

## Jingle Bells

### Verse

Dashing through the snow,  
In a one horse open sleigh,  
O'er the fields we go,  
Laughing all the way.  
Bells on bobtail ring,  
Making spirits bright,  
What fun it is to laugh and sing,  
A sleighing song tonight.

### Refrain

Oh, jingle bells, jingle bells,  
Jingle all the way.  
Oh, what fun it is to ride  
In a one horse open sleigh  
Jingle bells, jingle bells.  
Jingle all the way.  
Oh, what fun it is to ride  
In a one horse open sleigh.

**Time signature:** simple duple – two minim beats in a bar

Key: G major

*At a steady canter:* at a moderate tempo

In this arrangement, the vocal melody has been combined with the accompanying harmony in the right hand whilst the left hand provides the bass line. Consequently, some agile changes of fingering are called for in the right hand, especially where there are three notes to play [e.g. in bars 1 and 2]

**Taktart:** Zwei Halbe – zwei Schläge pro Takt

Tonart: G-Dur

*At a steady canter:* mäßiges Tempo

In diesem Arrangement wurde die Singstimme mit der Harmonie der Begleitstimme der rechten Hand kombiniert, während die linke Hand die Basslinie spielt. Daher sind einige flinke Fingerwechsel in der rechten Hand insbesondere dann erforderlich, wenn drei Noten zu spielen sind [wie z.B. in Takt 1 und 2].

**Mesure:** binaire à deux temps – deux blanches par mesure

Tonalité: sol majeur

*At a steady canter:* Tempo régulier, comme au petit galop – donc un tempo modéré

Dans cet arrangement, la mélodie vocale est combinée à l'accompagnement harmonique à la main droite tandis que la main gauche assure la ligne de basse. Il faudra donc une certaine agilité sur les changements de doigtés, en particulier lorsqu'il y a trois notes à jouer [comme aux mesures 1 et 2].

**Jingle Bells** James L. Pierpoint [1822–1893] | arranged: Mike Cornick

Count in [over two bars]: **one, two, one, two**

**At a steady canter** ♩ = 100

The musical score is presented in six systems, each containing a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/2. The tempo is marked 'At a steady canter' with a quarter note equal to 100 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings like *mf* and *f*. Fingerings are indicated by numbers 1-5 above or below notes. The piece begins with a count-in of 'one, two, one, two' over two bars. The score concludes with a double bar line at the end of the sixth system.

## O Tannenbaum [O Christmas Tree]

### 1. Strophe

O Tannenbaum, o Tannenbaum,  
wie grün sind deine Blätter!  
Du grünst nicht nur zur Sommerzeit,  
nein, auch im Winter, wenn es schneit.  
O Tannenbaum, o Tannenbaum,  
wie grün sind deine Blätter!

### 2. Strophe

O Tannenbaum, o Tannenbaum,  
du kannst mir sehr gefallen.  
Wie oft hat doch zur Weihnachtszeit  
ein Baum von dir mich hoch erfreut.  
O Tannenbaum, o Tannenbaum,  
du kannst mir sehr gefallen.

### 3. Strophe

O Tannenbaum, o Tannenbaum,  
dein Kleid soll mich was lehren:  
Die Hoffnung und Beständigkeit  
gibt Trost und Kraft zu jeder Zeit.  
O Tannenbaum, o Tannenbaum,  
dein Kleid soll mich was lehren.

### Verse 1

O Christmas tree, O Christmas tree,  
How lovely are your branches!  
In beauty green will always grow  
Through summer sun and winter snow.  
O Christmas tree, O Christmas tree,  
How lovely are your branches!

### Verse 2

O Christmas tree, O Christmas tree,  
You are the tree most loved!  
How often you give us delight  
In brightly shining Christmas light!  
O Christmas tree, O Christmas tree,  
You are the tree most loved!

### Verse 3

O Christmas tree, O Christmas tree,  
Your beauty green will teach me  
That hope and love will ever be  
The way to joy and peace for me.  
O Christmas tree, O Christmas tree,  
Your beauty green will teach me.

**Time signature:** simple triple – three crotchet beats in a bar

Key: F major

*Andante:* at a walking pace – moving along

Once again, the vocal melody has been combined with the accompanying harmony in the right hand whilst the left hand provides the bass line.

This is a three verse arrangement with some changes in the accompanying figures and the harmony for the final verse.

**Taktart:** Dreiviertel – drei Viertelschläge pro Takt

Tonart: F-Dur

*Andante:* gehend

Auch hier wurde die Singstimme mit der Harmonie der Begleitstimme der rechten Hand kombiniert, während die linke Hand die Basslinie spielt.

Es handelt sich dabei um ein dreistrophiges Arrangement mit einigen Änderungen der Begleitfiguren und der Harmonie in der letzten Strophe.

**Mesure:** binaire à trois temps – trois noires par mesure

Tonalité: *fa* majeur

*Andante:* « en marchant », en avançant

Là encore, la mélodie vocale est combinée à l'accompagnement harmonique à la main droite et la main gauche assure la basse.

Il s'agit d'un arrangement en trois couplets, avec quelques changements dans les motifs d'accompagnement et dans l'harmonie sur le dernier couplet.

**O Tannenbaum [O Christmas Tree]** Traditional German | arranged: Mike Cornick

Count in: **one**, two, three *and* – and begin playing on the final *and*

**Andante** ♩ = 80

The musical score is written for piano in 3/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The tempo is marked 'Andante' with a quarter note equal to 80 beats per minute. The score is divided into five systems, each with a measure number at the beginning: 1, 6, 11, 17, and 22. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The piece concludes with a final cadence in the fifth system.

## The Virgin Mary had a Baby Boy

### Verse 1

The Virgin Mary had a baby boy,  
The Virgin Mary had a baby boy,  
The Virgin Mary had a baby boy,  
And they say that His name was Jesus.

### Refrain

He come from the glory,  
He come from the glorious kingdom.  
He come from the glory,  
He come from the glorious kingdom.  
O yes, believer! O yes, believer!  
He come from the glory,  
He come from the glorious kingdom.

### Verse 2

The angels sang when the baby born,  
The angels sang when the baby born,  
The angels sang when the baby born,  
And proclaim him the Saviour Jesus.

### Refrain

### Verse 3

The wise men went where the baby born,  
The wise men went where the baby born,  
The wise men went where the baby born,  
And they say that His name was Jesus.

### Refrain

**Time signature:** simple quadruple – four crotchet beats in a bar

Key: G major

*Allegro:* quick, cheerful – lively and bright

Play this rousing Afro-Caribbean carol in an upbeat style, giving plenty of emphasis to the accented syncopations. Like all songs of genuine folk origin, this carol exists in many variant forms with differences arising in the words. The changes shown in the melodic line of this arrangement accommodate the lyrics given above; other versions may vary.

**Taktart:** Vierviertel – vier Viertelschläge pro Takt

Tonart: G-Dur

*Allegro:* schnell, lebendig

Spielen Sie dieses mitreißende afro-karibische Lied in einem schmissigen Stil, und betonen Sie die akzentuierten Synkopierungen deutlich. Wie sämtliche Lieder volkstümlichen Ursprungs, gibt es auch von diesem zahlreiche Versionen mit jeweils unterschiedlichem Text. Die Änderungen in der Melodielinie dieses Arrangements sind dem hier verwendeten Text angepasst; andere Versionen können davon abweichen.

**Mesure:** binaire à quatre temps – quatre noires par mesure

Tonalité: sol majeur

*Allegro:* rapide, joyeux – animé et brillant

Interprétez ce joyeux Noël afro-caribéen avec beaucoup d'entrain, sans avoir peur d'accentuer les syncopes ! Comme pour tous les vrais chants populaires, on en connaît plusieurs versions, avec des variantes dans les paroles. Les variantes indiquées sur la partition correspondent aux paroles données, mais il en existe d'autres.

**9**  **The Virgin Mary had a Baby Boy** Traditional Trinidad | arranged: Mike Cornick

Count in: **one**, two, three, four, **one**, two, three, four *and* – and begin playing on the final *and*

verses 2 & 3

$\text{♩} = 120$

*mf* *cresc.*

verses 2 & 3

*f*

verses 2 & 3

*mf*

## The Shepherds' Farewell

### Verse 1

Born among us in the manger,  
His dwelling place the Child must flee;  
Though he faceth fear and danger,  
With loving parents safe is He;  
Manhood gaining, wealth attaining,  
Loving father may he be!  
Manhood gaining, wealth attaining,  
Loving father may he be!  
Loving father may he be!

### Verse 2

In that land, if hope should perish,  
If joy to sorrow there give way,  
O return! Let shepherds cherish  
This child whose love our hearts doth sway:  
Ne'er forget us nor regret us,  
Wheresoe'er thy feet may stray!  
Ne'er forget us nor regret us,  
Wheresoe'er thy feet may stray!  
Wheresoe'er thy feet may stray!

### Verse 3

May th'Almighty bless and guide you,  
From home and peace, alas! exiled,  
His good angel watch beside you,  
On mountains steep, in desert wild!  
Nothing harm you, nought alarm you,  
Faithful pair and blessed Child!  
Nothing harm you, nought alarm you,  
Faithful pair and blessed Child!  
Faithful pair and blessed Child!

English translation by Hugh Keyte and Andrew Parrott from 'The New Oxford Book of Carols'  
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**Time signature:** simple triple – three crotchet beats in a bar

Key: F major

*Andante:* at a walking pace – moving along

This carol is taken from the oratorio *L'enfance du Christ* [Opus 25] which was first performed in 1854. The piece was written in an intentionally simple and lyrical style and, as a hoax, Berlioz first attributed it to an imaginary 17th century composer. The enthusiasm with which it was received contrasted with the usual hostility of the critics to the music of Berlioz and it has maintained its popularity to the present day.

**Taktart:** Dreiviertel – drei Viertelschläge pro Takt

Tonart: F-Dur

*Andante:* gehend

Dieses Weihnachtslied wurde dem Oratorium *L'enfance du Christ* [Opus 25] entnommen, das 1854 uraufgeführt wurde. Das Stück ist bewusst in einem einfachen und lyrischen Stil geschrieben, welches von Berlioz erst scherzhaft einem erfundenen Komponisten des 17. Jahrhunderts zugeschrieben wurde. Die enthusiastische Aufnahme, welches dieses bis heute beliebte Stück damals fand, stand in Kontrast mit der sonst häufig an Berlioz' Musik geäußerten harschen Kritik.

**Mesure:** binaire à trois temps – trois noires par mesure

Tonalité: *la* majeur

*Andante:* « en marchant », en avançant

Cet *Adieu des bergers* est tiré de l'oratorio *L'enfance du Christ* [opus 25], donné pour la première fois en 1854. La pièce est écrite dans un style volontairement simple et lyrique; pour plaisanter, Berlioz l'attribua d'abord à un compositeur imaginaire du XVII<sup>e</sup> siècle! Elle reçut un accueil enthousiaste, contrastant avec l'hostilité habituelle des critiques de l'époque envers la musique de Berlioz, et a conservé sa popularité jusqu'à aujourd'hui.

# The Shepherds' Farewell

Hector Berlioz [1803–1869] | arranged: Mike Cornick

Count in: **one**, two, three

**Andante** ♩ = 105

*Verse*

Musical notation for the first system, measures 1-6. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Andante' with a quarter note equal to 105 beats per minute. The first system consists of six measures. The first measure is marked *mp* and contains a triplet of notes (2, 3, 1) in the treble clef and a single note (5) in the bass clef. The second measure is marked *mp* and contains a single note (4) in the treble clef and a single note (5) in the bass clef. The third measure is marked *mp* and contains a single note (4) in the treble clef and a single note (5) in the bass clef. The fourth measure is marked *mp* and contains a single note (4) in the treble clef and a single note (5) in the bass clef. The fifth measure is marked *mf* and contains a triplet of notes (3, 1, 5) in the treble clef and a single note (5) in the bass clef. The sixth measure is marked *mf* and contains a single note (5) in the treble clef and a single note (4) in the bass clef.

Musical notation for the second system, measures 7-12. The piece is in 3/4 time with a key signature of one flat (B-flat). The second system consists of six measures. The first measure is marked *mp* and contains a single note (7) in the treble clef and a single note (5) in the bass clef. The second measure is marked *mp* and contains a single note (1) in the treble clef and a single note (4) in the bass clef. The third measure is marked *mp* and contains a single note (2) in the treble clef and a single note (3) in the bass clef. The fourth measure is marked *mp* and contains a single note (3) in the treble clef and a single note (1) in the bass clef. The fifth measure is marked *mp* and contains a single note (4) in the treble clef and a single note (1) in the bass clef. The sixth measure is marked *mp* and contains a single note (4) in the treble clef and a single note (1) in the bass clef.

Musical notation for the third system, measures 13-18. The piece is in 3/4 time with a key signature of one flat (B-flat). The third system consists of six measures. The first measure is marked *mp* and contains a single note (13) in the treble clef and a single note (1) in the bass clef. The second measure is marked *mp* and contains a single note (5) in the treble clef and a single note (3) in the bass clef. The third measure is marked *mp* and contains a single note (1) in the treble clef and a single note (5) in the bass clef. The fourth measure is marked *mp* and contains a single note (3) in the treble clef and a single note (2) in the bass clef. The fifth measure is marked *mp* and contains a single note (5) in the treble clef and a single note (1) in the bass clef. The sixth measure is marked *mf* and contains a single note (2) in the treble clef and a single note (4) in the bass clef.

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## Preface

This book has been compiled to provide additional Christmas repertoire for those who have completed the course book *Play the Piano – Level 2*, although it should prove suitable for any pianist whose technical abilities are of intermediate level or thereabouts.

The quantity of music, both religious and secular, which is associated with Christmas is vast and the main difficulty in compiling a small selection such as this lies in deciding what to include. One guiding principle has been to select attractive songs from a number of cultures, ranging from the compellingly 'up-beat' Afro-Caribbean carol *The Virgin Mary had a Baby Boy* to the more serene atmosphere of the traditional Basque melody of *The Angel Gabriel from Heaven Came* with its beautifully naturalistic changes of time signature.

There are also songs of relatively recent composition like *The Carol of the Drum* and *Jingle Bells* together with others, such as *Joy to the World*, whose sources are more difficult to establish. But whatever the origins of the music, it is hoped that everyone will find much within these covers which will give them great pleasure to play and perform.

Recordings of performances and/or play-along backing tracks for some pieces in this book have been placed on the Universal Edition website and may be downloaded free of charge. To hear or download these tracks go to [www.universaledition.com/pianorepertoirechristmas](http://www.universaledition.com/pianorepertoirechristmas). The following symbols at the head of a piece indicate:



a performance of the piece



a play-along backing track

Play-along tracks have been recorded at the standard pitch of  $A = 440$  cps [Hz] and their use will require an instrument tuned to this pitch.

All play-along tracks begin with introductory bars which correspond in length to the 'count in' printed above the relevant piece.

A 2-second delay has been added to the start of each play-along track to allow time for players to start the track and then prepare themselves to play.

Mike Cornick, March 2013

## Vorwort

Dieser Band wurde zusammengestellt, um zusätzliches Weihnachtsrepertoire anzubieten und ist für diejenigen gedacht, die die Klavierschule *Play the Piano – Level 2* bereits abgeschlossen haben, aber auch für alle Pianistinnen und Pianisten mit mittleren technischen Kenntnissen.

Die Anzahl religiöser und säkularer Musik, die mit Weihnachten in Verbindung gebracht wird, ist umfangreich und die größte Schwierigkeit bei der Auswahl für dieses Buch war es, zu entscheiden, was beinhaltet werden soll. Ein Grundgedanke dabei war, reizvolle Lieder verschiedener Kulturen zusammenzustellen, die vom unwiderstehlichen „Up-Beat“ des afro-karibischen Weihnachtsliedes *The Virgin Mary had a Baby Boy* zur ruhigeren Atmosphäre der traditionellen baskischen Melodie *The Angel Gabriel from Heaven Came* mit seinen schönen naturalistischen Taktartwechseln reichen.

Es gibt auch Lieder relativ junger Kompositionen wie *The Carol of the Drum* und *Jingle Bells*, aber auch ältere, wie zum Beispiel *Joy to the World*, deren Ursprünge schwieriger zu ergründen sind. Aber welche Herkunft die Musik auch haben mag, ich hoffe, dass in diesem Band viel zu finden ist, das Freude beim Spielen und Interpretieren bereitet.

Aufnahmen und/oder Play-along-Versionen einiger Stücke finden Sie als gratis Download auf der Website [www.universaledition.com/pianorepertoirechristmas](http://www.universaledition.com/pianorepertoirechristmas). Die folgenden Symbole kennzeichnen diese Stücke:



Aufnahme dieses Stückes



Play-along-Version dieses Stückes zum Mitspielen

Die Play-along-Tracks wurden in der Stimmung  $a' = 440$  Hz aufgenommen. Daher ist ein Instrument in derselben Stimmung erforderlich.

Alle Play-along-Tracks beginnen mit ein paar Einleitungstakten, deren Länge mit dem beim jeweiligen Stück angegebenen Einzähler übereinstimmt.

Am Beginn jedes Play-along-Tracks wurde eine Pause von zwei Sekunden eingefügt, um SpielerInnen die Möglichkeit zu geben, sich nach dem Starten des Tracks auf das Spiel vorzubereiten.

Mike Cornick, März 2013

## Préface

Vous avez terminé le manuel *Play the Piano 2*? Ce recueil vous offre de nouvelles pièces à jouer pour Noël, qui conviendront plus généralement à tous les pianistes d'un niveau intermédiaire.

Le répertoire associé à Noël, aussi bien sacré que profane, est si vaste que le plus difficile a été de choisir ! Nous nous sommes orientés vers des chants issus de différentes cultures, allant du balancement d'un Noël afro-caribéen (*The Virgin Mary had a Baby Boy*) à l'atmosphère sereine d'un air traditionnel basque, *The Angel Gabriel from Heaven Came*, aux changements de mesure si naturels et si fluides.

Nous avons aussi sélectionné des chants de composition assez récente, comme *Carol of the Drum* (« L'enfant au tambour ») et *Jingle Bells*, et d'autres dont les sources sont plus difficiles à établir, comme *Joy to the World*. Dans tous les cas, nous vous souhaitons de trouver votre bonheur dans ces pages, de prendre plaisir à jouer ... et d'enchanter votre public !

Pour certaines pièces de ce recueil, Universal Edition vous propose des exemples d'interprétation ou des accompagnements sur lesquels jouer. Écoutables et téléchargeables gratuitement sur [www.universaledition.com/pianorepertoirechristmas](http://www.universaledition.com/pianorepertoirechristmas), ils sont signalés en haut de la partition par les symboles suivants :



enregistrement à écouter



piste d'accompagnement

Les pistes d'accompagnement ont un *la* à 440 Hz; elles ne sont utilisables qu'avec un instrument accordé sur le même diapason.

Toutes les pistes commencent par des mesures d'introduction dont la longueur correspond au « compte à rebours » indiqué au-dessus de la partition.

Pour que l'instrumentiste ait le temps de lancer la lecture et de se préparer à jouer, un délai de deux secondes a été ajouté au début de chaque piste.

Mike Cornick, mars 2013