

# 18 Christmas Songs

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Alto & Tenor Recorders & Piano / Organ

**Arr.: Jérôme Naulais**

EMR 40648

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# 18 Christmas Songs

## 1. O Little Town Of Bethlehem

Arr.: Jérôme Naulais

$\text{♩} = 92$

1. Alto Recorder

2. Tenor Recorder

Piano / Organ

*mf*

*mf*

*mf*

D B<sup>07</sup> D C<sup>0</sup>/G Em D F<sup>#m</sup> D A D(sus) D Bm<sup>7</sup> D D D B<sup>07</sup> D C<sup>0</sup> Em

7 **A**

D A A<sup>7</sup> D F<sup>#0</sup> B<sup>7</sup> E(sus) Em D F<sup>#m</sup> A<sup>7</sup> D D C<sup>#0</sup> E<sup>#07</sup> F<sup>#(sus)</sup> F<sup>#</sup>

15 *mf* *f* *mf* *f* *mf*

Bm F<sup>#</sup> Bm C<sup>#07</sup> F<sup>#(sus)</sup> F<sup>#</sup> D B<sup>07</sup> D C<sup>07</sup> Em D E<sup>7</sup> D A<sup>7</sup> D G D A<sup>13</sup> A<sup>7</sup> D D<sup>7</sup>

24 **B** *mp* *mf* *mf*

G E<sup>07</sup> G G<sup>#0</sup> Am G D G(sus) G

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# 2. Good King Wenceslas

♩ = 92

Measures 1-6. Treble and bass staves with piano accompaniment. Chords: G, C7, F(sus), F, C7, F, Bb, C7, F(sus), F. Dynamics: *mf*.

Measures 7-12. Treble and bass staves with piano accompaniment. Chords: Dm7, C, Bbmaj7, Am7, Gm7, F, Bbmaj7, Cmaj7, C#maj7, F#maj7, F, Fmaj7, Bb, F, Gm, F, C7, F. Dynamics: *mf*, *f*. Section marker **A** above measure 10.

Measures 13-21. Treble and bass staves with piano accompaniment. Chords: Bb, F, Gm7, C, F(sus), F, C, Bb, C/Bb, F/A, C, F, C7, F C/Bb, F, Gm7, F, C7, F, Bb7, E, E7, Am7, D, D7. Dynamics: *mf*.

Measures 22-25. Treble and bass staves with piano accompaniment. Chords: G, Am/G, G, Am, G, G(sus)/A, G. Dynamics: *mf*. Section marker **B** above measure 22.

## 3. In Dulci Jubilo

$\text{♩} = 92$

*mf*

*mf*

D G D G D D G D G A D G D

*mf*

*mf*

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

*mf*

D G<sup>6</sup> D Bm<sup>7</sup> D G A D Bm Em D A/G D Em D

*mf*

G A F<sup>#7</sup> Bm A(sus) A D G Em E<sup>7</sup> A<sup>7</sup> D(sus)

## 4. Joy To The World

♩ = 108

**A**

*f*

*f*

C Cmaj7 Am C F C Dm C/G G7 C Dm

9

**B**

C G C(sus) C F G G7 C Dm7 C

18

G G7 C F Dm C G C

27 **C**

*f*

*f*

**D**

E7 E7 A7 A7 D

The musical score is written for piano in 2/4 time with a tempo of 108 beats per minute. It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The score is divided into four sections labeled A, B, C, and D. Section A (measures 1-8) features a vocal melody starting with a forte dynamic. The piano accompaniment consists of chords and a bass line. Section B (measures 9-17) continues the vocal melody with a more melodic line. Section C (measures 18-26) features a more rhythmic vocal line. Section D (measures 27-30) concludes the piece with a final vocal phrase and piano accompaniment. Chord symbols are provided above the piano accompaniment staves.

# 5. Stille Nacht

♩ = 108

A

8

B

16

23

C

# 6. Il est né, le Divin enfant

♩ = 112

**A**

Chords: C, F/C, C, G/C, C, G, C, F, C, G, D7, G

13

**B**

Chords: C, F, C, F, C, C, G7, C, F, C, G(sus), G, C, C, G7, C, C/G, G7, Dm, C, C, Dm/C, C, F, C

27

Chords: Dm, C, G, C, F, G, G7, C, Dm/C, Cmaj7, Am, C, Dm/C, C, G

37 **C**

Chords: C, G, C, F, C, G, D7, G

# 7. Jingle Bells

♩ = 104

Musical score for measures 1-9. The piano part features a melody in the right hand and a bass line in the left hand. The guitar part consists of chords in the right hand and a bass line in the left hand. Dynamics include *mf* and *f*. Chords are labeled: A<sup>7</sup>, D/F# A<sup>7</sup>/E, D, G, Em.

Musical score for measures 10-20. The piano part continues the melody and bass line. The guitar part includes chords: A, D, G, Bm, Em<sup>7</sup>, F#m, A/G, F#m<sup>7</sup>, B<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>, D, A<sup>7</sup>/C#. Dynamics include *mf*.

Musical score for measures 21-28. The piano part features a melody in the right hand and a bass line in the left hand. The guitar part includes chords: D, A, D, G, D, E<sup>7</sup>, E<sup>7</sup>(b9), A<sup>7</sup>, D, C#<sup>o</sup>. Dynamics include *f*.

Musical score for measures 29-36. The piano part features a melody in the right hand and a bass line in the left hand. The guitar part includes chords: D, A, D, G, D, A. Dynamics include *f*.



## 8. O Come, Little Children

$\text{♩} = 100$

The musical score is arranged in four systems, each with three staves: two for the vocal line and one for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 100.

**System 1 (Measures 1-9):** The vocal line starts with a half rest, followed by a series of quarter notes. Dynamics range from *mf* to *p*. The piano accompaniment features a steady bass line and chords in the right hand. Chords are labeled: C, G, G7, C, C, G, G7, C.

**System 2 (Measures 10-16):** The vocal line continues with quarter notes and a half note. Dynamics include *f*. The piano accompaniment has chords: G, G7, C, F, C, G.

**System 3 (Measures 17-22):** This system includes a key signature change to two sharps (F# and C#). The vocal line has a half rest followed by quarter notes. Dynamics are *mf*. The piano accompaniment has chords: C, Dm7, C/E, Dm7, C, A7/C# A7(nos), D, Em7, D/F# G(sus2)/E, D, A7.

**System 4 (Measures 23-26):** The vocal line continues with quarter notes. The piano accompaniment has chords: D, A7.

# 9. Kling

♩ = 80

*mf*

*f* *mf*

D D(sus) D A<sup>7</sup> D A<sup>7</sup>

*mf*

*mf*

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

*mf*

*mf*

E A Bm A E E<sup>7</sup> A D A<sup>7</sup> D C

*f* *mf*

*f* *mf*

F C<sup>7</sup>(sus) F Am B<sup>b</sup> C<sup>7</sup> Am A<sup>o</sup>

*f* *mf*

## 10. Les anges dans nos campagnes

♩ = 108

The musical score is written in 4/4 time with a tempo of 108 beats per minute. It consists of four systems of music, each with a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a chord progression line. The score is marked with dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). A first ending bracket labeled 'A' spans measures 7 to 10. The piece concludes with a final cadence in measure 19.

Chord progression for the first system (measures 1-6): C, Dm<sup>7</sup>, C/E, Dm<sup>7</sup>, G, C, G, C, G, C.

Chord progression for the second system (measures 7-12): C, Am<sup>7</sup>, C, F, C, G(sus) C, G<sup>7</sup> C, C, Dm<sup>7</sup>.

Chord progression for the third system (measures 13-18): C, Dm, G, D<sup>7</sup>, G, Am<sup>7</sup>, G, C, Dm, C, G, C, A<sup>7</sup>, A<sup>7</sup>(sus), Dm.

Chord progression for the fourth system (measures 19): C, D, G, C, Dm, C, Dm<sup>7</sup>, C, G<sup>7</sup>, C.

# 11. O Holy Night

$\text{♩} = 72$

*mf*

*mf*

G C G C G A Bm<sup>7</sup> F# F#<sup>7</sup> Bm

7 **A**

*mf* *mf* *mf* *f*

D<sup>7</sup> D<sup>9</sup> D G Em/G G D D(add<sup>9</sup>) D G Em D/F# Em Bm Am

14

*mf* *mf* *f*

Em G D G C G G/B D<sup>7</sup> G Am G C D D<sup>7</sup>

22 **B**

*mf* *f*

G(sus) G E E<sup>7</sup> A D A A D A

## 12. The First Nowell

$\text{♩} = 100$

**System 1 (Measures 1-7):** Dynamics: *mp*, *mf*. Chords: G, D, D(sus2)D, G, Gmaj7, C, G, D, G, Gmaj7, C.

**System 2 (Measures 8-18):** Dynamics: *mp*, *mf*. Chords: G, C, D, G, D7, G, G, D, G, Bm, C, D, G, C, G, C, D, G, D7, G.

**System 3 (Measures 19-24):** Dynamics: *mf*, *f*. Chords: Bm, C, G, F#m7, Em, Gmaj7/D, C, G, C, D7.

**System 4 (Measures 25-30):** Dynamics: *f*. Chords: G, D7, G, B7, B7(sus), B7, E, E7, A.

## 13. La Marche des 3 Rois

$\text{♩} = 112$

*mp*

*mp*

*mp*

Bm A D Em7 F# Bm

8 **A**

*mf*

*mf*

A D Em7 Bm F# Bm A D A D Em F# Bm

14 **B**

*mf*

*mf*

*mf*

Em7 F#(sus) F# A D A D Em Bm Em Bm F#7 Bm Bm

21

*mf*

*mf*

F#

# 14. While Shepherds Watched Their Flocks

$\text{♩} = 92$

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of four systems of music, each with a vocal line, a piano accompaniment, and a guitar chord chart.

**System 1 (Measures 1-6):** The vocal line begins with a rest, followed by a melody starting on G4. The piano accompaniment features a steady eighth-note bass line. The guitar chord chart includes: A, A<sup>maj7</sup>, B<sup>m7</sup>, E(sus), E, A, D, A.

**System 2 (Measures 7-12):** The vocal line continues with a melody that rises to A4. The piano accompaniment has a dynamic marking of *f*. The guitar chord chart includes: E, A, E, F<sup>7</sup>, B<sup>m</sup>, E<sup>7</sup>, E<sup>7</sup>(sus)/A, A, E, A, D/A, A, B<sup>m</sup>/A, A, D/A, A, E<sup>7</sup>, A/C#, F#<sup>m</sup>, A, E<sup>7</sup>.

**System 3 (Measures 13-19):** This system includes a first ending bracket labeled 'A' over measures 15-16. The vocal line has a dynamic marking of *f*. The piano accompaniment has a dynamic marking of *f*. The guitar chord chart includes: A, B<sup>m</sup>, A/C#, F#<sup>m</sup>, A, E<sup>7</sup>, A, E, B<sup>m7</sup>, E, D, A, A<sup>m</sup>, A<sup>m</sup>/G.

**System 4 (Measures 20-24):** The vocal line has a dynamic marking of *mf*. The piano accompaniment has a dynamic marking of *mf*. The guitar chord chart includes: F<sup>maj7</sup>, E<sup>m7</sup>, A, A<sup>7</sup>(b9), D<sup>m7</sup>, G, G<sup>7</sup>, C(add9), C, C<sup>maj7</sup>, C, F<sup>7</sup>.

# 15. Still, Still, Still

$\text{♩} = 88$

*mf*

*mf*

*mf*

C Dm7 C/E Dm7 C C+ F6 Fm6 G7 G7(b9) C Dm C G C G G07

15 A

*f*

*f*

G7 G C C+ F F6 G C Dm7 C/E Dm7 C C/B Am7 A7/C# D Em7 D/F# Em7 D

30

D+ G Gm A D G6/D D A D D(sus) D

46

*f*

*dim. poco a poco*

*dim. poco a poco*

D+ G/D Gm/D A7 D Em7 D/F# Em7 D Bm7 G F#m Em A9 A7(b9) G#07 Gm7 D/F#7

*di-*



# 16. O Tannenbaum

♩ = 84

Musical score for the first system of 'O Tannenbaum'. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked as ♩ = 84. The first system contains measures 1 through 10. The vocal line starts with a rest for two measures, then enters with a melody. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *mf* and *f*. Chords are labeled as C, G7, C, Dm, G7, C, Dm, C, Dm, G, G7/C, C.

11 [A]

Musical score for the second system of 'O Tannenbaum', starting at measure 11. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The second system contains measures 11 through 20. The vocal line continues with a melody, marked with a forte (*f*) dynamic. The piano accompaniment continues with chords and a bass line. Dynamics include *f*. Chords are labeled as C, G, C(sus) C, G7, C Bb9(#11) A7, G7(no3) C, D, D7, C7.

21

Musical score for the third system of 'O Tannenbaum', starting at measure 21. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#) and the time signature is 3/4. The third system contains measures 21 through 30. The vocal line continues with a melody. The piano accompaniment continues with chords and a bass line. Dynamics include *f*. Chords are labeled as Bbmaj7, A, A E7/BA7/C#, D, A7, D, Em B Em, A7 D, Em D, Em B Em A7.

31

Musical score for the fourth system of 'O Tannenbaum', starting at measure 31. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#) and the time signature is 3/4. The fourth system contains measures 31 through 40. The vocal line continues with a melody. The piano accompaniment continues with chords and a bass line. Dynamics include *mf*. Chords are labeled as D, G, A/C#, A7, D, A7, D C7 B7, Em B Er.

## 17. We Wish You A Merry Christmas

$\text{♩} = 112$

*mf*

*mf*

*mf*

D A<sup>7</sup> D G E<sup>7</sup> A F<sup>#</sup> B<sub>m</sub>

*f*

*f*

*mf*

*f*

Em A<sup>7</sup> D A/C<sup>#</sup> C<sup>#</sup>m<sup>7</sup> A D Em D Em A<sup>7</sup> D

*mf*

*f*

D G E<sup>7</sup> A F<sup>#</sup> B<sub>m</sub> Em A<sup>7</sup> D Em D<sup>7</sup>

28 **B**

G C Am D B<sup>7</sup> Em C

## 18. Adeste Fideles

$\text{♩} = 96$

*mf*

*mf*

F F(sus) F C/E F C F C7 F C Dm C G

8 **A**

*f*

*f*

C Dm C/E F C G7 C F C/E Dm C(sus) C Dm F C F/C Dm Gm C G(sus) C

15

*f*

F Gm F C F Bb F C F C7 F C G7 C F Bb F C7 C7(sus) F

23 **B**

*mf*

*mf*

F(sus) C/E F Bb/F F C7 C7(sus) F A7/E

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EMR 23160	BACH, Johann S.	Badinerie
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**ALTO RECORDER & STRING ORCHESTRA**

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**ALTO RECORDER & ORCHESTRA**

EMR 23020	BACH, Johann S.	Badinerie
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**2 ALTO RECORDERS & PIANO (KEYBOARD)**

EMR 13732	MORTIMER, John G.	Duos Volume 1
EMR 13733	MORTIMER, John G.	Duos Volume 2
EMR 13734	MORTIMER, John G.	Duos Volume 3

**2 ALTO RECORDERS & PLAYBACK / PLAY ALONG CD**

EMR 13732	MORTIMER, John G.	Duos Volume 1
EMR 13733	MORTIMER, John G.	Duos Volume 2
EMR 13734	MORTIMER, John G.	Duos Volume 3

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EMR 28676	ALBINONI, Tomaso	Concerto in D Minor
EMR 28649	ALBINONI, Tomaso	Concerto in G Major
EMR 21212	BALAY, Guillaume	Andante et Allegretto
EMR 21719	BALAY, Guillaume	Prélude et Ballade
EMR 25376A	BARTOK, Bela	3 Romanian Folk Dances
EMR 30559	BEETHOVEN, Ludwig v.	Schottisches Lied
EMR 21152	BLAZHEVICH, Vladislav	Concerto N°1
EMR 21172	BLAZHEVICH, Vladislav	Concerto N°2
EMR 21540	BLAZHEVICH, Vladislav	Concerto N°3
EMR 21192	BLAZHEVICH, Vladislav	Concerto N°4
EMR 21374	BLAZHEVICH, Vladislav	Concerto N°5
EMR 21395	BLAZHEVICH, Vladislav	Concerto N°7