

# 18 Christmas Songs

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Clarinet & Piano

Arr.: Jérôme Naulais

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# 18 Christmas Songs

## 1. O Little Town Of Bethlehem

Arr.: Jérôme Naulais

♩ = 92

B♭ Clarinet

Piano / Organ

**A**

**B**

Chords: C, A<sup>o7</sup>, C, B<sup>o</sup>/F, Dm, C, Em, C, G, C(sus), C, Am<sup>7</sup>, C, C, C, A<sup>o7</sup>, C, B<sup>o</sup>, Dm, C, G, G<sup>7</sup>, C, E<sup>o</sup>, A<sup>7</sup>, D(sus), Dm, C, Em, G<sup>7</sup>, C, C, B<sup>o</sup>, D<sup>o7</sup>, E(sus), E, Am, E, Am, B<sup>o7</sup>, E(sus), E, C, A<sup>o7</sup>, C, B<sup>o7</sup>, Dm, C, D<sup>7</sup>, C, G<sup>7</sup>, C, F, C, G<sup>13</sup>, G<sup>7</sup>, C, C<sup>7</sup>, F

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

## 2. Good King Wenceslas

♩ = 92

Musical score for measures 1-5. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as ♩ = 92. The score 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. Chord symbols are placed above the piano part: F, Bb7, Eb(sus), Eb, Bb7, Eb, Ab, and Bb7. The dynamic marking *mf* is present in both staves.

6

Musical score for measures 6-10. The piano part continues with the following chord symbols: Eb(sus), Eb, Cm7, Bb, Abmaj7, Gm7, Fm7, Eb, Abmaj7, Bbmaj7, Bmaj7, Emaj7, and Eb. The dynamic marking *mf* is present in both staves.

A

11

Musical score for measures 11-15, marked with a box 'A'. The piano part features the following chord symbols: Ebmaj7, Ab, Eb, Fm, Eb, Bb7, Eb, Ab, Eb, Fm7, Bb, Eb(sus), Eb, Bb, Ab, and Bb/Ab. The dynamic marking *f* is present in both staves.

16

Musical score for measures 16-19. The piano part features the following chord symbols: Eb/G, Bb, Eb, Bb7, Eb, Bb/Ab, Eb, Fm7, Eb, Bb7, Eb, Aø7, D, D7, and C. The dynamic marking *f* is present in both staves.

## 3. In Dulci Jubilo

$\text{♩} = 92$

The musical score is written in 3/4 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 a bass line and a treble line with chords. The dynamics are marked as *mf* (mezzo-forte). The score includes various musical notations such as rests, notes, and slurs. Chord symbols are provided above the piano part for each measure.

**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 quarter note B4. The piano accompaniment features a bass line of quarter notes (C3, E3, G3, A3, B3) and a treble line of chords: C, F, C, F, C, C, F, C, F, G, C.

**System 2 (Measures 9-16):** The vocal line continues with a half note B4, a quarter note C5, and a quarter note B4. The piano accompaniment features a bass line of quarter notes (C3, E3, G3, A3, B3) and a treble line of chords: F, C, F, C, F, G, C, F, G, G7, C, Am, Am.

**System 3 (Measures 17-24):** The vocal line continues with a half note B4, a quarter note C5, and a quarter note B4. The piano accompaniment features a bass line of quarter notes (C3, E3, G3, A3, B3) and a treble line of chords: F, C, G7, C, F6, C, Am7, C, F, G, C, Am.

**System 4 (Measures 25-28):** The vocal line continues with a half note B4, a quarter note C5, and a quarter note B4. The piano accompaniment features a bass line of quarter notes (C3, E3, G3, A3, B3) and a treble line of chords: Dm, C, G/F, C, Dm, C, F, G, E7, Am.

## 4. Joy To The World

$\text{♩} = 108$  A

Ab Abmaj7 Fm Ab Db Ab Bbm Ab/Eb Eb7 Ab Bbm

9

Ab Eb Ab(sus) Ab Db Eb Eb7 Ab Bbm7

B

15

Ab

21

Eb Eb7 Ab Db Bbm Ab

## 5. Stille Nacht

A

$\text{♩} = 108$

*mf*

*mf*

B

8

*f*

*f*

15

*mf*

*mf*

22

*f*

*f*

## 6. Il est né, le Divin enfant

**A**

♩ = 112

Chords: F, B $\flat$ /F, F, C/F, F, C, F, B $\flat$ , F, C, G<sup>7</sup>

Dynamics: *f*

**B**

12

Chords: C, F, B $\flat$ , F, B $\flat$ , F, F, C<sup>7</sup>, F, B $\flat$ , F, C(sus), C, F, F, C<sup>7</sup>, F, F/C

Dynamics: *mf*

23

Chords: C<sup>7</sup>, G $m$ , F, F, G $m$ /F, F, B $\flat$ , F, G $m$ , F, C, F, B $\flat$ , C, C<sup>7</sup>, F, G $m$ /F

Dynamics: *f*, *mf*

**C**

34

Chords: F $\text{maj}^7$ , D $m$ , F, G $m$ /F, F, C, F, C, F, B $\flat$

Dynamics: *f*

# 7. Jingle Bells

♩ = 104

Musical notation for the first system (measures 1-7). The treble clef contains the melody, and the grand staff contains the piano accompaniment. Chords are indicated above the piano part: G<sup>7</sup>, C/E, G<sup>7</sup>/D, and C. Dynamics include *mf* and *f*.

8

Musical notation for the second system (measures 8-15). The treble clef contains the melody, and the grand staff contains the piano accompaniment. Chords are indicated above the piano part: F, Dm, G, and C. Dynamics include *mf*.

**A**

16

Musical notation for the third system (measures 16-23). The treble clef contains the melody, and the grand staff contains the piano accompaniment. Chords are indicated above the piano part: F, Am, Dm<sup>7</sup>, Em, G/F, Em<sup>7</sup>, A<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C, G<sup>7</sup>/B, and C. Dynamics include *mf* and *f*.

24

Musical notation for the fourth system (measures 24-31). The treble clef contains the melody, and the grand staff contains the piano accompaniment. Chords are indicated above the piano part: C, F, C, D<sup>7</sup>, D<sup>7</sup>(b<sup>9</sup>), G<sup>7</sup>, C, B<sup>b</sup>, and C.



# 8. O Come, Little Children

♩ = 100

Musical score for the first system (measures 1-5). The vocal line starts with a rest, followed by a half note G4, a half note A4, and a half note B4. The piano accompaniment features a steady bass line of quarter notes (G2, F2, E2, D2) and a right hand of chords. Chords are labeled: Ab (measures 1-2), Eb (measure 3), Eb7 (measure 4), and Ab (measure 5). Dynamics include *mf* and *p*.

6

**A**

Musical score for the second system (measures 6-11). The vocal line continues with a half note C5, a half note B4, and a half note A4. The piano accompaniment continues with the same bass line and chords. Chords are labeled: Ab (measures 6-7), Eb (measure 8), Eb7 (measure 9), Ab (measure 10), Eb (measure 11), and Eb7 (measure 12). Dynamics include *p* and *mf*.

12

Musical score for the third system (measures 12-16). The vocal line continues with a half note G4, a half note F4, and a half note E4. The piano accompaniment continues with the same bass line and chords. Chords are labeled: Ab (measures 12-13), Db (measure 14), Ab (measure 15), and Eb (measure 16). Dynamics include *f*.

**B**

17

Musical score for the fourth system (measures 17-20). The vocal line starts with a half note D4, followed by a half note C4, and a half note B3. The piano accompaniment features a steady bass line of quarter notes (G2, F2, E2, D2) and a right hand of chords. Chords are labeled: Ab, Bbm7, Ab/C, Bbm7, Ab, F7/A, F7(no5), Bb, Cm7, Bb/DEb(sus2)/C, and Bb. Dynamics include *mf*.

## 9. Kling

$\text{♩} = 80$

*mf*

*f*

*mf*

G

G(sus)

G

7

D<sup>7</sup>

G

D<sup>7</sup>

G

D<sup>7</sup>

G

13

D

G

D

D<sup>7</sup>

Am

G

A

D

Em

D

A

20

*mf*

A<sup>7</sup>

D

G

D<sup>7</sup>

G

## 10. Les anges dans nos campagnes

$\text{♩} = 108$

The musical score is written in 4/4 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 and dynamic markings.

**System 1 (Measures 1-5):**  
 Chords:  $A\flat$ ,  $B\flat m7$ ,  $A\flat/C$ ,  $B\flat m7$ ,  $E\flat$ ,  $A\flat$ ,  $E\flat$ ,  $A\flat$ .  
 Dynamics:  $mp$  (vocal),  $mp$  (piano).

**System 2 (Measures 6-10):**  
 Chords:  $E\flat$ ,  $A\flat$ ,  $A\flat$ ,  $Fm7$ ,  $A\flat$ ,  $D\flat$ ,  $A\flat$ ,  $E\flat(sus)$ ,  $A\flat$ ,  $E\flat7$ ,  $A\flat$ .  
 Dynamics:  $mp$  (vocal).

**System 3 (Measures 11-15):**  
 Section marker **A** is present above measure 11.  
 Chords:  $A\flat$ ,  $B\flat m7$ ,  $A\flat$ ,  $B\flat m$ ,  $E\flat$ ,  $B\flat7$ ,  $E\flat$ ,  $Fm7$ ,  $E\flat$ ,  $A\flat$ ,  $B\flat m$ .  
 Dynamics:  $mf$  (vocal),  $mf$  (piano).

**System 4 (Measures 16-19):**  
 Chords:  $A\flat$ ,  $E\flat$ ,  $A\flat$ ,  $F7$ ,  $F7(sus)$ ,  $B\flat m$ ,  $A\flat$ .  
 Dynamics:  $f$  (vocal),  $f$  (piano).

## 11. O Holy Night

$\text{♩} = 72$

*mf*

*mf*

**A**

*mf* *mf* *mf*

*f*

*mf* *f*

Chords: Eb, Ab, Eb, Ab, Eb, F, Gm7, D, D7, Gm, Bb7, Bb9, Bb, Eb, Cm/Eb, Eb, Bb, Bb(add9), Bb, Eb, Cm Bb/D, Cm, Gm, Fm, Cm, Eb, Bb, Eb, Ab, Eb, Eb/G, Bb7, Eb, Fm, Eb, Ab, Bb, Bb7

# 12. The First Nowell

♩ = 100

Musical score for the first system of 'The First Nowell'. It features a vocal line in treble clef and a piano accompaniment in bass and treble clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked as quarter note = 100. The piano part includes a dynamic marking of *mf*. Chord symbols above the piano part include Eb, Bb, Bb(sus2)Bb, Eb, Ebmaj7, Ab, Eb, and Bb.

**A**

7

Musical score for the second system of 'The First Nowell', starting at measure 7. It continues with the vocal and piano parts. The piano part includes a dynamic marking of *mf*. Chord symbols above the piano part include Eb, Ebmaj7, Ab, Eb, Ab, Bb, Eb, Bb7, Eb, Eb, and Bb.

**B**

13

Musical score for the third system of 'The First Nowell', starting at measure 13. It continues with the vocal and piano parts. The piano part includes dynamic markings of *mp* and *mf*. Chord symbols above the piano part include Eb, Gm, Ab, Bb, Eb, Ab, Eb, Ab, Bb, Eb, Bb7, and Eb.

20

Musical score for the fourth system of 'The First Nowell', starting at measure 20. It continues with the vocal and piano parts. The piano part includes dynamic markings of *mf* and *f*. Chord symbols above the piano part include Gm, Ab, Eb, Dm7, CmEbmaj7/Bb Ab, Eb, Ab, Bb7, and Eb.

## 13. La Marche des 3 Rois

$\text{♩} = 112$

1 2 3 4 5

*mp*

Gm F B $\flat$  Cm $^7$

6 7 8 9 10

*mf*

D Gm F B $\flat$  Cm $^7$  Gm D Gm

11 12 13 14 15

**A** *mf*

F B $\flat$  F B $\flat$  Cm D Gm Cm $^7$  D(sus $^7$ ) D F B $\flat$

16 17 18 19 20

**B**

F B $\flat$  Cm Gm Cm Gm D $^7$  Gm Gm

# 14. While Shepherds Watched Their Flocks

♩ = 92

Chords: F, Fmaj7, Gm7, C(sus), C, F, Bb, F

6

Chords: C, F, C, D7, Gm, C7, C7(sus)/F, F, C, F, Bb/F, F, Gm/F, F

11

A

Chords: Bb/F, F, C7, F/A, Dm, F, C7, F, Gm, F/A, Dm, F, C7, F, C, Gm7

17

Chords: C, Bb, F, Fm, Fm/Eb, Dbmaj7, Cm7, F, F7

## 15. Still, Still, Still

$\text{♩} = 88$

The musical score is written in 2/4 time with a key signature of three flats (B-flat major or D-flat minor). 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 chords: Ab, Bbm7, Ab/C, Bbm7, Ab, Ab+, Db6, Dbm6, Eb7, and Eb7(b9). The second system (measures 8-14) features: Ab, Bbm, Ab, Eb, Ab, Eb, and Eb°7. The third system (measures 15-22) features: Eb7, Eb, Ab, Ab+, Db, Db6, and Eb. The fourth system (measures 23-29) features: Ab, Bbm7, Ab/C, Bbm7, Ab, Ab/G, Fm7, F7/A, Bb, and Cm7. The score concludes with a double bar line and repeat signs.

8

15

23



## 16. O Tannenbaum

$\text{♩} = 84$

*mf*

*mf*

*mf*

6

*mf*

**A**

11

*f*

*f*

15

*f*

Chords:  $A^b$ ,  $E^b7$ ,  $B^b m$ ,  $E^b7$ ,  $B^b m$ ,  $E^b$ ,  $E^b7/A^b$ ,  $A^b$ ,  $A^b$ ,  $E^b$ ,  $A^b(sus)$ ,  $A^b$ ,  $E^b7$ ,  $A^b$ ,  $G^b9(\#11) F7$ ,  $E^b7(no3)$ ,  $A^b$

## 17. We Wish You A Merry Christmas

$\text{♩} = 112$

*mf*

*mf*

*f*

*f*

*mf*

*mf*

**B**

*f*

*f*

8

15

22

Chords: B $\flat$ , F $^7$ , B $\flat$ , E $\flat$ , C $^7$ , F, D, G $m$ , C $m$ , F $^7$ , B $\flat$ , F/A, A $m^7$ , F, B $\flat$ , C $m$ , B $\flat$ , C $m$ , F $^7$ , B $\flat$ , B $\flat$ , E $\flat$ , C $^7$ , F, D, G $m$ , C $m$ , F $^7$ , B $\flat$ , C $m$ , B $\flat^7$ , F $^{\flat}$

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

## 18. Adeste Fideles

$\text{♩} = 96$

*mf*

*mf*

**A**

*f*

*f*

**B**

*f*

Chords: Eb, Eb(sus), Eb, Bb/D, Eb, Bb, Eb, Bb7, Eb, Bb, Cm, Bb, F, Bb, Cm, Bb/D, Eb, Bb, F7, Bb, Eb, Bb/D, Cm, Bb(sus), Bb, Cm, Eb, Bb, Eb/Bb, Cm, Fm, Bb, F(sus)Bb, Eb, Fm, Eb, Bb, Eb, Ab, Eb, Bb, Eb, Bb7, Eb, Bb7(sus), Eb, Eb(sus)

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EMR 305C	FRANCK, Melchior	Suite de Danses (Sturzenegger)
EMR 13404	GAY, Bertrand	5 Liebeslieder
EMR 13404	GAY, Bertrand	5 Love-Songs
EMR 13404	GAY, Bertrand	5 Mélodies d'Amour
EMR 8599	GERSHWIN, George	Bess, You Is My Woman Now (5)
EMR 8577	GERSHWIN, George	I Got Plenty O' Nuttin' (5)
EMR 629C	GERSHWIN, George	Rhapsody in Blue
EMR 8665	GERSHWIN, George	Strike Up The Band (5)
EMR 8621	GERSHWIN, George	Swanee (5)
EMR 16027	GIMENEZ, Geronimo	Intermedio
EMR 705	GODEL, Didier	Sonatine
EMR 19282	GOUNOD, Charles	Ave Maria
EMR 16000	GRGIN, Ante	Concertino
EMR 2386	GRGIN, Ante	Concertino
EMR 16008	GRGIN, Ante	Concerto
EMR 13045	GRGIN, Ante	Czardas Variations
EMR 16009	GRGIN, Ante	Czardas Variations
EMR 2385	GRGIN, Ante	Rhapsody
EMR 13433	GRGIN, Ante	Sonata
EMR 13445	GRGIN, Ante	Sonata
EMR 16014	GRGIN, Ante	Theme and Variations N° 1
EMR 16015	GRGIN, Ante	Theme and Variations N° 1
EMR 2382	GRGIN, Ante	Theme and Variations N° 1
EMR 2380	GRGIN, Ante	Theme and Variations N° 2
EMR 19521	HÄNDEL, G.F.	Konzert F-Moll
EMR 302C	HÄNDEL, Georg Fr.	Prelude & Fugue (Sturzenegger)
EMR 8621	HANDY, W.C.	St. Louis Blues (5)
EMR 2130C	HERMAN, Jerry	Hello, Dolly!
EMR 16012	HÖHNE, Carl	Fantaisie Slave
EMR 2204	HÖHNE, Carl	Fantaisie slave
EMR 16012	HÖHNE, Carl	Slavische Fantasia
EMR 2204	HÖHNE, Carl	Slavische Fantasia
EMR 16012	HÖHNE, Carl	Slavonic Fantasy
EMR 2204	HÖHNE, Carl	Slavonic Fantasy
EMR 8577	IVANOVICI, Ivan	Donauwellen (5)
EMR 8665	JOPLIN, Scott	Easy Winners (5)
EMR 8555	JOPLIN, Scott	Elite Syncopations (5)
EMR 8599	JOPLIN, Scott	The Entertainer (5)
EMR 16026	KALLIWODA, Johann	Morceau De Salon
EMR 2132C	LAST, James	Einsamer Hirte
EMR 307C	LOEILLET, J.B.	Sonate en Lab Majeur (Sturzenegger)
EMR 8533	MACDUFF, G. (Arr.)	Bill Bailey (5)