

PIANO ACCOMPANIMENTS
TO HYMNS FOR THE CHRISTMAS SEASON

HOSANNA IN EXCELSIS

Piano Arrangements and Music Engraving, David Leeman

Graphic Design, Ben Geist

*Dedicated to those who have reaped the fruit of many hours and even years of piano practice,
often when friends were playing and having fun,
or when there were so many other things you wanted to do.*

*But today you have a gift of ministry
for the saints in your home, in your church, or wherever people may gather
to sing these tributes to the Babe of Bethlehem.
But most of all you bring a gift like the Magi
to offer to Jesus in worship and adoration.*

Hosanna in Excelsis, Piano Accompaniments

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As in our first book, Stephen Nielson—concert artist, published arranger, a consummate piano teacher who in 2019 was inducted by Steinway into the Piano Teachers Hall of Fame, and above all a dear friend, encouraged and helped immensely. He played through these arrangements and gave excellent suggestions to make them playable and accessible. Stephen then played for the recording and in the studio helped to refine numerous musical issues.

www.HosannaHymnals.com

P R E F A C E

This book is provided for those who wish to accompany the hymns in the book *Hosanna in Excelsis* for solo or group singing. It is our conviction that the accompaniment is often a primary reason for the success or failure and the delight or even disappointment of a song. If the melody and harmony create the steak, the piano accompaniment that presents the music is, at a minimum, the cooking and the plate upon which the steak lays so it can be cut and enjoyed a bite at a time. It is wonderful to sing a cappella when the song is reasonably familiar, but the tempo, rhythm, and even the dynamics are led by the choices of the accompanist. The accompaniment gives courage and guidance to the singers.

This book provides accompaniments for all 115 hymns in the hymnal, *Hosanna, Loud Hosannas*. It has been written to help a pianist assist the singers to sing well. Here is what is found in these arrangements:

- DIFFICULTY: Sometimes, accompanists are regarded as pianists who are not skilled enough to play solos. But in fact, many pianists who are soloists are not skilled enough to accompany. To accompany is to humbly offer music so the singers are featured and are made better because of the accompanist. This is a noble task. It requires careful preparation. This book is offered to assist in one of the greatest joys of the Christian life—the singing of hymns, particularly at Christmas. These arrangements are generally written for an intermediate skill level. If it is too difficult, you can often eliminate notes in a chord when the thickness is too challenging and it will still sound fine. The goal is to provide an accompaniment that is more interesting than the standard SATB homophonic structure found in most hymnals. Here, a final stanza may move to a different key, or provide an alternate arrangement that amplifies the concluding statements of the hymn. The purpose of these arrangements is not to display the dexterity of the pianist, but to enhance the singing by reflecting the meaning of the text.
- ARRANGEMENT LENGTH: It would be ideal to write separate arrangements for every stanza of the hymn in order to paint the changing meanings and emotions. But for practicality of space, pages to turn, and even the amount of music to be learned, with a few exceptions it has been generally limited to arrangements for the beginning stanzas and an alternate for the final stanza. Pianists are encouraged to alter the other stanzas by their own note improvisation or volume and tempo adjustments. Such improvisations will also be heard and could be copied from the accompanying recording available at www.HosannaHymnals.com.
- ACCOMPANIMENT OR SOLO: These arrangements can be used to accompany singing or alternatively as a piano solo. Where the melody is not found in the piano part, you should bring it down from the vocal line.
- INTRODUCTION: The piano introductions generally introduce the singers to the beginning melody of the tune. Often, that phrase is coupled to the final phrase of the hymn which prepares the singers to begin. There may be occasions where a longer introduction is needed while a group are finding their page in the hymnal. Creative use of the music within stanzas should be used to supplement or even replace the introductory measures.
- INTERLUDES: Often there is an additional measure or more added at the end of each stanza. This provides extra time for singers to catch their breath and prepare for the following stanza. “Breathing space” is not only for the physical breath but even for an emotional and mental breath as a new stanza often takes a new approach to the subject of the hymn. This interlude should be played in a way that singers instinctively do not try to immediately start singing the next stanza and with a slight ritard so that it is obvious when to enter again.
- KEY CHANGES: A hymn should not be sung statically. If the text builds in excitement or intensity, so should the music. If there are more than three stanzas (and especially if there are five or six), the repeated tonality of a single key can cause monotony and reduction of heartfelt involvement by the singers. Changing the key will lift the spirit and energize the singing. These arrangement often begin in a lower key than the hymn is found in most hymnals, enabling the final stanza when the key is raised to still be at a comfortable tessitura.

- TEMPO: A metronome tempo is offered for each hymn that suggests a general speed the accompanist should endeavor to play. The best tempo, however, is subjective and will vary according to the acoustics of the room, the general age group of the singers (children vs. senior adults), the size of the group, the familiarity of the song, and the skill of the accompanist.
- VOLUME CHANGES: The pianist leads not only the tempo of the hymn but also the dynamics. The text will usually dictate whether to play loud or soft. An excellent accompanist always adjusts the volume to reflect the emotion of the text.
- RHYTHM: Accompaniments need inner rhythm so that singers feel and follow a steady tempo while singing with energy. To assist with that, where appropriate, these arrangements incorporate moving eighth or sixteenth notes. These should be played cleanly or even sometimes detached or staccato. Avoid excessive rubato. A slight ritard, however, is often important to identify to the singers that their entrance is coming; it is time to take their entrance breath.
- CHORD SYMBOLS: Chord names are written above the melody and will help pianists who want to learn music theory. They will assist with an improvisation of the chord—such as thickening the chord with additional notes. But because the chord names can be used by accompanying guitarists, they are not always strict representations of complex altered chords because they would be impossible for average skilled players. When the chord has a /mark, the letter on the right is the bass note. For instance, C/G is a C chord with a G in the bass.
- OTHER OPTIONAL IMPROVISATIONS: One of the “tricks” of hymn accompanying is to play the melody and right-hand chord construction up an octave—often with an octave chord and the left hand down an octave. This gives more power and clarity because of both the doubled melody notes and the carrying power of higher frequency pitches or louder lower piano strings. This is found in many of these arrangements, particularly within the final stanza. If you are playing for a large congregation, it may be necessary to use this technique more often. Conversely, if you are playing for a small group or your family, you may want to reduce the power factor of your playing so as not to overpower the singers.
- TO SING OR NOT TO SING: Should an accompanist sing while playing? There are reasons for both options. If you sing, you will be more aware of the need to breathe, and compensate at the ends of phrases, even if ever so slightly. Your singers will enjoy singing much more if they can keep up. However, singing while playing requires that you know the music well enough to play confidently and accurately while watching the words. Singing while accompanying also prevents you from listening to how the singers are doing and making adjustments to assist them. If you are listening, you can discern if they need more energy or stronger rhythm from your playing. You can hear how well they are negotiating your tempo and if it needs adjustment. While singing and playing may provide greater participation in worship for you, your first duty is to assist others to the best of your ability in the quality of their worship through song.
- RECORDING: A recording of these arrangements is available at www.HosannaHymnals.com that you may find helpful in learning the interpretation of the notes on the page, especially regarding ritards, tempo changes, and volume.

Sometimes, accompanists are regarded as pianists who are not skilled enough to play solos. But in fact, many pianists who are soloists are not skilled enough to accompany. To accompany is to humbly offer music so the singers are featured and are made better because of the accompanist. This is a noble task. It requires careful preparation. This book is offered to assist in one of the greatest joys of the Christian life—the singing of hymns, particularly at Christmas.

“Is anyone happy? Let him sing songs of praise.” JAMES 5:13
Dave Leeman

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1 Comfort, Comfort Now My People

GENEVAN 42

Text: Johannes G. Olearius; Tr.Catherine Winkworth

Music: Louis Bourgeois

$\text{♩} = 54$

Piano

4 F G/B C F Gm F/A C⁷ F G C

1. "Com - fort, com - fort now My peo - ple; tell of peace!" so says our God. Com-fort those who sit in dark - ness
2. Yea, her sins our God will par - don, blot-ting out each dark mis - deed. All that well de-served His an - ger
3. For the her - ald's voice is cry - ing in the des - ert far and near, call - ing us to true re-pent - ance

7 F F/C C⁷ F F C⁷ F B♭ B⁷ C

mourn-ing un - der sor - row's load. To God's peo - ple now pro-claim that God's par - don waits for them!
He no more will see or heed. She has suf - fered man-y a day, now her griefs have passed a - way;
since the King - dom now is here. Oh, that warn - ing cry o - bey! Now pre-pare for God a - way!

10 F B♭/F Dm A Dm F Gm Gm/B♭ C⁷ F | 1.2. F/C B♭ B⁷/F C⁷/E

Tell them that their war is o - ver; God will reign in peace for-ev - er!
God will change her pin-ing sad - ness in - to ev - er spring-ing glad - ness!
Let the val - leys rise to meet Him, and the hills bow down to greet Him.

1.2. F/C B♭ B⁷/F C⁷/E

*HOSANNA
in Excelsis*

13 [3. F F/C D(sus4) D⁷] G A/C# D G Am D⁷ G

4. Straight shall be what long was crook - ed, and the rough - er pla - ces plain!

[3.]

16 G A/C# D G Am⁹ D⁷ G G D⁷ G

Let your hearts be true and hum - ble, as be-fits His ho - ly reign! For the glo - ry of the Lord

19 C G/B C Bm/C# D G C C D/A G G/D

now on earth is shed a - broad, and all flesh shall see the to - ken

21 G C D⁹ C/D G G C D⁹ C/D D G

rit.

that God's word is nev - er bro - ken._____

rit.

On Jordan's Bank the Baptist's Cry

PUER NOBIS

Text: Charles Coffin, Tr. John Chandler

Music: Trier Manuscript, adapt. Michael Praetorius

J = 120

Piano

6

D/C# Bm D/A Em/G A/G D/F# E A A/G D⁷ Bm G Em A(sus4) D

5

G D D G/B G(sus4) A D A A⁷ D G/B D

1. On Jor - dan's bank the Bap - tist's cry an - nounc - es that the Lord is nigh: a - ev - ery heart be cleansed from sin, make straight the way for God with-in, and

9

Bm E A D G D Em A/C# D A D⁷ G A⁷ D 1. Bm A/C# D

wake and lis - ten for he brings glad tid - ings of the King of kings.
so pre-prepare to be the home where such a might - y guest may come.

14

Em A⁷ D 2. Bm Bm⁷ F^{#(b9)}/A[#] Bm/A A A/C# A

2. Let 3. For You are our sal - va - tion, Lord, our re - fuge and our
heal the sick, stretch out Your hand, and make the fal - len

19 D/F# G D Bm E/G# A D G D Em A/C# D A D G A D
great re-ward; with-out Your grace we waste a-way like flowers that with-er and de-cay.
sin-ner stand; shine out, and let Your light re-store earth's own true love-li-ness once more.

24 Bm E/B F#/C# Bm/D Em 1. A⁷ D 2. Em⁷ A D D A D G D/A A D
4. To 5. To You, O Christ, all prais-es be, Whose

29 A/C# A D G/B D Bm E A D/F# G D Em
ad-vent sets Your peo-ple free; Whom with the Fa-ther we a-dore and

33 A/C# D A D G A D Bm A/C# D Em A D
Ho-ly Spir-it ev-er-more.

For Ages Women Hoped and Prayed

KINGSFOLD

Text: Jane Parker Huber

Music: Traditional English Melody; arr. Ralph Vaughan Williams

J = 96

Piano

Piano: Em⁷, Cmaj⁷, C⁶⁽⁵⁾, Am⁷, Bm, Em, Am/E, Em, C^(add9), D⁷, Em⁷, Em, F#⁹/E.

Vocal:

- Em, F#⁹/E, Em, C, G, D, G, Am, D⁷, G/B
- 1. For ag - es wom - en hoped and prayed to bear the A - noint - ed One, both.
2. Young Ma - ry did not think to hope for mir - a - cles of birth, and_
- C, Am/C, G/B, C, D, G, G/B, C, Em
Is - rael's Sav - ior and the world's, the new day's shin - ing Sun. Did
God chose her to be the one to make Christ's home on earth. So
- Bm, Em, Am⁷, D, G, G/B, C, D, G/B
they not know? Did they not guess what of pain would then be theirs, if
Ma - ry sang her heart - felt praise God who sets things straight; the
- C, Am, G/B, C, D, G, Am, 1. Em, C, Am⁷
God's A - noint - ed graced their home in an - answer to their prayers?
might - y fall, the weak are raised, the hun - gry fill their

1.

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20 2.
Em C# C#⁷ F#m D E A A/C# E E⁷ A Bm
 plate. poco rit. 3. Our hearts re-joice as Ma-ry's song be - comes our hymn of

25 E A/C# D Bm E/B A/C# D E E⁷ A A/C# D F#m
 praise. For Christ has come, Em - man - u - el! to claim our years and days. Both

30 C#m F#m Bm⁷ E A D E A/C# D Bm
 pres-ent now_ and com-ing still, ac -com-plished fact and dream, we_ join the song that_

35 A/C# D E D/E A Bm F#m F#/D# Bm⁷/D A Bm⁷ D/E F#m
 Ma - ry sings, an_ earth - ly, heaven - ly theme. An_ earth - ly, heaven - ly theme.

rit.....

Angels from the Realms of Glory

REGENT SQUARE
Text: James Montgomery
Music: Henry T. Smart

1 $\text{♩} = 88$

Piano

B_b F/A G_m C_m G_{m/D} C_{m7/E_b} F B_b B_{b/D} E_b C_m F

6

B_{b(add9)} B_{b/F} B_{b/D} E_b B_{b/D} E_{b(maj7)} F¹³ F⁷ B_b

1. An - gels from the realms of glo - ry, wing your flight o'er all the earth;
 2. Shep - herds, in the fields a - bid - ing, watch - ing o'er your flocks by night,
 3. Sag - es, leave your con - tem - pla - tions, bright - er vi - sions beam a - far;
 4. Saints be - fore the al - tar bend - ing, watch - ing long in hope and fear,

10

B_{b(add9)} D G_{m/D} D G_m F/C C⁷ F

ye who sang cre - a - tion's sto - ry, now pro - claim Mes - si - ah's birth:
 God with us is now re - sid - ing, yon - der shines the in - fant Light:
 seek the great De - sire of Na - tions, ye have seen His na - tal star:
 sud - den - ly the Lord, de - descend - ing, in His tem - ple shall ap - pear.

14

F B_b E_b C_m B_{b/D} C_{m/E_b} G_m E_{b/F} F⁷ B_b

Come and wor - ship, come and wor - ship, wor - ship Christ, the new-born King.

1.2. 3. C_m F⁹ F^{7(sus4)} B_b

1.2. 3.

20 4.

B_b(add9) B_b/F B_b/D E_b B_b/D E_bmaj7 F¹³ F⁷ B_b

5. Though an infant now we view Him He will share His Father's throne,

26 B_b(add9) 14 D Gm D Gm F/C C⁷ F

gath - er all the na - tions to Him; ev - ery knee shall then bow down.

17 F B_b E_b Cm B_b/D Cm/E_b Gm E_b/F F⁷ B_b

Harmony

Come Melody and wor - ship, come and wor - ship, wor - ship Christ, the new-born King.

Angels We Have Heard on High

GLORIA

Text: Traditional French carol

Music: Traditional French Melody,

Arr. Edward S. Barnes

Piano $\text{♩} = 108$

A tempo

5 F C F C F F/C F ,
 1. An - gels we have heard on high, sweet - ly sing - ing o'er the plains,
 2. Shep - herds, why this ju - bi - lee? Why your joy - ous strains pro - long?
 3. Come to Beth - le - hem and see Him whose birth the an - gels sing;

A tempo

9 C F C F F/C C F
 and the moun - tains in re - ply ech - o back their joy - ous strains.
 Say what may the tid - ings be, which in - spire your heav'n - ly song?
 come, a - dore on bend - ed knee Christ the Lord, the new - born King.

13 Suggestion: sing second refrain a cappella.

F Dm Gm C F B♭ C
Glo Melody
Glo Second part in Hymnal
Glo

ri - a
 ri - a
 ri - a

*HOSANNA
in Excelsis*

17 F C F B_b F/C C F Dm Gm C

in ex - cel - sis De - o, Glo - - -

in ex - cel - sis De - o, Glo - - -

in ex - cel - sis De - o, Glo - - -

21 F B_b B_b/D C F/A C/G F B_b

ri - a in ex - cel - sis

ri - a in ex - cel - sis

ri - a in ex - cel - sis

24 1.2. F/C C⁷ F Dm Gm Gm⁹ C⁷ F/C B_b B_b/C F

poco rit.. | 3. rit..

De - - - o. | De - - - o.

De - - - o. | De - - - o.

De - - - o. | De - - - o.

1.2. Piano re-enter here if singing refrain a cappella. 3. poco rit.. rit..

Hark! the Herald Angels Sing

MENDELSSOHN

Text: Charles Wesley

Music: Felix Mendelssohn

 $\text{♩} = 112$

Piano

B_b F Gm D Gm C C/B_b F/A Gm⁷ C⁷ F Gm C⁷

Trumpet-like

7

Marcato

1. Hark! the her - ald an-gels sing, "Glo - ry to the new - born King; peace on earth, and mer - cy mild,
2. Christ, by high - est heav'n a - dored, Christ, the ev - er - last - ing Lord! Late in time be-hold Him come,

F B_b/C C F/A B_b F/C C⁷ F Dm Dm/C G⁷/B

13

God and sin - ners rec - on - ciled!" Joy - ful, all ye na - tions, rise, join the tri - umph of the skies;
off - spring of the Vir - gin's womb. Veiled in flesh the God - head see; hail th'in - car - nate De - i - ty,

C G⁷/D C/E Fmaj⁷ C/G G⁷ C F/C B_b/C F/C F/C C F/C B_b/C F/C B_b/C C

19

with th'an - gel - ic host pro - claim, "Christ is born in Beth - le - hem!"
pleased as man with men to dwell, Je - sus, our Em - man - u - el.

B_b F/C Gm/D D Gm C C/B_b F/A Gm⁷ C F

23

Hark! the her - ald an - gels sing, "Glo - ry to the new-born King!"

B_b F/A Gm D Gm C C/B_b F/A B_b F/C C⁷ 1. F Gm C⁷

29 rit. Maestoso G/D C/D D⁷ G/B Bm Cmaj⁹ G/D D G

King!" 3. Hail the heav'n-born Prince of Peace! Hail the Sun of Righteousness!

rit. Maestoso

35 Em Em/DC#⁷ D A⁷/E D/F# D/A A⁷ D G/D D⁹ G/D G/D D

Light and life to all He brings, ris'n with healing in His wings. Mild He lays His glory by,

41 Bm Em⁷ Am C/D D C G/D Am/E E Am D⁷ G/B G Em/D D⁷ G

born that man no more may die, born to raise the sons of earth, born to give them second birth.

47 C G/B Am E Am Am/G D/F# D/C G/B C G/D D⁷ G

Hark! the herald angels sing, "Glor - ry to the new-born King!" rit.

rit.

Where Shepherds Lately Knelt

MANGER SONG
Text: Jaroslav J. Vajda
Music: Carl F. Schalk

Piano

11 $A\flat/B\flat$ $E\flat\text{maj}^7$ $A\flat^+/\text{E}\flat\text{Gm}/D$ $A\flat^6/C$ $A\flat\text{m}/C\flat$ $G\text{m}/B\flat$ $F\text{m}$ $B\flat^9(\text{omit}3)$ $F^7(\text{sus}4)/B\flat$ $C\text{m}$ $A\flat\text{maj}^7$

7 $B\flat$ $F\text{m}^7$ $B\flat^7$ $E\flat$ $E\flat/G$ $A\flat$ $B\flat^7/A\flat$ $F\text{m}/A\flat$ $E\flat/G$ $A\flat\text{maj}^7$

11 $B\flat^7$ $G\text{m}$ $C\text{m}$ $F\text{m}$ $E\flat/G$ $F\text{m}/A\flat$ $B\flat^7$

15 $E\flat$ $F\text{m}^7$ $E\flat/G$ $A\flat$ $F\text{m}^7$ $A\flat/B\flat$ $G\text{m}$

1. Where shep - herds late - ly knelt and kept the an - gel's word,
 2. In that un - like - ly place I find Him as they said:
 3. How should I not have known I - sa - iah would be there,

I come in half - be - lief, a pil - grim strange - ly stirred,
 sweet new - born babe, how frail! and in a man - ger bed,
 his proph - e - cies ful - filled? With pound - ing heart I stare:

but there is room and wel - come there for me,
 a still, small voice to cry one day for me,
 a child, a Son, the Prince of Peace for me,

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19 A♭ G^(add2)/B ♭ Gm/B♭ Cm Fm A♭/B♭ E♭/G E♭ : D♯m⁷ F♯/C♯ C♯m⁷ C♯m/B

but there is room and wel-come there for me.
 a still, small voice to cry one day for me.
 a child, a Son, the Prince of Peace for me.

25 B⁷ A/B B E E/G♯ A B/A E/G♯ A/E Amaj⁷/C♯ Am/C♯ E/B C♯m

4. Can I, will I for -get how Love was born, and burned its way in - to my heart un -

31 F♯m C♯m/G♯ F♯m/A F♯m/C♯ B E/G♯F♯m⁷ E⁷ A A/B A F♯m⁷ A/B B

asked, un - forced, un - earned, to die, to live, and not a - lone for

36 E/G♯ A Am(maj⁷) A E/B F♯m/C♯ F♯m A(sus2)/B E E/G♯ A F♯m⁷ E

me, to die, to live, and not a - lone for me? rit.

rit.

It Came upon the Midnight Clear

CAROL

Text: Edmond H. Sears
Music: Richard S. Willis

J.=40

Piano

3 A Bm/A A Bm⁷ E⁷

3 A D(sus4)/A A D/A A D B E(sus4) E⁷

1. It came up - on the mid - night clear, that glo - rious song of old, from
through the clo - ven skies they come, with peace - ful wings un - furled, and

3 A D A D E A C[#]

an - gels bend - ing near the earth to touch their harps of gold: "Peace on the earth, good
still their heav'n - ly mu - sic floats o'er all the wea - ry world; a - bove its sad - and

7 F#m E/B B E E⁷ A D/A A

will to men, from heav'n's all - gra - cious King." The world in sol - emn still - ness lay to
low - ly plains they bend on hov - ring wing: and ev - er o'er its Ba - bel sounds the

11 D E⁷ A Bm⁷ E⁷ F#m⁷ Dmaj⁷ B^{7/D[#]}

hear the an - gels sing.
bless - ed an - gels sing.

2. Still
3. And ye, be -neath life's crush-ing load, whose forms are bend - ing

17 E(sus4) E⁷ A D A A⁷ Dmaj⁷ E⁷ F A C[#]

low, who toil a long the climb - ing way with pain-ful steps and slow, look now! for glad- and

23 F#m E/B B E E⁷ A D/F# A/E A⁷ D E⁷

gold - en hours come swift- ly on the wing: O rest be side the wea - ry road and hear the an - gels

29 A F⁷ F(sus4) B_b E_b B_b B_b⁷ E_b C⁷ F(sus4) F⁷

sing. 4. For lo, the days are has -t'ning on, by proph - et seen of old, when

35 B_b E_b/B_b B_b E_b F B_b D C/G D Gm

with the ev - er - circ - ling years shall come the time fore -told, when peace shall o - ver all the earth its

41 F/C C F F⁷ B_b E_b B_b B_b⁷ E_b F⁷ B_b

an - cient splen -dors fling, and all the world give back the song which now the an - gels sing.

poco rall. tempo rit.

rit.

Away in a Manger

CRADLE SONG

Text: Anonymous

Music: William J. Kirkpatrick

Piano

6 1. A - way in a man - ger, no - crib for a bed, the lit - tle Lord
Melody in Alto & Bass (3.) near me, Lord Je - sus, I ask Thee to stay close by me for -

12 Je - sus lay down His sweet head; the stars in the bright sky looked down where He
 ev - er and love me I pray; bless all the dear child - ren in Thy ten - der

18 lay, the lit - tle Lord Je - sus a - sleep on the hay. Last X only **Fine**
 care, and fit us for heav - en to live with Thee there.

1st time skip to next measure

Last X only **Fine**

1st time skip to next measure

Last X only **Fine**

The musical score consists of two staves. The top staff is for the piano, featuring a treble clef, a bass clef, and a key signature of one flat. It includes harmonic changes indicated above the staff and a tempo marking of quarter note = 84. The bottom staff is for the voice, with a treble clef and a key signature of one flat. It contains the lyrics for the first verse, followed by a repeat sign and the second verse. The score concludes with a final section starting at measure 18, with a key signature of one flat and a tempo marking of quarter note = 84. The lyrics for this section mention skipping to the next measure and ending with a final cadence.

24 B♭⁶/F C⁷ F C/E Dm Gm/D F/C Gm/B♭ Gm F/A Gm C⁷

2. The cat - tle are_ low - ing the_ Ba - by a - wakes, but_ lit - the Lord

poco rit.. a tempo

30 F Dm⁷ Em/B G⁷ C C⁷ F C F Gm D^{7(sus4)} D

Je - sus, no_ cry - ing He makes; I love Thee, Lord Je - sus, look down from the

36 Gm C(sus4)/G C^{7/G} C F F^{5/D} Gm/B♭ Gm⁷ C⁷ F^(add9) rit. Dm⁷ Gm/B♭ C^{(add9)/G}

sky and_ stay by my cra - dle un - til_ morn - ing is nigh.

3. Be
D.S. al Fine §

D.S. al Fine §

Silent Night! Holy Night!

STILLE NACHT
Text: Joseph Mohr
Music: Franz Gruber

Piano

1 = 88

Piano

1

A(add2) E⁷ A(add2) E⁷ A E⁷ A D(add9)/E E⁷,

5

A(add9) F#m⁷ A(add9) F#7(sus4) F#⁷ Bm⁷ E A F#m A(add2)/E

Stil - le Nacht! Hei - li - ge Nacht! Al - les schäfft, ein - sam wacht
1. Si - lent night! Ho - ly night! All is calm, all is bright
2. Si - lent night! Ho - ly night! Shep - herds quake at the sight!

9

D Bm⁷ D/E A E⁶/G# F#m D D+ D⁶ D/E A(add9) A maj⁷ F#m/A A

nur das trau - te, hoch hei - li - ge Paar hold - er Kna - be im lock - i - gen Harr,
'round yon vir - gin moth - er and Child. Ho - ly in - fant, so ten - der and mild,
Glo - ries stream from heav - en a - far, heav'n - ly hosts sing al - le - lu - ia;

13

Bm E⁷ F#m A/C# A/E E E⁷ A Bm⁷ E⁷

schlaf in bimm - lisch - er Rub, schlaf in bimm - lisch - er Rub!
sleep in heav - en - ly peace, sleep in heav - en - ly peace.
Christ, the Sav - ior, is born! Christ, the Sav - ior, is born!

*HOSANNA
in Excelsis*

Suggestion: Sing final stanza a cappella, or play piano treble line up an octave

17 A F#m⁷ A/E E/D C#m⁷A/C# Bm⁷ D⁶/E E A F#m⁷ A/E

3. Si - lent night! Ho - ly night! Son of God, love's pure light,
 4. Si - lent night! Ho - ly night! Won - drous star, lend thy light;

3. *mf*
 4. *p*

21 D Bm⁷ D/E A F#m F#m/E Bm⁷/D Bm⁷ E⁹ A C#m/E A(add4)/E

ra - diant beams from Thy ho-ly face, with the dawn of re - deem - ing grace,
 with the an - gels let us sing al - le - lu - ia to our King;

25 Bm E⁷ A/C# Bm A F#m⁶ A/E E E⁷ A

Je - sus, Lord, at Thy birth, Je - sus, Lord, at Thy birth.
 Christ, the Sav - ior, is born! Christ, the Sav - ior, is born!

rit.

O Holy Night

CANTIQUE DE NOËL

Text: John S. Dwight

Music: Adolphe Adam

J.=60 A(add2) A E/A A Dmaj⁷ Bm⁷ A A(add9)/C#Dmaj⁷ Bm⁹ D F#m E Bm⁷ E A Bm¹¹/E E⁷

Piano

5

A Dmaj⁷ A A/E E¹³ A E⁷ A D/E E⁷

1. O ho-ly night, the stars are bright-ly shin - ing, it is the night of the dear Sav - ior's birth;
2. Led by the light of faith se - ren - ly beam - ing, with glow-ing hearts by His cra - cle we stand;

Tempo

2 A A⁷ D A A/E E_b C#m/G[#] G[#]

long lay the world in sin and er - or pin - ing, till He ap - peared and the soul felt its
so led by light of a star sweet-ly gleam - ing, here came the wise men from the O - rient

5 C[#]m E E⁷ A F#m/A A E D/E E A E^{7(sus4)}/A A

worth. A thrill of hope the wea - ry world re - joic - es, for yon - der breaks a new and glo - rious morn!
land. The King of kings lay thus in low - lyman - ger, in all our tri - als born to be our friend!

*HOSANNA
in Excelsis*

Harmony

9 F#m C#m Bm F#m A/E E/D A/C# D

Melody

Fall on your knees! O hear the an-gel voic - es! O night di-vine! O He knows our need, to our weak - ness is no strang - er. Be-hold your King! Be -

15 A/E E⁷ A A/C# E A/C# D A/E E [1.A C#m⁷] 8:
night when Christ was born! O night di-vine! O night, O night di-vine!
- fore Him low-ly bend! Be-hold your King: be-fore Him low-ly

21 [2.A G^{6(b5)} A/G F#m E/F# F#m F Cm⁷ F rall. Eb/F F] 6:
bend.

26 Bb Fm⁷ Bb Eb Eb/Bb Cm/Bb Bb Bb/F Bb D Gm Ebmaj7 F/Eb Cm⁷ F⁷ Bb Eb/G F

3. Tru - ly He taught us to love one an - oth - er, His law is love and His gos - pel is peace.

O Come, All Ye Faithful

Suggestion: Sing the Latin stanza *a cappella* or with melody accomp. only.
Then play the introduction before stanza one.

ADESTE FIDELES

Text: Latin Hymn, attr. to John Francis Wade
Music: John Francis Wade's *Cantus Diversi*, 1751

Piano

A tempo

March-like

12

G **C/D G/D** **D G/DAm/D** **G/D** **D G** **D/A G D/F# Em** **D⁷** **G/B C**

A - des - te, fi - de - les,
1. O come, all ye faithful,
2. God of God,
3. Sing, choirs of an - gels,

la - ti tri - um phan - tes; Ve ni - te, ve -
joy - ful and tri - um - phant, O come ye, O
Light of Light; lo, He ab -
sing in ex - ul - ta - tion, sing, all ye

ni - te in Beth - le - hem.
come ye to Beth - le - hem;
hors not the Vir - gin's womb:
cit - i-zens of heav'n a - bove;

Na - tum vi - de - te, Re - gem an - ge - lo - rum.
come and be - hold Him born the King of an - gels;
ver - y God, be - got - ten, not cre - a - ted;
glo - ry to God glo - ry in the high - est;

Ve - ni - te a - do - re - mus, ve - ni - te a - do - re - mus, Ve - ni - te a - do - re - mus
O come, let us a - dore Him, O come, let us a - dore Him, O come, let us a - dore Him,

25 G/D D⁷ G Am D(sus⁴) D⁷ G Am G/B C D G D

Do - mi - num. rit. Lord. rit. Andante

Christ the Lord.

4.Yea, Lord, we greet Thee,

1.2. 3. Play intro at m.1 if Latin sung a cappella 4.

rit. rit. Andante

emphasize melody in bass clef

32 G D G C G D Em D A D Em/G D G D A D D D^{7/C}

born this hap - py morn - ing: Je - sus, to Thee be all glo - ry giv'n;

38 Bm E+ E⁷ Am⁷ D G D B Em A D G/D D G/D D⁷ G/D

Word of the Fa - ther, now in flesh ap - pear - ing; O come, let us a - dore Him, O

mf *sempre cresc.*

44 G/D D G/D D⁷ G/D D E⁷ Am G/B Am/C C#⁷ D G/B C G/D D⁷ D^{7(sus4)} G

come, let us a - dore Him, O come, let us a - dore Him, Christ the Lord.

ff *molto rit..*