

Swinging Christmas time

Carillon-Musik für die Advents- und Weihnachtszeit

gesetzt für ein leichtes bis mittelschweres Carillon mit 3,5 Octaven

arrangiert von

Mathieu D. Polak und Georg Wagner

zusammengestellt und herausgegeben von Georg Wagner

Vorwort

Die Idee zu diesem Band kam mit der Einladung, zum traditionellen Adventsmarkt 2019 das Carillon im **Stift Heiligenkreuz, Österreich**, zu spielen. Das Carillon dort wurde 1982 mit 37 Glocken von der niederländischen Firma Royal Eijsbouts hergestellt und im so genannten Hornturm, dem Eingangstor zum Zisterzienser-Kloster, aufgestellt. Auf Anregung von Arie Abbenes wurde das Carillon 2004 von Royal Eijsbouts um 6 Glocken erweitert. Der Tonumfang des klangschönen Instrumentes beträgt seither 3,5 Octaven mit c², d², es² chromatisch bis g⁵.

Aufnahmen zahlreicher weihnachtlicher Lieder von Bing Crosby führte zur Auswahl auf die in diesem Band arrangierten Lieder. Sie dienen vornehmlich der freudigen wie besinnlichen Unterhaltung und eignen sich daher vortrefflich für die musikalische Untermalung eines Advents- und Weihnachtsmarktes.

Dem Carilloneur der Universität Rotterdam und Komponisten Herrn **Mathieu Daniel Polak** sei großer Dank ausgesprochen für die vielen Arrangements, die er für diesen Band erstellt hat, und für die ausgesprochen gute Zusammenarbeit.

Königswinter, erster Advent 2021

Georg Wagner

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Santa Claus is coming to town

John F. Coots & Haven Gillespie

arranged for carillon

by Mathieu Daniël Polak and Georg Wagner

(♩ = 132)

Carillon

This section shows the first four measures of the carillon part. The music is in common time (indicated by '4'). The treble clef is on the top line, and the bass clef is on the bottom line. Measure 1 starts with a eighth note followed by six sixteenth-note pairs. Measure 2 begins with a quarter note. Measures 3 and 4 continue the pattern of eighth and sixteenth notes.

You bet-ter watch out, you bet-ter not cry,

5

This section shows the next four measures of the carillon part. The music continues in common time. The treble clef is on the top line, and the bass clef is on the bottom line. Measures 5-8 show a continuation of the rhythmic pattern established in the previous measures.

bet-ter not pout, I'm tel ling you why: San - ta Claus is com - in' to town._____

10

This section shows the next four measures of the carillon part. The music continues in common time. The treble clef is on the top line, and the bass clef is on the bottom line. Measures 9-12 show a continuation of the rhythmic pattern established in the previous measures.

— He's ma king a list and check-ing it twice, gon-na find out who's

14

This section shows the next four measures of the carillon part. The music continues in common time. The treble clef is on the top line, and the bass clef is on the bottom line. Measures 13-16 show a continuation of the rhythmic pattern established in the previous measures.

naugh-ty and nice. San - ta Claus is com - in' to town._____ He

19

This section shows the final four measures of the carillon part. The music continues in common time. The treble clef is on the top line, and the bass clef is on the bottom line. Measures 17-20 show a continuation of the rhythmic pattern established in the previous measures.

sees you when you're sleep- in'. He knows when you're a - wake. He knows if you've been

Santa Claus is coming to town

24

bad or good, so be good for good- ness sake. Oh! You bet - ter watch out, you

28

bet-ter not cry, bet-ter not pout, I'm tel ling you why: San - ta Claus is com - in' to

33

1.

2.

Fine

mp

town._____

39

44

D.C. al Fine

3'25,4"

Here comes Santa Claus

Oakley Haldeman & Gene Autry
arranged for carillon by Georg Wagner

(♩ = 120)

The musical score consists of six staves of music. The first four staves are in common time (♩ = 120), while the last two staves are in 3/4 time. The key signature changes between staff 9 and 13 from B-flat major to A major.

Staff 1: Treble clef, B-flat major, 4/4 time. Measures 1-4.

Staff 2: Bass clef, B-flat major, 4/4 time. Measures 1-4.

Staff 3: Treble clef, B-flat major, 4/4 time. Measures 5-8.

Staff 4: Bass clef, B-flat major, 4/4 time. Measures 5-8.

Staff 5: Treble clef, B-flat major, 4/4 time. Measures 9-12.

Staff 6: Bass clef, B-flat major, 4/4 time. Measures 9-12.

Staff 7: Treble clef, A major, 4/4 time. Measures 13-16.

Staff 8: Bass clef, A major, 4/4 time. Measures 13-16.

Staff 9: Treble clef, A major, 3/4 time. Measures 17-20.

Staff 10: Bass clef, A major, 3/4 time. Measures 17-20.

Lyrics:

- Measures 9-12: Here comes San-ta Claus, here comes San-ta Claus right down San-ta-Claus - Lane.
- Measures 13-16: Vi - xen and Blit - zen and all his rein-deer are pul - ling on the rein. Bells are ring - ing,
- Measures 17-20: chil-dren sing - ing, all is mer-ry and bright. Hang your stock-ings and say your pray-ers cause
- Measures 23-26: San-ta Claus comes to - night. Here comes San-ta Claus, here comes San-ta Claus right down San-ta-Claus

28

Lane.
He's got a bag that is filled with toys for the boys and girls a - gain.

33

Hear those sleigh-bells jin - gle jan - gle what a beau ti-full sound. — Jump in bed, co-ver up your head cuse

39

San-ta Claus comes to - night.

44

49

Here comes San-ta Claus, here comes San-ta Claus right down San-ta-Claus Lane. He does-n't care if you're

54

rich or poor, for he loves you just the same. San - ta knows that we're God's chil- dren,

59

that makes e - very-thing right. Fill your hearts with Christ-mas cheer cause

63

San - ta Claus comes, San - ta Claus comes, San - ta Claus comes, San - ta Claus comes,

67

San - ta Claus comes, comes to - night, to - night.



Rudolph The Red-Nosed Reindeer

Johnny Marks

arranged for carillon

by Mathieu Daniël Polak and Georg Wagner

Andante ($\text{♩} = 66$)

Carillon

The score consists of two staves. The top staff is in treble clef and the bottom is in bass clef, both in common time (indicated by a '4'). The first measure shows eighth-note pairs followed by quarter notes. The second measure has eighth-note pairs followed by eighth-note pairs. The third measure has eighth-note pairs followed by quarter notes. The fourth measure has eighth-note pairs followed by eighth-note pairs. The fifth measure has eighth-note pairs followed by quarter notes. The sixth measure has eighth-note pairs followed by eighth-note pairs.

You know Dash-er and Danc-er and Pranc-er and Vix-en, Com-et and Cu-pid and

The score continues with two staves. The top staff starts with a quarter note followed by eighth-note pairs. The bottom staff starts with a quarter note followed by eighth-note pairs. This pattern repeats several times.

Don-ner and Blit-zer, but do you re-call the most fa-mous rein-deer of all?

9 Swinging ($\text{♩} = 132$)

The score consists of two staves. The top staff starts with a eighth-note pair followed by quarter notes. The bottom staff starts with a eighth-note pair followed by quarter notes. This pattern repeats several times.

Ru-dolph, the red-nosed rein-deer had a ver-y shin-y nose, and if you ev-er saw

The score consists of two staves. The top staff starts with a eighth-note pair followed by quarter notes. The bottom staff starts with a eighth-note pair followed by quarter notes. This pattern repeats several times.

it, you would e-ven say it glows. join in an-y rein-deer games.

The score consists of two staves. The top staff starts with a eighth-note pair followed by quarter notes. The bottom staff starts with a eighth-note pair followed by quarter notes. This pattern repeats several times.

Then one fog-gy Christ-mas Eve, San-ta came to say, Ru-dolph with your

Rudolph The Red-Nosed Reindeer

Musical score for Rudolph The Red-Nosed Reindeer, page 7, measures 24-25. The score consists of two staves: treble and bass. The key signature is F major (one sharp). Measure 24 starts with a forte dynamic. Measure 25 begins with a half note on the bass staff.

nose so bright, won't you guide my sleigh to night? Then how the rein - deer loved him

Musical score for Rudolph The Red-Nosed Reindeer, page 7, measures 29-30. The score consists of two staves: treble and bass. The key signature changes to C major (no sharps or flats). Measure 29 ends with a repeat sign. Measure 30 continues with a forte dynamic.

as they shout-ed out with glee:

Ru dolph the red - nosed rein - deer,

Musical score for Rudolph The Red-Nosed Reindeer, page 7, measures 33-34. The score consists of two staves: treble and bass. The key signature changes to G major (one sharp). Measure 33 starts with a forte dynamic. Measure 34 begins with a repeat sign.

join in an - y rein - deer games.

join in an - y rein - deer games.

Musical score for Rudolph The Red-Nosed Reindeer, page 7, measures 37-38. The score consists of two staves: treble and bass. The key signature changes to E major (three sharps). Measure 37 starts with a forte dynamic. Measure 38 begins with a repeat sign.

you'll go down in his - to - ry.

Fine

D.S. al Fine
8va

Musical score for Rudolph The Red-Nosed Reindeer, page 7, measures 43-44. The score consists of two staves: treble and bass. The key signature changes to A major (two sharps). Measure 43 starts with a forte dynamic. Measure 44 begins with a dynamic marking of *mp*.

I saw Mommy kissing Santa Claus

Tommie Connor

arranged for carillon

by Mathieu Daniël Polak and Georg Wagner

Carillon

(♩ = 128)

mp

5

I saw Mom - my kiss - ing San - ta Claus, un - der neath the mis - tle - toe last

11

night. She did - not see me creep down the stairs to have a peep, she

17

thought that I was tucked up in my bed - room fast a - sleep. Then

21

I saw Mom - my tick - le San - - - ta

I saw Mommy kissing Santa Claus

24

Claus, un - der - neath his beard so snow - y

27

white. _____ oh, what a laugh it would have been, if

31

Dad - dy had on - ly seen Mom - my kiss - ing San - ta Claus _____ last night. _____

37

2. _____

42

1. _____

I saw Mommy kissing Santa Claus

46

Musical score page 46. Treble and bass staves. Key signature: one sharp. Measure 46 starts with a dotted half note followed by eighth notes. The bass staff has eighth notes.

51

Musical score page 51. Treble and bass staves. Key signature: one sharp. Measure 51 shows eighth-note patterns. The bass staff includes a bass clef and a bass note.

57

Musical score page 57. Treble and bass staves. Key signature: one sharp. Measure 57 features eighth-note chords and bass notes.

63

Musical score page 63. Treble and bass staves. Key signature: one sharp. Measure 63 includes a dynamic marking *mf*.

69

Musical score page 69. Treble and bass staves. Key signature: one sharp. Measure 69 features eighth-note patterns and bass notes. A dynamic marking *mf* is present.

73

Musical score page 73. Treble and bass staves. Key signature: one sharp. Measure 73 includes a dynamic marking *mp*, a triple bar line, and a bass clef change.

3'22,5"

It's the most wonderful time of the year

Eddie Pola & George Wyle
arranged for carillon by Georg Wagner
based on an arrangement of Rachel Perfecto

(♩ = 148)

Musical score for measures 1-6. The music is in 3/4 time, treble and bass staves. The tempo is indicated as ♩ = 148.

Musical score for measures 7-12. The lyrics "It's the most won - der - ful time _____ of the" are written below the staff. The music continues in 3/4 time with treble and bass staves.

Musical score for measures 13-18. The lyrics "year. With this kids jin - gle bel - ling and e - very-one" are written below the staff. The music continues in 3/4 time with treble and bass staves.

Musical score for measures 19-24. The lyrics "tel - ling you be of good cheer. It's the most" are written below the staff. The key changes to A major (two sharps) at measure 21. The music continues in 3/4 time with treble and bass staves.

Musical score for measures 25-30. The lyrics "wonder - ful time _____ of the year. It's the" are written below the staff. The key changes back to G major (one sharp) at measure 26. The music continues in 3/4 time with treble and bass staves.

33 2.

There'll be par - ties for ho - sting Mash - mal - lows for

40

to a sting and ca - ro - ling out of the snow. There'll be sca - ry ghost sto - ries and

47

tales of the glo - ries of Chist - ma - ses long, long a - go. It's the most

54

won - der ful time of the year. There'll be

61

much mi - stle - toe - ing and haerts will be glow - ing when love ones are near.

67

It's the most won - der - ful time of the year.

74

It's the hap - hap-pi- est sea - son of all.

82

With those ho - li - day gree - tings and gay hap - py mee - ting when

89

friends come to call. It's the most won - der - ful time

96

of the year. There'll be par - ties for ho - sting marsh-

103

mal - lows for toa sting and ca - ro - ling out of the snow. There'll be sca - ry ghost

110

sto - ries and tales of the glo - ries of Christ - ma - ses long, long a - go.

116

It's the most won- der - ful time of the year.

123

There'll be much mi - stle - toe - ing and hearts will be

128

glow - ing when love ones are near.

132

It's the most won - der - ful time yes the

137

most wo - der - ful time oh the most won - der - ful

rit.

143

time of the year.

3'26,7"



Jingle Bell Rock

Joe Beal&Jim Boothe

arranged for carillon

by Mathieu Daniël Polak and Georg Wagner

(♩ = 108)

Carillon

rit.

a tempo

Jin-gle bell jin-gle bell jin-gle bell rock,

5

jin - gle bell swing and jin - gle-bells ring. Snow- in' and blow- in' up bush els of fun,

9

[1.]

now the jin-gle-hop has be - gun. in the fro - sty air: What a

13

bright time, it's the right time to rock the night a - way. Jin - gle bell time is a

18

swell time to go glid in' in a one hors sleigh. Gid - dy - ap jin - gle horse

Jingle Bell Rock

22

pick up your feet,— jin - gle a - round the clock.

Mix and min-gle in a

26

jin - gle in' beat,— that's the jin - gle-bell rock.

that's the jin - gle-bell

30

that's the jin - gle-bell rock.

Fine

p

34

rit.

38

a tempo

42

rit. D.S. al Fine

46

3 3 3 3

4'35,5"

I'll be home for Christmas

Walter Kent & Michael Bublé
arranged for carillon
by Mathieu D. Polak and Georg Wagner

(♩ = 72)

I'm drea ming to night of a place I love, e - ven - more than I u - sul - ly do. And

This section starts with a piano introduction in common time, treble and bass staves. The vocal part begins at measure 1 with lyrics about dreaming of a place loved more than anything else. The tempo is indicated as ♩ = 72.

5 al-though I know it's a long road back, I pro-mise you: I'll be home for

Measure 5 continues the melody. The tempo changes to ♩ = 96. The lyrics mention knowing it's a long road back, promising something to someone, and stating a firm intention to be home for something.

11 Chirst mas you can count on me.

Measure 11 starts with a piano introduction in common time, treble and bass staves. The vocal part begins with the lyrics "Chirst mas". The lyrics continue through measure 15, ending with "me."

17 Please have snow and mi - stle - toe and pre - sents on the tree.

Measure 17 continues the melody. The lyrics mention having snow, mistletoe, and presents under the tree. The tempo is indicated as ♩ = 96.

24 Christ - mas eve will find me where the

Measure 24 continues the melody. The lyrics mention Christmas Eve, finding someone, and a location. The tempo is indicated as ♩ = 96.

30

love - light gleams.

I'll be home for Christ -

36

rit.

mas, if on - ly in my dreams.

$\text{J} = 72$

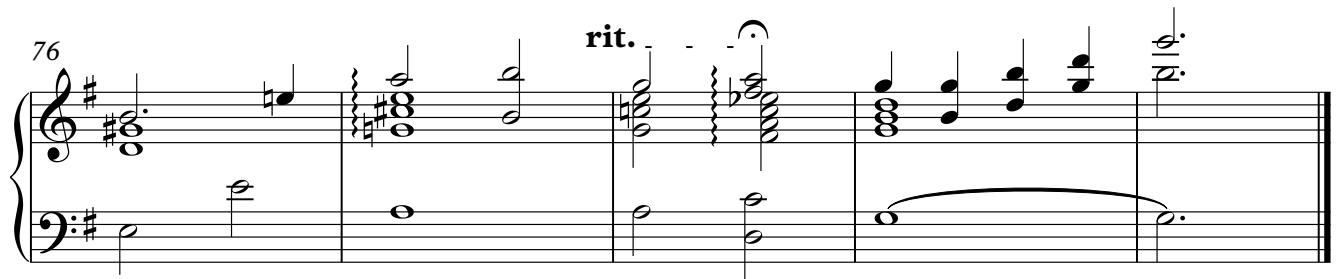
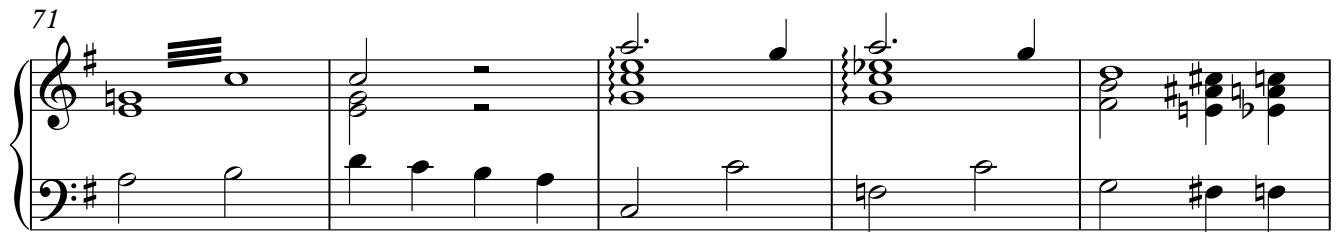
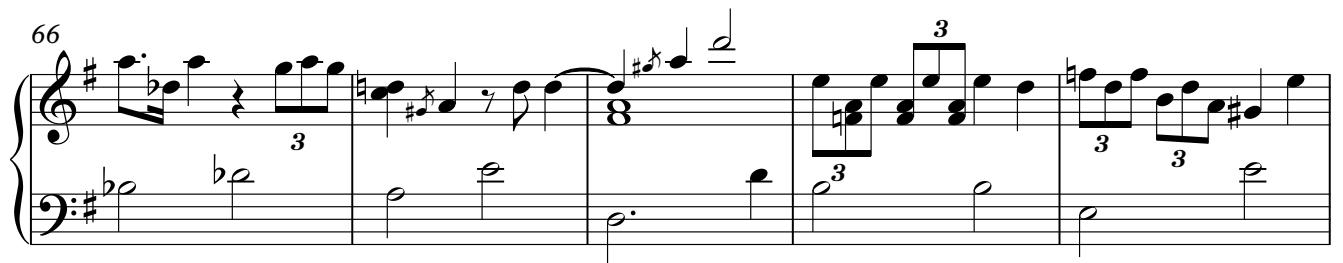
42

47

$\text{J} = 96$

53

60



3'38,7"

Jingle bells

James Piermont (1822-1893)
arranged for carillon by Georg Wagner

(♩ = 180)

7

jin-gle bells,
jin-gle bells,
jin-gle all the
way.

13

Oh, what fine it is to ride in a one horse o-pen sleigh. Hey!
jin-gle bells,
jin-gle bells,

19

jin-gle all the way.
Oh, what fine it is to ride in a one horse o-pen sleigh.

25

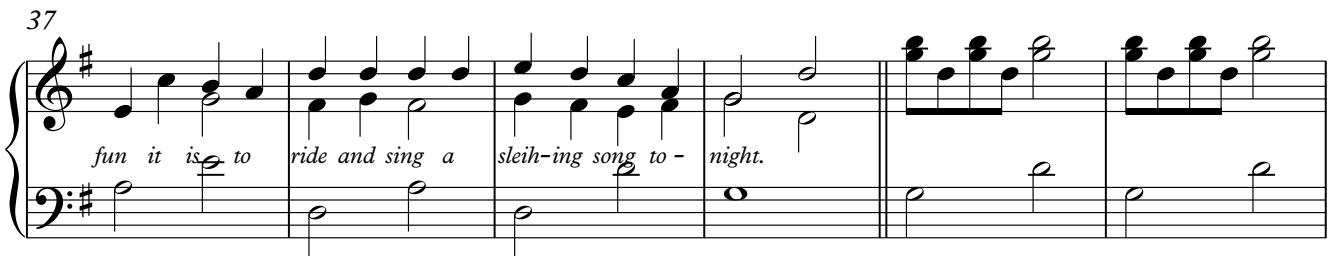
Dash-ing through the snow in a one horse o-pen sleigh oer the fields we go,

31



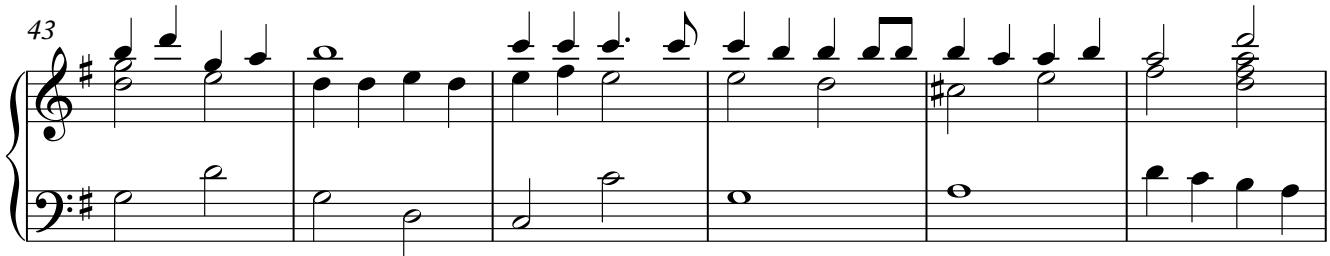
laugh-ing all the way.
Bells on bob-tail ring,
mak-ing spi-rits bright,
what

37



fun it is to ride and sing a sleigh-ing song to - night.

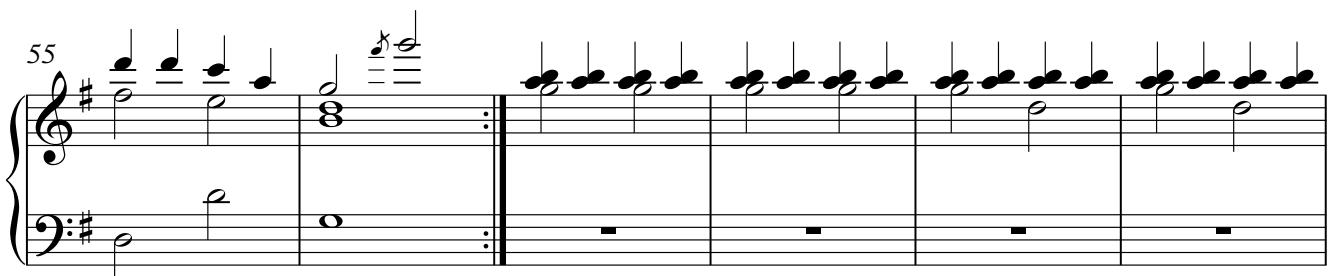
43



49



55



61



Now the ground is white,

67

go it while you're young. Take the girls to-night and sing this sleigh-ing song. Just

73

get a bob tailed bay, two forty as his speed, hitch him to an

78

o - pen sleigh and crack, you'll get the lead. Jingle bells, jingle bells,

83

jin - gle all the way. Oh, what fine it is to ride in a one horse o - pen sleigh. Hey!

89

Jingle bells, jingle bells, jingle all the way. Oh, what fine it is to ride in a

95

one horse o - pen sleigh.

101

Forte dynamic (f) in the bass staff.

107

rit.

111

3'17,5"



I'm dreaming of a white Christmas

Irving Berlin

arranged for carillon by Georg Wagner

based on an arrangement by Jakob de Vreese

(♩ = 112)

white Christmas just like the ones I used to know. Where the

tree - tops glis - ten and chil - dren lis - ten to hear sleigh bells in the

snow. I'm dreaming of a white Christ - mas.

With eve - ry Christ - mas card I write may your day be mer - ry and

bright. and may all your Christ - ma - ses be white.

37

I'm drea-ming of a white Christ mas just like the ones I used to

43

know. Where the tree - tops glis-ten and chil - dren lis - ten to

49

hear sleigh bells in the snow. I'm drea-ming of a

55

white Christ - mas with eve - ry Christ - mas card I write

60

may your day be mer - ry and bright. Trem.

64

and may all your Christ - ma-ses be white. Trem. Trem.

Let it snow! Let it snow! Let it snow!

Jule Styne & Sammy Cahn

arranged for carillon

by Mathieu Daniël Polak and Georg Wagner

rit.

(♩ = 120)

Carillon

Oh, the

a tempo

wea-ther out-side is fright- ful, but the fire is so de - light - ful. And since we've no place to

go, let it snow! Let it snow! Let it snow! snow! When we final- ly kiss good

night, how I'll hate go-ing out in the storm! But if you'll real- ly hold me tight,

all the way home I'll be warm. The fire is slow - ly dy - ing and my dear, we're still good

Let it snow!

25

bye-ing. But as long as you love me so, let it snow! Let it snow! Let it snow! When we

30 [2.] *8va*

snow!

35

p

mf

40

3

45 rit. *a tempo*

rit.

a tempo

50 rit.

rit.

2'39,6"

Winter Wonderland

Felix Bernard & Dick Smith
arranged for carillon by Georg Wagner

(♩ = 108)

This system begins with a treble clef, a key signature of one flat, and a common time signature. The tempo is indicated as ♩ = 108. The music consists of two staves. The top staff features eighth-note patterns with grace notes. The bottom staff has a bass clef and rests throughout. The section is labeled "Leigh-bells".

5

This system starts with a treble clef, a key signature of one flat, and a common time signature. The lyrics begin: "ring, are you list- ning? In the lane snow is glist- ing. A". The music consists of two staves.

9

This system starts with a treble clef, a key signature of one flat, and a common time signature. The lyrics continue: "beau-ti ful sight, we're hap-py to night walk ing in a win-ter won der land. Gone a". The music consists of two staves.

13

This system starts with a treble clef, a key signature of one flat, and a common time signature. The lyrics continue: "way is the blue- bird, here to stay is a new bird. He". The music consists of two staves.

17

This system starts with a treble clef, a key signature of one flat, and a common time signature. The lyrics continue: "sings a love song_ as we go a-long walk-ing in a win-ter-won-der land.". The music consists of two staves.

21

In the mea-dow we can build a snow-man.
Then pre-tend that he is Par-son Brown.

25

He'll say "Are you mar- ried?" We'll say "No, man!" But you can do the job when you're in

28

town!" La - ter on we'll com - spi - re as we dream by the

32

fi - re to face un - a - fraid the plans that we made

35

walk - ing in a win - ter-won - der- land.

1. 2.

38

rit.

2'50,9"

Silver Bells

Jay Livingston & Ray Evans

arranged for carillon

by Mathieu Daniël Polak and Georg Wagner

(♩ = 92)

(♩ = 82)

sim.

(♩ = 92)

Ci-ty

9

side-walks, bus-y side-walks dressed in hol - i - day style, in the air there's a feel-ing of

15

Christ-mas. Chil-dren laugh-ing, peo-ple pass- ing, meet-ing smile af - ter smile, and on

21

ev-'ry street cor-ner you hear: Sil-ver bells, sil-ver bells,

29

rit.

a tempo

it's Christ-mas time in the cit - y Ring-a-ling, hear them ring.

Silver Bells

— Soon it will be Christ-mas Day. — Day. —

3'22,5"

Sleigh Ride

Lery Anderson & Mitchell Parish
arranged for carillon by Georg Wagner

(♩ = 164)

7

Just hear those sleigh bells jin-gle- ing, ring ting - tin-gle- ling, too.

12

Come on, it's love - ly wea-ther for a sleigh-ride to-gether with you. Out-side the

17

snow is fall- ing and friends are call-ing "Yoo - hoo!". Come on, it's love - ly weath-er for a

22

sleigh-ride to-gether with you. Gid-dy up, gid-dy up, gid-dy up, let's go,

27

let's look at the show. We're ri-ding in a won-der-land of snow. Gid-dy

33

up, gid-dy up, gid-dy up, it's grand just hold-ing your hand. We're glid-ding a -

38

long with a song of a win-ter-ly fai - ry land. Our cheeks are nice and ro-sy and com - fy co-sy are

(8)

43

we. We're shug-gled up to-geht-er like two birds of a feath-er would be. Let's take that

(8)

49

road be - fore us and sing a cho-rus or two. Come on, it's love-ly weath-er for a sleigh-ride to-geht-er with

(8) 1.

55

you. There's a bith-day par ty at the home of Far - mer Gray. It' ll

61

be the per-fect end-ing of a per - fect day. We'll sing-ing the songs we love to sing with

67

out a sing - le stop.
At the fi - re-place while we watch the chest-nuts pop.

72

Pop, pop, pop! There's a hap - py fee- ling noth-ing in the world can buy, when the

77

pass a-round the cof-fee and the pump - kin pie. It' ll al-ways be like a pic-ture print a-

83

mong our sou - ve - nirs. These won-der-ful things are the things we re - mem-ber all tho'

88

years. Just hear those you.

rit.



The Christmas Song

Mel Tormé & Robert Wells

arranged for carillon

by Mathieu Daniël Polak and Georg Wagner

(♩ = 76)

Carillon

Chest-nuts roas-ting on an o - pen fire

5

Jack Frost nip-ping at your nose

yule-tide ca-rols be- ing sung by a choir and

9

folks dressed up like Es - ki - mos

Ev - ery - bo - dy knows a tur key and some mis - tle toe

13

help to make the sea-son bright.

Ti - ny tots with their eyes all a-glow will

17

find it hard to sleep to - night.

They know that San - ta is on his way. He's loa-ded

The Christmas Song

Musical score for The Christmas Song, page 1, measures 21-24. The music is in common time, key of G major. The vocal line includes lyrics: "lots of toys and goo-dies on his sleigh. And ev- ery moth- er's child_ is gon-na spy—— to see if". The piano accompaniment consists of eighth-note chords.

lots of toys and goo-dies on his sleigh. And ev- ery moth- er's child_ is gon-na spy—— to see if

Musical score for The Christmas Song, page 1, measures 25-28. The music continues in common time, key of G major. The vocal line includes lyrics: "Rein-deer real-ly know how to fly. And so I'm of fe ring this sim ple phrase to kids from one to nine-ty". The piano accompaniment features eighth-note chords and a bass line.

Rein-deer real-ly know how to fly. And so I'm of fe ring this sim ple phrase to kids from one to nine-ty

Musical score for The Christmas Song, page 1, measures 30-33. The music continues in common time, key of G major. The vocal line includes lyrics: "two Al-though its been said ma-ny times, ma-ny ways, mer-ry Christ-mas to you!". The piano accompaniment features eighth-note chords and a bass line.

Allegro ($\text{♩} = 152$)

Musical score for The Christmas Song, page 2, measures 35-38. The tempo is Allegro ($\text{♩} = 152$). The vocal line consists of eighth-note patterns. Dynamics include **p** (piano) and **f** (forte).

Musical score for The Christmas Song, page 2, measures 39-42. The tempo is Allegro ($\text{♩} = 152$). The vocal line consists of eighth-note patterns. Dynamics include **f** (forte), **p** (piano), and **rit.** (ritardando).

Musical score for The Christmas Song, page 2, measures 43-46. The tempo is Allegro ($\text{♩} = 152$). The vocal line consists of eighth-note patterns. Dynamics include **f** (forte), **p** (piano), **f** (forte), and **p** (piano).

The Christmas Song

a tempo

47

51

rit.

55

60

64

68

8va-

2'56,5"

Last Christmas I gave you my heart

George Michel, 1984

arranged for carillon by Georg Wagner

based on an arrangement of Wim Bertelot

(♩ = 100)

Musical score for measures 1-4. The music is in common time (indicated by '4'). The treble clef is on the top line, and the bass clef is on the bottom line. The tempo is indicated as ♩ = 100. The music consists of four measures of eighth-note patterns.

Musical score for measures 5-8. The music continues in common time with the same clefs and tempo. The pattern of eighth notes remains consistent across these measures.

Musical score for measures 9-12. The lyrics are: "Last Christ - mas I gave you my heart, but the ve-ry next day you gave it a- way..". The music features eighth-note patterns with some sixteenth-note grace notes.

Musical score for measures 13-16. The lyrics are: "This year to save me from tears I gave it to some - one spe - cial.". The music includes eighth-note patterns and sixteenth-note grace notes.

Musical score for measures 17-20. The lyrics are: "Last Christ - mas I gave you my heart but the ve-ry next day you gave ist a way.". The music features eighth-note patterns with sixteenth-note grace notes.

21

This year to save me from tears I gave it to some- one spe - cial.

25

29

33

Once bit - ten and twice shy I keep my dis- tance but

36

you still catch my eye. Tell my ba - by: Do you re - cog - nize me?

39

Well, it's been a year it doesn't sur-prise_ me.

43

Musical score for piano and voice, page 43. The piano part consists of two staves: treble and bass. The vocal line starts with eighth-note pairs followed by quarter notes.

47

Musical score for piano and voice, page 47. The piano part has eighth-note pairs in the treble staff. The vocal line continues with eighth-note pairs. The lyrics "I wrapped it up and sent it" are written below the vocal line.

51

Musical score for piano and voice, page 51. The piano part has eighth-note pairs in the treble staff. The vocal line starts with "with a note say-ing "I love you" I meant it." The lyrics continue with "Now I know what a fool"

54

Musical score for piano and voice, page 54. The piano part has eighth-note pairs in the treble staff. The vocal line continues with "I've been but if you kissed me now I know you fool me a - gain."

57

Musical score for piano and voice, page 57. The piano part has eighth-note pairs in the treble staff. The vocal line continues with eighth-note pairs.

61

Musical score for piano and voice, page 61. The piano part has eighth-note pairs in the treble staff. The vocal line continues with eighth-note pairs.

65

A musical score page featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have four measures. The music consists of eighth-note patterns and quarter notes.

69

A musical score page featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have four measures. The music includes eighth-note patterns and quarter notes, with some sixteenth-note figures in the right hand.

73

A musical score page featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have four measures. The music features eighth-note patterns and quarter notes, with some sixteenth-note figures in the right hand.

77

A musical score page featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have four measures. The music includes eighth-note patterns and quarter notes, with some sixteenth-note figures in the right hand.

81

A musical score page featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have five measures. The music consists of eighth-note patterns and quarter notes, with some sixteenth-note figures in the right hand.

rit.

86

A musical score page featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have five measures. The music includes eighth-note patterns and quarter notes, with some sixteenth-note figures in the right hand. The right hand has a sixteenth-note figure with a '3' above it, and the left hand has a sixteenth-note figure with a '3' below it.

4'16,2"

Carol of the drum

Katherine K. Davis (1892-1980)
arrangiert für Carillon von Georg Wagner

(♩ = 60)

mf "Come" they told me, Pa -

7 rum-pa-pum-pum, _____ "Our new-born king to see, Pa - rum-pa-pum-pum,

12 Our fi - nest gifts we'll bring, Pa - rum-pa-pum pum, _____ To lay be -

18 fore the king, Pa - rum-pa-pum-pum, Rum-pa-pum-pum, Rum-pa-pum-pum, _____

23 So to hon - or Him, Pa - rum-pa-pum-pum, _____ When we come". _____

29 "Ba - ba Je - su, Pa - rum-pa-pum pum, _____

35 I'm a poor boy, too, Pa - rum-pa-pum- pum, _____ I have no gift to bring, Pa -

41 rum-pa-pum- pum, _____ That's fit to give a King, Pa - rum-pa-pum- pum,

46 Rum-pa-pum- pum, Rum-pa pum- pum, _____ Shall I play for you, Pa -

51 rum-pa-pum- pum, _____ on my drum?" _____

57 Ma - ry nod - ded, Pa - rum-pa-pum- pum, (Trem.) Ox and ass kept time, Pa -

63 rum-pa-pum- pum, _____ I played my drum for him, Pa - rum-pa-pum- pum,

68

Rum-pa-pum-pum,

Rum-pa-pum-pum,

73

Then He smiled at me, Pa - rum-pa-pum-pum,

77

Me and my drum.

rit.

2'40,8"

Feliz Navidad

José Feliciano
arranged for carillon
by Mathieu Daniël Polak and Georg Wagner

(♩ = 124)

Carillon

Fe-liz Na-vi - dad.

6

Fe-liz Na-vi - dad. *Fe-liz Na-vi - dad. Pros-pe - ro a - no y fe-li - ci-dad.*

11

1. 2.

I want to wish you a

15

Mer-ry Christ-mas, with lots of pres-ents to make you hap - py. I want to wish you a

19

Mer - ry Christ - mas from the bot - tom of my heart. I won - na wish you a

Feliz Navidad

23

mer - ry Christ mas with mis - tle toe and_ lots of cheer.

With lots of laugh ter through

27

out the years from the bot tom of my heart. _____ Fe-liz Na - vi - dad. _____

Fe - liz Na - vi - dad. _____ Fe-liz Na - vi - dad. Pros-pe-ro a - no y fe-li - ci-dad.

Fe - liz Na - vi - dad. _____ Fe-liz Na - vi - dad. Pros-pe - ro a - no y fe - li - ci - dad.

Fe - liz Na - vi - dad. Pros-pe - ro a - no y fe - li - ci - dad. _____ 8va

Es ist ein Ros entsprungen

Michael Praetorius (1571-1621)

arranged by Mathieu Daniël Polak

A mabile ($\downarrow = c. 42$)

Carillon

mp

4

rit.

Fine

9

15 Comodo ($\downarrow = 72$)

mf

sim.

15

21

Es ist ein Ros entsprungen

26

Musical score for piano, page 26. Treble and bass staves. Treble staff has sixteenth-note patterns. Bass staff has sustained notes.

32

p

Musical score for piano, page 32. Treble and bass staves. Treble staff has sixteenth-note patterns. Bass staff has sustained notes. Dynamics: piano (p) at the beginning of the measure.

37

Musical score for piano, page 37. Treble and bass staves. Treble staff has sixteenth-note patterns. Bass staff has sustained notes.

41

8va -

Musical score for piano, page 41. Treble and bass staves. Treble staff has sixteenth-note patterns. Bass staff has sustained notes. Dynamics: 8va (octave up) at the beginning of the measure.

D.C. al Fine

(8)

Musical score for piano, page 45. Treble and bass staves. Treble staff has sixteenth-note patterns. Bass staff has sustained notes. Dynamics: (8) at the beginning of the measure.

Kling, Glöckchen, kling

Main Theme (MT): Kling Glöckchen, Side theme (ST): Carillon ou Cloches by J.F. Dandrieu

Christmas Traditional

arranged by Mathieu Daniël Polak

Allegretto ($\text{♩} = 90$)

Carillon

12 MT

18

26

Kling Glöckchen, kling

32 ST

p

Measures 32-37: Treble staff: eighth-note pairs (measures 32-35), sixteenth-note pairs (measures 36-37). Bass staff: eighth-note pairs. Measure 37 ends with a fermata over the bass note.

38

f

Measures 38-42: Treble staff: eighth-note pairs (measures 38-40), sixteenth-note pairs (measures 41-42). Bass staff: eighth-note pairs. Measure 42 ends with a fermata over the bass note.

43 MT

mp

Measures 43-47: Treble staff: eighth-note pairs (measures 43-45), sixteenth-note pairs (measures 46-47). Bass staff: eighth-note pairs. Measure 47 ends with a fermata over the bass note.

50

p

Measures 50-54: Treble staff: eighth-note pairs (measures 50-52), sixteenth-note pairs (measures 53-54). Bass staff: eighth-note pairs. Measure 54 ends with a fermata over the bass note.

56

mp

Measures 56-60: Treble staff: eighth-note pairs (measures 56-58), sixteenth-note pairs (measures 59-60). Bass staff: eighth-note pairs. Measure 60 ends with a fermata over the bass note.

Kling Glöckchen, kling

63 ST
p

rit.

God rest ye merry, gentlemen

Main theme (MT): God rest ye, Side Theme (ST): Prélude from Suite de Noëls, C.B. Balbastre

Christmas Traditional

arranged by Mathieu Daniël Polak

Con moto ($\text{♩} = 100$)

Carillon

ST *mf*

f *p*

6

f *p*

MT

11

mf

16

p

21

f

God rest ye merry, gentlemen

26

mf ST

mf

31

ff

ff

36

f

p

mf

mf

41

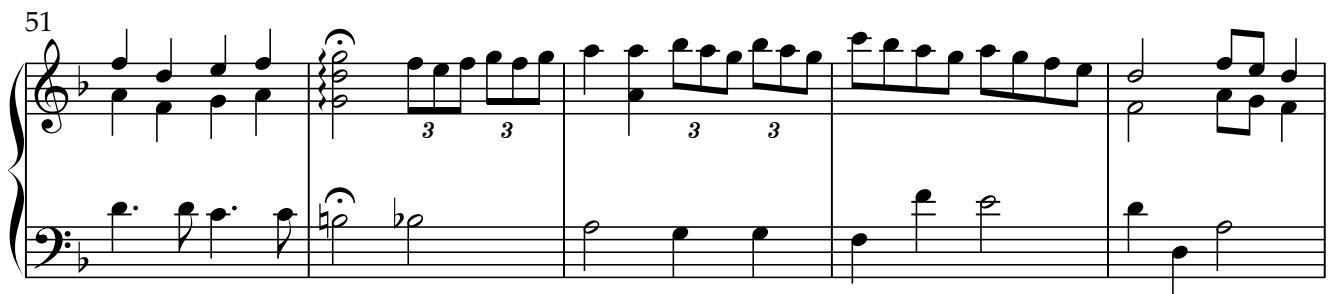
ff

46

3 3 3

p

God rest ye merry, gentlemen



Musical score page 56. The vocal line includes eighth-note chords and sixteenth-note figures. The piano accompaniment has eighth-note patterns. Dynamic markings include *rit.*, *a tempo*, *ST*, and *mp*.

Musical score page 61. The vocal line features eighth-note chords and sixteenth-note figures. The piano accompaniment has eighth-note patterns. Measure 61 concludes with a repeat sign.

Musical score page 64. The vocal line includes eighth-note chords and sixteenth-note figures. The piano accompaniment has eighth-note patterns. Measure 64 concludes with a repeat sign.

Musical score page 67. The vocal line features eighth-note chords and sixteenth-note figures. The piano accompaniment has eighth-note patterns. The section ends with a final repeat sign and a fermata over the vocal line.

The first Noel

The first Noel, English trad: Main Theme (MT), Noel by J.F. Dandrieu: Side Theme (ST)

Christmas Traditional

arranged by Mathieu Daniël Polak

Andante ($\text{♩} = \text{c. } 100$) ST

Carillon

mf

MT

p

mf

mf

mf

p

The first Noel

27

27

ST

33

mf

33

37

37

MT

41

p

41

45

45

The first Noel

49

mf

53

57

61

65

pp

rit.

The sheet music consists of five staves of musical notation for a two-piano piece. The top staff is treble clef, and the bottom staff is bass clef. Measure 49 starts with a dynamic *mf*. Measures 53, 57, and 61 show eighth-note patterns. Measure 65 begins with a dynamic *pp* and includes a ritardando instruction (*rit.*). The music is divided into measures by vertical bar lines.

The shepherds were keeping watch

The Shepherds (main theme)
Le Chansons de Prince de Liège (side theme)
arranged by Mathieu Daniël Polak

Comodo ($\text{♩} = 80$)

Carillon

It came upon the Midnight Clear

Richard Storrs Willis (1819-1900) (main theme)
Giga from De Gruyters Beiaardboek (side theme)
arranged by Mathieu Daniël Polak

Gentile ($\text{♩} = 72$)

Carillon

The musical score consists of two staves: a treble clef Carillon staff and a bass clef Piano staff. The Carillon part begins with a single note followed by a sixteenth-note pattern. The Piano part enters at measure 7 with a rhythmic pattern of eighth and sixteenth notes. Measures 13 and 19 show more complex patterns for both instruments. Measure 25 features a dynamic marking of *mp*. Measure 31 concludes with a piano dynamic of *p* and a *rit.* (ritardando) instruction.



O Tannenbaum

Ernst Anschütz (1780 - 1861) - main melody
& Frédéric Chopin (1810 - 1849) - side theme
arranged by Mathieu Daniël Polak

Moderato ($\text{♩} = 100$)

Carillon

$\text{♩} = 100$

7

13

18

26

O Tannenbaum

30

mp

35

40

45

51

rit.

Stille Nacht, heilige Nacht

Franz Gruber (main theme)
and Frederic Chopin (side theme)
arranged by Mathieu D. Polak

Tranquillo (♩ = 40)

Carillon

mf p mf

p

teneramente

(8) mp

12

15

