

# I'll Be Home for Christmas

Words by  
**Kim Gannon**

Music by  
**Walter Kent**

Arranged by  
**Mark Hayes**

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# I'LL BE HOME FOR CHRISTMAS

for S.A.B. voices and piano  
with optional SoundPax and SoundTrax CD\*

Arranged by  
**MARK HAYES**

Words by **KIM GANNON**  
Music by **WALTER KENT**

Freely (♩ = ca. 72)

PIANO

*p* *mf*

E♭maj<sup>7</sup> B♭maj<sup>7</sup>/D Cm<sup>7</sup> B♭maj<sup>9</sup> B♭<sup>2</sup> Em<sup>7</sup>(b<sup>5</sup>) E♭<sup>o7</sup> B♭<sup>2</sup>/D C<sup>9</sup>

The piano introduction is in 4/4 time, starting with a piano (*p*) dynamic. It features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The piece begins with a half note E-flat in the right hand and a whole note chord of E-flat major with a flat seventh (E-flat, G, B-flat, D) in the left hand. The melody moves to G, then A-flat, then B-flat, and then C. The bass line consists of a whole note chord of B-flat major with a flat seventh (B-flat, D, F, A-flat). The piece continues with a half note C in the right hand and a whole note chord of C minor (C, E-flat, G) in the left hand. The melody then moves to D, E, F, G, A, B, C, and D. The bass line changes to a whole note chord of B-flat major (B-flat, D, F, A-flat). The piece continues with a half note E in the right hand and a whole note chord of B-flat major with a flat seventh (B-flat, D, F, A-flat) in the left hand. The melody then moves to F, G, A, B, C, and D. The bass line changes to a whole note chord of E minor with a flat seventh (E, G, B-flat, D) in the left hand. The piece continues with a half note E in the right hand and a whole note chord of E-flat major with a flat seventh (E-flat, G, B-flat, D) in the left hand. The melody then moves to F, G, A, B, C, and D. The bass line changes to a whole note chord of E-flat major with a flat seventh (E-flat, G, B-flat, D) in the left hand. The piece ends with a half note E in the right hand and a whole note chord of C major (C, E, G) in the left hand.

4 SOPRANO *rit.* 5 *a tempo*

ALTO

BARITONE

*mp*

I'm dream-ing to - night of a place I love, e - ven

Cm<sup>9</sup> Cm<sup>7</sup>/F Am<sup>7</sup>/<sub>4</sub> D7(b<sup>9</sup>) Gm<sup>11</sup> C<sup>9</sup>

*mp rit. a tempo*

The vocal part begins at measure 4 with a soprano line. The lyrics are "I'm dream-ing to - night of a place I love, e - ven". The piano accompaniment continues from the previous section. The key signature has two flats. The tempo is marked "rit." (ritardando) and then "a tempo". The dynamics are marked "mp" (mezzo-piano). The piano accompaniment features a melody in the right hand and a bass line in the left hand. The key signature has two flats. The piece begins with a half note E-flat in the right hand and a whole note chord of E-flat major with a flat seventh (E-flat, G, B-flat, D) in the left hand. The melody moves to G, then A-flat, then B-flat, and then C. The bass line consists of a whole note chord of B-flat major with a flat seventh (B-flat, D, F, A-flat). The piece continues with a half note C in the right hand and a whole note chord of C minor (C, E-flat, G) in the left hand. The melody then moves to D, E, F, G, A, B, C, and D. The bass line changes to a whole note chord of B-flat major (B-flat, D, F, A-flat). The piece continues with a half note E in the right hand and a whole note chord of B-flat major with a flat seventh (B-flat, D, F, A-flat) in the left hand. The melody then moves to F, G, A, B, C, and D. The bass line changes to a whole note chord of E minor with a flat seventh (E, G, B-flat, D) in the left hand. The piece continues with a half note E in the right hand and a whole note chord of E-flat major with a flat seventh (E-flat, G, B-flat, D) in the left hand. The melody then moves to F, G, A, B, C, and D. The bass line changes to a whole note chord of E-flat major with a flat seventh (E-flat, G, B-flat, D) in the left hand. The piece ends with a half note E in the right hand and a whole note chord of C major (C, E, G) in the left hand.

7

more than I u sual-ly do. And al - though I know it's a

Cm<sup>9</sup> E♭/F B♭maj<sup>7</sup> Em<sup>7</sup>(b<sup>5</sup>) F/E♭

The vocal part continues at measure 7. The lyrics are "more than I u sual-ly do. And al - though I know it's a". The piano accompaniment continues from the previous section. The key signature has two flats. The tempo is marked "a tempo". The dynamics are marked "mp" (mezzo-piano). The piano accompaniment features a melody in the right hand and a bass line in the left hand. The key signature has two flats. The piece begins with a half note E-flat in the right hand and a whole note chord of E-flat major with a flat seventh (E-flat, G, B-flat, D) in the left hand. The melody moves to G, then A-flat, then B-flat, and then C. The bass line consists of a whole note chord of B-flat major with a flat seventh (B-flat, D, F, A-flat). The piece continues with a half note C in the right hand and a whole note chord of C minor (C, E-flat, G) in the left hand. The melody then moves to D, E, F, G, A, B, C, and D. The bass line changes to a whole note chord of B-flat major (B-flat, D, F, A-flat). The piece continues with a half note E in the right hand and a whole note chord of B-flat major with a flat seventh (B-flat, D, F, A-flat) in the left hand. The melody then moves to F, G, A, B, C, and D. The bass line changes to a whole note chord of E minor with a flat seventh (E, G, B-flat, D) in the left hand. The piece continues with a half note E in the right hand and a whole note chord of E-flat major with a flat seventh (E-flat, G, B-flat, D) in the left hand. The melody then moves to F, G, A, B, C, and D. The bass line changes to a whole note chord of E-flat major with a flat seventh (E-flat, G, B-flat, D) in the left hand. The piece ends with a half note E in the right hand and a whole note chord of C major (C, E, G) in the left hand.

\* Also available for S.A.T.B. (33190), S.S.A. (33192), and T.T.B.B. (33193).  
SoundTrax CD available (33194). SoundPax available (33195) - includes score and set of parts for 2 Flutes,  
2 Oboes, 2 Clarinets, 2 Bassoons, 2 Horns in F, 3 Trumpets, 2 Trombones, Bass Trombone, Tuba, 2 Percussion,  
Harp, Electric Guitar, Electric Bass, Drumset, Violin 1 and 2, Viola, Cello, and Bass.

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10 *moving ahead* *rit.*

long road back, I prom-ise you...

Dm7 Bb/D Db13(#11) Cm9/Bb C9/D Cm7 F% F9 8va

*moving ahead* *rit.*

14 *a tempo* *mp*

I'll be home for Christ-mas. You can plan on

Bb2 Bb2/D Cm7/4 Eb+/F Cm/F F7/Eb Dm7(b5) G7(b9) G7(b9) G7(b9)

*a tempo*

17

me. Please have snow and mis - tle - toe and

Cm9 Cm7/F F/Eb Bb2/D Bb/D F/G Gm7

20 *mf*

pres-ents on the tree.

*mf*

*mf*

Bbmaj<sup>9</sup>/C C<sup>13</sup>(b9) Cm<sup>9</sup> F6/9 F6

22 *mp*

Christ - mas Eve will find me

*mp*

*mp*

Bb/D Db<sup>9</sup>7 Cm<sup>7</sup>/4 Ebmaj<sup>9</sup>/F F<sup>7</sup>/Eb

24

where the love - light gleams.

*mp*

Dm<sup>7</sup>/4 G7(b<sup>9</sup>) G7(b<sup>9</sup>) G7(b<sup>9</sup>) Cm<sup>7</sup> Dm<sup>7</sup>

26 *mf*

I'll be home for Christ - mas, if on - ly in my

*mf*

*mf*

$E_b^6$   $A_b^9$   $B_b^2$   $Fm/Ab$   $G^7$   $C^9sus$   $C^9$   $E_bmaj^9/F$   $F^7(b^9)$

29 *rit.*

dreams.

$B_b$   $B_b/A$   $Fm^9/Ab$   $Fm^7$   $Dm^7(b^5)$

*rit.* 10

31 Slower ( $\text{♩} = \text{ca. } 66$ )

*f*

I'll be home for Christ-mas.

*f*

Slower ( $\text{♩} = \text{ca. } 66$ )

*f*

$C/G$   $F\#o7$   $Dm^7/4$   $Fmaj^7/G$   $G/F$

33

*mf* 3

You can plan on me.

*mf*

You can plan on

*mf*

Em<sup>7/4</sup> A<sup>13(b9)</sup> A<sup>7(b9)</sup> A<sup>7(b9)</sup> Dm<sup>7</sup>

35

Please have snow and mis - tle - toe and

me. Have snow and mis - tle - toe and

Dm<sup>7/G</sup> G<sup>7(b9)</sup> Em<sup>7</sup> Am<sup>7</sup> Am<sup>9</sup>

37

pres - ents on the tree.

Cmaj<sup>9/D</sup> D<sup>6/9</sup> F/G G/F

39

*f* Christ-mas Eve will find me — *mf* where the love - light

C/E *f* Eb<sup>o7</sup> Dm<sup>7/4</sup> G/F *mf* Em<sup>7(b5)</sup> A<sup>7(b9)</sup>

42

gleams. I'll be home for Christ - mas, if

Dm<sup>7</sup> F<sup>o</sup> Bb<sup>9</sup> C Gm/Bb A<sup>7</sup>

45

on - ly in my dreams, *mf* if on - ly

47

on - ly in my, on - ly in my dreams, *mf*

Dm<sup>7</sup> Dm<sup>9</sup> F/G G/F Em<sup>7(b5)</sup> A<sup>7</sup> Cmaj<sup>9</sup>/D D<sup>9</sup>

48 *mp* *rit.* *a tempo*  
 dreams, in my dreams, in my

*mp* 12 *rit.* *a tempo*  
 F/G G7(b9) 8va C2 C/Bb

50 *rit.* *p* *a tempo* *mp* *rit.*  
 dreams, on - ly in my dreams.

*rit.* *p* *a tempo* *mp* *rit.* *p*  
 Fmaj7/A Ab Gm7 Fm7 Bb/D Cmaj9 8va 6 6

