From the editor…

A year ago, we asked several of the top composers of sacred music today to choose two of their favorite hymns and to create fresh new settings that would be included in the collection *Hymns We Love* (70/1573L). The response from pianists and their listeners was phenomenal.

As a logical continuation of the series, this year we asked these same six composers for new settings of their favorite carols. As before, we requested that they share their thoughts not only about their music or why a particular musical style was incorporated in this newly created setting, but also why these specific carols were among those they love. Again, they shared remarkable insights and often very personal reflections with us.

Also as before, as the one privileged to compile and edit this remarkable collection, I was completely in awe of the musical integrity and creativity displayed by each setting. In fact, two of the carols were previously on my "least-loved" list, but have now been considerably lifted in esteem by virtue of the musicality and personal stories shared by the arrangers. Overall, I love the variety of styles employed and the historically broad spectrum of the carols chosen. I was overwhelmed with the sheer enjoyment of guiding *Carols We Love* through the editorial process, and that enjoyment has only been augmented by simply playing each carol.

You and your listeners will no doubt experience that joy as well.

—Larry Pugh

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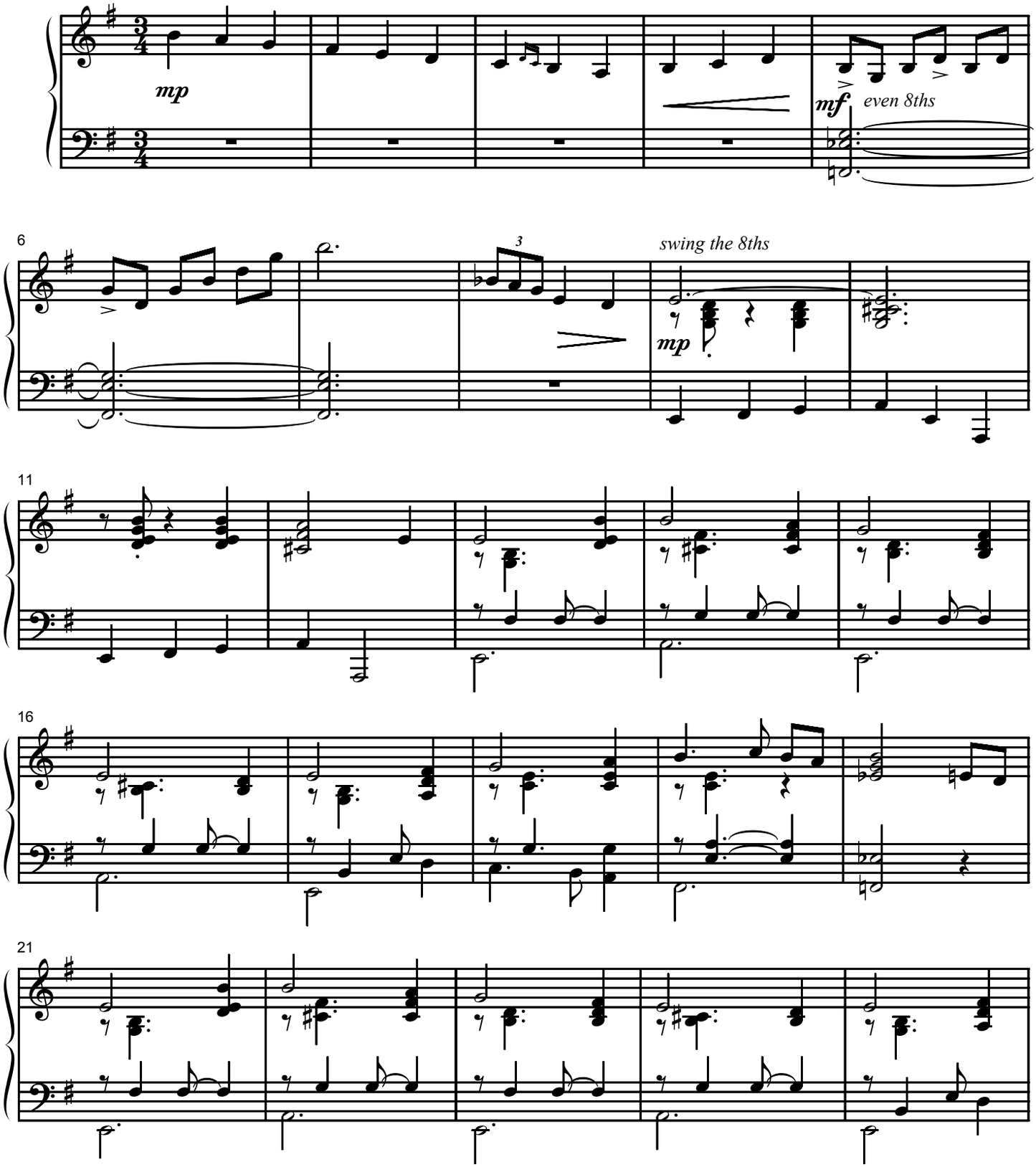
God Rest You Merry, Gentlemen

Mark Hayes
Traditional 18th-century London melody



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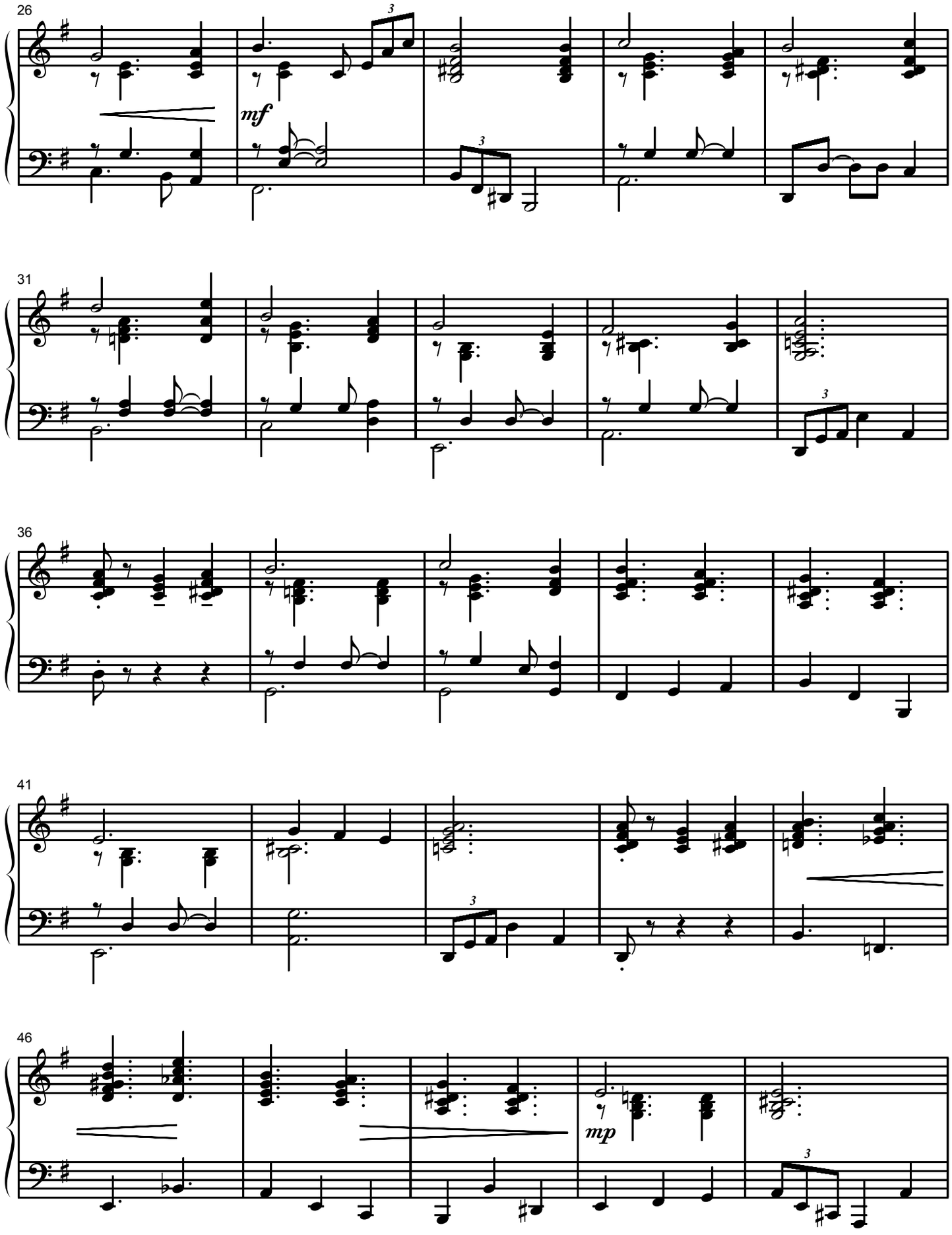
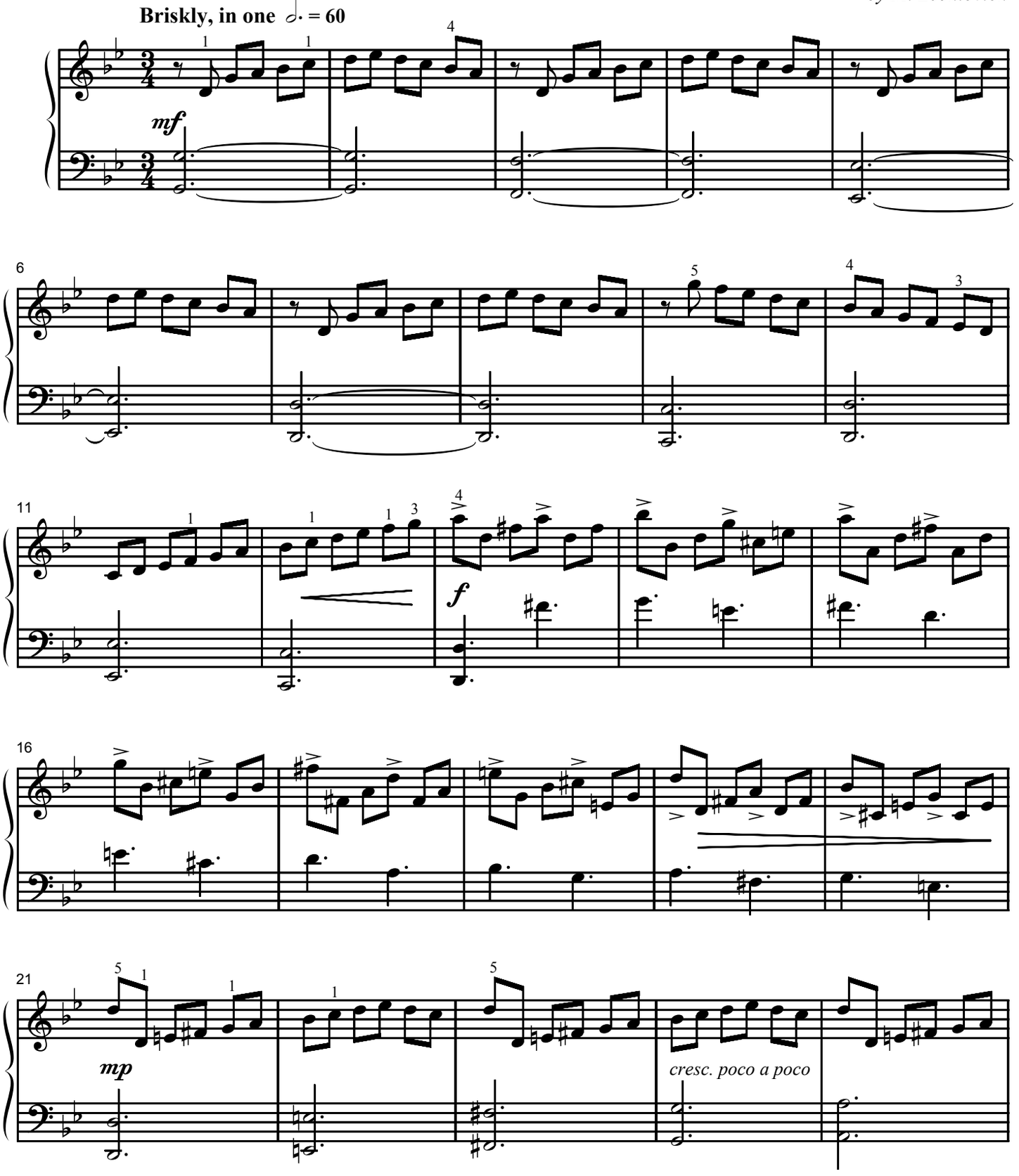

26
mf
31
36
41
46
mp

Carol of the Bells

Mark Hayes
Ukrainian Bell Carol
by M. Leontovich



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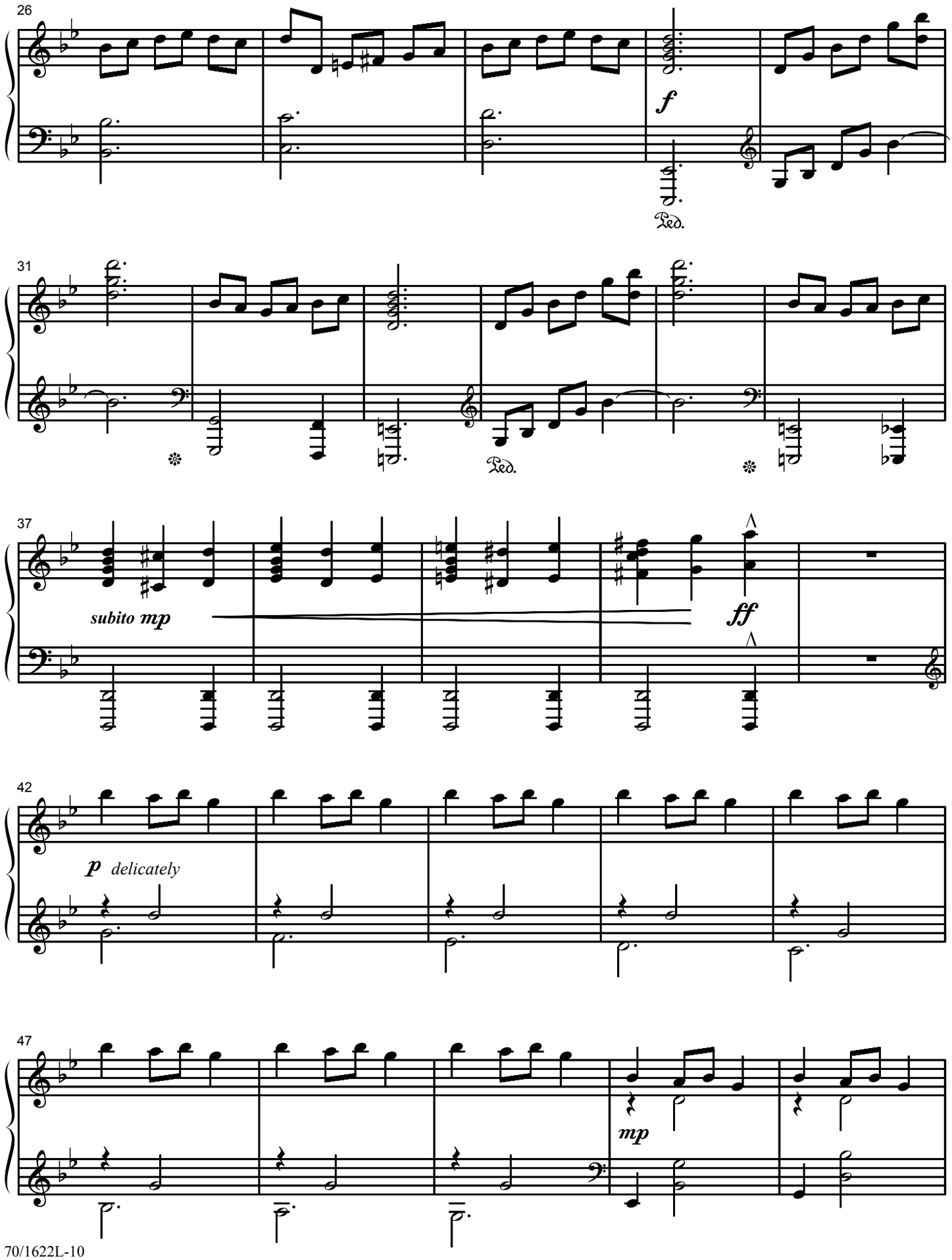
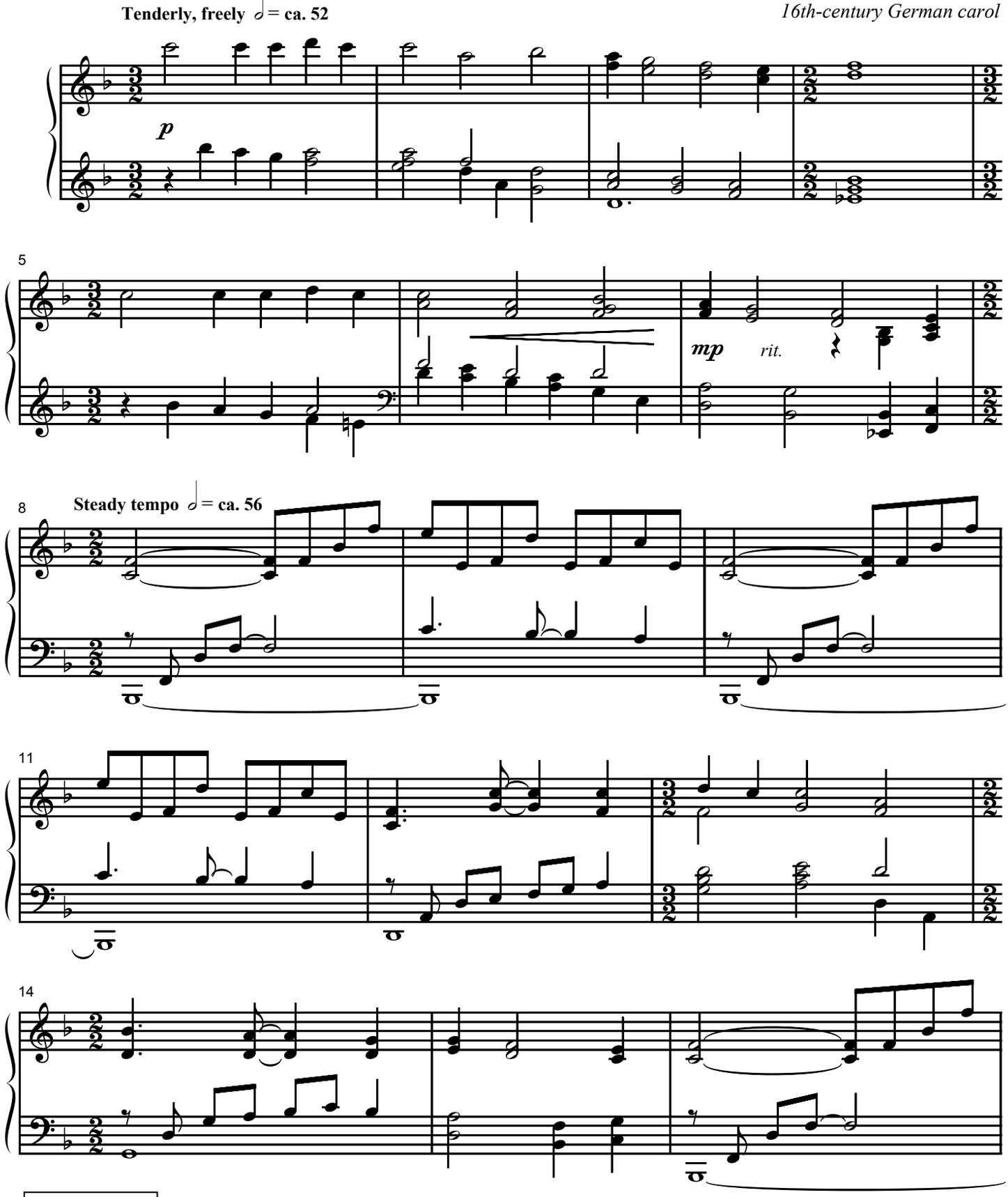

26
f
Ped.
31
Ped.
37
subito mp
ff
42
p delicately
47
mp

Lo! How a Rose E'er Blooming

Lloyd Larson

Tune: **ES IST EIN ROS'**
16th-century German carol



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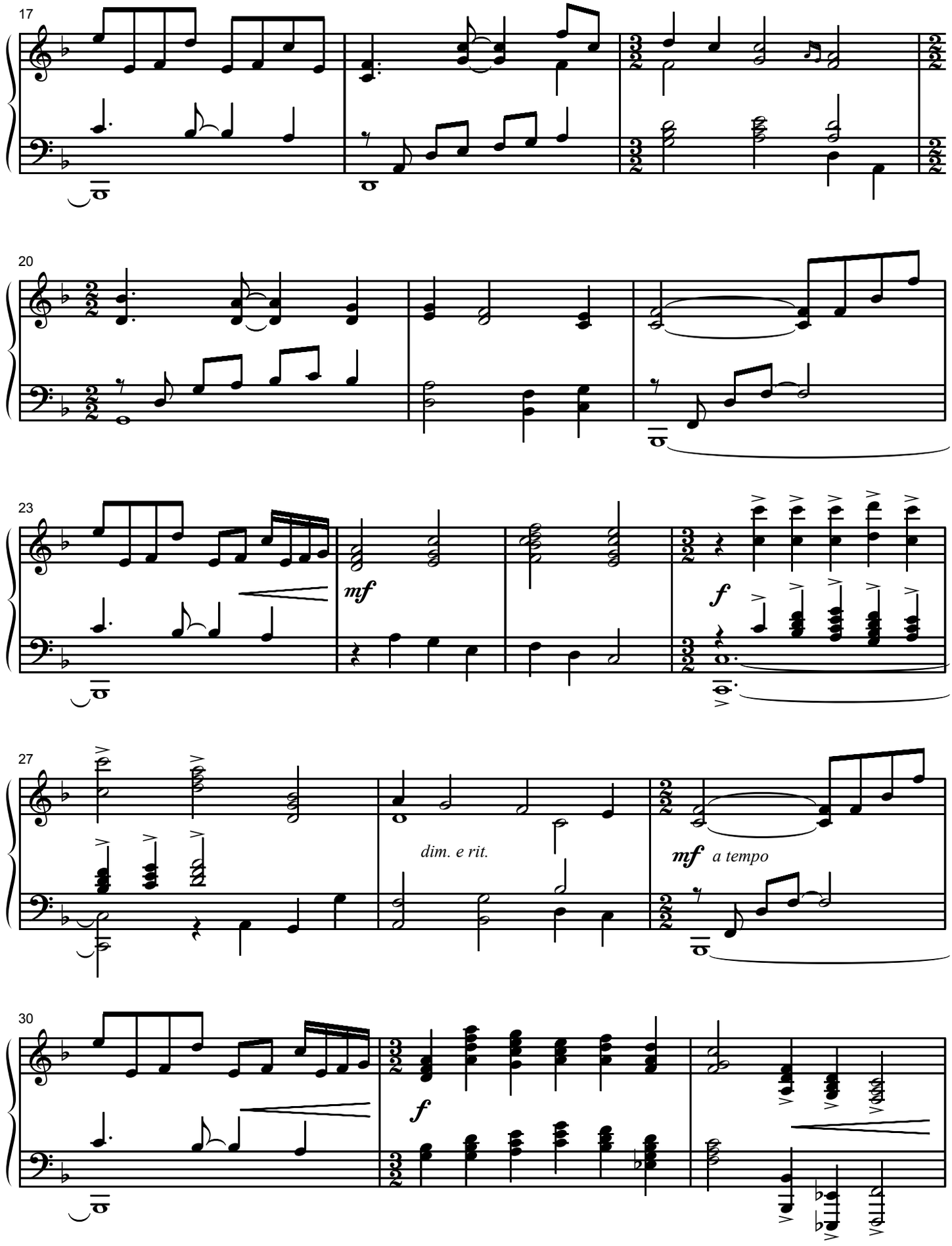
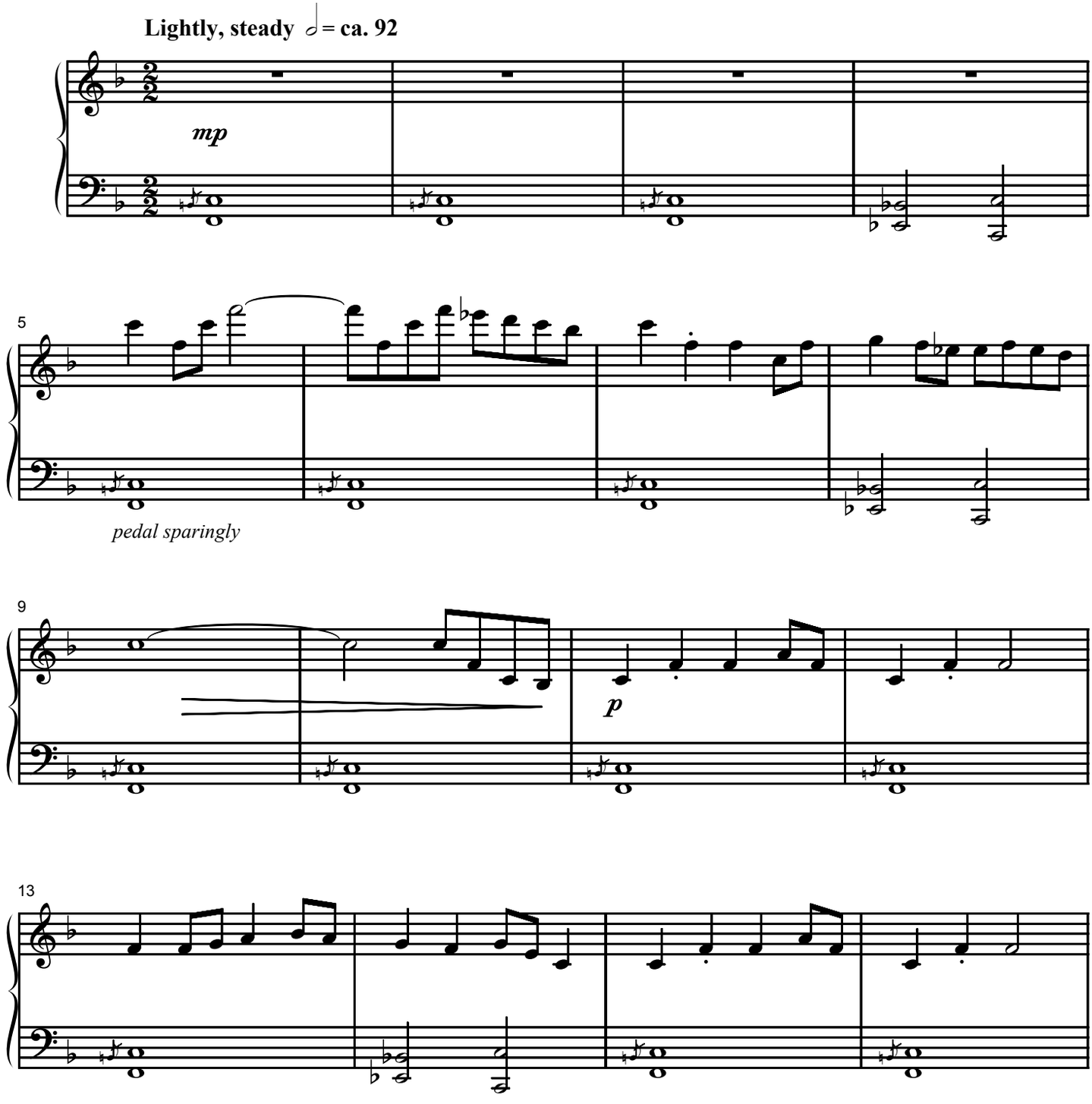

17
20
23
mf
f
27
dim. e rit.
mf a tempo
30
f

He Is Born, the Divine Christ Child

Lloyd Larson

Tune: **IL EST NÉ**
Trad. 18th-century French melody



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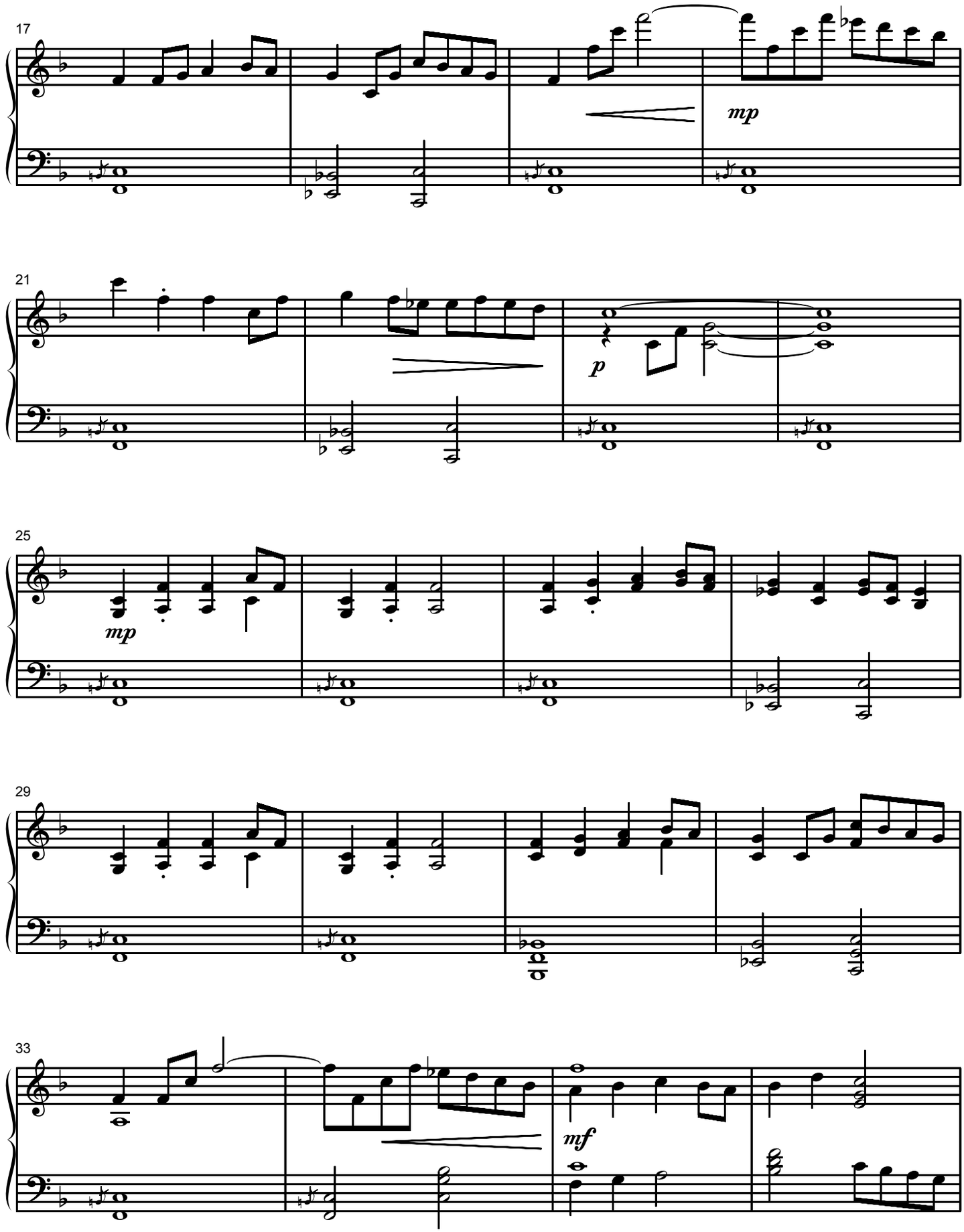
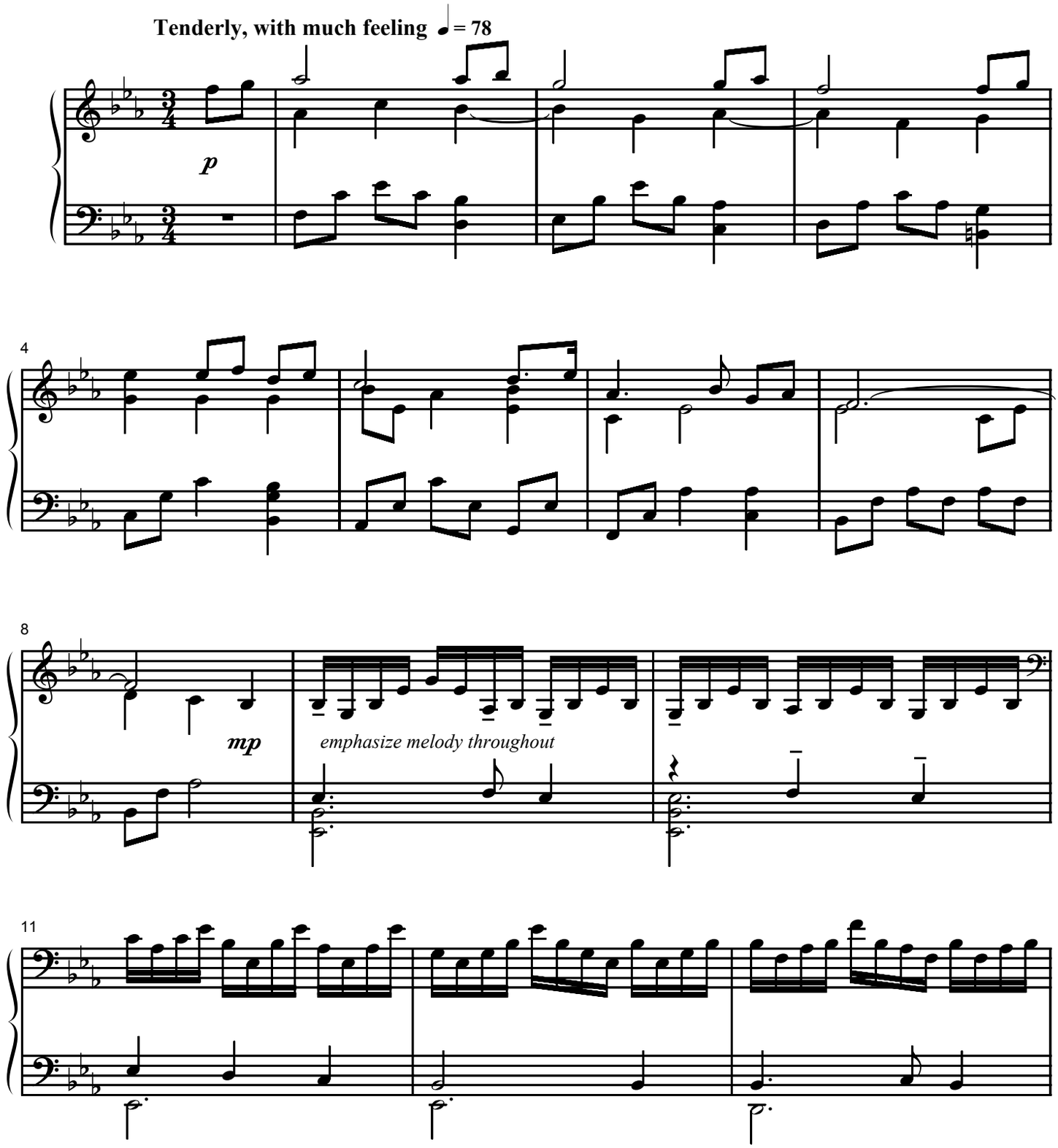

17
mp
21
p
25
mp
29
33
mf

Away in a Manger

Mary McDonald
Tunes: **MUELLER,** *by James R. Murray, 1887*
and **CRADLE SONG,** *by William J. Kirkpatrick, 1895*



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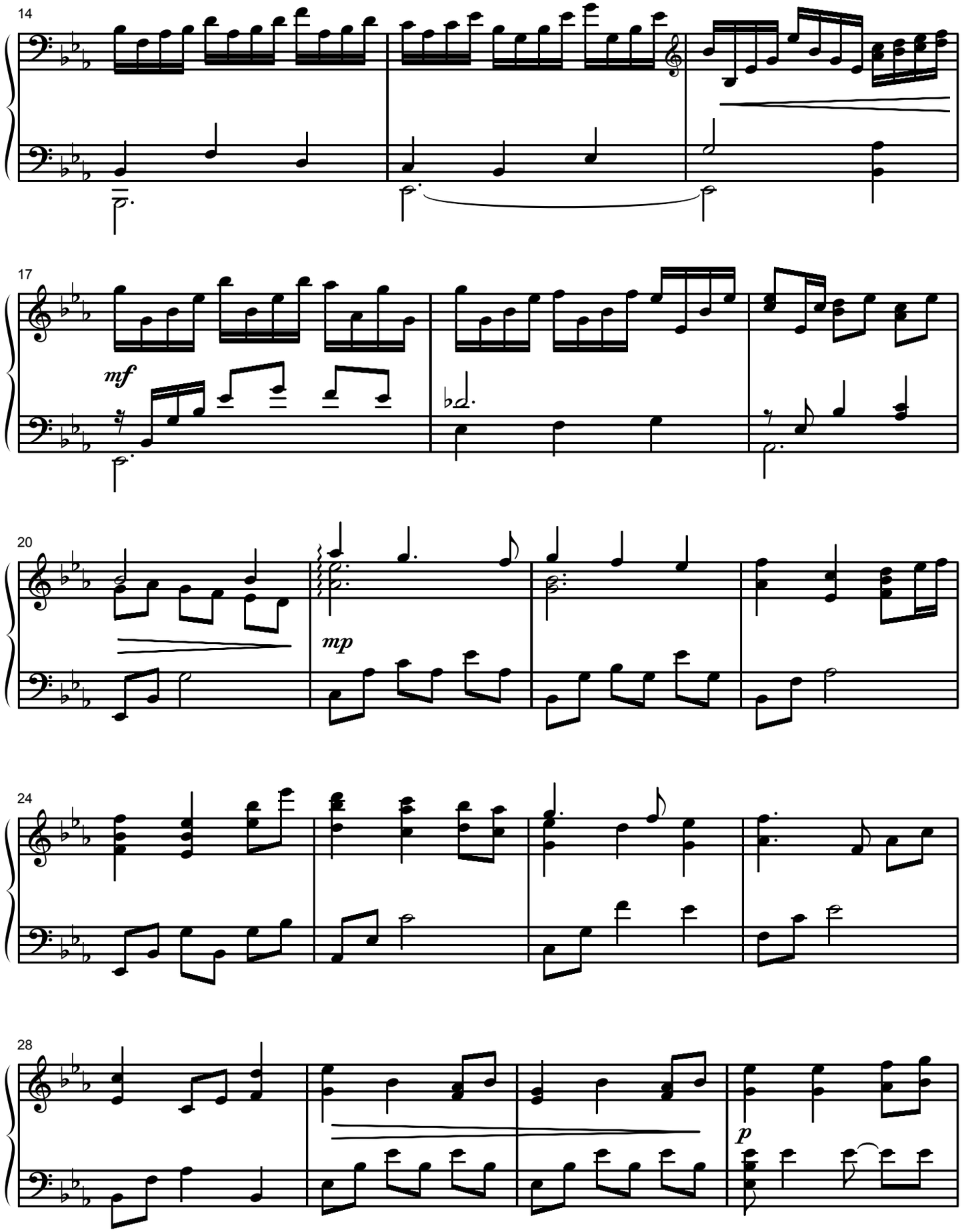
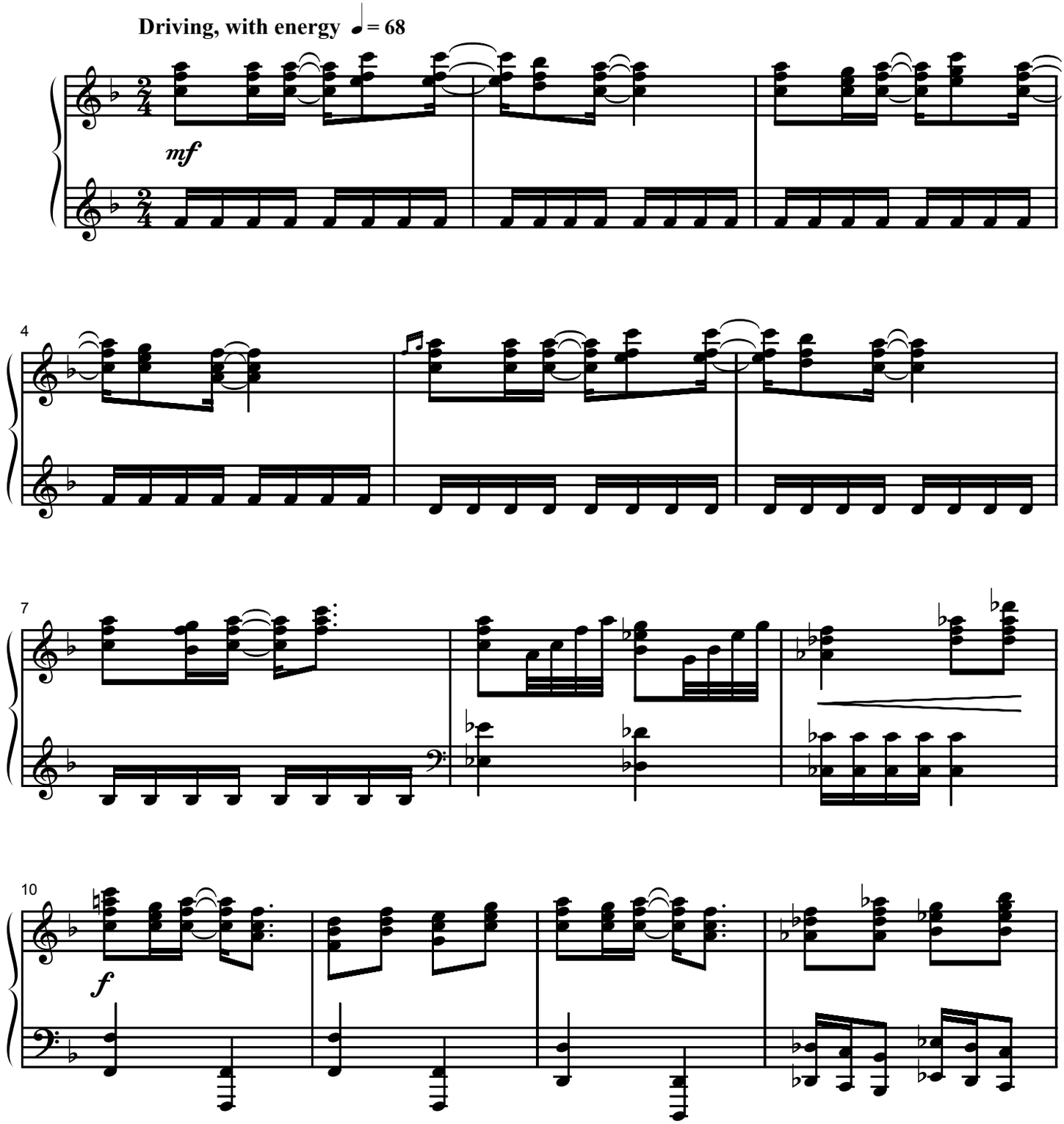

14
17
mf
20
mp
24
28
p

Angels We Have Heard on High

Mary McDonald
Tune: **GLORIA**
Traditional French



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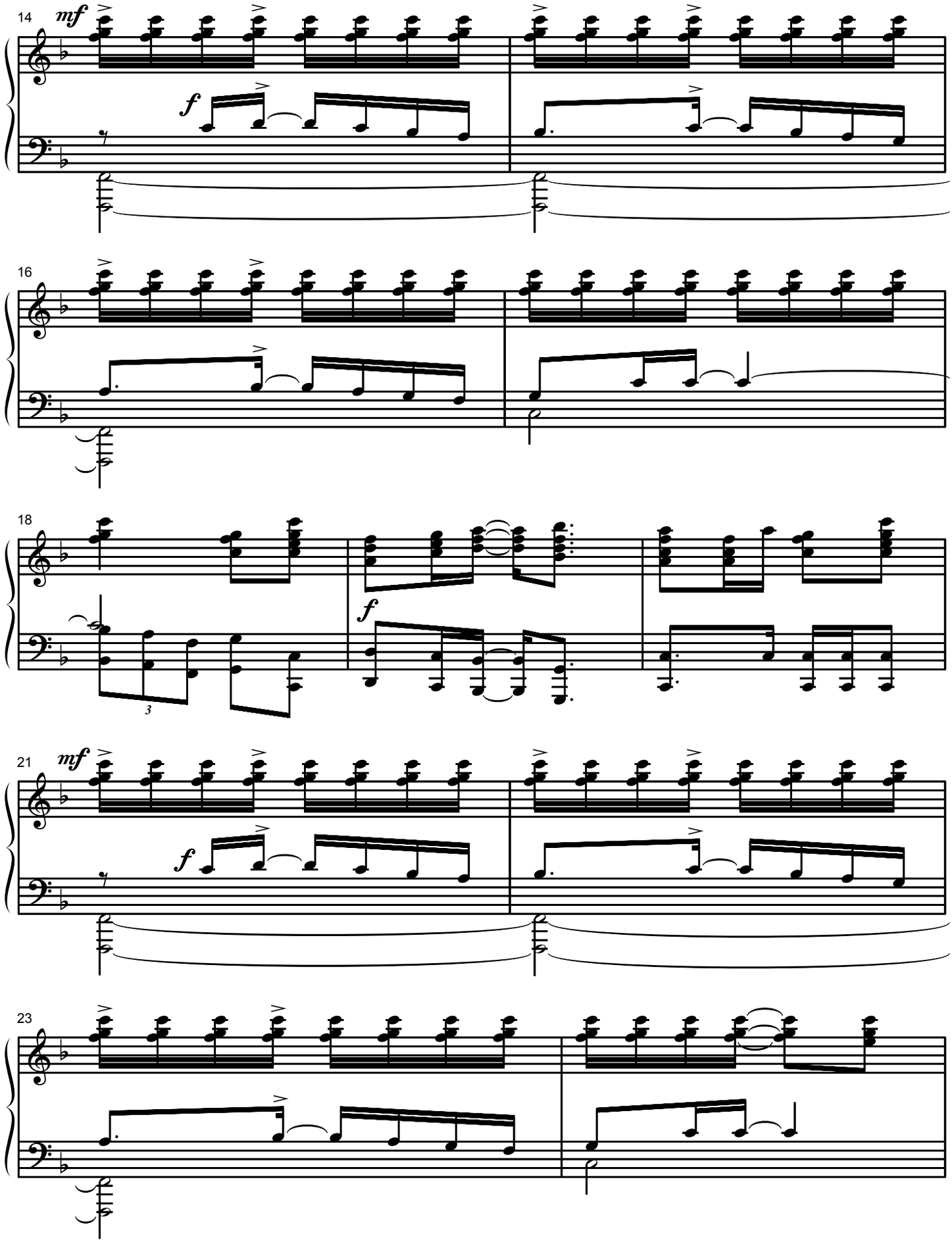
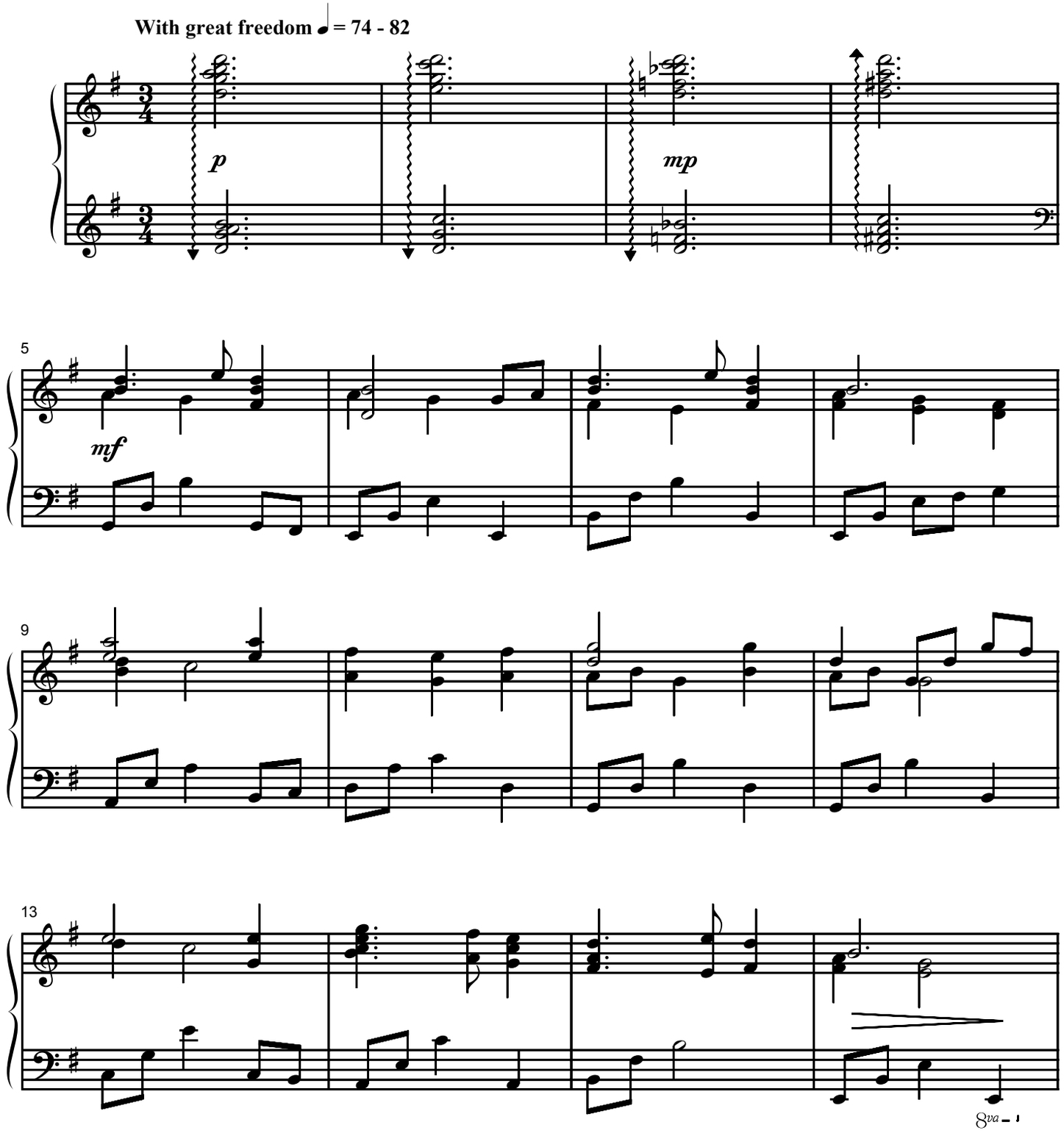

14
mf
f
16
18
f
3
21
mf
f
23

Silent Night

Ruth Elaine Schram
Tune: **STILLE NACHT**
by Franz Gruber, 1818



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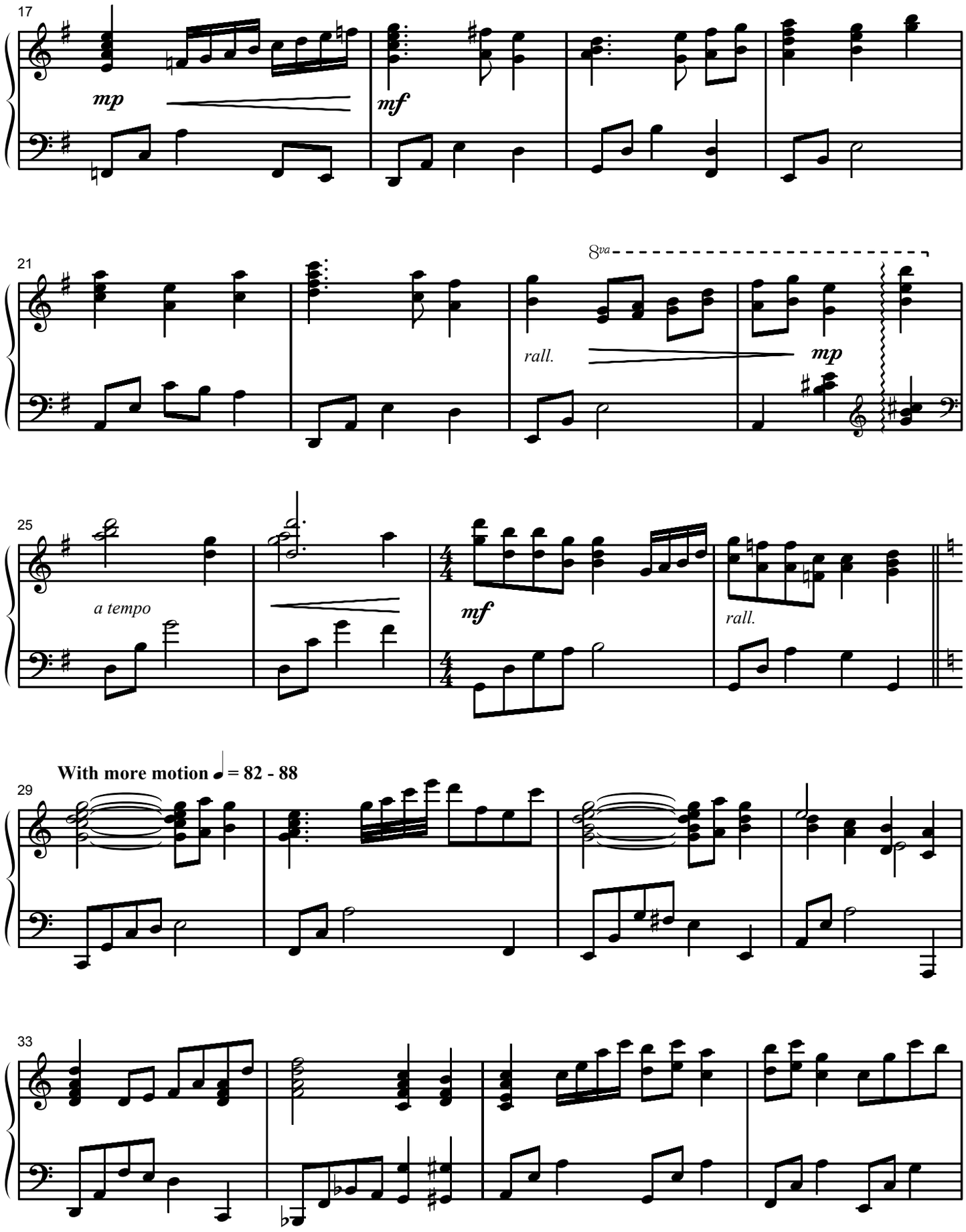
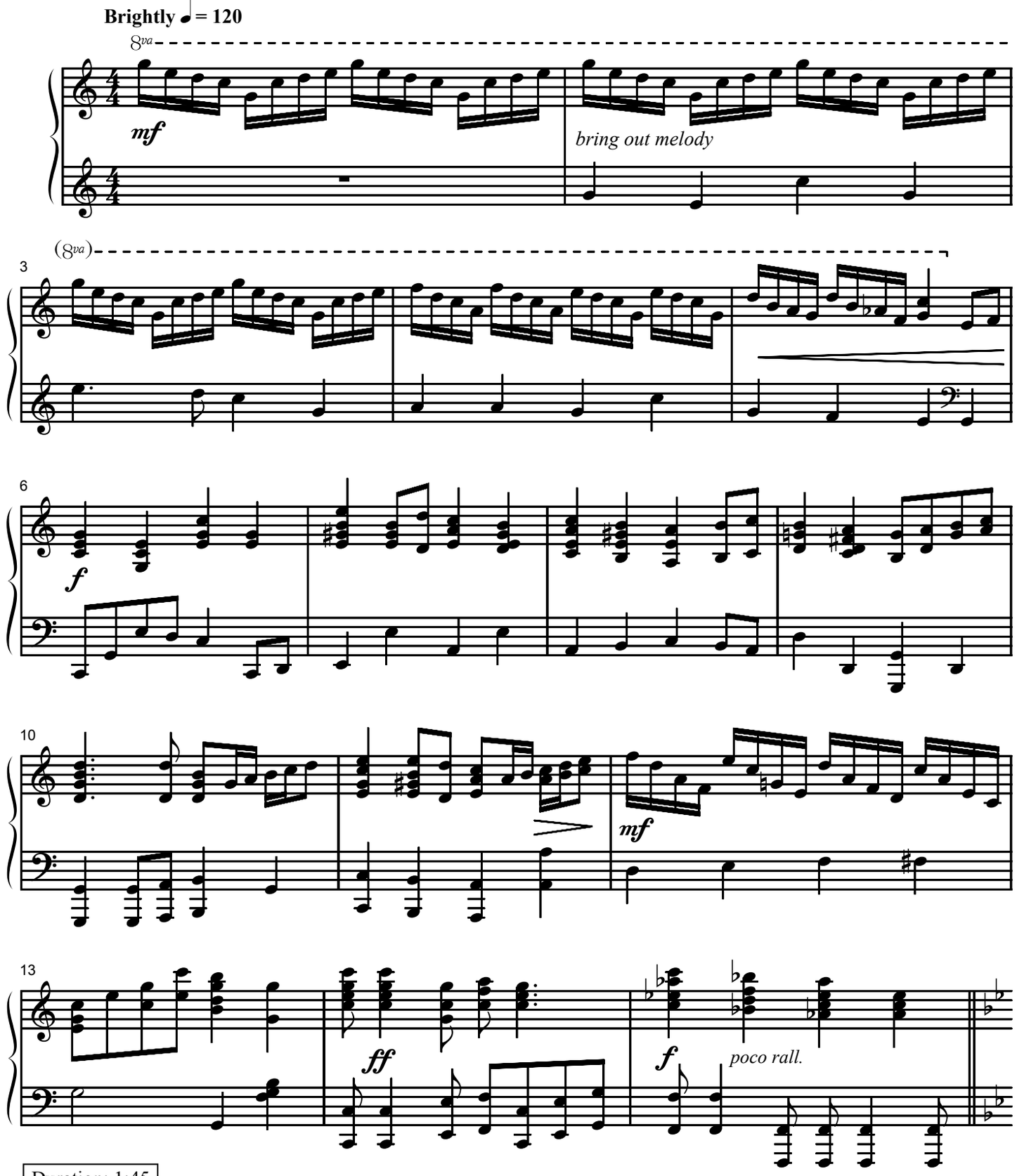

17
mp
mf
21
8va
rall.
mp
25
a tempo
mf
rall.
With more motion ♩= 82 - 88
29
33

Angels, From the Realms of Glory

Ruth Elaine Schram

Tune: **REGENT SQUARE**
by Henry T. Smart



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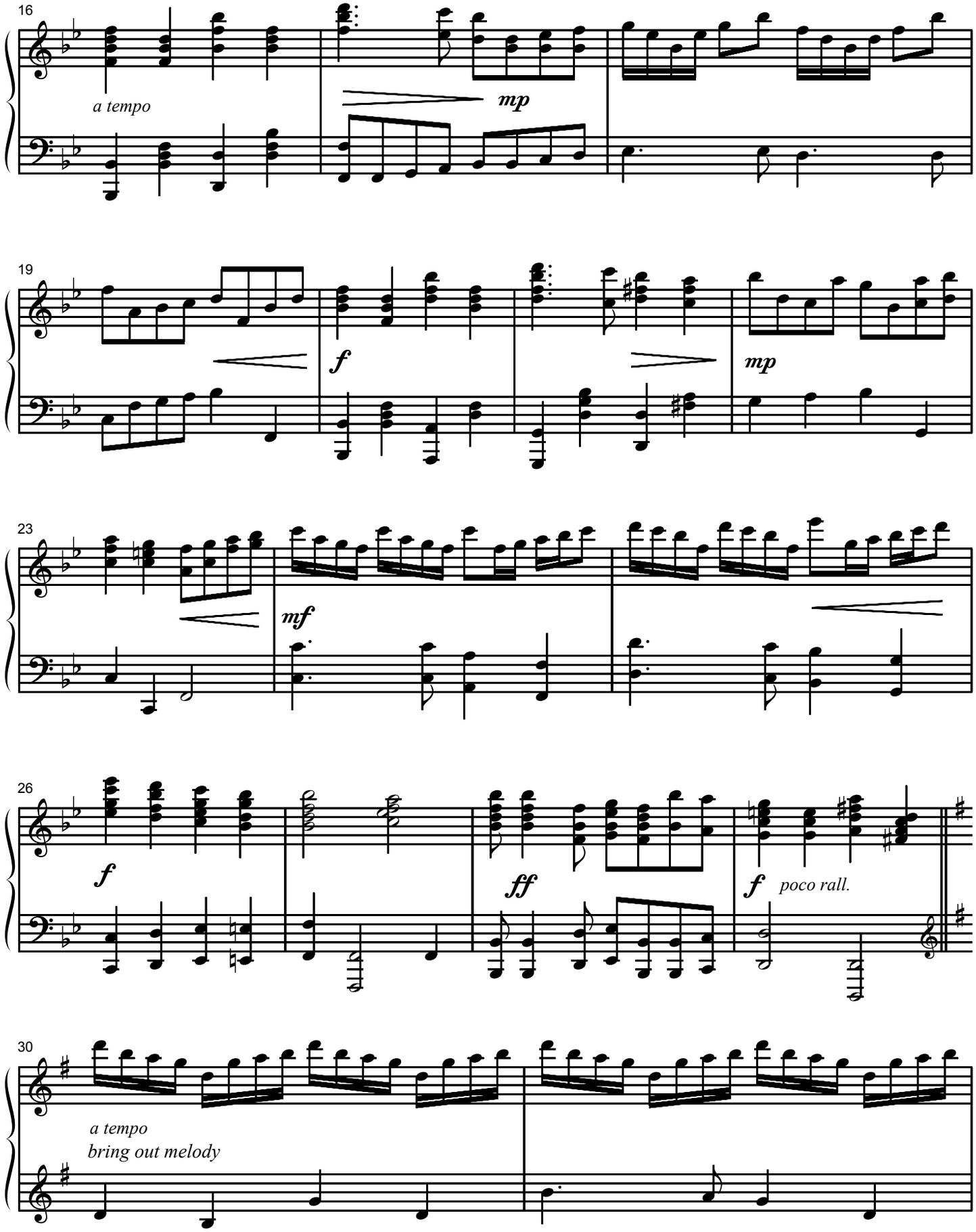
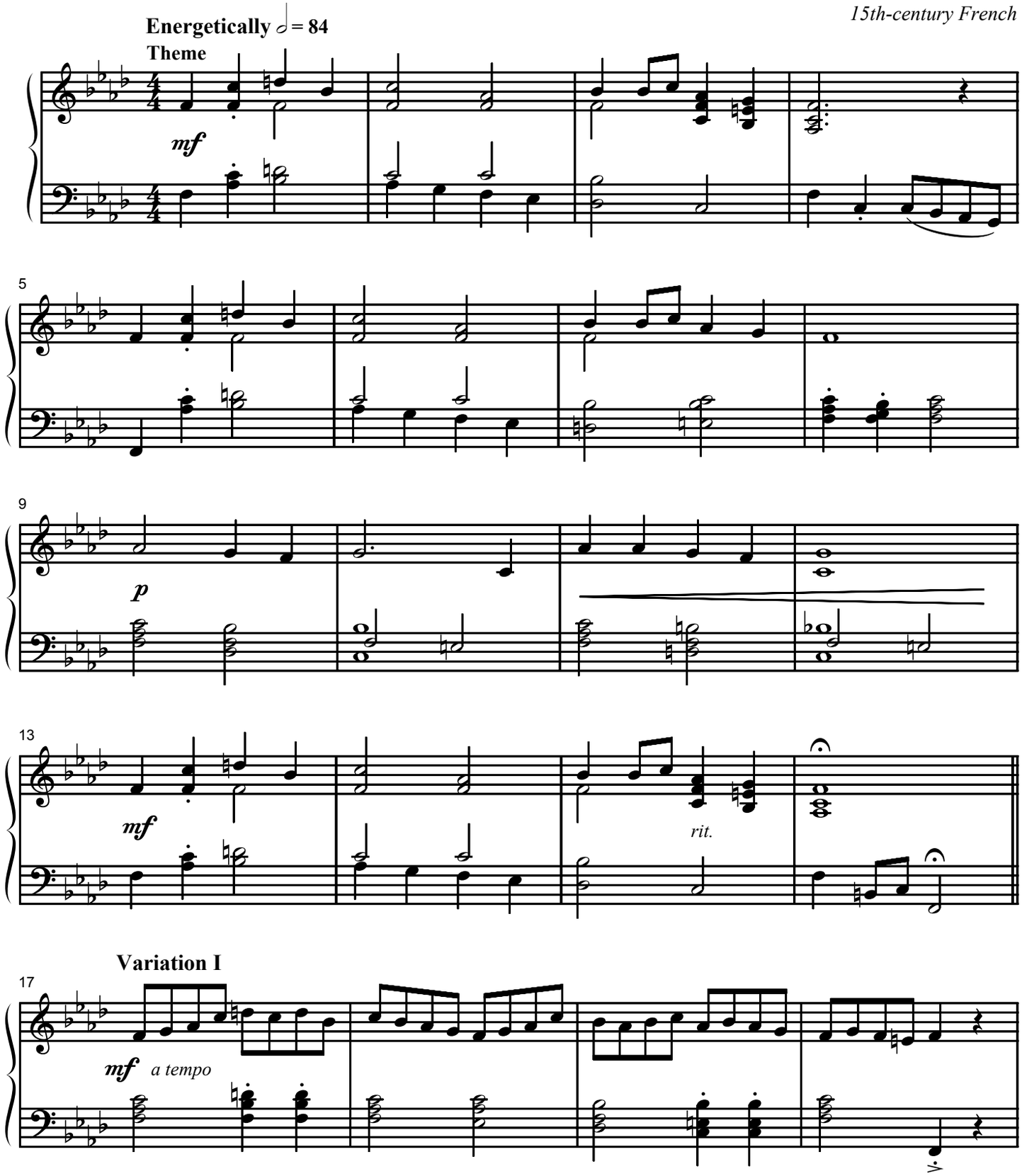

16
a tempo
mp
19
f
mp
23
mf
26
f
ff
f
poco rall.
30
a tempo
bring out melody

Sing We Now of Christmas

Theme and Variations

Larry Shackley

Tune: **NOËL NOUVELET**
15th-century French



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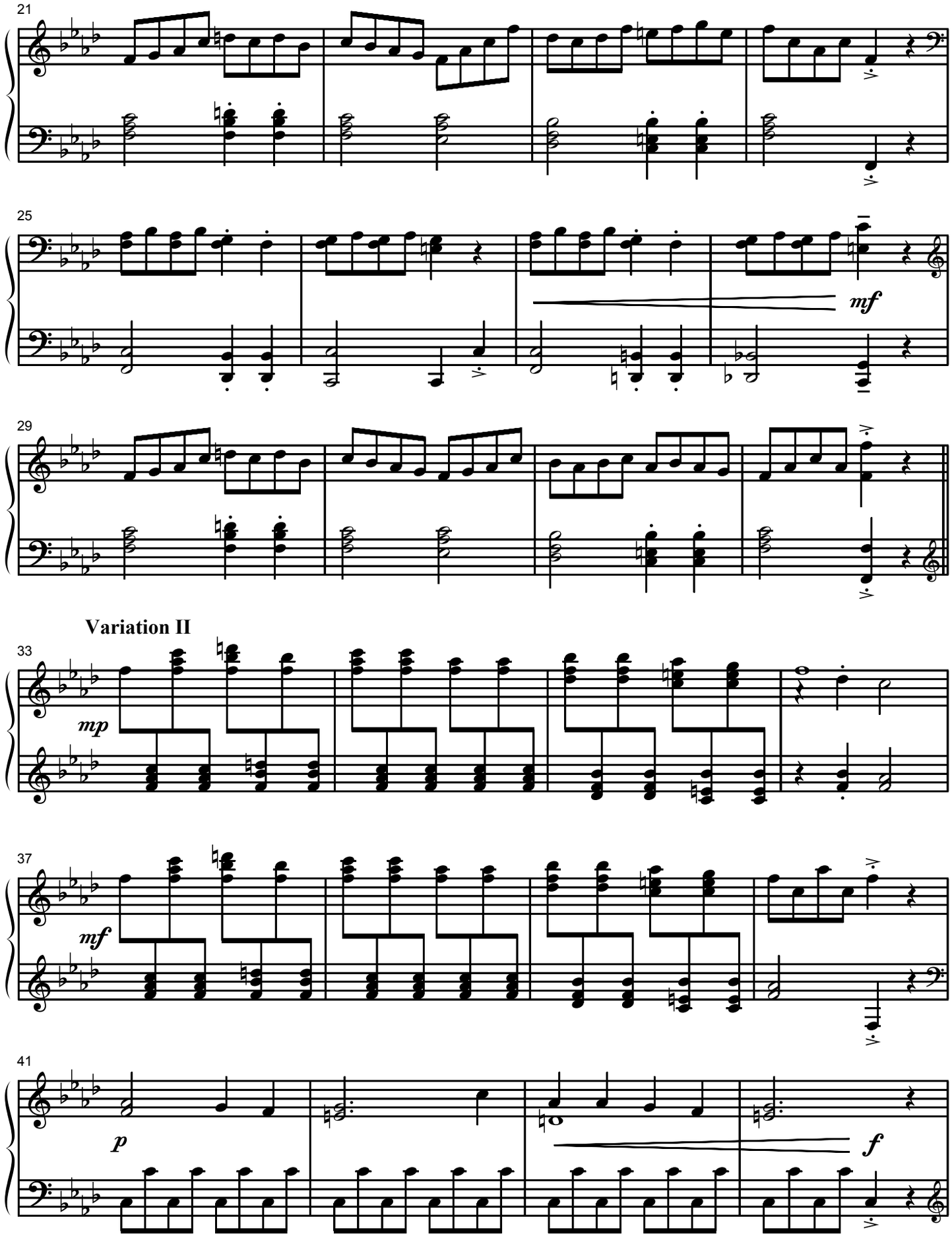
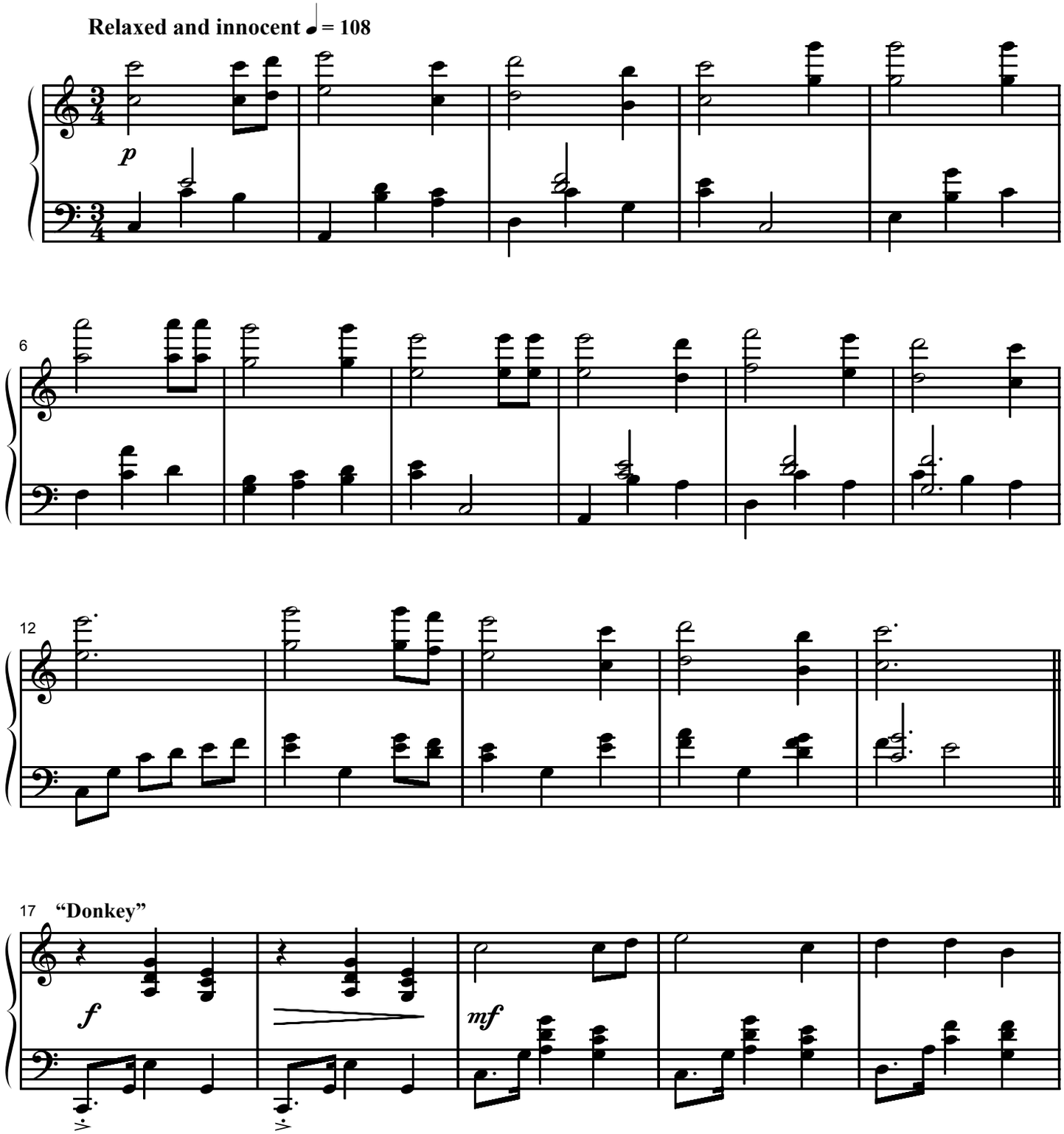

21
25
mf
29
Variation II
33
mp
37
mf
41
p
f

The Friendly Beasts

Larry Shackley

Tune: **ORIENTIS PATRIBUS**
12th-century French



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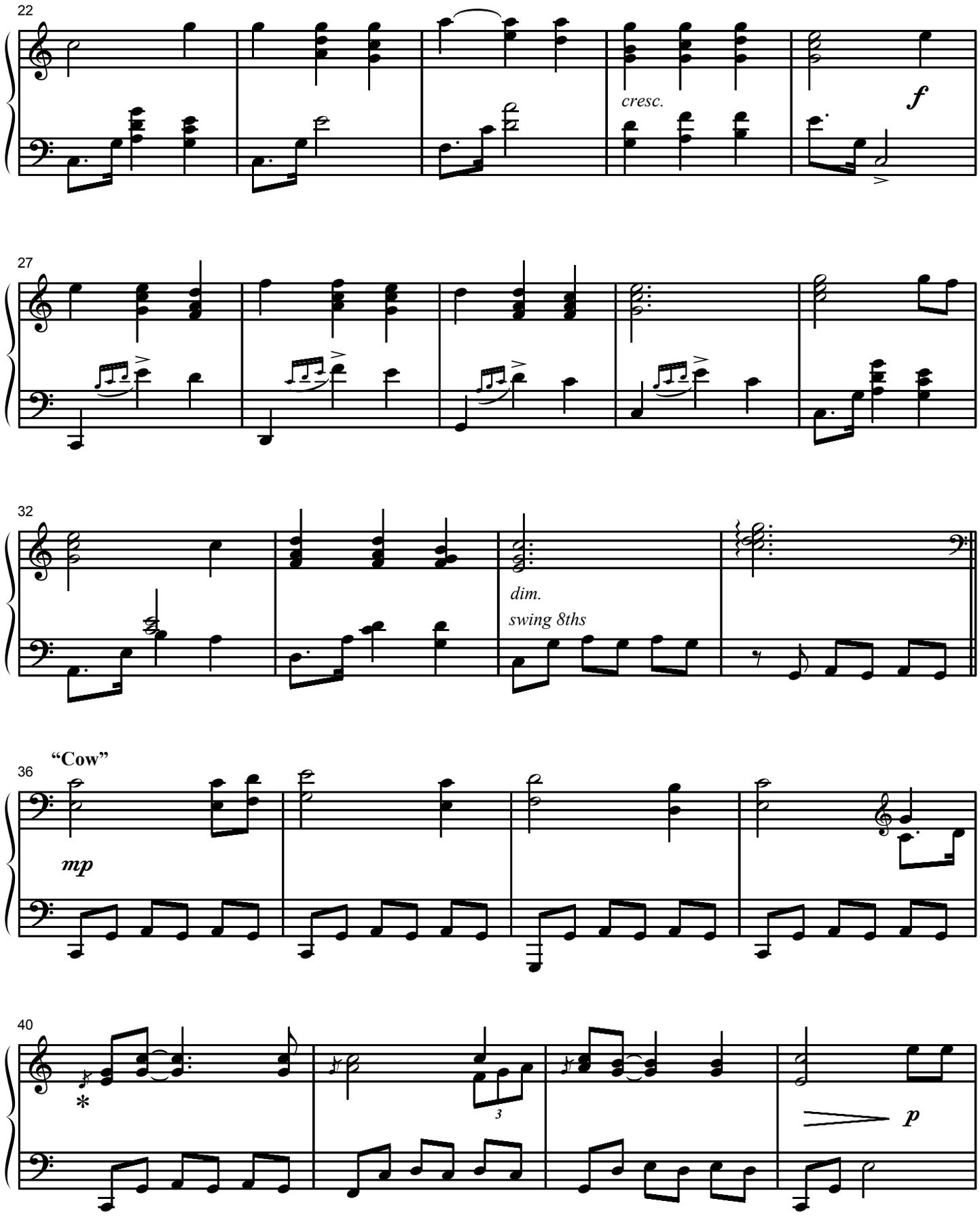


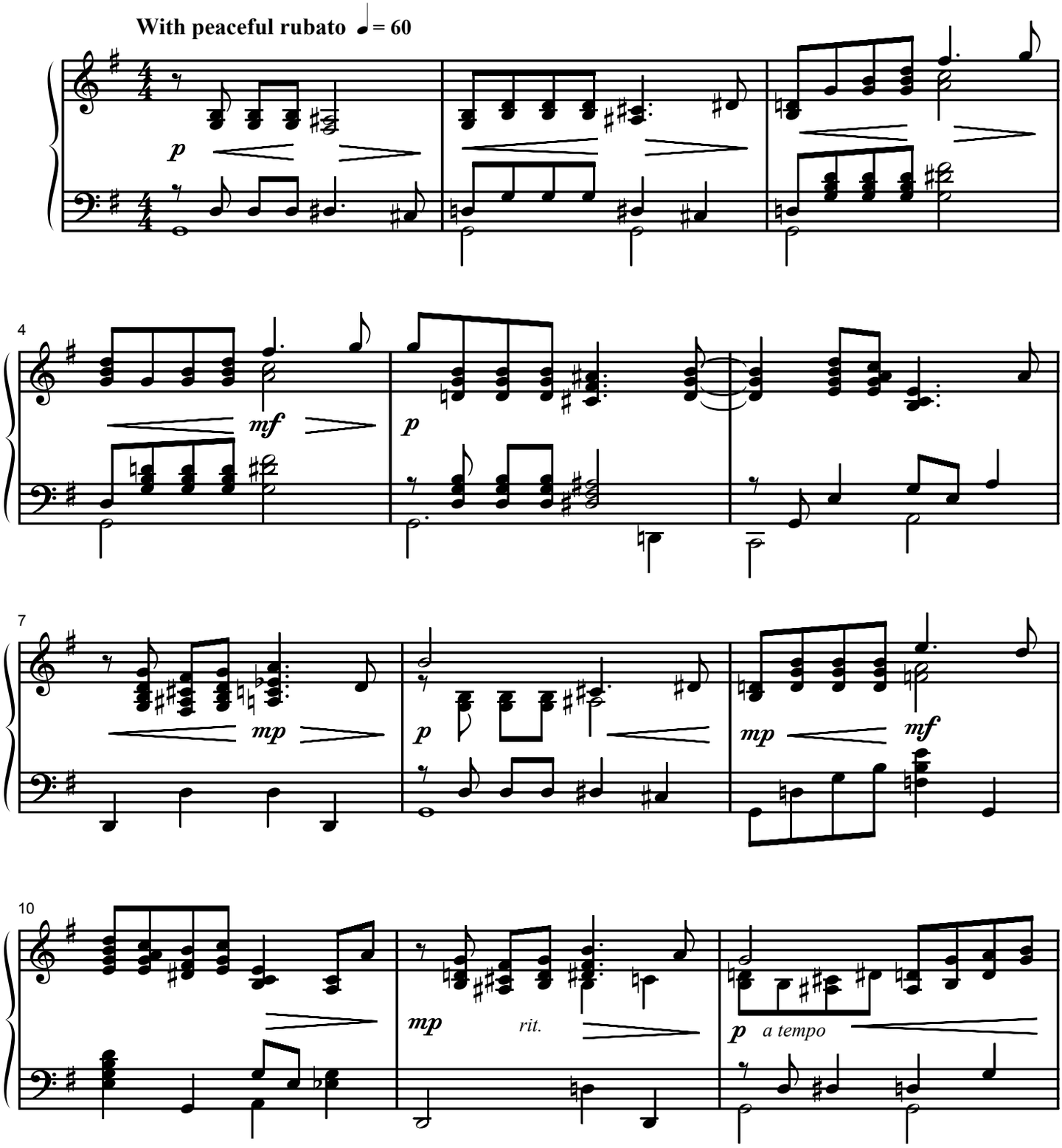
* The grace notes in this section should be played on the beat as a "crush," country style.

In appreciation of Sue Newton and her enthusiasm and passion for task as accompanist for Greystone Baptist Church, Raleigh, North Carolina

O Little Town of Bethlehem

Pepper Choplin

Tune: **ST. LOUIS**
by Louis H. Redner, 1868



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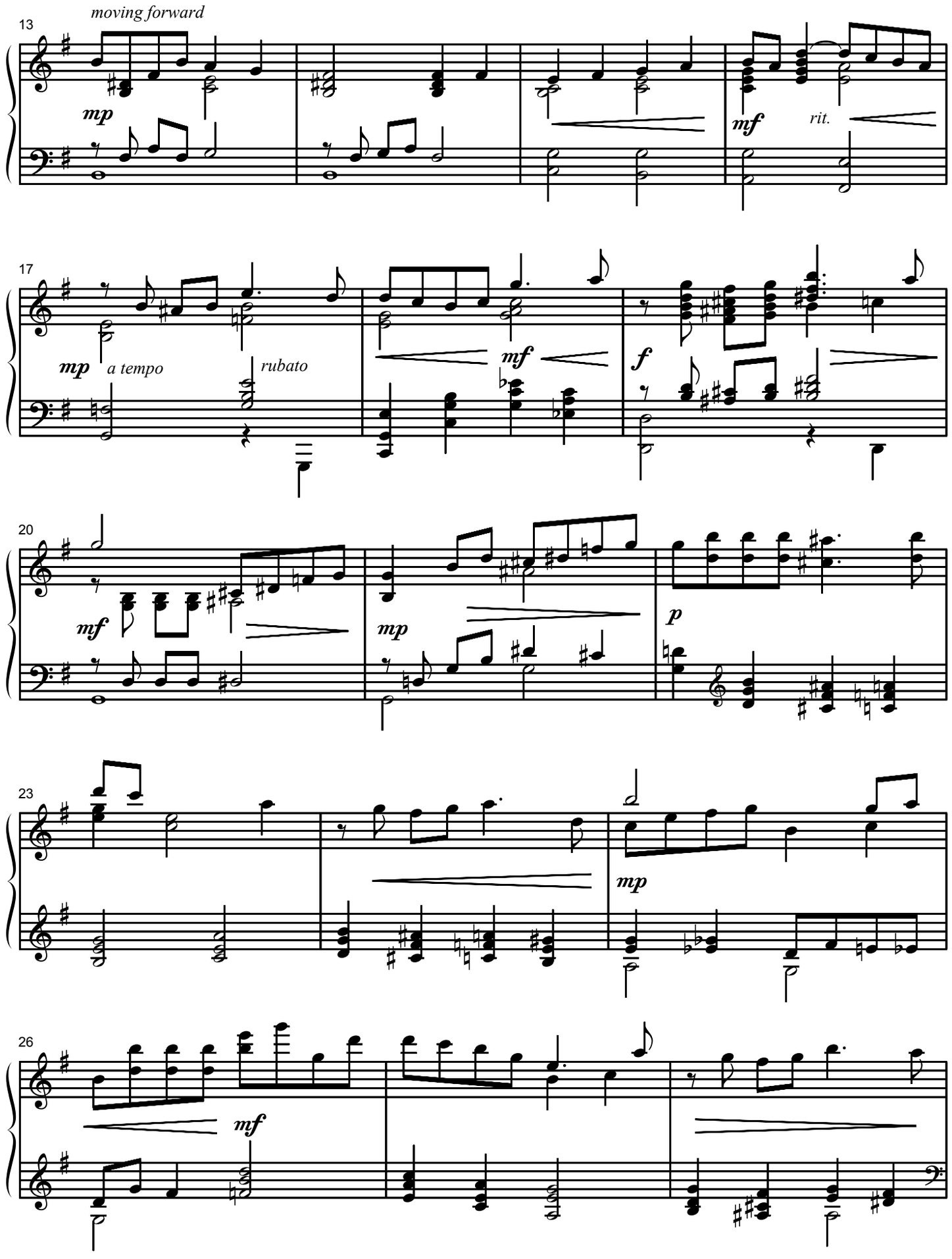
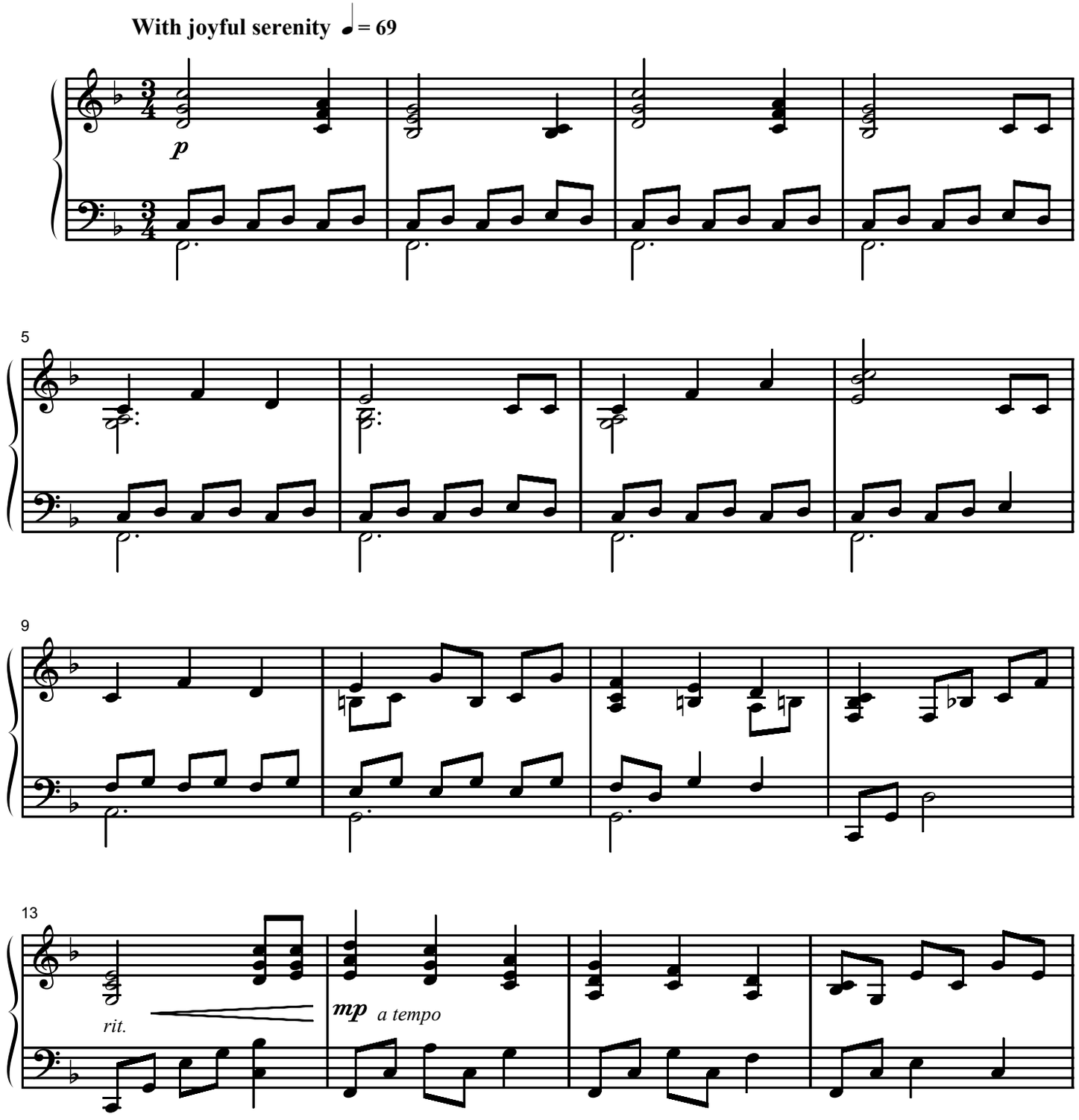

13
moving forward
mp
mf
rit.
17
mp
a tempo
rubato
mf
f
20
mf
mp
p
23
mp
26
mf

In appreciation of Gina Riggins and her generous and graceful contribution as accompanist for Greystone Baptist Church, Raleigh, NC

There's a Song in the Air

Pepper Choplin
Tune: **CHRISTMAS SONG**
by Pepper Choplin



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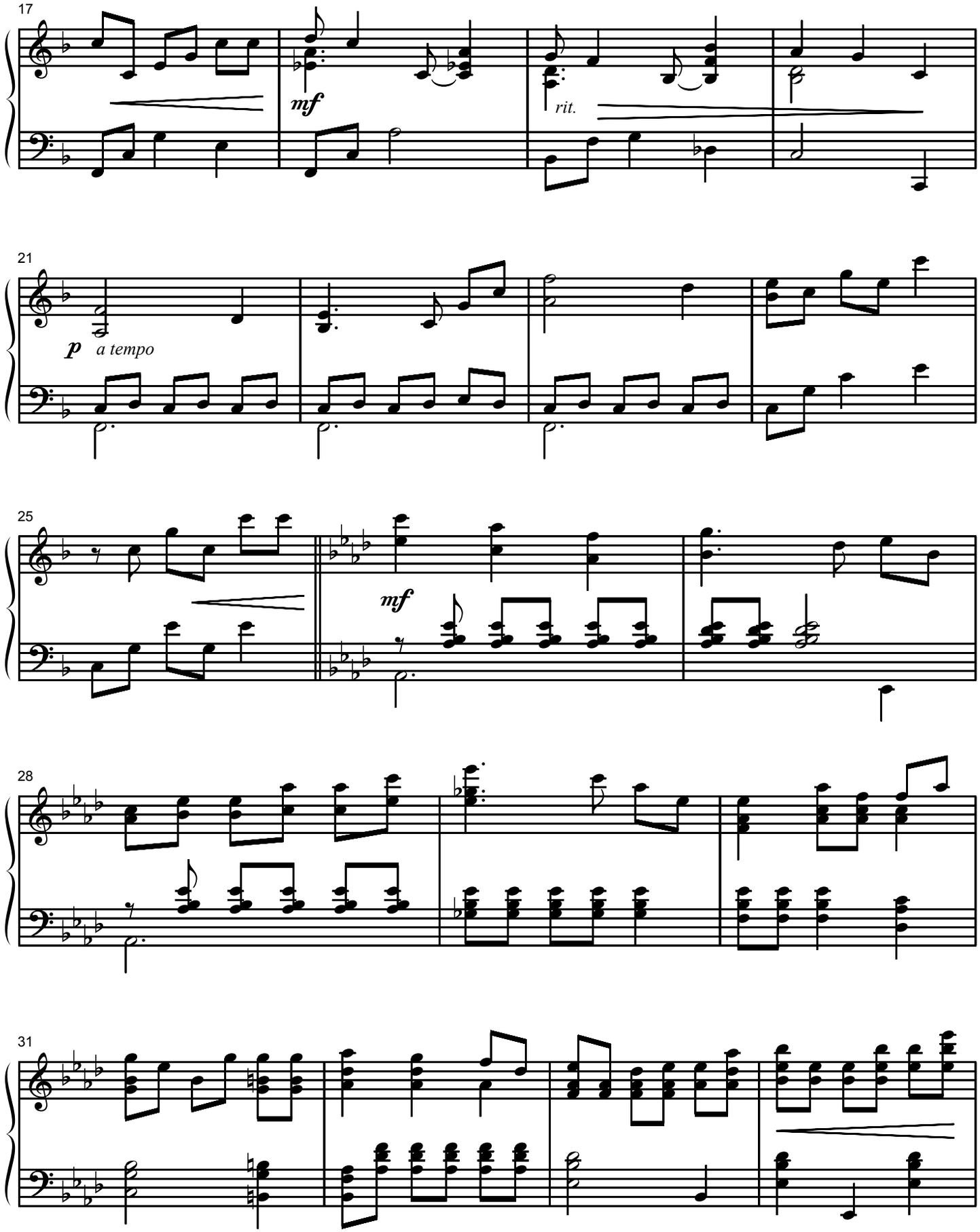
17
mf
rit.
21
p
a tempo
25
mf
28
31