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O Come, O Come, Emmanuel

Plainsong, adapted by
THOMAS HELMORE
Arr. by R. Kevin Boesiger

Mysteriously ♩ = ca. 100

5

9

12

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The Road to Bethlehem

R. KEVIN BOESIGER

Always moving forward ♩ = ca. 112

Musical notation for measures 1-3. The piece is in 4/4 time. The right hand (treble clef) plays a steady eighth-note accompaniment starting on G4. The left hand (bass clef) plays a simple bass line with quarter notes on G2, B1, and D2. The dynamic marking *mp* is present.

Musical notation for measures 4-6. The right hand continues the eighth-note accompaniment. In measure 5, the right hand has a melodic phrase starting on G4, moving up to A4, B4, and C5, then down. The left hand continues its bass line. The dynamic marking *mf* is present.

Musical notation for measures 7-9. The right hand has a melodic phrase starting on G4, moving up to A4, B4, and C5, then down. The left hand continues its bass line. The dynamic marking *mf* is present.

Musical notation for measures 10-12. The right hand has a melodic phrase starting on G4, moving up to A4, B4, and C5, then down. The left hand continues its bass line. The dynamic marking *dim.* is present in measure 11, and *mp* is present in measure 12.

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O Little Town of Bethlehem

LEWIS H. REDNER
 Arr. by R. Kevin Boesiger

Gently ♩ = ca. 80

Musical notation for measures 1-4. The piece is in G major (one sharp) and 4/4 time. The tempo is marked 'Gently' with a quarter note equal to approximately 80 beats per minute. The first system shows the beginning of the melody in the right hand and a simple accompaniment in the left hand. A piano (*p*) dynamic marking is present in the first measure of the left hand.

Musical notation for measures 5-8. The melody continues in the right hand, and the accompaniment in the left hand consists of chords and single notes. The piano (*p*) dynamic is maintained.

Musical notation for measures 9-12. The melody continues in the right hand. The left hand accompaniment includes a bass line starting in measure 10. Dynamics include mezzo-piano (*mp*) and a crescendo (*cresc.*) leading to the end of the system.

Musical notation for measures 13-16. The melody continues in the right hand. The left hand accompaniment includes a bass line starting in measure 13. Dynamics include mezzo-forte (*mf*) and piano (*p*).

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He Is Born, the Divine Christ Child

Energetically ♩ = ca. 120

Traditional French Melody
Arr. by R. Kevin Boesiger

7

13

19

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Coventry Carol

with
Away in a Manger

Flowing ♩ = ca. 108

Traditional English Melody
Arr. by R. Kevin Boesiger

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Angels We Have Heard on High

Traditional French Melody
Arr. by R. Kevin Boesiger

Freely ♩ = ca. 88

4

7

10

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Rise Up, Shepherd, and Follow

African American Spiritual
Arr. by R. Kevin Boesiger

Swing! ♩ = ca. 112 (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}$)

4

7

10

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O Come, All Ye Faithful

with
Silent Night! Holy Night!

Attr. to JOHN F. WADE
Arr. by R. Kevin Boesiger

Shimmering ♩ = ca. 100

mp *mel.*

3

5

7

rit.

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We Three Kings

JOHN H. HOPKINS, JR.
Arr. by R. Kevin Boesiger

Mysteriously ♩ = ca. 88

Musical notation for measures 1-4. Treble clef has chords. Bass clef has a steady eighth-note accompaniment. Dynamic marking *p* is present.

5

Musical notation for measures 5-8. Treble clef has chords. Bass clef has a steady eighth-note accompaniment.

9

Musical notation for measures 9-12. Treble clef has a melodic line with accents. Bass clef has a steady eighth-note accompaniment. Dynamic marking *mp* is present.

13

Faster ♩ = ca. 120

Musical notation for measures 13-16. Treble clef has chords. Bass clef has a steady eighth-note accompaniment. Dynamic marking *p* is present.

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Joy to the World

with
O Come, Let Us Adore Him
The First Noel

GEORGE FREDERICK HANDEL
Arr. by R. Kevin Boesiger

Joyfully ♩ = ca. 144

8va

mp

4

8va

7

mf

10

*"O Come, Let Us Adore Him"

*Music attr. to JOHN F. WADE

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