

THE CHRISTMAS CAROL SONGBOOK

52 FAVORITE CAROLS ARRANGED
IN RICH, FULL VERSIONS
THAT ARE TRULY PIANISTIC.

INCLUDES ALL VERSES

Arranged by *Allan Small*



Second Edition
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FOREWORD

Christmas carols are usually arranged in four-part harmony for voices. This is fine if you happen to be a singer, but not very good for the pianist who frequently finds awkward skips and large stretches to play (especially in the left hand).

The editor has decided, therefore, to present the carols in versions that are rich, full and extremely pianistic. In some cases, harmonies have been changed for greater variety but they are always kept within the character of the music.

The words of the first verse are printed above the right hand so they do not interfere with note reading. Additional verses will be found at the end of each selection. The 52 carols have been chosen from a wide variety and represent the best-known, most sung of all the carols.

For quick reference, all selections have been placed in alphabetical order.

The Publisher



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BRING A TORCH, JEANNETTE, ISABELLA

French by Emile Blémond
Trans. by E. Cuthbert Nunn

Traditional French Melody

Bring a torch, — Jean - nette, Is - a - bel - la!

Musical notation for the first line of the song, featuring a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Bring a torch, — Jean - nette, Is - a - bel - la!". The notation includes a fermata over the first measure and a fermata over the second measure. There are fingerings '2' and '1' indicated under the bass clef notes in the second and third measures respectively.

Bring a torch, to the era - dle run!

Musical notation for the second line of the song, featuring a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Bring a torch, to the era - dle run!". The notation includes a fermata over the first measure and a fermata over the second measure.

It is Je - sus, good folk of the vil - lage,

Musical notation for the third line of the song, featuring a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "It is Je - sus, good folk of the vil - lage,". The notation includes a fermata over the first measure and a fermata over the second measure.

Christ — is born and Ma - ry's call - ing,

Musical notation for the fourth line of the song, featuring a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Christ — is born and Ma - ry's call - ing,". The notation includes a fermata over the first measure and a fermata over the second measure.

CHRISTIANS, AWAKE, SALUTE THE HAPPY MORN

John Byrom

John Wainwright

Christ - ians, a - wake, sa - lute the hap - py morn,

Musical notation for the first line of the hymn. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. Above the treble staff, the lyrics "Christ - ians, a - wake, sa - lute the hap - py morn," are written. Fingerings are indicated by numbers 1, 3, 4, and 1 above the notes. The music is in a simple, hymn-like style.

Where - on the Sav - iour of the world was born;

Musical notation for the second line of the hymn. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics "Where - on the Sav - iour of the world was born;" are written above the treble staff. The music continues in the same simple, hymn-like style.

Rise to a - dore the mys - ter - y of love,

Musical notation for the third line of the hymn. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics "Rise to a - dore the mys - ter - y of love," are written above the treble staff. The music continues in the same simple, hymn-like style.

Which hosts of an - gels chant - ed from a - bove;

Musical notation for the fourth line of the hymn. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics "Which hosts of an - gels chant - ed from a - bove;" are written above the treble staff. A finger number '2' is written below the second measure of the treble staff. The music concludes in the same simple, hymn-like style.