

18 Christmas Songs

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Alto Saxophone & Piano

Arr.: Jérôme Naulais

EMR 40570

Drucken & Anhören
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18 Christmas Songs

1. O Little Town Of Bethlehem

Arr.: Jérôme Naulais

♩ = 92

Alto Saxophone

Piano /
Organ

Musical notation for measures 1-5. The Alto Saxophone part begins with a whole rest followed by a half note G4, quarter notes A4 and B4, and a half note C5. The Piano/Organ part features a melody in the right hand and a bass line in the left hand. Chords are indicated above the staff: F, D^{o7}, F, Eb^o/Bb Gm, F, Am F C, F(sus) F Dm⁷ F, F, F D^{o7} F.

Musical notation for measures 6-12. The Alto Saxophone part continues with a half note C5, quarter notes B4 and A4, and a half note G4. The Piano/Organ part continues with a similar melodic and harmonic structure. Chords are indicated above the staff: Eb^o Gm, F, C C⁷ F, A^o D⁷ G(sus) Gm, F, Am C⁷ F.

A

Musical notation for measures 13-18, marked with a box 'A'. The Alto Saxophone part begins with a whole rest followed by a half note G4, quarter notes A4 and B4, and a half note C5. The Piano/Organ part continues with a similar melodic and harmonic structure. Chords are indicated above the staff: F, E^o G#^{o7} A(sus) A, Dm A Dm E^{o7} A(sus) A, F, D^{o7} F, Eb^{o7} Gm.

B

Musical notation for measures 19-24, marked with a box 'B'. The Alto Saxophone part begins with a whole rest followed by a half note G4, quarter notes A4 and B4, and a half note C5. The Piano/Organ part continues with a similar melodic and harmonic structure. Chords are indicated above the staff: F G⁷ F, C⁷ F, Bb F, C¹³ C⁷ F, F⁷ Bb G^{o7}.

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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. The key signature has three flats (B-flat, E-flat, A-flat). The melody is in the treble clef, and the piano accompaniment is in the grand staff. The piano part features chords in the right hand and a bass line in the left hand. The dynamics are marked *mf*.

Chords: B \flat , E \flat 7, A \flat (sus), A \flat , E \flat 7, A \flat , D \flat , E \flat 7.

6

Musical score for measures 6-10. The piano part continues with various chords and a steady bass line. The dynamics remain *mf*.

Chords: A \flat (sus), A \flat , Fm7, E \flat , D \flat maj7, Cm7, B \flat m7, A \flat , D \flat maj7, E \flat maj7, E \flat maj7, A \flat maj7, A \flat .

A

11

Musical score for measures 11-15. This section is marked with a box 'A'. The melody starts with a forte (*f*) dynamic and then softens to *mf*. The piano part features a variety of chords and a consistent bass line.

Chords: A \flat maj7, D \flat , A \flat , B \flat m, A \flat , E \flat 7, A \flat , D \flat , A \flat , B \flat m7, E \flat , A \flat (sus), A \flat , E \flat , D \flat , E \flat /D \flat .

16

Musical score for measures 16-20. The piano part continues with chords and a bass line. The dynamics are *mf*.

Chords: A \flat /C, E \flat , A \flat , E \flat 7, A \flat , E \flat /D \flat , A \flat , B \flat m7, A \flat , E \flat 7, A \flat , D \flat 7, G, G7.

3. In Dulci Jubilo

♩ = 92

Musical score for measures 1-8. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked as ♩ = 92. The dynamic is *mf*. The score consists of a vocal line and a piano accompaniment. The piano part features chords: F, Bb, F, Bb, F, F, Bb, F, Bb, C, F. The bass line consists of a steady eighth-note accompaniment.

Musical score for measures 9-16. The dynamic is *mf*. The piano part features chords: Bb, F, Bb, F, Bb, C, F, Bb, C, C7, F, Dm, Dm. The bass line continues with eighth-note accompaniment.

Musical score for measures 17-24. The piano part features chords: Bb, F, C7, F, Bb6, F, Dm7, F, Bb, C, F, Dm. The bass line continues with eighth-note accompaniment.

Musical score for measures 25-32. The piano part features chords: Gm, F, C/Bb, F, Gm, F, Bb, C, A7, Dm. The bass line continues with eighth-note accompaniment.

4. Joy To The World

A

♩ = 108

Chords: $D\flat$ $D\flat^{maj7}$ $B\flat m$ $D\flat$ $G\flat$ $D\flat$ $E\flat m$ $D\flat/Ab$ Ab^7 $D\flat$ $E\flat m$

9

Chords: $D\flat$ Ab $D\flat(sus)$ $D\flat$ $G\flat$ Ab Ab^7 $D\flat$ $E\flat m^7$

B

15

Chords: $D\flat$

21

Chords: Ab Ab^7 $D\flat$ $G\flat$ $E\flat m$ $D\flat$

5. Stille Nacht

$\text{♩} = 108$

A

mf

mf

B

8

f

f

15

mf

mf

22

f

f

The musical score is written in 3/4 time with a tempo of 108 beats per minute. It consists of a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into two main sections, A and B. Section A starts at measure 1 and ends at measure 7. Section B starts at measure 8 and ends at measure 22. The piano accompaniment features a steady bass line and chords in the right hand. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). Chord symbols are provided above the piano part: Eb, Bb, Eb, Bb, Eb, Bb, Eb, Bb7, Eb, Bb, Bb7, Eb.

6. Il est né, le Divin enfant

A

♩ = 112

f

B \flat Eb/B \flat B \flat F/B \flat B \flat F B \flat Eb B \flat F C 7

B

12

mf

F B \flat Eb B \flat Eb B \flat B \flat F 7 B \flat Eb B \flat F(sus) F B \flat B \flat F 7 B \flat B \flat /F

C

23

f *mf*

F 7 Cm B \flat B \flat Cm/B \flat B \flat Eb B \flat Cm B \flat F B \flat Eb F F 7 B \flat Cm/B \flat

C

34

f

B \flat maj 7 Gm B \flat Cm/B \flat B \flat F B \flat F B \flat

7. Jingle Bells

♩ = 104

Measures 1-7. The vocal line starts with a rest, then enters with a melody. The piano accompaniment features chords G7, C/E, G7/D, and C. Dynamics include *mf* and *f*.

8

Measures 8-15. The vocal line continues with a melody. The piano accompaniment features chords F, Dm, G, and C. Dynamics include *mf*.

16

A

Measures 16-23. The vocal line continues with a melody. The piano accompaniment features chords F, Am, Dm7, Em G/F, Em7, A7, Dm7, G7, C, G7/B, C, and G. Dynamics include *mf* and *f*.

24

Measures 24-31. The vocal line continues with a melody. The piano accompaniment features chords C, F, C, D7, D7(b9), G7, C, B°, and C.

8. O Come, Little Children

$\text{♩} = 100$

mf *p*

Db Ab Ab7 Db

6 A

mf *p* *mf*

Db Ab Ab7 Db Ab Ab7

12

f *f*

Db Gb Db Ab

17 B

mf *f*

Db Ebm7 Db/F Ebm7 Db Bb7/D Bb7(nos) Eb Fm7 Eb/G Ab(sus2)/F Eb

9. Kling

$\text{♩} = 80$

The score is divided into four systems, each with a vocal line and piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand.

System 1 (Measures 1-6): The vocal line starts with a rest, followed by a melodic phrase. The piano accompaniment features a steady bass line and chords: C, C, C, C(Sus), C. Dynamics include *mf* and *f*.

System 2 (Measures 7-12): The vocal line continues with a melodic phrase. The piano accompaniment features chords: G⁷, C, G⁷, C, G⁷, C. Dynamics include *mf*.

System 3 (Measures 13-19): The vocal line continues with a melodic phrase. The piano accompaniment features chords: G, C, G, G⁷, Dm, C, D, G, Am, G, D. Dynamics include *mf*.

System 4 (Measures 20-24): The vocal line continues with a melodic phrase. The piano accompaniment features chords: D⁷, G, C, G⁷, C. Dynamics include *mf*.

10. Les anges dans nos campagnes

♩ = 108

mp

Db Ebm7 Db/F Ebm7 Ab Db Ab Db

6

mp

Ab Db Db Bbm7 Db Gb Db Ab(sus) Db Ab7 Db

A

11

mf

mf

Db Ebm7 Db Ebm Ab Eb7 Ab Bbm7 Ab Db Ebm

16

f

f

Db Ab Db Bb7 Bb7(sus) Ebm Db

11. O Holy Night

$\text{♩} = 72$

mf

Ab Db Ab Db Ab Bb Cm7 G G7

6 **A**

mf *mf* *mf*

Cm Eb7 Eb9 Eb Ab Fm/Ab Ab Eb Eb(add9) Eb Ab Fm Eb/G

11

f

Fm Cm Bbm Fm Ab Eb Ab Db

17

mf *f*

Ab Ab/C Eb7 Ab Bbm Ab Db Eb

12. The First Nowell

$\text{♩} = 100$

mf

mf

A

7

mf

B

13

mp *mf*

20

mf *f*

f

Chords: A^b , E^b , $E^b(sus2)E^b$, A^b , $A^b(maj7)$, D^b , A^b , E^b , $A^b(maj7)$, D^b , A^b , E^b , A^b , $A^b(maj7)$, D^b , A^b , E^b , A^b , E^b7 , A^b , A^b , Cm , D^b , E^b , A^b , D^b , A^b , D^b , E^b , A^b , E^b7 , A^b , Cm , D^b , A^b , $Gm7$, $Fm A^b(maj7)/E^b$, D^b , A^b , D^b , E^b7 , A^b

13. La Marche des 3 Rois

$\text{♩} = 112$

mp

Cm B \flat E \flat Fm 7

mp

6 *mf*

G Cm B \flat E \flat Fm 7 Cm G Cm

11 **A** *mf*

B \flat E \flat B \flat E \flat Fm G Cm Fm 7 G(sus) G B \flat E \flat

16 **B**

B \flat E \flat Fm Cm Fm Cm G 7 Cm Cm

14. While Shepherds Watched Their Flocks

$\text{♩} = 92$

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

System 1 (Measures 1-5):
 Chords: Bb, Bbmaj7, Cm7, F(sus), F, Bb, Eb, Bb.
 Dynamics: *mf* (vocal), *mf* (piano).

System 2 (Measures 6-10):
 Chords: F, Bb, F, G7, Cm, F7, F7(sus)/Bb, Bb, F, Bb, Eb/Bb, Bb, Cm/Bb, Bb.
 Dynamics: *f* (vocal), *f* (piano).

System 3 (Measures 11-16):
 Chords: Eb/Bb, Bb, F7, Bb/D, Gm, Bb, F7, Bb, Cm, Bb/D, Gm, Bb, F7, Bb, F, Cm7.
 Dynamics: *f* (vocal).

System 4 (Measures 17-20):
 Chords: F, Eb, Bb, Bbm, Bbm/Ab, Gbmaj7, Fm7, Bb.
 Dynamics: *mf* (vocal).

A section marker 'A' is located above measure 11.

15. Still, Still, Still

$\text{♩} = 88$

The musical score is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). 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 a dynamic marking of *mf* at the beginning of each system. The first system (measures 1-7) features a vocal line starting with a whole note rest, followed by a melody of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line of quarter notes in the left hand. The second system (measures 8-14) continues the vocal melody and piano accompaniment. The third system (measures 15-22) shows the vocal line with some rests and the piano accompaniment with a more active bass line. The fourth system (measures 23-29) concludes the piece with a final chord and a double bar line.

Chord symbols for the first system: Db, Ebm7, Db/F, Ebm7, Db, Db+, Gb6, Gbm6, Ab7, Ab7(b9)

Chord symbols for the second system: Db, Ebm, Db, Ab, Db, Ab, Ab^{o7}

Chord symbols for the third system: Ab7, Ab, Db, Db+, Gb, Gb6, Ab

Chord symbols for the fourth system: Db, Ebm7, Db/F, Ebm7, Db, Db/C, Bbm7, Bb7/D, Eb, Fm7

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 Db, Ab7, Db, Ebm, and Ab7. Dynamics include *mf*.
- System 2 (Measures 6-10):** The vocal line continues with a half note B4 and a quarter note A4. The piano accompaniment features a half note G3 and a quarter note A3. Chords are Db, Ebm, Db, Ebm, Ab, Ab7/Db, and Db. 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 Db, Ab, Db(sus), and Db. 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 Ab7, Db, Cb9(#11), Bb7, Ab7(no3), and Db. Dynamics include *f*.

17. We Wish You A Merry Christmas

$\text{♩} = 112$

The score is written in 3/4 time with a tempo of 112 beats per minute. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature has two flats (Bb and Eb).

System 1 (Measures 1-7): The vocal line starts with a rest, followed by a melody. The piano accompaniment features chords: Eb, Bb7, Eb, Ab, F7, Bb, and G. Dynamics include *mf*.

System 2 (Measures 8-14): The vocal line continues with a melody. The piano accompaniment features chords: Cm, Fm, Bb7, Eb, Bb/D, Dm7, and Bb. Dynamics include *f*.

System 3 (Measures 15-21): The vocal line continues with a melody. The piano accompaniment features chords: Eb, Fm, Eb, Fm, Bb7, Eb, Eb, Ab, and F7. Dynamics include *mf*.

System 4 (Measures 22-28): The vocal line continues with a melody. The piano accompaniment features chords: Bb, G, Cm, Fm, Bb7, Eb, Fm, and Eb7. Dynamics include *f*. A section marker **B** is placed above measure 22.

18. Adeste Fideles

$\text{♩} = 96$

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It 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 score is divided into three systems, with measures 7, 13, and 19 marked at the beginning of each system. A box labeled 'A' is placed above measure 7, and a box labeled 'B' is placed above measure 19. Dynamics include *mf*, *p*, and *f*. Chord symbols are provided above the piano part.

System 1 (Measures 1-6):

- Chords: Eb, Eb(sus) Eb, Bb/D, Eb Bb Eb Bb7, Eb Bb Cm

System 2 (Measures 7-12):

- Chords: Bb F Bb Cm Bb/D Eb Bb F7 Bb Eb Bb/D Cm Bb(sus) Bb Cm Eb

System 3 (Measures 13-18):

- Chords: Bb Eb/Bb Cm Fm Bb F(sus) Bb Eb Fm Eb Bb Eb Ab Eb Bb Eb

System 4 (Measures 19-24):

- Chords: Bb7 Eb Bb F7 Bb Eb Ab Eb Bb7 Bb7(sus) Eb Eb(sus)

ALTO SAXOPHONE & PIANO

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 EMR 28881 GAY, Bertrand Dolly
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 EMR 21492E MORRICONE, Ennio La Califfa
 EMR 2133E MORRIS / GASTE Feelings
 EMR 8645 MORTIMER, J.G. (Arr.) La Cucaracha (5)
 EMR 8535 MORTIMER, J.G. (Arr.) Scarborough Fair (5)
 EMR 923E MORTIMER, J.G. (Arr.) The Beatles (8)
 EMR 8513 MORTIMER, J.G. (Arr.) The Last Rose Of Summer (5)
 EMR 2151E MORTIMER, John G. Happy Birthday
 EMR 20965 MORTIMER, John G. Winter Days
 EMR 22244 MOUREY, Colette Initiation au Déchiffrage
 EMR 22414 MOUREY, Colette (Arr.) 20 Greatest Arias
 EMR 22391 MOUREY, Colette (Arr.) 20 Greatest Christmas Hits
 EMR 25108 MOUREY, Colette (Arr.) 20 Greatest Gloria Hits Vol. 1
 EMR 25132 MOUREY, Colette (Arr.) 20 Greatest Gloria Hits Vol. 2
 EMR 22456 MOUREY, Colette (Arr.) 20 Greatest Marches
 EMR 22088 MOUREY, Colette (Arr.) 20 Greatest Meditations
 EMR 21580 MOUREY, Colette (Arr.) 20 Greatest Wedding Solos
 EMR 24031 MOUREY, Colette (Arr.) 40 Greatest Baroque Hits Volume 1
 EMR 24625 MOUREY, Colette (Arr.) 40 Greatest Baroque Hits Volume 2
 EMR 25012 MOUREY, Colette (Arr.) 40 Greatest Classic Hits Vol. 1