

# 18 Christmas Songs

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F Horn & Piano

Arr.: Jérôme Naulais

EMR 40574

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# 18 Christmas Songs

## 1. O Little Town Of Bethlehem

Arr.: Jérôme Naulais

$\text{♩} = 92$

F Horn

Piano / Organ

*mf*

C A<sup>o7</sup> C B<sup>b</sup>/F Dm C Em C G C(sus) C Am<sup>7</sup> C C C A<sup>o7</sup> C

6

B<sup>b</sup>° Dm C G G<sup>7</sup> C E° A<sup>7</sup> D(sus) Dm C Em G<sup>7</sup> C

13 **A**

*mf*

C B° D<sup>#o7</sup> E(sus) E Am E Am B<sup>o7</sup> E(sus) E C A<sup>o7</sup> C B<sup>b</sup>° Dm

*f* *mf*

19 **B**

*f* *mf*

C D<sup>7</sup> C G<sup>7</sup> C F C G<sup>13</sup> G<sup>7</sup> C C<sup>7</sup> F F'

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## 2. Good King Wenceslas

♩ = 92

Musical score for measures 1-5. The piece is in 4/4 time with a tempo of 92 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of a vocal line and a piano accompaniment. The piano part features a steady bass line in the left hand and chords in the right hand. The vocal line begins with a rest for the first two measures, then enters with a melody. Dynamics include *mf* for the piano accompaniment and *mf* for the vocal line.

Measures 1-5:  
 Chords: F, B $\flat$ 7, E $\flat$ (sus), E $\flat$ , B $\flat$ 7, E $\flat$ , A $\flat$ , B $\flat$ 7.

6

Musical score for measures 6-10. The piano accompaniment continues with a consistent bass line and chordal accompaniment. The vocal line continues its melody. Dynamics include *mf* for the piano accompaniment.

Measures 6-10:  
 Chords: E $\flat$ (sus), E $\flat$ , C $\flat$ m7, B $\flat$ , A $\flat$ maj7, G $\flat$ m7, F $\flat$ m7, E $\flat$ , A $\flat$ maj7, B $\flat$ maj7, B $\flat$ maj7, E $\flat$ maj7, E $\flat$ .

11

A

Musical score for measures 11-15, marked with a box 'A'. The piano accompaniment features a dynamic marking of *f* (forte). The vocal line begins with a dynamic marking of *f* and then *mf*. The piano part includes a crescendo hairpin.

Measures 11-15:  
 Chords: E $\flat$ maj7, A $\flat$ , E $\flat$ , F $\flat$ m, E $\flat$ , B $\flat$ 7, E $\flat$ , A $\flat$ , E $\flat$ , F $\flat$ m7, B $\flat$ , E $\flat$ (sus), E $\flat$ , B $\flat$ , A $\flat$ , B $\flat$ /A $\flat$ .

16

Musical score for measures 16-20. The piano accompaniment continues with a steady bass line and chordal accompaniment. The vocal line continues its melody. Dynamics include *f* for the piano accompaniment.

Measures 16-20:  
 Chords: E $\flat$ /G, B $\flat$ , E $\flat$ , B $\flat$ 7, E $\flat$ , B $\flat$ /A $\flat$ , E $\flat$ , F $\flat$ m7, E $\flat$ , B $\flat$ 7, E $\flat$ , A $\flat$ 7, D, D7.

## 3. In Dulci Jubilo

$\text{♩} = 92$

*mf*

*mf*

9

*mf*

17

25

Chords: C, F, G, Am, Dm, G/F, F6, Am7, G7, E7

Dynamics: *mf*

The score is for the piece 'In Dulci Jubilo' in 3/4 time, marked with a tempo of quarter note = 92. It consists of a vocal line and a piano accompaniment. The key signature has one sharp (F#). The piano part features a steady bass line in the left hand and chords in the right hand. Dynamics are marked as mezzo-forte (*mf*). The score is divided into four systems, with measure numbers 9, 17, and 25 indicated at the start of each system.

## 4. Joy To The World

♩ = 108

**A**

*f*

Ab Abmaj7 Fm Ab Db Ab Bbm Ab/Eb Eb7 Ab Bbm

9

Ab Eb Ab(sus) Ab Db Eb Eb7 Ab Bbm7

**B**

15

Ab

21

Eb Eb7 Ab Db Bbm Ab

The musical score is for the piece 'Joy To The World' in 2/4 time, with a tempo of 108 beats per minute. It is written in the key of B-flat major (three flats). The score is divided into three systems. The first system (measures 1-8) begins with a piano introduction marked 'f' (forte). The second system (measures 9-14) continues the piano accompaniment. The third system (measures 15-20) features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature changes to B-flat minor (six flats) starting at measure 21. The score concludes with a final chord in B-flat major.

## 5. Stille Nacht

$\text{♩} = 108$

**A**

*mf*

B $\flat$  F B $\flat$

*mf*

8

**B**

*f*

F B $\flat$  E $\flat$

*f*

15

B $\flat$  E $\flat$  B $\flat$  B $\flat$  F $7$

*mf*

*f*

22

F $7$  B $\flat$  F F $7$  B $\flat$

*f*

## 6. Il est né, le Divin enfant

♩ = 112

A

Section A (Measures 1-11):  
 Chords: F, B $\flat$ /F, F, C/F, F, C, F, B $\flat$ , F, C, G $^7$   
 Dynamics: *f*

12

B

Section B (Measures 12-22):  
 Chords: C, F, B $\flat$ , F, B $\flat$ , F, F, C $^7$ , F, B $\flat$ , F, C(sus), C, F, F, C $^7$ , F, F/C  
 Dynamics: *mf*

23

Section C (Measures 23-33):  
 Chords: C $^7$ , Gm, F, F, Gm/F, F, B $\flat$ , F, Gm, F, C, F, B $\flat$ , C, C $^7$ , F, Gm/F  
 Dynamics: *f*, *mf*

34

C

Section C (Measures 34-38):  
 Chords: Fmaj $^7$ , Dm, F, Gm/F, F, C, F, C, F, F  
 Dynamics: *f*

## 7. Jingle Bells

$\text{♩} = 104$

*mf*

*f* *mf*

8

*mf*

16

*mf* *f*

**A**

24

Chords:  $G^7$ ,  $C/E$ ,  $G^7/D$ ,  $C$ ,  $F$ ,  $Dm$ ,  $G$ ,  $C$ ,  $F$ ,  $A^m$ ,  $Dm^7$ ,  $Em$ ,  $G/F$ ,  $Em^7$ ,  $A^7$ ,  $Dm^7$ ,  $G^7$ ,  $C$ ,  $G^7/B$ ,  $C$ ,  $G$ ,  $C$ ,  $F$ ,  $C$ ,  $D^7$ ,  $D^7(b^9)$ ,  $G^7$ ,  $C$ ,  $B^\circ$ ,  $C$



# 8. O Come, Little Children

♩ = 100

Musical score for the first system (measures 1-5). The vocal line starts with a rest, followed by notes G4, A4, B4, C5, B4, A4, G4. Dynamics are *mf* and *p*. The piano accompaniment features chords Ab, Eb, Eb7, and Ab. The bass line consists of quarter notes G3, A3, B3, C4, B3, A3, G3.

6

**A**

Musical score for the second system (measures 6-11). The vocal line continues with notes G4, A4, B4, C5, B4, A4, G4. Dynamics are *mf*. The piano accompaniment features chords Ab, Eb, Eb7, and Ab. The bass line continues with quarter notes G3, A3, B3, C4, B3, A3, G3.

12

Musical score for the third system (measures 12-16). The vocal line continues with notes G4, A4, B4, C5, B4, A4, G4. Dynamics are *f*. The piano accompaniment features chords Ab, Db, Ab, and Eb. The bass line continues with quarter notes G3, A3, B3, C4, B3, A3, G3.

17

**B**

Musical score for the fourth system (measures 17-20). The vocal line starts with a rest, followed by notes G4, A4, B4, C5, B4, A4, G4. Dynamics are *mf*. The piano accompaniment features chords Ab, Bbm7, Ab/C, Bbm7, Ab, F7/A, F7(no5), Bb, Cm7, Bb/DEb(sus2)/C, and Bb. The bass line continues with quarter notes G3, A3, B3, C4, B3, A3, G3.

## 9. Kling

$\text{♩} = 80$

*mf*

*f* *mf*

G G(sus) G

7

*f* *mf*

D<sup>7</sup> G D<sup>7</sup> G D<sup>7</sup> G

13

D G D D<sup>7</sup> Am G A D Em D A

20

*mf*

A<sup>7</sup> D G D<sup>7</sup> G

# 10. Les anges dans nos campagnes

♩ = 108

First system of the musical score. It consists of a vocal line and a piano accompaniment. The piano part has a treble and bass clef. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The tempo is marked as quarter note = 108. The first system contains measures 1 through 5. The vocal line starts with a whole rest in measure 1, followed by a half note G4 in measure 2, a quarter note A4 in measure 3, a quarter note B4 in measure 4, and a quarter note C5 in measure 5. The piano accompaniment features a steady bass line of quarter notes in the bass clef and chords in the treble clef. Chords are labeled above the piano staff: Ab, Bbm7, Ab/C, Bbm7, Eb, Ab, Eb, Ab. The dynamic marking *mp* is present in both staves.

Second system of the musical score, measures 6 through 10. The vocal line continues with a half note G4 in measure 6, a quarter note A4 in measure 7, a quarter note B4 in measure 8, a quarter note C5 in measure 9, and a quarter note B4 in measure 10. The piano accompaniment continues with chords: Eb, Ab, Ab, Fm7, Ab, Db, Ab, Eb(sus), Ab, Eb7, Ab. The dynamic marking *mp* is present.

Third system of the musical score, measures 11 through 15. Measure 11 is marked with a box containing the letter 'A'. The vocal line has a half note G4 in measure 11, a quarter note A4 in measure 12, a quarter note B4 in measure 13, a quarter note C5 in measure 14, and a quarter note B4 in measure 15. The piano accompaniment features chords: Ab, Bbm7, Ab, Bbm, Eb, Bb7, Eb, Fm7, Eb, Ab, Bbm. The dynamic marking *mf* is present.

Fourth system of the musical score, measures 16 through 19. The vocal line has a half note G4 in measure 16, a quarter note A4 in measure 17, a quarter note B4 in measure 18, a quarter note C5 in measure 19, and a quarter note B4 in measure 20. The piano accompaniment features chords: Ab, Eb, Ab, F7, F7(sus), Bbm, Ab. The dynamic marking *f* is present.

## 11. O Holy Night

$\text{♩} = 72$

*mf*

*mf*

$E_b$   $A_b$   $E_b$   $A_b$   $E_b$   $F$   $Gm^7$   $D$   $D^7$

6 **A**

*mf* *mf* *mf*

$Gm$   $Bb^7$   $Bb^9$   $Bb$   $E_b$   $Cm/E_b$   $E_b$   $Bb$   $Bb^{(add9)}$   $Bb$   $E_b$   $Cm Bb/D$

11

*f*

$Cm$   $Gm$   $Fm$   $Cm$   $E_b$   $Bb$   $E_b$   $A_b$

17

*mf* *f*

$E_b$   $E_b/G$   $Bb^7$   $E_b$   $Fm$   $E_b$   $A_b$   $Bb$   $Bb^7$

*mf* *f*

## 12. The First Nowell

$\text{♩} = 100$

7 **A**

13 **B**

20

Chords: Eb, Bb, Bb(sus2)Bb, Eb, Ebmaj7, Ab, Eb, Bb, Eb, Ebmaj7, Ab, Eb, Ab, Bb, Eb, Bb7, Eb, Eb, Bb, Eb, Gm, Ab, Bb, Eb, Ab, Eb, Ab, Bb, Eb, Bb7, Eb, Gm, Ab, Eb, Dm7, CmEbmaj7/Bb, Ab, Eb, Ab, Bb7, Eb.

Dynamics: *mf*, *mp*, *f*.

## 13. La Marche des 3 Rois

♩ = 112

*mp*

Gm F B $\flat$  Cm $^7$

*mp*

6

D Gm F B $\flat$  Cm $^7$  Gm D Gm

*mf*

11 **A**

F B $\flat$  Cm D Gm Cm $^7$  D(sus $^7$ ) D F B $\flat$

*mf*

16 **B**

F B $\flat$  Cm Gm Cm Gm D $^7$  Gm Gm

## 14. While Shepherds Watched Their Flocks

$\text{♩} = 92$

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part includes chord symbols above the staff and dynamic markings.

**System 1 (Measures 1-5):** The vocal line begins with a rest, followed by a melodic phrase starting on G4. The piano accompaniment features chords: F, Fmaj7, Gm7, C(sus), C, F, Bb, F. Dynamic markings include *mf* in the vocal line and *mf* in the piano part.

**System 2 (Measures 6-10):** The vocal line continues with a melodic phrase. The piano accompaniment features chords: C, F, C, D7, Gm, C7, C7(sus)/F, F, C, F, Bb/F, F, Gm/F, F. A dynamic marking of *f* is present in the piano part.

**System 3 (Measures 11-16):** The vocal line includes a section marked with a box containing the letter 'A'. The piano accompaniment features chords: Bb/F, F, C7, F/A, Dm, F, C7, F, Gm, F/A, Dm, F, C7, F, C, Gm7. A dynamic marking of *f* is present in the piano part.

**System 4 (Measures 17-20):** The vocal line continues with a melodic phrase. The piano accompaniment features chords: C, Bb, F, Fm, Fm/Eb, Dbmaj7, Cm7, F, F7. A dynamic marking of *mf* is present in the piano part.

## 15. Still, Still, Still

$\text{♩} = 88$

The score is in 3/4 time with a tempo of 88 beats per minute. It consists of four systems of music, each with a vocal line and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat).

**System 1 (Measures 1-7):** The piano part starts with a *mf* dynamic. Chords are:  $A\flat$ ,  $B\flat m7$ ,  $A\flat/C$ ,  $B\flat m7$ ,  $A\flat$ ,  $A\flat+$ ,  $D\flat^6$ ,  $D\flat m6$ ,  $E\flat^7$ ,  $E\flat^7(b9)$ .

**System 2 (Measures 8-14):** Chords are:  $A\flat$ ,  $B\flat m$ ,  $A\flat$ ,  $E\flat$ ,  $A\flat$ ,  $E\flat$ ,  $E\flat^{o7}$ .

**System 3 (Measures 15-22):** Chords are:  $E\flat^7$ ,  $E\flat$ ,  $A\flat$ ,  $A\flat+$ ,  $D\flat$ ,  $D\flat^6$ ,  $E\flat$ .

**System 4 (Measures 23-29):** Chords are:  $A\flat$ ,  $B\flat m7$ ,  $A\flat/C$ ,  $B\flat m7$ ,  $A\flat$ ,  $A\flat/G$ ,  $Fm^7$ ,  $F^7/A$ ,  $B\flat$ ,  $Cm^7$ .



## 16. O Tannenbaum

$\text{♩} = 84$

The score is in 3/4 time with a tempo of 84 beats per minute. It consists of four systems of music, each with a vocal line and a piano accompaniment.

**System 1 (Measures 1-5):** The vocal line begins with a rest, followed by a half note G4 and a quarter note A4. The piano accompaniment starts with a half note G3 and a quarter note A3. Chords are Ab, Eb7, Ab, Bbm, and Eb7. Dynamics include *mf*.

**System 2 (Measures 6-10):** The vocal line continues with a half note G4 and a quarter note A4. The piano accompaniment continues with a half note G3 and a quarter note A3. Chords are Ab, Bbm, Ab, Bbm, Eb, Eb7/Ab, and Ab. Dynamics include *mf*.

**System 3 (Measures 11-14):** A section marked **A** begins. The vocal line has a half note G4 and a quarter note A4. The piano accompaniment has a half note G3 and a quarter note A3. Chords are Ab, Eb, Ab(sus), and Ab. Dynamics include *f*.

**System 4 (Measures 15-18):** The vocal line has a half note G4 and a quarter note A4. The piano accompaniment has a half note G3 and a quarter note A3. Chords are Eb7, Ab, Gb9(#11)F7, Eb7(no3), and Ab. Dynamics include *f*.

## 17. We Wish You A Merry Christmas

$\text{♩} = 112$

*mf*

Bb F7 Bb Eb C7 F D

8

*f* *f*

Gm Cm F7 Bb F/A Am7 F

15

*mf* *mf*

Bb Cm Bb Cm F7 Bb Bb Eb C7

22

**B**

*f* *f*

F D Gm Cm F7 Bb Cm Bb7

## 18. Adeste Fideles

$\text{♩} = 96$

*mf*

*mf*

**A**

*f*

*f*

13

*f*

**B**

*r*

Chords: Eb, Eb(sus), Eb, Bb/D, Eb, Bb, Eb, Bb7, Eb, Bb, Cm, Bb, F, Bb, Cm, Bb/D, Eb, Bb, F7, Bb, Eb, Bb/D, Cm, Bb(sus), Bb, Cm, Eb, Bb, Eb/Bb, Cm, Fm, Bb, F(sus)Bb, Eb, Fm, Eb, Bb, Eb, Ab, Eb, Bb, Eb, Bb7, Eb, Bb7(sus), Eb, Eb(sus)

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EMR 2397	FRANZ, Ignaz	Grosser Gott, wir loben Dich (5)
EMR 2145K	GALLIARD, J.E.	6 Sonatas
EMR 2139K	GALLIARD, J.E.	Sonata N° 1 in A minor
EMR 2140K	GALLIARD, J.E.	Sonata N° 2 in G major
EMR 2141K	GALLIARD, J.E.	Sonata N° 3 in F major
EMR 2142K	GALLIARD, J.E.	Sonata N° 4 in E minor
EMR 2143K	GALLIARD, J.E.	Sonata N° 5 in D minor
EMR 2144K	GALLIARD, J.E.	Sonata N° 6 in C major
EMR 2035K	GERVAISE, Claude	Dances de la Renaissance
EMR 2284	GLAUSER, Max	Canzona
EMR 910K	GLUCK, C.W.von	Marche Religieuse
EMR 911K	GOUNOD, Charles	Ave Maria
EMR 910K	GRIEG, Edvard	Solvejgs Lied
EMR 2036K	GRILLO, G.B.	Canzon XV
EMR 906K	HÄNDEL, Georg Fr.	Arioso
EMR 258	HÄNDEL, Georg Fr.	Josua
EMR 910K	HÄNDEL, Georg Fr.	Largo
EMR 912K	HÄNDEL, Georg Fr.	March
EMR 902K	HÄNDEL, Georg Fr.	March Scipio
EMR 911K	HÄNDEL, Georg Fr.	Minuet
EMR 302K	HÄNDEL, Georg Fr.	Prelude & Fugue (Sturzenegger)
EMR 907K	HÄNDEL, Georg Fr.	Sarabande I
EMR 909K	HÄNDEL, Georg Fr.	Sarabande II
EMR 2397	HASSLER, H.L.	Passion Choral (5)
EMR 913K	HAYDN, Joseph	St. Anthony Choral
EMR 8441	KING, Peter (Arr.)	The Lord's My Shepherd (5)
EMR 2397	KOCHER, Conrad	Dix (5)
EMR 2342	LOEILLET, J.B.	Sonata
EMR 307K	LOEILLET, J.B.	Sonate en Lab Majeur (Sturzenegger)
EMR 8496	LUTHER, Martin	Ein' feste Burg ist unser Gott (5)
EMR 8441	MACDUFF, G. (Arr.)	Jerusalem (5)
EMR 2048K	MARCELLO, B.	6 Sonatas
EMR 301K	MARCELLO, B.	Adagio - Largo - Allegretto
EMR 2043K	MARCELLO, B.	Sonata N° 1 in F major
EMR 2044K	MARCELLO, B.	Sonata N° 2 in E minor
EMR 2032K	MARCELLO, B.	Sonata N° 3 in A minor
EMR 2045K	MARCELLO, B.	Sonata N° 4 in G minor
EMR 2046K	MARCELLO, B.	Sonata N° 5 in Bb major
EMR 2047K	MARCELLO, B.	Sonata N° 6 in G major
EMR 2397	MASON, Lowell	Nearer, My God, To Thee (5)
EMR 2053K	MATHESON, Johann	Aria
EMR 2062	MENDELSSOHN, F.	Drei Lieder ohne Worte (Kraus)
EMR 913K	MENDELSSOHN, F.	Hochzeitsmarsch
EMR 905K	MOURET, J.J.	Fanfare-Rondeau
EMR 908K	MOZART, W.A.	Ave Verum
EMR 8441	OLIVER, Julian (Arr.)	Onward, Christian Soldiers (5)
EMR 902K	PERGOLESI, G.B.	Aria
EMR 306K	PEZEL, Johann	Suite de Danses (Sturzenegger)
EMR 304K	PORPORA, N.A.	Sonate F-Dur (Sturzenegger)
EMR 303K	PURCELL, Henry	Suite (Sturzenegger)
EMR 902K	PURCELL, Henry	Trumpet Tune
EMR 2037K	REICHE, Gottfried	Turmsonate
EMR 8472	RICHARDS, Scott	In Terra Pax (5)
EMR 2397	RICHARDS, Scott	Redemption (5)
EMR 8472	RICHARDS, Scott	Resurrection (5)
EMR 912K	SCHUBERT, Franz	Ave Maria
EMR 907K	SCHUBERT, Franz	Serenade
EMR 8472	SCHULZ, Johann	Wir pflügen (5)
EMR 909K	SCHUMANN, Robert	Träumerei
EMR 293K	SENAILLE, J.B.	Andante & Allegro Spiritoso
EMR 906K	STANLEY, John	Trumpet Voluntary
EMR 8496	TAILOR, Norman	Elegy (5)
EMR 8496	TAILOR, Norman	Hymn To Life (5)