

18 Christmas Songs

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Trumpet (B^b) & Piano

Arr.: Jérôme Naulais

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18 Christmas Songs

1. O Little Town Of Bethlehem

Arr.: Jérôme Naulais

♩ = 92

B♭ Trumpet

Piano / Organ

A

B

Chords: F, D^{o7}, F, E^b/B^b Gm, F, Am, F, C, F(sus), F, Dm⁷, F, F, F, D^{o7}, F, E^b Gm, F, C, C⁷, F, A^o, D⁷, G(sus), Gm, F, Am, C⁷, F, F, E^o, G^{#o7}, A(sus), A, Dm, A, Dm, E^{o7}, A(sus), A, F, D^{o7}, F, E^b^{o7}, Gm, F, G⁷, F, C⁷, F, B^b, F, C¹³, C⁷, F, F⁷, B^b, G^{o7}

Dynamics: *mf*, *f*, *mf*

2. Good King Wenceslas

♩ = 92

mf

B \flat Eb 7 Ab(sus) Ab Eb 7 Ab Db Eb 7

6

Ab(sus) Ab Fm 7 Eb Dbmaj 7 Cm 7 Bbm 7 Ab Dbmaj 7 Ebmaj 7 Emaj 7 Amaj 7 Ab

A

11

f *mf*

Abmaj 7 Db Ab Bbm Ab Eb 7 Ab Db Ab Bbm 7 Eb Ab(sus) Ab Eb Db Eb/Db

16

Ab/C Eb Ab Eb 7 Ab Eb/Db Ab Bbm 7 Ab Eb 7 Ab D $^{\circ}7$ G G 7 C

3. In Dulci Jubilo

♩ = 92

The musical score is written in 3/4 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 and dynamics markings.

System 1 (Measures 1-8): The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment starts with a half note G3, a quarter note A3, and a half note Bb3. Chord symbols above the piano part are: F, Bb, F, Bb, F, F, Bb, F, Bb, C, F. A *mf* dynamic marking is present.

System 2 (Measures 9-16): The vocal line continues with a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chord symbols above the piano part are: Bb, F, Bb, F, Bb, C, F, Bb, C, C7, F, Dm, Dm. A *mf* dynamic marking is present.

System 3 (Measures 17-24): The vocal line continues with a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment continues with similar harmonic support. Chord symbols above the piano part are: Bb, F, C7, F, Bb6, F, Dm7, F, Bb, C, F, Dm. A *mf* dynamic marking is present.

System 4 (Measures 25-32): The vocal line continues with a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment concludes the piece. Chord symbols above the piano part are: Gm, F, C/Bb, F, Gm, F, Bb, C, A7, D. A *mf* dynamic marking is present.

4. Joy To The World

♩ = 108

A

Musical score for measures 1-8. The piece is in 3/4 time with a tempo of 108. 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 and chords in the right hand. The vocal line begins with a rest for 8 measures, then enters with a melody. A dynamic marking of *f* (forte) is present in the vocal line at measure 8.

Chords for piano accompaniment (measures 1-8):
 Eb Ebmaj7 Cm Eb Ab Eb Fm Eb/Bb Bb7 Eb Fm

9

Musical score for measures 9-14. The piano accompaniment continues with a consistent bass line and chords. The vocal line resumes with a melody. A dynamic marking of *f* is present in the piano part at measure 9.

Chords for piano accompaniment (measures 9-14):
 Eb Bb Eb(sus) Eb Ab Bb Bb7 Eb Fm7

B

15

Musical score for measures 15-20. The piano accompaniment continues with a consistent bass line and chords. The vocal line resumes with a melody. A dynamic marking of *f* is present in the piano part at measure 15.

Chords for piano accompaniment (measures 15-20):
 Eb

21

Musical score for measures 21-24. The piano accompaniment continues with a consistent bass line and chords. The vocal line resumes with a melody. A dynamic marking of *f* is present in the piano part at measure 21.

Chords for piano accompaniment (measures 21-24):
 Bb Bb7 Eb Ab Fm Eb

6. Il est né, le Divin enfant

A

♩ = 112

f

f

E \flat A \flat /E \flat E \flat B \flat /E \flat E \flat B \flat E \flat A \flat E \flat B \flat F 7

B

12

mf

mf

B \flat E \flat A \flat E \flat A \flat E \flat E \flat B \flat 7 E \flat A \flat E \flat B \flat (sus) B \flat E \flat E \flat B \flat 7 E \flat E \flat /B \flat

23

f

mf

f

mf

B \flat 7 F m E \flat E \flat F m /E \flat E \flat A \flat E \flat F m E \flat B \flat E \flat A \flat B \flat B \flat 7 E \flat F m /E \flat

C

34

f

f

E \flat ma \flat 7 C m E \flat F m /E \flat E \flat B \flat E \flat B \flat E \flat A \flat F 7

7. Jingle Bells

♩ = 104

Musical score for the first system of 'Jingle Bells'. It consists of three staves: a vocal line in treble clef, a piano right-hand line in treble clef, and a piano left-hand line in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The tempo is marked as ♩ = 104. The piano part starts with a forte (*f*) dynamic and gradually softens to mezzo-forte (*mf*). Chords are indicated above the piano right-hand staff: C⁷, F/A, C⁷/G, and F.

8

Musical score for the second system of 'Jingle Bells'. It consists of three staves: a vocal line in treble clef, a piano right-hand line in treble clef, and a piano left-hand line in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The piano part continues with a mezzo-forte (*mf*) dynamic. Chords are indicated above the piano right-hand staff: B^b, G^m, C, and F.

A

16

Musical score for the third system of 'Jingle Bells', starting with a boxed 'A' section. It consists of three staves: a vocal line in treble clef, a piano right-hand line in treble clef, and a piano left-hand line in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The piano part starts with a mezzo-forte (*mf*) dynamic and reaches a forte (*f*) dynamic. Chords are indicated above the piano right-hand staff: B^b, D^m, G^{m7}, A^m/C/^bB^b, A^{m7}, D⁷, G^{m7}, C⁷, F, C⁷/E, F, and C.

24

Musical score for the fourth system of 'Jingle Bells'. It consists of three staves: a vocal line in treble clef, a piano right-hand line in treble clef, and a piano left-hand line in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The piano part continues with a forte (*f*) dynamic. Chords are indicated above the piano right-hand staff: F, B^b, F, G⁷, G⁷(^b9), C⁷, F, E^o, and F.

8. O Come, Little Children

$\text{♩} = 100$

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): The vocal line starts with a rest, then a half note Eb, followed by quarter notes Gb, Ab, Bb, and Cb. The piano accompaniment features a steady bass line and chords in the right hand. Chord symbols: Eb, Bb, Bb7, Eb. Dynamics: *mf* (vocal), *mf* (piano), *p* (vocal).

System 2 (Measures 6-11): The vocal line continues with a half note Eb, quarter notes Gb, Ab, Bb, and Cb. A box labeled 'A' is placed above measure 10. The piano accompaniment has a similar texture. Chord symbols: Eb, Bb, Bb7, Eb, Bb, Bb7. Dynamics: *mf* (vocal), *p* (piano), *mf* (piano).

System 3 (Measures 12-16): The vocal line has a half note Eb, quarter notes Gb, Ab, Bb, and Cb. The piano accompaniment continues. Chord symbols: Eb, Ab, Eb, Bb. Dynamics: *f* (vocal), *f* (piano).

System 4 (Measures 17-20): The vocal line has a half note Eb, quarter notes Gb, Ab, Bb, and Cb. A box labeled 'B' is placed above measure 17. The piano accompaniment features a more active bass line. Chord symbols: Eb, Fm7, Eb/G, Fm7, Eb, C7/EC7(no5), F, Gm7, F/A Bb(sus2)/G, F. Dynamics: *mf* (vocal), *mf* (piano).

9. Kling

$\text{♩} = 80$

The musical score for '9. Kling' is written in 2/4 time with a key signature of one sharp (F#). 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 1-6): The vocal line begins with a rest, followed by a melodic phrase starting on G4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord symbols: F, F(sus), F. Dynamics: *f* (piano), *mf* (piano).

System 2 (Measures 7-12): The vocal line continues with a melodic phrase. The piano accompaniment maintains the eighth-note bass line. Chord symbols: C7, F, C7, F, C7, F. Dynamics: *mf* (piano).

System 3 (Measures 13-19): The vocal line features a more active melodic line. The piano accompaniment continues with the eighth-note bass line. Chord symbols: C, F, C, C7, Gm, F, G, C, Dm, C, G. Dynamics: *mf* (piano).

System 4 (Measures 20-24): The vocal line concludes with a melodic phrase. The piano accompaniment ends with a final chord. Chord symbols: G7, C, F, C7, F. Dynamics: *mf* (piano).

10. Les anges dans nos campagnes

$\text{♩} = 108$

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): The vocal line begins with a half rest, followed by a melodic phrase. The piano accompaniment features chords: Eb, Fm7, Eb/G, Fm7, Bb, Eb, Bb, and Eb. The dynamic marking is *mp*.

System 2 (Measures 6-10): The vocal line continues with a melodic phrase. The piano accompaniment features chords: Bb, Eb, Eb, Cm7, Eb, Ab, Eb, Bb(sus)Eb, Bb7, and Eb. The dynamic marking is *mp*.

System 3 (Measures 11-15): A section marked with a box containing the letter 'A' begins at measure 11. The vocal line starts with a melodic phrase. The piano accompaniment features chords: Eb, Fm7, Eb, Fm, Bb, F7, Bb, Cm7, Bb, Eb, and Fm. The dynamic marking is *mf*.

System 4 (Measures 16-20): The vocal line continues with a melodic phrase. The piano accompaniment features chords: Eb, Bb, Eb, C7, C7(sus), Fm, and Eb. The dynamic marking is *f*.

11. O Holy Night

$\text{♩} = 72$

mf

mf

A

mf *mf* *mf*

f

mf *f*

f

12. The First Nowell

$\text{♩} = 100$

mf

mf

A

7

mp *mf*

B

13

mf *f*

20

Chords: B \flat , F, F(sus2), F, B \flat , B \flat maj7, E \flat , B \flat , F, B \flat , B \flat maj7, E \flat , B \flat , E \flat , F, B \flat , F 7 , B \flat , B \flat , B \flat maj7, E \flat , B \flat , E \flat , F, B \flat , F 7 , B \flat , B \flat , Dm, E \flat , F, B \flat , E \flat , B \flat , Am 7 , Gm B \flat maj7/F E \flat , B \flat , E \flat , F 7 , B \flat

13. La Marche des 3 Rois

$\text{♩} = 112$

mp

Dm C F Gm⁷

mp

6 *mf*

A Dm C F Gm⁷ Dm A Dm

11 **A** *mf*

C F C F Gm A Dm Gm⁷ A(sus) A C F

16 **B**

C F Gm Dm Gm Dm A⁷ Dm Dm

14. While Shepherds Watched Their Flocks

$\text{♩} = 92$

The musical score is written in 4/4 time with a key signature of one sharp (F#). 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: C, Cmaj7, Dm7, G(sus), G, C, F, C.
 Dynamics: *mf* (measures 1-5).

System 2 (Measures 6-10):
 Chords: G, C, G, A7, Dm, G7, G7(sus)/C, C, G, C, F/C, C, Dm/C, C.
 Dynamics: *f* (measures 6-10).

System 3 (Measures 11-16):
 Chords: F/C, C, G7, C/E, Am, C, G7, C, Dm, C/E, Am, C, G7, C, G, Dm7.
 Dynamics: *f* (measures 11-16). A section marker **A** is placed above measure 15.

System 4 (Measures 17-20):
 Chords: G, F, C, Cm, Cm/Bb, A♭maj7, Gm7, C, C7'1.
 Dynamics: *mf* (measures 17-20).

15. Still, Still, Still

$\text{♩} = 88$

mf

mf

8

15

23

Chords: Eb, Fm7, Eb/G, Fm7, Eb, Eb+, Ab6, Abm6, Bb7, Bb7(b9), Eb, Fm, Eb, Bb, Eb, Bb, Bb^{o7}, Bb7, Bb, Eb, Eb+, Ab, Ab6, Bb, Eb, Fm7, Eb/G, Fm7, Eb, Eb/D, Cm7, C7/E, F, G.

16. O Tannenbaum

$\text{♩} = 84$

The score is divided into four systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked as quarter note = 84.

System 1 (Measures 1-5): The vocal line begins with a rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note G3, followed by quarter notes G3, A3, and B3. Chords are Eb, Bb7, Eb, Fm, and Bb7. Dynamics include *mf*.

System 2 (Measures 6-10): The vocal line continues with quarter notes C5, B4, A4, and G4. The piano accompaniment features a rhythmic pattern of quarter notes G3, A3, B3, and C4. Chords are Eb, Fm, Eb, Fm, Bb, Bb7/Eb, and Eb. Dynamics include *mf*.

System 3 (Measures 11-14): This system is marked with a box containing the letter 'A'. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a quarter rest. The piano accompaniment has a half note G3, followed by quarter notes G3, A3, and B3. Chords are Eb, Bb, Eb(sus), and Eb. Dynamics include *f*.

System 4 (Measures 15-18): The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a quarter rest. The piano accompaniment has a half note G3, followed by quarter notes G3, A3, and B3. Chords are Bb7, Eb, Db9(#11), C7, Bb7(mo3), and Eb. Dynamics include *f*.

17. We Wish You A Merry Christmas

$\text{♩} = 112$

mf

F C⁷ F B^b G⁷ C A

8 *f* *f*

Dm Gm C⁷ F C/E Em⁷ C

15 *mf* *mf*

F Gm F Gm C⁷ F F B^b G⁷

22 *f* *f*

C A Dm Gm C⁷ F Gm F⁷ B^b

B

18. Adeste Fideles

$\text{♩} = 96$

mf

mf

A

f

f

f

B

f

f

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EMR 6026	TCHAIKOWSKY, P.I.	Valse Sentimentale (Dokshitzer)
EMR 6064	TELEMANN, G.Ph.	Konzert As-Dur
EMR 6166	TORCHINSKY, V.	Capriccio
EMR 2188H	TRADITIONAL	Londonderry Air
EMR 2290H	TRADITIONAL	O Sole Mio (Richards)
EMR 2293H	TRADITIONAL	O Sole Mio (Saurer)
EMR 671	TROTSUK, Bogdan	Concert Symphony
EMR 670	TROTSUK, Bogdan	Konzertstück
EMR 609	VALENTINO, R.	Sonate in d-moll (Reichert)
EMR 610	VALENTINO, R.	Sonate in F-Dur (Reichert)
EMR 6230	VALTA, Jan	StarBand Introduction
EMR 8517	VARIOUS	Greatest Hits Volume 1 (5)
EMR 8538	VARIOUS	Greatest Hits Volume 2 (5)
EMR 8560	VARIOUS	Greatest Hits Volume 3 (5)
EMR 8582	VARIOUS	Greatest Hits Volume 4 (5)
EMR 8605	VARIOUS	Greatest Hits Volume 5 (5)
EMR 8624	VARIOUS	Greatest Hits Volume 6 (5)
EMR 8649	VARIOUS	Greatest Hits Volume 7 (5)
EMR 8670	VARIOUS	Greatest Hits Volume 8 (5)
EMR 6063	VERACINI, Fr.	Concerto C-Moll
EMR 19019	VERDI, Giuseppe	Chorus Of Hebrew Slaves
EMR 628	VIVALDI, Antonio	Konzert d-moll (Dokshitzer)
EMR 627	VIVALDI, Antonio	Konzert Es-Dur (Dokshitzer)
EMR 6006	VIVIANI, G.B.	Sonata Prima (1678) (Reichert)
EMR 6007	VIVIANI, G.B.	Sonata Seconda (1678) (Reichert)
EMR 650	WAINBERG, Michael	Concert in B-Dur, Op. 94
EMR 690	WASSILENKO, S.	Concert-Poème in c-moll Op. 113
EMR 6164	WAXMAN, Franz	Carmen Fantasie
EMR 6127	WEBER, C.M. von	Concerto in F Major (Nakariakov)
EMR 2305H	WEBER, C.M. von	Romance (Mortimer)