

# TOP 10 POPULAR CHRISTMAS

10 of the Best-Loved Songs of the Season  
Arranged in Jazz Styles for Late Intermediate to Early Advanced Pianists

Sharon Aaronson

The *Top 10 Popular Christmas* collection includes some of the most familiar Christmas songs that people enjoy year after year. Written during the 20th and early 21st centuries, these songs reappear with each generation, taking on new life in a diversity of styles. Judy Garland introduced “Have Yourself a Merry Little Christmas” in 1944, and that song has since been recorded by countless artists as diverse as Ella Fitzgerald, James Taylor, and Christina Aguilera. Originally made famous by Eartha Kitt in 1953, “Santa Baby” continued to be recorded by many performers including Madonna and Taylor Swift. Most recently, in 2004 Josh Groban’s exquisite voice was heard singing the hit “Believe” on the soundtrack of the animated feature film *The Polar Express*. While the list of performers and genres is vast, these songs all share a common thread as they signal the arrival of Christmas and the joy of sharing the season with family and friends. May all of you have a very Merry Christmas and Happy New Year!

*Sharon Aaronson*

Believe (from <i>The Polar Express</i> ) (Silvestri/Ballard) . . . . .	13
The Christmas Waltz (Cahn/Styne) . . . . .	2
Have Yourself a Merry Little Christmas (Martin/Blane) . . . . .	6
I’ll Be Home for Christmas (Gannon/Kent) . . . . .	24
It’s the Most Wonderful Time of the Year (Pola/Wyle) . . . . .	16
Let It Snow! Let It Snow! Let It Snow! (Cahn/Styne) . . . . .	20
The Little Drummer Boy (Simeone/Onorati/Davis) . . . . .	30
Santa Baby (Javits/Springer/Springer) . . . . .	10
Sleigh Ride (Anderson) . . . . .	34
Winter Wonderland (Smith/Bernard) . . . . .	27

to Leah & Charlie, and Mara & Kevin, with love



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# Believe

(from *The Polar Express*)

Words and Music by Alan Silvestri and Glen Ballard

Arr. by Sharon Aaronson

Moderately slow

The first system of musical notation for 'Believe' is in 4/4 time and B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo is 'Moderately slow' and the dynamics are 'mp legato'. The right hand melody consists of four measures, each with a slur over a pair of notes. Fingerings are indicated by numbers 1-5. The bass line consists of eighth-note patterns. Measure numbers 5, 4, 2, and 2 are placed above the first four measures of the right hand.

The second system of musical notation continues the piece. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The right hand melody consists of four measures, each with a slur over a pair of notes. Fingerings are indicated by numbers 1-5. The bass line consists of eighth-note patterns. Measure numbers 5, 2, 1, and 2 are placed below the first four measures of the bass line.

The third system of musical notation continues the piece. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The right hand melody consists of four measures, each with a slur over a pair of notes. Fingerings are indicated by numbers 1-5. The bass line consists of eighth-note patterns. Measure numbers 2, 3, and 2 are placed above the first three measures of the right hand.

The fourth system of musical notation continues the piece. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The right hand melody consists of four measures, each with a slur over a pair of notes. Fingerings are indicated by numbers 1-5. The bass line consists of eighth-note patterns. Measure numbers 1, 2, 1, and 2 are placed below the first four measures of the bass line.