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Silent Night

Mark Hayes
Tune: STILLE NACHT
by Franz Gruber

Moderately, gently rhythmic ♩ = 88

The musical score is written for piano and synth. It begins with a circled '2' in a box. The piano part starts with a 'Synth cue' in the first measure. The tempo is 'Moderately, gently rhythmic' with a quarter note equal to 88 beats per minute. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four systems of two staves each (treble and bass clef). Chord markings are placed above the piano staff. Measure numbers 4, 7, and 10 are indicated at the start of their respective systems. A circled '3' in a box appears above the piano staff in measure 7. The piano part features a steady eighth-note accompaniment, while the synth part plays a melodic line with some sustained notes.

Duration: 3:25

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13 A2 F#m7 G2

16 E E/D A/C# Bm7 Asus A A/C#

19 D2 D F#m7/C# Bm7 C#m7 D A2/E A/E

22 F#sus F#m A Maj7/E D2 D F#m7/C# Bm7 C#m7 D

25 A2/E A/E F#sus F# Bm

28 $\frac{D}{E}$ $E\flat^7$ $F\sharp m$ $\frac{F\sharp m}{E}$ $D\sharp m7(\#5)$

mf

31 $\frac{A2}{E}$ $\frac{A}{E}$ $\frac{D2}{F\sharp}$ $\frac{D}{F\sharp}$ $\frac{E}{G\sharp}$ A

mp

34 $F\sharp m7$ $DMaj7$ $\frac{Bm7}{E}$ $E7$ $\frac{D}{E}$ $E7$

37 $A2$ $F\sharp m7^4$ $DMaj7$ **4**

40 $Bm7$ $\frac{D}{E}$ $\frac{CMaj7}{G}$ $FMaj9$

mf

O Come, O Come, Emmanuel

Mark Hayes

Tune: VENI EMMANUEL

Adapted from plainsong by Thomas Helmore

Jazz waltz ♩ = 124

7

Em7 A13 Em7

Bass cue mp

5 A13 Em7 A13 Em7

8va

9 A13 CMaj9 Am9

13 F#m7(b5) D7sus B

cresc.

Duration: 3:00

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17 B7(#5) Em7 Am7

mf *mp*

21 B7(b9) Em11 Em9 CMaj9

3 3 3

25 CMaj7 D D2 D Em7

29 A13 Em7 A9 Am9

33 G2/B D2

37 $\frac{G}{B}$ C6 CMaj7 $\frac{G}{B}$ Am7

9

41 B7(b9) Em11 Em9 D $\frac{Dsus}{E}$

45 $\frac{D}{F\#}$ GMaj7 $\frac{Am}{G}$ GMaj7 Am7

49 B7(b9) Em7 A13 CMaj9

53 CMaj7 D D2 D Em9

Joy to the World

Mark Hayes
Tune: ANTIOCH
by George Frederick Handel

Driving Pop Rock Feel ♩ = 138

13

Chord symbols: C, Dm⁷₄, C/E, F, CMaj⁷/_G, Am, C/E, Dm⁷, FMaj⁷, Gsus, G, C, G/C, F/C, C, G/C, C, F, C/G, Gsus, G, C, Dm⁷, C/E, F, G, C, CMaj⁷/_E, F²

Drum cue

f

mf

4

7

10

Duration: 2:55

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16

F FMaj7 Gsus G7sus C Dm7 $\frac{C}{E}$ FMaj7 C Dm7

13

$\frac{C}{E}$ FMaj7 $\frac{C}{G}$ $\frac{G}{A}$ A7 Dm7

17

$\frac{F}{G}$ G7 $\frac{G}{F}$ $\frac{C}{E}$ F $\frac{C}{G}$ G \sharp 7 Am F6 $\frac{C}{G}$ Gsus G

21

14

C $\frac{C}{E}$ F $\frac{F}{G}$ Am $\frac{CMaj7}{G}$ F Dm9 Gsus G

25

C $\frac{G7}{D}$ $\frac{C}{E}$ F2 F $\frac{C}{G}$ G \sharp 7 Am Gm7 C7

29

33 F2 F G2 G C CMaj7 E F2 Gsus Gsus F

37 C E F2 FMaj9 C G F2 A FMaj9 A

41 CMaj7 G G A A7 Dm7 F G G7 G F

45 C E F C G G#7 Am F6 C G G7susG7 Ab Bb Eb Ab

15

49 Bb Eb Eb Ab Eb Ebm7 Gb2 Bb Ebm7 Ebm7 Bb Gb Ab Ab

Come, Thou Long-Expected Jesus

Mark Hayes
Tune: HYFRYDOL
by Rowland H. Prichard

Moderately fast ♩ = 132

18

F2 F FMaj7 F

mf
light drum fill

Bass

mf

5 BbMaj7 Bb6 Bb F2 F FMaj7 F

9 BbMaj7 Bb6 Bb Dm7/4 Dm7 F2/C F/C

13 Cm9 F7 Bb C/Bb Am7 Dm7

Duration: 3:00

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17 Gm7 B \flat C

21 F2 Dm7 Gm7 Gm7 C B \flat

bring out melody

25 Am7 Dm7 Gm7 C7 F

29 Fsus Dm7 Cm7 F7 B \flat

33 C B \flat 2 C Am7 Dm Gm7 C7

D E C

37 F2 $\frac{B\flat}{F}$ Am7 D7(b9)

mf

41 Gm7 C7(b9) F $\frac{Am}{E}$ Dm7 $\frac{F}{C}$

45 BbMaj9 $\frac{Gm}{B\flat}$ BbMaj7 C7sus C7 $\frac{FMaj7}{A}$ $\frac{Gm}{B\flat}$

mp

50 $\frac{Am}{C}$ $\frac{Dm7}{C}$ Cm7 Cm6 BbMaj9 Gm7 $\frac{E}{A}$ Bb

mf

20

54 $\frac{E}{C}$ C7sus C7 F *play all notes lightly with a staccato touch*

mp

The First Nowell

Mark Hayes
Tune: **THE FIRST NOWELL**
from **W. Sandys' Christmas Carols, 1833;**
arranged by **John Stainer**

Gently rhythmic $\text{♩} = 58$

24

Musical notation for measures 24-25. Measure 24 is a whole rest in the treble clef and a bass line starting with a 'Bass cue' instruction. Measure 25 begins with a *mp* dynamic marking. The treble clef contains a melody of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and moving lines. Chord symbols **CMaj7** and **Em**/**F** are placed above the staff.

Musical notation for measures 26-27. Measure 26 starts with a measure rest in the treble clef and a bass line. Measure 27 continues the melody and accompaniment. Chord symbols **CMaj7**, **Em**/**F**, **CMaj7**, and **Em**/**F** are placed above the staff.

25

Musical notation for measures 28-29. Measure 28 begins with a measure rest in the treble clef and a bass line. Measure 29 continues the melody and accompaniment. Chord symbols **CMaj7** and **Em**/**F** are placed above the staff.

Musical notation for measures 30-31. Measure 30 starts with a measure rest in the treble clef and a bass line. Measure 31 continues the melody and accompaniment. Chord symbols **C**, **G**/**B**, and **F**/**A** are placed above the staff.

Duration: 2:55

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13 $\frac{C}{G}$ F $\frac{C}{E}$

16 Dm7 $\frac{F}{G}$ C2 C $\frac{G}{B}$ Am

19 $\frac{C2}{G}$ F $\frac{C2}{E}$

22 F $\frac{C}{E}$ Dm7 $\frac{F}{G}$ C2

26 $\frac{F}{G}$ G7 C $\frac{G}{B}$ F2 A $\frac{F}{A}$ Am

30 $\frac{C2}{G}$ F $\frac{C}{E}$

mf

33 Bb^6_9 *8va* $\frac{E}{G}$ CMaj7 $\frac{Em}{F}$

mp

36 CMaj7 $\frac{Em}{F}$

39 CMaj7 $\frac{Em}{F}$ **26** CMaj7 $\frac{Em}{F}$

42 $G\#^7$ Am CMaj7 G

How Far Is It to Bethlehem?

Mark Hayes
Traditional English Carol

Slow rocking feel ♩ = 84

29

Guitar cue

mp

G Cm6
G

5 G F9 G/D Em7

30

9 Am11 Am7/D D7 G

mf *rit.* *mp* *a tempo*

13 C Am7 Am7/D D7 G

The image shows a piano accompaniment for the song 'How Far Is It to Bethlehem?'. It consists of four systems of music, each with a treble and bass clef staff. The first system starts at measure 29 and includes a 'Guitar cue' in the bass staff. The second system starts at measure 5 and ends at measure 8. The third system starts at measure 9 and includes a 'rit.' (ritardando) marking. The fourth system starts at measure 13. Chord symbols are placed above the treble staff, and dynamics like *mp*, *mf*, *rit.*, and *a tempo* are placed within the music. The key signature has one sharp (F#) and the time signature is 3/4.

Duration: 3:05

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17 C D7sus G GMaj7 Am7 Bm7 Am7 GMaj7

mf

22 Am7 $\frac{G}{B}$ D7sus D7 G7 C D7sus

27 G $\frac{Cm}{G}$ G F9 Em7

32 Dm7 G7 **31** CMaj7 $\frac{C}{D}$ GMaj9 C

mp

37 Am7 B7sus B7 D#7 Em Am7 D7sus

O Come, All Ye Faithful

Mark Hayes
Tune: ADESTE FIDELES
by John Francis Wade

Slow rhythmic gospel feel ♩ = 72

34

Drum cue

mf

F B♭
F

3 F B♭
F F Am7 A♭7

6 Gm7 C7 FMaj7 C
F Dm7 Bbm6

8 F
C C Dm FMaj7
G G9

The score is written for piano in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music. The first system starts at measure 34 and includes a 'Drum cue' in the bass line. The second system starts at measure 37. The third system starts at measure 42. The fourth system starts at measure 47. Chord symbols are placed above the treble clef staff. Dynamics include 'mf'.

Duration: 4:00

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10 CMaj7 Dm7 $\frac{C}{E}$ F $\frac{C}{G}$ G7sus G7 G7sus

12 C $\frac{Bb}{C}$ Am7(b5) D7(b9#5) D7(b9)

14 Gm7 C7(b9) FMaj7 BbMaj7 Em7(b5) A Dm G7 C $\frac{Dm}{C}$ C $\frac{Bb}{C}$ *mp*

17 F $\frac{C}{F}$ $\frac{Bb}{F}$ $\frac{Gm}{F}$ F $\frac{Gm}{F}$ F $\frac{F}{C}$ $\frac{Bb}{C}$ F $\frac{Csus}{F}$ $\frac{BbMaj7}{F}$ $\frac{Bb}{F}$

20 F G7 C F7 Gm7 $\frac{F}{A}$ $\frac{Gm}{Bb}$ Bm7(b5) C $\frac{A}{C\#}$ Dm Bbm6 ₃ *mf*

23 $\frac{E}{C}$ C7sus C7 C7sus F Fsus

25 F $\frac{Bb}{F}$ G Gsus G $\frac{C}{G}$

28 G Am7 $\frac{G}{B}$ $\frac{Am}{C}$ $\frac{A}{C\#}$ D D \flat 7 Em Esus4 Am9 Am7

31 $\frac{G}{D}$ D Em $\frac{D}{A}$ A7sus A7

33 D Em7 $\frac{A7}{E}$ $\frac{D2}{F\#}$ $\frac{D}{F\#}$ GMaj7 $\frac{D}{A}$ A7sus A7 A7sus

In the Bleak Midwinter

Mark Hayes
Tune: CRANHAM
by Gustav Holst

Slowly, expressively ♩ = 76

38

F

Guitar cue

mp

4

Dm7 DbMaj7 C7sus C7

7

F Dm7 DbMaj7

39

10

C7sus F2 Dm11 Dm7 Gm7

rit.

a tempo

The musical score is written for piano in 3/4 time with a key signature of one flat (B-flat). It consists of four systems of music. The first system (measures 1-3) begins with a circled measure number '38'. The right hand plays a melodic line with eighth notes, while the left hand has rests. A 'Guitar cue' is indicated in the first measure. The second system (measures 4-6) features chords Dm7, DbMaj7, C7sus, and C7. The third system (measures 7-9) features chords F, Dm7, and DbMaj7, with a circled measure number '39' above measure 9. The fourth system (measures 10-13) features chords C7sus, F2, Dm11, Dm7, and Gm7. It includes dynamic markings 'rit.' (ritardando) and 'a tempo' (return to tempo).

Duration: 3:40

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14 $Gm7$ $C7$ $F2$ Am $Dm11$ $Dm7$ $Gm7$ $C7sus$
C E

18 $F2$ $Gm7$ $Am7$ $BbMaj7$ F Gm
A Bb

22 $C2$ C $F2$ $Dm11$ $Dm7$ $Gm7$ $C7sus$
mp

26 F $Dm7$ $DbMaj7$

40

29 $Bbm7$ F $Dm11$ $Dm7$ $Gm7$
mf

33 $\frac{Gm7}{C}$ $\frac{C}{Bb}$ Am7 Dm11 Dm7 Gm7 C7sus

37 F $\frac{Bb}{C}$ Am $\frac{7}{4}$ A \circ 7 $\frac{Gm7}{4}$ Am7 BbMaj7

p

41 C2 C F Dm11 Dm7 Gm7 C7sus

mp

41

45 F Dm7 BbMaj7

48 $\frac{Bb}{C}$ $\frac{G}{D}$ $\frac{Am7}{D}$ $\frac{G}{D}$ $\frac{Am7}{D}$

mf