Bb/C C B7b5 Bbmaj7 Am7 Gm7 E°7

Am7#5 Eb6/9 D7 Gm A13 A7#5 C/D D7b9 Gm7 Am7 Bb6 Bm7b5

mf *f*

C C/Bb Am7#5 Ab13 G13 G7#5 C7b9 Bm7b5 Bbm7 Am7#5 Ab13 G7 Gbmaj7 F

rit. *a tempo* *mp* *grad. cresc.* *rit.* *f*

O Holy Night

English Words by D.S. Dwight
Music by Adolphe Adam

Slowly (♩ = $\frac{3}{4}$)

First system of piano accompaniment. Treble and bass staves. Chords: Cmaj13, Fmaj9, Bbmaj13, Cmaj13. Includes triplets and a mezzo-forte (mf) dynamic marking.

Second system of piano accompaniment. Treble and bass staves. Chords: Fmaj9, Bbmaj13. Includes triplets and a long melodic line in the treble staff.

Third system of piano accompaniment. Treble and bass staves. Chords: Cmaj7, C6, Fmaj7/C, C6/9, Cmaj7, C6, F/G. Includes a mezzo-piano (mp) dynamic marking.

Fourth system of piano accompaniment. Treble and bass staves. Chords: Bbmaj9, Bbmaj7, Cmaj7, C6, Fmaj7/C, C6/9, Cmaj7, D/C, C. Includes triplets.

Bm7 G/B B7 B7^{#9}/₅ Em7 Em9 G/A F/G Dm7/G C6/G G/A

mf *mp*

F/G Dm7/G C6/G Am Am(maj7) Am7 Emadd9 Em Em(maj7) Em7

mf

Dm9 Dm Dm7 Am Am(maj7) Am7 A6 C/G G/F Em7^{#5} C/E G/F Fmaj7

f

Em7 C/E F/G Cmaj7 Bm7^{#5} Am7 A^b13 Dm/G G7/F Em7 C/E Dm/F

mf *f* *ff*

C/G Dm7/G C6/9 Csus2

mf *dim. poco a poco* *rit.* *p*

We Wish You A Merry Christmas

English folk song

Moderate Swing (♩=♩³)

G Am/G Gmaj7 C/G

mf

N.C.

Bm7 E9 Am7 Bm7 Cmaj7 Gmaj7/D Bm/D Am/D G/D

First system of piano accompaniment. Treble and bass staves. Chords: Bm7, E9, Am7, Bm7, Cmaj7, Gmaj7/D, Bm/D, Am/D, G/D. Dynamics: *mf*, *p*.

N.C. D7 G N.C.

Second system of piano accompaniment. Treble and bass staves. Chords: N.C., D7, G, N.C. Dynamics: *mp*.

Third system of piano accompaniment. Treble and bass staves. Dynamics: *mf*, *f*.

G Am/G Gmaj7 C/G G Am/G Gmaj7 C/G

Fourth system of piano accompaniment. Treble and bass staves. Chords: G, Am/G, Gmaj7, C/G, G, Am/G, Gmaj7, C/G. Dynamics: *mf*.

N.C. Gmaj7

Fifth system of piano accompaniment. Treble and bass staves. Chords: N.C., Gmaj7. Dynamics: *f*, *mf*, *mp*, *p*.

Jingle Bells

Words and Music by
John Pierpont

Moderate Swing (♩=♩³♩)
N.C.

C13^{#11}_{b9} F F6 Fmaj7 F6

mf

F F6 F7 Bbmaj7 Bb7 Bb6 Bb(#5) Gm7 Am7#5

Eb13 D9 D7b9 Gm7 Am7 Bb6 N.C. Bb/C

f

Fmaj7

Gm7 Am7 Eb9#11 D9 D7b9 Gm7 Db13#11

Gm7/C Fmaj7/C Dm9 A $\flat$ 13 $\flat$ 9 G13 G7 $\sharp$ 5 Gm7/C C7 $\sharp$ 11 $\flat$ 9

The first system of piano accompaniment consists of two staves. The right staff features a series of chords and melodic fragments, while the left staff provides a harmonic foundation with sustained chords and moving bass lines. The key signature has one flat (B-flat).

Fmaj7

The second system continues the piano accompaniment. The right staff shows a melodic line with some grace notes, and the left staff has a steady bass line. The key signature remains one flat.

Gm7 Am7 E $\flat$ 9 $\sharp$ 11 D9 D7 $\flat$ 9 Gm7 D $\flat$ 13 $\sharp$ 11

The third system of piano accompaniment. The right staff has more complex chordal textures, and the left staff continues with a rhythmic bass line. The key signature is one flat.

Gm7/C Fmaj7/C Am7/D D7 $\flat$ 9 B $\flat$ /C N.C.

The fourth system of piano accompaniment. The right staff shows a melodic line with some grace notes, and the left staff has a steady bass line. The key signature is one flat.

Gm7 G $\sharp$ 7 F/A N.C.

The fifth system of piano accompaniment. The right staff shows a melodic line with some grace notes, and the left staff has a steady bass line. The key signature is one flat. Dynamics include *mf*, *f*, and *ff*.

*Angels We Have Heard On High
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Good King Wenceslas
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Silent Night
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