

CHRISTMAS SEASON PIECES

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number. A title bearing an asterisk indicates that a recording is available upon request. Plus or minus signs mean more or less difficulty than the number.

A CHILD'S CHRISTMAS PRAYER (Unison Voices/piano) is a plaintive piece that can touch one's heart and cause him/her to interpret the words and the situation of a host of children at Christmas time. If one looks carefully at all three voices, s/he will see that they all have the same melody.

And now I lay me down to sleep; I pray the Lord my soul to keep. If I should die before I wake, I pray the Lord my soul to take. If Christmas comes, and I am gone, I pray its spirit lingers on. If I am in the angel's choir, I'll sing and play my heavenly golden lyre. Merry Christmas to you all. WD

Ranges are: Sopranos, E1-f2; Alto, a-c2 (3:00) #3 MED.

THE BARNYARD CHRISTMAS ALERT: (Sopranos 1 & 2 and Alto) presents the animal's reaction to Christmas Eve. Although the music seems to be three different parts, it is actually the same melody, with different rhythms in each part. Children or adults can enjoy this piece from its sound and from the way the music is put together.

The duck told the chicken and the chicken told the mouse,
"There's an evergreen tree in the farmer's house!"
The mouse told the cat to go and tell the bat that they all should get along because of that.
It means peace to the world.

The bat told the dog and the dog told the horse,
"The tree in the house means Christmas, of course."
The horse told the goat, and the goat told the cow,
"The farmer is so excited he forgets to plow!"
It means songs are in the air.

The animals started wondering just how Christmas had begun.
They asked the owl who was old and wise."
The owl said, "Christmas is a time for fun!"
But this is a "fact," we never would surmise.

In a manger, like theirs, was born a child who gave them love whenever He smiled at
animals or men, both civilized and wild.
He taught mankind to be meek and mild.
It means, MERRY CHRISTMAS! WD

Ranges are: Soprano 1, C1-f2; Soprano 2, Eb1-Eb2; Alto, g-C1 (1:52) #3 MED.

A CHRISTMAS TANGO: (unison voices/piano) is a canonic type of piece with a real

“tango” rhythm” and snippets of rumba and fandango rhythms. It’s fun to sing.

1.

Let's celebrate our Christmas, in the South American way.
We'll make a bright *pinjada*. for the kids on Christmas day.
Then we will dance a lovely tango and a light fandango too.
Then we will rumba around when the right song is found and we'll sing Merry Christmas to you!
Yes, we'll sing merry Christmas to you.
When we're dancing, it's just like romancing, if you really know how to tango.
Stop!
You're hesitating!
Do not keep me waiting long to tango!

2.

Why don't we go out on an isthmus?
We can see both sides of the bay.
We'll build a toy armada for the kids to sail away.
We'll take along a scrumptious mango and we'll have escargots stew.
When our fiesta is done, we'll have had lots of fun when
we will sing Merry Christmas to you. WD

The range is: C4-F5 (1:42) #3 MED.

QUESTIONS and ANSWERS ABOUT CHRISTMAS: (SA piano) is a conversation between one singer who needs information about Christmas, and another singer who has such information.

Alto: What is the purpose of Christmas?
Sop: It fills mankind with joy!
Alto: But Christmas is only for Christians.
Sop: No! It's for anyone loving peace.
Alto: Why should all mankind honor Christmas?
Sop: Are not all people searching for love?
Alto: The world needs joy, peace and love for all mankind.

Alto: What is the meaning of Christmas?
Sop: It's love; it's all about love.
Alto: Why do the people him music?
Sop: It's peace; it's all about peace.
Alto: What is the spirit of Christmas?
Sop: It's joy; it's all about joy!
Alto: Why can't the world enjoy Christmas?
Sop: There's hope; it's all about hope.
All: There's love, peace, joy, and hope,
presents for all mankind. WD

Ranges are: Soprano, D1-e2 - Alto, C1-C2 (1:30) #2 EASY

CANONS FOUR CHRISTMAS is a set of four canons that appear in order if all are to be performed. Each canon may be performed independently of the others, depending on what is needed for proper programming:

1. *AN OLD-FASHIONED CHRISTMAS* (2 voices / violin / optional cider jug / washboard) is a canon between two voices that may be accompanied by a fiddler who can play "Turkey in the Straw"; however, nearly any treble instrument may be used. It is a secular piece to fit between sacred pieces for the sake of variety.

We'll have an old-fashioned country kind of Christmas.
We'll get some visitin' from lots of folks who've missed us.
We'll tell the Hatfields and McCoys to bring each other's children toys,
then we'll play guitars and fiddles like a bunch of good old boys.
We'll have some turkey and dumplins for our vittles.
There'll be a lot of good stuff cookin' in our kittles.
We'll dress the Christmas tree up right, and join in singin' "Silent Night,"
then we'll sit around the fireplace watchin' yule logs give off light. WD

Ranges are: **voice 1, C1–e2; voice 2, c–E1. (2:00) #2 EASY**

2. *HEY, LITTLE KING* is a simple retelling of the Christmas story set in a multi-verse SATB canon. Contrast between the mood of the verses will help to determine musical interpretation. This piece is good to use in church and to sing in concert.

Hey, little king, where is your crown?
Are your royal subjects out of town?
Is your manger the throne of Bethlehem?
Hey, little king, smile on me with your power.
Hey, little king, at twelve years old,
you will preach God's commandments to your fold.
You will be the king of Galilee.
Hey, little king, smile on me with your power.

Hey, little king, on the cross you'll die as the
soldiers are laughing while you cry.
You will be the king of Golgotha.
If only they knew, they would stand in awe of your power.
Hey, little king, you'll rise again, and you'll be the king who'll judge our sin.
We'll be on our knees when we meet our end. Hey, little king!
Hey, little king, smile on me, I'm your friend. WD

**Ranges are: Soprano, D1-eb2; Alto, b flat-Bb1; Tenor, d flat-Eb1; Bass, Bb-Db1(1:20)
#1 VERY EASY**

3. *WIND SONGS* (double chorus: voices 1-2-3 only, or with voices A-B-C). The choir

director may arrange this Christmas canon in a variety of ways. It may be performed upside-down in its original form.

In December, cold winds, sounding much like voices, say
"Christ is coming soon. Merry Christmas!" WD

The range is: C1–f2. (0:30, minimum) #4 MED.+

4. *I THINK IT'S CHRISTMAS* (SATB four-part canon) is on a single page, but it contains a contrary canon, two perpetual canons, a *canonizant* and a triple canon! In other words, it is open to numerous different arrangements and can take as much time to sing as is desired for a program offering. The tempo is "*vivace*" in 7/8 meter. The soprano part is a "round." The alto part is the soprano part, upside down. The tenor is a *canonizant*, if performed together with the alto. Regardless of the analysis, this "contemporary" piece of music is an audience delight. A "shtick" like this would enhance a Xmas program.

Snowballs flying through the air; time for heavy underwear.
Red and green are everywhere. I think it's Christmas!
And even though there's little time to spare, there's a feeling people care;
folks are trying hard to share; I think it's Christmas!
All little children find it hard to bear, waiting for a day so rare.
Once a year is hardly fair to think of Christmas.
Christmas is coming and all people are waiting for its love for all nations. WD

Ranges are: Soprano, D1–f2; Alto, D1–c2; Tenor, e flat–F1; Bass, a flat–C1.(0:45, minimum) #3 MED.-

Performance Ideas for "I Think It's Christmas!"

From measures one through eight, many different arrangements are possible. Since any single part may be sung effectively with any other part, a director may choose to sing verse one with the soprano and alto as a duet, verse two as a duet between the alto and tenor and verse three as a duet between the tenor and the bass. The director may also choose to have the soprano and alto hum against the music and text of the tenor and bass parts. There are many, many other options one can use to create new arrangements.

***HOSANNA:** (SATB / piano, or two trumpets / two trombones / snare drum / small and large suspended cymbals / tam tam of gong) Christmas or Easter, sacred. This exciting piece gives the impression of difficulty; however, it is much easier than it sounds. The seemingly asymmetric rhythm is simply based on the rhythm of the text, "Blessed is he who cometh in the name of the Lord." Hosanna creates a feeling of great joy and celebration.

Ranges are: Soprano, D1–a2; Alto, b flat–d2; Tenor, c–F1; Bass, F–D1. (3:45) #3 MED.

HARRY WUZANELF (SATB / piano) is a Christmas song about Santa's newest elf, Harry, who is taller than a horse and weighs more than half a ton! It follows the tradition of story

songs such as “Rudolph, the Red-nosed Reindeer” and “Frosty, the Snowman.” It is a piece that makes an audience laugh.

There once was a man named Harry Wuzanelf, and Harry was an elf in spite of himself.
He was taller than a horse, weighed more than half a ton, and liked to play his flute
when his work was done.

Oh, Har-ry-ar-y-ar-y-ar-y-ar-y-ar-y-ar-y was an elf.
Too-dle-loo-dle-loo-dle-loo-dle-loo-dle-loo-dle-loo-dle-loo-dle-oo.

For all of his life, old Harry was the same;
he shared with the poor and cared for the lame.
He was ever making toys for all the girls and boys
and liked to play his horn with skill and poise.

Oh, Har-ry-ar-y-ar-y-ar-y-ar-y-ar-y-ar-y had a horn.
Horn-orn-orn-orn-orn-orn-orn-orn-orn. (Imitate instrument)

When Harry got old and said that he would die, a lot of the children were wondering
why that a jolly old Saint Nick would ever let him go, 'cause Harry was a trumpet
playing elf, you know.

Oh, Har-ry-ar-y-ar-y-ar-y-ar-y-ar-y-ar-y trumpeted.
Trum-pi-ty-tum-pi-ty-tum-pi-ty-tum-pit-y-tum. (Imitate)

When Santa Claus was finally advised of Harry Wuzanelf, he was surprised; so quicker
than a wink, he flew to Harry's place and took along a tuba to play some bass with

Har-ry-ar-y-ar-y-ar-y-ar-y-ar-y-ar-y tubadood.
Tu-ba-du-ba-du-ba-du-ba-du. (Imitate)

Old Santa said, "You're perfect, I am sure. No one can play with more allure.
You are always full of love much bigger than yourself;
so come along with me, Sir Harry Isanelf."

Sir Har-ry-ar-y-ar-y-ar-y-ar-y-ar-y-ar-y is an elf.

So Har-ry-ar-y-ar-y-ar-y-ar-y-ar-y-ar-y IS an elf! WD

Ranges are: Soprano, D1-g2; Alto, a-C2; Tenor, d-G1; Bass, c-D1 (2:20) #3 MED.

I SAW AN ANGEL, TODAY (2 treble voices and tenor or bass voice) is a spiral canon that can be sung by inquisitive people who like to learn about how music is composed. With each repeat, the singers must approach to next stanza one whole-step higher.

I saw an angel, today, who started flying away
as I was trying to pray and wondering what I would say.

She saw me kneeling down, and floated back to the ground
and let me know she was around.
Her silent voice came to me and said,
“Remember to be a faithful child and you’ll see that
heaven’s door has a key that you may borrow from me
when you are finally free to live eternally.
The Lord was born for thee. Merry Christmas!” WD

Ranges are: Soprano, D1-g2; Alto, a-c2; Tenor, d-G1. (2:20) #2 EASY+

JOYFUL CHRISTMAS EVE, A (SATB/piano) or (unison/piano) is an idea borrowed from Machaut’s idea of isorhythm (the same rhythm) used as a unifying element in composition. The entire piece employs the same rhythm while the piano sews counterpoint full of cross rhythms against the voices. In all, there is a lot of joyous excitement!

Christmas is coming and people are humming the songs that they sing and play each year. Once a poor little baby was born in a manger, and lived to become the greatest king of all time.

Heavenly hosts raised a star and three wise men came far to behold what the shepherds were guarding that night.

Bands of angels foretold of the wise men with gold for the poor little boy whom mankind would enfold.

“Alleluia!” sang the angels.
“Hosanna!” sang the three wise men.
“Gloria!” sang the shepherds.
“Amen!” sang the world.

“Glory in the highest!” sang the angels.
“Peace on Earth,” sang the three wise men.
“Wonderful!” sang the shepherds.
“Amen!” sang the world.
“Amen!” sang mankind. WD

Ranges are: Soprano, C1-f2; Alto, a flat to d flat2; Tenor, c-F1; Bass, Ab-Db1 (2:50) #2 EASY+

LET’S SING A SONG ABOUT CHRISTMAS! (2 treble voices/piano) vacillates between “swing time” and standard rhythms. Children would enjoy singing this piece while learning the difference in sound between regular notation and “swing rhythm” on exactly the same notation.

Christmas time is coming very near.
All the children wish that it were here.
Merry Christmas! Merry Christmas!
Christmas is a jolly time of year.

Why can't it be Christmas every day.
Everyone would love it, children say.
Merry Christmas! Merry Christmas!
Christmas takes our troubles all away.

Let's sing a song about Jesus.
Let's sing a song about love.
Let's sing a song about angels
watching from above.

Let's sing a song about living.
Let's sing a song about peace.
Let's sing a song about giving.

Let's sing a song about Mary.
Let's sing a song about a star.
Let's sing a song about wise men
traveling so far.

Let's sing a song about presents.
Let's sing a song about faith.
Let's sing a song about providence.

Christmas time is coming very near.
All the children wish that it were here.
Merry Christmas! Merry Christmas!
Christmas is a jolly time of year.
Christmas takes our troubles all away. WD

The range is: C1- e flat2 (2:09) #1 EASY

***CHRISTMAS PROCESSIONAL CANON, A** (any combination of six voices with an SATB coda) was written for approaching a concert stage while singing. Any hand-held instruments may be used while walking to the stage. The music is designed to cause voices to transfer octaves for the sake of respective ranges. The rhythmic effect of the technique is fascinating.

'Twas once upon a Christmas night like this, when the son of God came down to Earth, to dwell among us all, as a common man, and give us a second birth.
May we, through lives of harmony, enrapture those who've never learned to recognize Him "King of All Mankind," until He has returned.
We recognize Him "King of All Mankind," and worship Him with love and praise. WD

Ranges are: Soprano, C1-a2; Alto, C1-d2; Tenor, c-F1; Bass, c-D1. (2:10) #3 MED.

TELUGU SONG (solo with unison chorus singing) is from India.

A familiar Indian melody was adapted to Christian lyrics and an astounding, monophonic choral piece resulted. Ave Rarla is a "line song" between a soloist and a choral ensemble singing in unison. Any vocal combination is acceptable, but the piece should be sung in the original language when there is an option. A good rendition of this work has an amazing effect upon an audience. The following English translation is included in the score:

Boundless love of God above, sent to Earth for mankind. Ah, yes, this is our joy!
Foretold in scripture, pure promise of God, so sure.
Love's perfect treasure, He gives new to us. Ah, yes, this is our joy!
All the world is filled with the glorious news!
Christ, the savior, is born to free us, though in manger lowly he is lying.
Prince, ruler, lord and master, He will be. Ah, yes, this is our joy!

The vocal range is from D1-f#2. (2:30) #2 EASY+

MERRY CHRISTMAS TIME IS COME! (SATB / organ or piano) is a canonic piece about the joy of Christmas. If seen on a single page rather than on the customary octavo score, the performer would notice that the music may be played either right-side-up or upside-down; the result would be the same, a lovely piece of Christmas music attesting to the mystery of the season.

When the Christmas Child was born, life was full of sadness.
All the nations were forlorn.
There could be no gladness.

Then came a baby, born in a manger.
Who was the baby born in a world of woe?

He's the Son of Man, sent from heaven above, with love.
Merry Christmas time is come, a time of gladness!
Merry Christmas time is come; joyful are all nations!
Merry Christmas time is come.
Sing a song of gladness!
Play the fife and beat the drum!
Merry Christmas time is come; joy be to all mankind! Amen! WD

Ranges are: Soprano, D1-f#2; Alto, b-c2; Tenor d-F1; Bass, G-b (2:30) #3 MED.

A JOY TO ALL MANKIND (Ideally, a children's choir should accompany an SATB chorus; however, one or two soloists may be used to accompany the choir.) The piano or organ part is optional. For providing a pristine, holy atmosphere, this musical setting is hard to beat. This piece is appropriate for either concert or church use and is open to alternate arrangements. It

is available from Colla Voce Music, Inc. 4600 Sunset Ave, #83, Indianapolis, IN 46208. The order number is 55-26102. Contact collavoce.com .

A star! Christmas. A babe! Christmas. A Lord! Christmas.
A joy to all mankind.
There lies a king within a lowly manger! Shout Earth! And heaven reply,
"Alleluia!"
His mother? Mary. His father? God, on high. His name?
Jesus, a joy to all mankind. WD

Ranges are: Children 1, G1–g2; Children 2, D1–e2; Soprano, b–d2; Alto a-G1;
Tenor, f–D1; Bass, F–a. (2:18) #2 EASY

***GREAT LIGHT, A** (SATB / hand clapping or percussion accompaniment) is a thoroughly exciting contemporary piece that is appropriate for an artist choir. "A Great Light" employs asymmetric meters and seventh-chord harmony. It is appropriate for concert or church performances.

A great light now has come to us.
Glory in the highest, a son to us is given.
A great light, now is come to all. Alleluia!" WD

Ranges are: Soprano, D1–g2; Alto, g–d2; Tenor, f–G1; Bass, G–C1. (1:40) #4 MED.+

***STAR CAROL, THE** (SATB / optional piano) This Neapolitan carol was arranged by Wallace De Pue, Sr., to provide a quiet, lovely piece about the Christmas Star. Most of the bass part is an *ostinato*.

'Twas on a night like this, a little babe was born.
The shepherds gathered round to guard him 'til the dawn.
Above them shone a star of wondrous light.
No one had ever known a star to shine so bright,
shining so lovingly, shining so brightly, guiding their footsteps from afar.
The star led them through the dark of night
to a path of love and brotherhood by following its light.

Ranges are: Soprano: G1–f2; Alto: b–B1; Tenor: d–E1; Bass: A–C1. (2:38) #2 EASY

TELUGU SONG, THE (a unison line piece) An American missionary brought this WONDERFUL song to the U.S.A. for India. The Capital University (Bexley, Ohio) Chapel Choir sang this piece on tours that were far reaching. The "line man," a fine tenor, would sing a line of text that would be repeated by the choir. The Chapel Choir sang in the Telugu language; however, the English language, beneath the Telugu text in the score may be used. The lovely simplicity of this music deeply touched everyone who heard this piece.

Boundless love of God above, sent to Earth for mankind.

Ah yes, this is our joy!

Foretold in Scripture pure, promise of God is sure.

Love's perfect treasure, He gives now to us.

Ah yes, this is our joy!

All the world is filled with glorious news!

Christ, the Savior is born to free us.

Though in manger lowly, He is lying, Prince, Ruler, Lord, and Master He will be.

Ah yes, this is our joy!

The range is: D1-F5 (1:45) MED.

***TOY CAN(N)ON, THE** (SATB) may be the only piece of music in music literature that enables a single melody to create a double canon, a contrary canon, a spiral canon, a canon in augmentation, a *canonizant*, and a perpetual canon. All of these types of canons are in this piece for SATB.

Merry Christmas! Happy New Year! May your troubles vanish in a puff of smoke.

Go boom! Go boom, toy cannon!

Go boom, boom, boom!

If at Christmas, I'm not happy, I would like to vanish in a puff of smoke.

Go boom!

Sound like volleys of cannon fire, like thunder, to say,

“Merry Christmas to all mankind!” WD

Ranges are: Soprano, E1–f2; Alto, a–e2; Tenor, c#–F1; Bass, A–D1. (2:12) #4 MED.+

BURGUNDIAN CAROL, THE (SATB / optional piano) is an arrangement of a traditional carol that has lasted through time. The text is a retelling of the events that occurred when Christ was born in the manger. The mystery is extant in the choral setting.

The world was sinful and forlorn, until the night when Christ was born.

A radiant star was shining down upon a king without a crown.

Wise men and shepherds came one-by-one to kneel before God's only son.

Frankincense, gold, and precious things were laid before the king of kings.

The donkeys, oxen, and the sheep kept still to let the baby sleep.

Dear Mary crooned a lullaby while Joseph stood on guard nearby.

The shepherds, coming from the field, had nothing precious they could yield,

just colored stones and flutes of reed, but nothing that a king might need.

Wise men and shepherds came one-by-one to kneel before God's only son.

Frankincense, gold, and myrrh volutes were cast aside for stones and flutes!

Ranges are: Soprano, C1–d2; Alto, g–A1; Tenor, d–F1; Bass, F–g. (3:48) #2 EASY

***TRUE?** (SATB) The baseline of this music is an ornamented, continuous descending scale throughout the piece; that implies the never-ending story of the birth of Christ.

True? Is it really true, God gave his son, for the love of you?
On Christmas day, so the story goes,
was born a babe, lovelier than a rose,
lovelier than a rose, though wrapped in swaddling clothes.

His name was Jesus, Christ, the son of man,
who brought from Paradise, the Holy Father's plan
to save us all from Satan's evil ways.
Shout "Alleluia!" to Jehovah, and sing his praise
through endless days!

You know it's true, that all of it is true.
God gave His only son for you.
It is really true?
All of it is true. WD

Ranges are: Soprano, C1-f2; Alto, g-e flat2; Tenor, e flat-F1; Bass, F-C1 (4:14) #3 EASY

***O SING UNTO THE LORD!** (SATBB) is a polyphonic piece that is written with the techniques employed by composers of Italian madrigals in the Renaissance period. The added bass part provides a warmth of sound that can cause this music to provide a splendid contrast to a choral concert. This piece is appropriate for a good high school or college madrigal group or choir. The text, based on phrases in the Bible, allows this piece to be available for general use, Easter or Christmas. This music is an expression of sheer joy.

O Sing unto the glittering, glorious king! O praise his name!
Let every living thing with heart and voice, like bells of silver, ring!
Take comfort that this day to man doth bring joy!
Let lute and shawm sound in sweet delight!
Joys of Christ, recite this day!
Rejoice! With heart and voice, rejoice! WD

Ranges are: Soprano., C1-b flat2; Alto, a-d2; Tenor, d-G1; Baritone, c-D1; Bass, F-D1 (1:55)
#3 MED.

HOW DO I KNOW THAT IT'S CHRISTMAS WHEN IT COMES? (SATB / Piano) is a piece in binary form, that is, a peppy section followed by a legato section. It is composed by creating a contrary canon, at the fourth, and basing it on a cancrizan, (the music played against the backward version of itself). The music is fresh and bouncy and the melodies are likely to remain in the minds of those who sing it, as well as those who listen to it.

How do I know that it's Christmas when it comes?
How do I know by the evergreens in the windows?
How do I know, by the lights strung on the porches?
How do I know, by the sidewalks lined with torches?

How do I know, by the sound of fifes and drums?
How do I know "'tis the season," when the wind blows?
How do I know, by the carolers singing?
(Hum) How do I know, by the sleigh-bells ringing?
How do I know, by the carolers singing?
How do I know that it's Christmas when it comes?

While all these things are nice, I've thought them over twice,
so I'm prepared to offer everyone some good advice.

You know when Christmas comes, that it is warm,
no matter if ice and snow are on the rooftops.
You know when Christmas comes, because there's joy in the air,
and random acts of kindness seem to wipe away some tear drops.
These things the season brings makes one know it's Christmas. WD

Ranges are: Soprano, F#1-f2; Alto, b-c2; Tenor, c-E1, Bass, G-a. (2:00) #4 MED.+

***MANGER SCENE, THE** (SATB-brief solos for a soprano and a bass-baritone) is a setting of what went on in the manger on the night when Christ was born. The music is in traditional harmony that supports flowing melodic lines. This work has been toured all over the nation by at least two fine college choirs. "The Manger Scene" should be placed between two fast pieces on a choral program.

Lo, in a humble manger, clothed in the raiment of the poor, lies the Son of Man!
Fearing no sudden danger, welcoming strangers to their door are the parents of the Son
of Man.
Angels are watching over the manger; kings are bestowing gifts with care.
Wise men are kneeling close to the cradle. Only the shepherds' hands are bare.

Quietly, now the child awakens, viewing His subjects gathered there.
How silently, now, He smiles at the shepherds; though they are poor, they still have a gift
to share.
What is their gift, so precious? What is the glorious gift they bring to the Son of
Man?
They bring a wondrous gift of love to the Son of Man.
Surely the child is gracious; love is the perfect gift to bring to the Son of Man. WD

Ranges are: Soprano solo, C1-b flat2; Baritone solo, Eb1-e flat2;
Soprano, D1-e flat2; Alto, a-c flat2; Tenor, f-G1; Bass, F-b flat. (2:50) #2 EASY

LONG AGO ON CHRISTMAS EVE (a processional for unison voices or two-part canon / triangle / tambourine / claves / suspended cymbal / optional piano) tells the story of Christmas Eve. This was written for children's voices.

Long ago on Christmas Eve, bells in heaven rang.
When the world could hear their sound, hearts of all men sang.
Alleluia! Gloria!

Long ago on Christmas Eve, shepherds saw a light.
Then an angel told them all, Christ was born that night.
Alleluia! Gloria! WD

The range is: C1-e2 (indefinite duration) #1 VERY EASY

CHRISTMAS CARD, A (SATB / organ or piano) was commissioned by Dr. Joseph Henry and the Peoria Civic Choral, Peoria, Illinois. This anthem is reminiscent of a popular music style similar to "Chestnuts roasting on an open fire..." Although the piece seems innocent and straightforward, it is a study in counterpoint. The lines are all quite melodic, so they are appreciated by any audience.

When it's Christmas time, love is in the air again, so we think of you, as we always do.
Then we make this prayer, 'Let it last forever, while it's Christmas time.'
There is peace on Earth, again.
Let it be secure.
May it long endure.
Join us in this prayer. 'Let it last forever.'
The world is joyful now, while it's Christmas time.

When the church bells ring, there's a chance that you'll remember how people used to sing
all the yule-tide carols.
Sitting side-by-side, they would take a sleigh ride; they would sing beneath "His star,"
while it was Christmas time.
Merry Christmas, one and all! WD

Ranges are: Soprano, D1–e2; Alto, a–c2; Tenor, d–G1; Bass, G–C1. (3:20–6:25, with repeat)
#3 MED.-

WOULDN'T YOU LIKE TO GO TO CHRISTMAS TOWN? (3 voices, 1 a tenor or bass / hand-claps / finger snaps and piano) is a sparkling treat that is based on a perpetual canon. As an opener to a Jr. High School Christmas concert, it would be exceptional. This piece was composed with the *cambiata* voice in mind.

Tommy sat down to study a map. He was holding an Atlas in his lap.
He couldn't decide where he'd like to go. He thought his mother would know.
She was in the kitchen, making apple pie.

When Tommy asked his question, she wondered why!

She thought for a moment, then made her reply with a definite twinkle in her eye.

"Wouldn't you like to go to Christmas Town?

Wouldn't you like to track old Santa down?

Wouldn't you like to be where toys abound for play, the whole year 'round?

Wouldn't you like to pack your bags and go?

Wouldn't you like to live in ice and snow?

Wouldn't you like to see your loved ones, though, when howling winds may blow?

Wouldn't you like to be at home, anyway?

Wouldn't you like to join your friends and play?

Wouldn't you like to see your folks perceive the beauty of Christmas Eve?

Wouldn't you like to go to church Christmas Morn'?

Wouldn't you like to know why Christ was born? Do you know?

Wouldn't you like to know? Wouldn't you? WD

Ranges are: voice **1**, D1–f2; voice **2**, b-flat–c2; voice **3**, e flat–Eb1; (2:00) #2+ EASY+

CAROLING BELLS (SSAA / optional piano) is a slow, "chiming" piece that can afford some bright color to a choral program. It is excellent for children's voices.

If you listen well, there's a way you can tell when Christmas is coming.

Steeple bells sing a carol so clear in the air:

"God sends His love to us and all mankind, through His only son.

Now Christ is here," they carol.

"Now Christ is born." WD

A good women's choir can make this piece very beautiful. "Caroling Bells" will linger on in the minds of both the singers and the listeners. (1:50) #2 EASY

ONE LITTLE LIGHT (SA children's voices / SATB humming chorus or appropriate instruments, including piano) is a quiet, lovely selection, the kind that touches a program with great beauty when adult and children's voices combine. In lieu of SATB voices, appropriate instruments, including the piano, may be used. In the Holy Bible, Proverbs 16-9, says: "A man's heart deviseth his way; but the Lord directeth his steps." This verse was on the composer's mind during the creation of "One Little Light..." therefore, the bass descends in continuous steps throughout as directed.

One little light at Christmas, created long ago,

lifted the world from darkness, and laid the devil low.

One little light just seemed to ignite and set all the world aglow!

Anyone on Earth at Christmas will know.

One little light at Christmas, transfigured you and me,

lighting the way to lifetime that lasts eternally.

One little light is shining so bright that even the blind can see

what a little light at Christmas can be. WD

Let the message of the Christmas Spirit set you free. Be one little light!

Ranges are: Child soprano, C1–e flat2; Child alto, C1–c2; Soprano (div) C1–c2; Alto, a–A1; Tenor, f–F1; Bass, d–D1. (1:35) #2 EASY

WAITING for CHRISTMAS (unison children’s voices/piano) is about a child who knows that Christmas is the birthday of Jesus; s/he wonders why everyone else has some other reason to wait for Christmas. There is more to this little song than meets the eye. It is full of canonic activity, i.e., canons at different intervals occur simultaneously with the main melody and so does a “contrary canon,” etc.

Reindeer are waiting to be hitched to a sleigh.
Parents are waiting for a holiday.
Everyone is waiting, so I am waiting for Jesus.

Santa is waiting for Christmas Eve.
Children are waiting for what they receive.
Everyone is waiting, so I am waiting for Jesus.

I want to thank Him for reindeer and for parents filled with love.
I want to thank Him for Santa Claus and for watching us from above.

Businesses are waiting for their big displays.
Everyone is waiting for some grand buffets.
Since Jesus has a birthday coming, I’ll keep waiting for Christmas. WD

The range is: Db1-e flat2 (1:15) #2 EASY

WHAT DO I MEAN WHEN I JINGLE? (seven treble voices) is an “orchestral” canon. The singers imitate orchestral instruments while they sing the song.

When I go toodle-oodle-oodle, a clarinet sings a-long.
When I go rah-tk-a-ty-tah, a trumpeter plays his song.
When I go “Boom, boom, boom,” you think of a drum, a-dum-a-dum.
When I go plink-a-ta-plank-a-plink-a-plank-a-plink, it’s a banjo strum.
Now tell me what do I mean when I jingle? Just think a little; horses even know!
Hung on a sleigh, they sparkle. Hear them as you go!” WD

The range is: C1–d2 (2:00) #2 EASY

WHEN I THINK OF CHRISTMAS (unison or 2 to 3 treble voices, a cappella) is a canon with an optional third part. It has a moderate tempo and beautiful melodic lines. The text

may be interpreted as either an expression of love between two people, or as a song that one might sing to the Christ Child:

When I think of Christmas, I don't think of Santa Clause and reindeer.
I don't think of evergreens and ivy. I just think of you.
You're my joy at Christmas. You're my Spirit of Christmas. You're my star!

When I think of Christmas, I don't think of carolers and music.
I don't think of opening all the presents. I just think of you.
You're my joy at Christmas. You're my Spirit of Christmas. You're my star!

When I think of Christmas, I don't think of Yule logs in the fireplace.
I don't think of mistletoe and holly.
I just think of you, 'cause you're my joy at Christmas.
You're my Spirit of Christmas.
You're my joy at Christmas time, my Spirit of Christmas.
You're my shining Christmas star! WD

Various arrangements may be made by the choral director that can make this one-page score last as long as desired. A longer version of this piece has a piano accompaniment. (1:12, minimum) #2 EASY+

WOOF!

A child who is waiting for Santa Claus but is afraid that his dog will bark and scare Santa's reindeer away. The piece contains a canon within a canon. "Woof!" is excellent for women's voices, children's voices or mixed voices in any combination. It is totally secular and designed to inspire lots of laughter. The singers should perform "Woof!" with the attitude of the six-year-old child whose front teeth are missing, and who is telling the story with that handicap.

Should Santa Claus light on my roof, my dog will growl and woof, woof, woof!
Then all the reindeer Santa has may vanish in a poof!

Would Santa's reindeer run away or dare to raise a hoof?
Well, all I know is dogs that bark at Santa really goof!

Bad dog! Bad dog! You must not bark at Santa.
Should Santa Claus light on my roof, and should my dog go "woof, woof, woof!"
And should the reindeer run away and vanish in a poof,
my dog will never bark again and never bare a toof.
If you should ask, "Is Santa real?" my dog will know the troof. WD

The range is: C1–e2 with optional notes. (2:18) #1 VERY EASY+

WINTER ROSE, THE (SATB / optional piano or organ) The text is a conversation between two people:

“In December, Christmas comes, and mankind remembers love again. Warmth and friendship flowers and grows like a lovely winter rose.”

“Winter rose, you say! Can that be? Is there such a thing in this world of ours?”

“Such a rose was grown for me, long ago in Galilee. When the Rose was born, there were thorns that would not outlast the lovely flower. From the cross, the petals fell that would give us love’s great power.”

“Will the Rose appear, once again?
Will it thrive on Earth where man’s heart is cold?”

It will bloom as is foretold in the prophecy of old. In December, Christmas comes, and mankind remembers love again. Warmth and friendship flowers and grows, like the lovely Winter Rose.”

The mood of this piece is soft and melodic, just right for Christmas Eve. WD

The ranges are: soprano, D1–e2; alto, b–c2; tenor, g#–F1; bass, G–b. (2:45) #1 EASY+

I THINK IT’S CHRISTMAS (SATB four-part canon) is one a single page, but it contains a contrary canon, two perpetual canons, a *cancrizan* and a triple canon! In other words, it is open to numerous different arrangements and can take as much time to sing as is desired for a program offering. The tempo is “*vivace*” in 7/8 meter. The soprano part is a “round.” The alto part is the soprano part, upside down. The tenor is a “*cancrizan*” if performed with the alto. Regardless of the analysis, this “contemporary” piece of music is an audience delight.

Snowballs flying through the air; time for heavy underwear;
red and green are everywhere; I think it’s Christmas!
And even though there’s little time to spare, there’s a feeling people care;
folks are trying hard to share; I think it’s Christmas!
All little children find it hard to bear, waiting for a day so rare.
Once a year is hardly fair to think of Christmas.
Christmas is coming and all people are waiting for its love for all nations. WD

The ranges are: Soprano, D1–f2; Alto, D1–c2; Tenor e-flat–F1; Bass, a flat–C1.(0:45, minimum) #3 MED.-

LONG AGO on CHRISTMAS EVE (SATB / piano / percussion) was premiered by Joseph Henry and the Peoria Area Civic Choir of Peoria, Illinois. He used the piece as a highly effective processional in unison with the choristers carrying percussion instruments. Once the choir was on stage, singing was in parts. He followed what was called for in the score, and created a splendid opening for his annual Christmas concert. T

Long ago on Christmas Eve, bells in Heaven rang.
When the world could hear their sound, hearts of all men sang, "Alleluia! Gloria!
Long ago on Christmas Eve, shepherds saw a light;
then, an angel told them all, Christ would come that night. "Alleluia! Gloria!
Wise men came from miles away, just to see a little lad
who would be the greatest king mankind ever had. "Alleluia! Gloria!
Just as men of old had said, there the baby Jesus lay cradled in his mother's arms,
resting on the hay. "Alleluia! Gloria!
Many years have come and gone since that Christmas Eve.
Someday, Christ will come again, Christians all believe. "Alleluia! Gloria! WD

Ranges are: Soprano, C1–a2; Alto, g#–d2; Tenor, c–F#1; Bass, G–D1. (2:45) #2 EASY+

***ONE FOR THE LITTLE BITTY BABY** (SATB divided and 12 selected voices) is a Xmas jubilee song done with a chorus and selected singers for the small, core group. As an example, the chorus may sing, "Children, go where I send thee! I'm gonna send you four-by-four," and the core singers reply, "four-by-four" as a quartet, "five-by-five" as a quintet, etc. The overall effect is striking and much appreciated by the audience. The music is simple but the coordination and ensemble effects are challenging.

Ranges are: Soprano, C1–e2; Alto, a–c2; Tenor, e–E1; Bass, G–C1. (2:30) #3 MED.

CHRISTMAS FOR THE LIVING LORD (SATB / piano optional) is a gentle, lovely story about the birth of Christ. The music will enable a typical volunteer choir to play an important role in a Christmas or Christmas Eve worship service. This easy piece will introduce volunteer singers to asymmetric meters without confounding them.

Once to a manger came a little stranger, new to a world of sorrow.
Wise men attending, sought the never-ending hope He would bring the morrow.
Sing now, "Hosanna! The Prince of Peace is with us."
Sing now, "Hosanna!" to Jesus Christ, the Lord.
Come now this day, all faithful kneel and pray to God, for His love and kindness.
By sending His son, our victory is won o'er death and eternal blindness. WD

Ranges are: Soprano, E1–f2; Alto, E1–B1; Tenor, a–E1; and bass, A–b. (2:30) #2 EASY+

WHEN CHRISTMAS COMES TOO EARLY (Adult treble voices / flute / Bb clarinet or appropriate substitutes) Although a flute and Bb clarinet are suggested in the score, any instruments capable of playing the music may be used. The text has a "different" message than the text of most Christmas pieces:

When Christmas comes too early, then what do angels sing?
What happens to their story about a newborn king?

If presents have no meaning, what pleasure do they bring?
When Christmas comes too early, no silver bells will ring.

When Christmas comes too early, the wise men go astray!
Their star cannot be shining, except near Christmas day.
If Christmas were a person, I'll wager s/he would say:
"When Christmas comes too early, its meaning fades away." WD

This piece would be an excellent vehicle for adult treble voices to sing during the yuletide season; the music could also be sung as a treble voice solo. The lyrics might make people think about starting Christmas months in advance. An effective tempo would be andantino.
#2 EASY

The range is C4–D5. The first instrument range is C4–D5. The second instrument range is E3–Ab4. (1:45) #2 EASY

BIRTHDAY PARTY, THE (unison children's voices / piano) may be sung as a solo for a treble voice. The text is quite "contemporary" among pieces written for the Christmas season:

This is God; you're invited to a party.
Come, one and all, for the good times will be hearty.
Leave your Santa Claus at home with you evergreens and lights.
They have nothing to do with the holiest of nights.
It's the birthday of my son. There is much that must be done.

Bring along an orphan from the city, or from a neighborhood that isn't very pretty,
or from a corner where there's crime and where no one has a dime.
Bring your spirit and smile, and be sure to be on time for the birthday of my son.
Merry Christmas, everyone! WD

The vocal range is Eb1–e-flat 2. (1:30) #1 VERY EASY

***GLORY TO ALMIGHTY GOD** (SATB) is a remarkably exciting piece that is published by Picardie Court Publications (www.wallacedepue.com). As an opening number, the audience will respond immediately and afford its attention. This work was taken on a national tour by a university choir and was a favorite with audiences from coast to coast. This is good for all occasions.

Glory be to God on high and on Earth, peace and goodwill to all men.
We praise Thee. Lord, we bless Thee. Lord, we give thanks to Thee.
Lord, we adore Thee, and we glorify Thee. Lord, God, our heavenly Father. Alleluia!
Lord, we give thanks and glorify Thee. Glory be to God on high! WD

Ranges are: Soprano: G1–a2; Alto: D1–d2; Tenor: f–G1; Bass: a–D1. (1:45) #4 MED.+

GLORY TO GOD IN THE HIGHEST (SATB) is a short, exciting piece that is truly excellent for use as an opening number on a choral program. This is a rhythmic piece in contemporary tertian harmony. The piece was taken on a European tour by a fine university choir and was received by audiences with extraordinary enthusiasm.

Glory to God, in the highest, and on Earth, peace and goodwill to all men.
We bless Thee. We worship Thee. We glorify Thee,
Lord, God, Heavenly King, Father Almighty.
Glory to God, and on Earth, peace, goodwill to men. Amen. WD

Ranges are: Soprano, F1-a2; Alto, D1-c2; Tenor, g-E1; Bass, a-C#1. (0:45) #3 MED.+

IF THIS WERE YOUR VERY LAST CHRISTMAS...(unison treble voices/piano) has a text to think about and a tune to enjoy. The voices of children would be beautiful while performing this piece.

If this were your very last Christmas, what would you want to do?
Would you like to sing a carol to folks you never knew?
Would you like to send a present to someone you don't know?
Would you want to visit people who can't get up and go?
Well, it's Christmas now, and you're free, at last, to present yourself as a gift
to those who are brokenhearted; they surely need a lift.
Now, you have blessings that no one else can give, if you only take the time to
spread your love and hope, wherever you are, and really know what it's like
to live. WD

The range is: D4-E5 (1:33) #3 MED.

***SOLI DEO GLORIA** (SATB, divided sopranos) is a composition for the artist choir to perform. Either in concert or in church, for general, Christmas or Easter use, this work has an astounding effect. The texture is polyphonic, the musical language is contemporary and the rhythm is asymmetric. The Bowling Green State University Collegiate Chorale performed this work all over the nation; rave reviews appeared in many newspapers. The text is simply "Soli Deo Gloria."

Ranges are: Soprano, D1-b2; Alto, g-c#2; Tenor, f-F1; Bass, B-C#1 (2:20) #5
CHALLENGING

LOVE DIVINE (SATB / soprano soloist / vocal or instrumental obbligato / organ or piano / optional congregation singing) was commissioned by Anne Doerfler and the St. Petri Lutheran Church in Toledo, Ohio. The hymn is by Charles Wesley. The hymn tune, by Hugh Prichard, is placed in counterpoint with familiar Christmas carol melodies that are

played by the organ or piano; therefore, the piece may be done during the Christmas season.

Ranges are: Soprano soloist, D1-e2; Soprano, D1-f2; Alto, a-d2; Tenor, c-F1; Bass, A-C1.
(5:30) #3 MED.

THREE SECULAR CHRISTMAS CANONS are joined together for the sake of convenience to any choral director who would like to stud his/her choral program with some impressive canons in strategic places. If it is desired to make a complete offering of three consecutive canons, the following order is suggested:

1. What Do I Mean When I Jingle? (7 treble voices) is a peppy opener for the set
Vocal range: C1–d2 (2:00) #3 MED.
2. When I Think of Christmas (2 or 3 treble voices, a cappella) is pensive and pretty.
Voice **one**, C1–g2; Voice **two**, C1–c2; Voice **three**, g–c2. (1:12) #2 EASY
3. Woof! (2 to 4 treble voices) is funny and will invoke laughter. C1–e2. (2:18) #2 EASY

BEFORE YOU KNOW IT... (unison voices or two treble voices and piano) is in three verses and is a canon at the sixth with piano.

Well, before you know it, there'll be lights on the trees.
There'll be pictures of Santa Claus wearing skis.
There'll be heavy Tom turkeys, corn and peas,
and a present for everyone, bound to please.
Yes, before you know it, there I'll be, just to see you smile.

You could give me presents like a house with a deed,
or a shiny new motor car built for speed;
but a thing I want more and know I need
is a favor from you, and I humbly plead
you will grant it so that I succeed just to see you smile.

Oh, before you know it, there'll be gifts on the floor,
and some ribbons and papers in piles galore,
and the little kids still may want some more!
On this holiday, count on one thing for sure;
you know I'll be knocking at your door, just to see you smile.
I'll be there for Christmas! WD

Ranges are: voice **1**, D1–e2; voice **2**, b–c2 (1:05) #2 EASY

MERRY SWISS MISS POLKA, THE (SATB / piano / also arranged for voice and piano) is a secular piece for Christmas that concerns a boy and girl relationship placed in the hands of Santa Claus! The music is a peppy polka and the lyrics are strictly for fun.

All: Now this is the story of a boy and girl who wrote to Santa Claus.

Men: With pen and ink, I'm trying to think for what I want for Christmas.
I'd like a hug from a little snuggle bug who lives out on an isthmus.
Her hair is pretty and her eyes are too. I think she is a Swiss miss.
I'll write to Santa Claus and let him know
 he can throw my other presents in the snow!
If I can meet her under mistletoe.
She's all I want for Christmas.

(A yodeler may improvise during the brief piano interlude. This is optional.)

Women: Santa will let you know when she comes to town,
 so you can be there to meet her.

Men: When I sing her a song, she can yodel along.

Women: Whatever could be sweeter?

Men: We'll do the carols of Christmas time and crowds will gather 'round us.
They'll see what happiness and elf can bring.
They'll know that Santa can do anything.
I wonder if he'll make a wedding ring when the spirit of love has found us.

(A yodeler may improvise during the brief piano interlude. This is optional.)

Women: Don't you fellows ever wonder too, who is going crazy waiting?
 Why don't you fellows ever follow through?
 You are always contemplating.

Men: Oh, little lady, don't you wonder who would like to start us dating?
 Oh, little lady, we can have such fun!

Women: Then what will happen when my heart is won?

Men: I'll tell Santa Claus, his work is done.

All: You're all I want for Christmas and New Year's and for evermore.
 We'd feel remiss not to steal a kiss at merry Christmas time. (Kiss!) WD

Ranges are: Soprano, D1–f2; Alto, a–c2; Tenor, e–F#1; Bass, B–D1 (1:45) #3 MED.

WHAT IS CHRISTMAS? (Unison with four hands at the piano, or flute, oboe, Bb clarinet, and bassoon) describes practically everything about Christmas except its real meaning. Either children and/or adults may sing this song.

What is Christmas, an evergreen with some multi-colored lights and a manger scene?
What is Christmas, a moonlit sky with old Santa Claus and reindeer flying by?

What is Christmas, some mistletoe with a Yule log on the fireplace to make it glow?
Carolers at the door and presents on the floor, but there is something more that
hasn't been said before: it's love. Love is Christmas; Christmas is love and
always has been, from the beginning up to the present, the Christmas story is all
about love, love, love. WD

The vocal range is: D#4-E5 (1:30) #3 MED.

WHY DO I REMEMBER? (Four-part canon for voices in any combination / piano) is a
perpetual canon that is in counterpoint with well known Christmas carols.)

Why do I remember all the cold days of December with delight?
'Cause that's when Christmas comes;
it's time for toys and drums;
it's when the nation hums in tune with "Silent Night."

Why do I remember all the snow-falls of December with delight?
'Cause that's when angels sing.
That's when the bells will ring.
It's time when everything will be alright.

A happy new year to you. WD

The range is: C1-e2 (3:50) #2 EASY

WAITING for CHRISTMAS (unison voice(s) and piano) tells about the excitement of a
child who is waiting for Christmas Eve. The music may be done in any tonality from C to Eb
major. The publication may be tailor made.

Reindeer are waiting to be hitched to a sleigh.
Parents are waiting for a holiday.
Everyone is waiting, so I am waiting for Christmas.

Santa is waiting for Christmas Eve.
Children are waiting for what they receive.
Everyone is waiting, so I am waiting for Jesus.

I want to thank him for reindeer and for parents filled with love.
I want to thank him for Santa Claus and for watching us from above.

Businesses are waiting for their big displays.
Everyone is waiting for some grand buffets.
Since Jesus has a birthday coming, I'll keep waiting for Jesus. WD

The range is: Eb1-f2 (0:55) #1 VERY EASY

WHAT SHALL I DO FOR CHRISTMAS? (unison voices/piano) is a thought provoking poem with a canonic rapport between the voice and the right hand of the piano. Generally, this piece should be sung by high school or college students.

What should I do for Christmas? Should I join the carolers who sing and hum?
Or shall I cook a great big turkey and invite my friends to come?

Why should I think of homeless children who have no place to go?
They sleep in cardboard boxes, or sometimes in the snow?

Who cares? It's Christmas, a time for joy and fun!
Let's cook our turkeys done.

Well, maybe I can go to Good Will, and the Salvation Army, too.
I can get some toys for children, and some clothes to see them through.

I don't have lots of to money. Right now, I can't afford much more.
Should I can I ask my friends to help me, and when I go to help the poor?

Who cares? It's Christmas, a time for joy and fun!
It's time to hail God's Son. Good will to every one! WD

The range is: C1-f2 (2:08) #2 EASY+

WHY CAN'T IT ALWAYS BE CHRISTMAS? (SAB) is an augmented canon between the soprano and bass parts, i.e., the bass notes are twice as long as those in the soprano. This piece should be sung by high school or college age students, perhaps at the end of a choral program.

Three-hundred sixty-five days a year, why can't it always be Christmas?
Why can't the world be filled with cheer, three-hundred sixty-five days a year?
Why can't our friends come over here, three hundred sixty-five days a year?
Why can't our loved ones be always near? Why can't it always be Christmas? WD

Ranges are: Soprano, C1-f2; Alto, a-Bb1; Bass, c-D1 (1:30) #2 EASY+

PENNY for CHRISTMAS, A (tenor solo or unison children's voices / Bb clarinet) would be a perfect vehicle for a choir possessing an exceptional tenor to feature on a Xmas program. As a song for unison children's voices, the sound is lovely.

If someone gave me a penny, I'd pass it along to you;
and you could give it to someone who has even less than you;
and s/he would have not just a penny, but something much more grand:
a piece of the Christmas spirit that s/he could understand. WD

The range is: Eb4-Eb5 (1:06) #2 EASY

OPEN YOUR EYES! (3-voice canon) The tempo should be lively. Adult treble voices should sing this fun piece.

If you will open your eyes, then it's clear why bells ring out with cheer.
The "day" is coming near!
Children need a lift this year. They can hear bells jingling.
The holidays are near!

Soon, along will come Santa Claus.
He will drive his sleigh into the air for Yuletide.
'Tis the season.

Open you eyes! It's Christmas, merry Christmas time!
Merry Christmas! WD

The range is: D4-E5 (canon, indefinite duration) #3 MED.

PANIS ANGELICUS (SA with two to four violins) was composed by Cesar Frank, 1822-1890, and arranged by Wallace De Pue, Sr. The text makes the piece appropriate for any occasion in the Christian religion. The melody is so beautiful that it ranks highly with any melody ever composed. This music is practical for children or adults to sing, since it may be performed either in unison or in two voices.

The range is E4-D5 for both treble voices. (3:24) #2 EASY

TOMORROW SHALL BE MY DANCING DAY (SATB), is handled by Colla Voce Music, Inc. , 4600 Sunset Ave., #83, Indianapolis, IN 46208. The order number is 55-26100. Contact collavoce.com . Wallace De Pue's arrangement of this traditional carol sets the essence of the story of Christ with traditional harmony. "Sing Oh, my love," the refrain, is beautiful and haunting. This work is excellent for use in concert or in church during the Easter season.

Tomorrow shall be my dancing day.
I would my true love so did chance to see the legend of my play
to call my true love to my dance.

Sing Oh, my love; this have I done for my true love.

For thirty pence, Judas me sold.
His covetousness for to advance,

“Mark whom I kiss, the same do hold!
The same is He shall lead the dance.”

Then hanged upon a cross, I was.
There, a spear my side did glance.
Then flowed there forth both water and blood
to call my true love to my dance.

Sing Oh, my love; this have I done for my true love.

Ranges are: Soprano, D1–g2; Alto, b–c2; Tenor, f#–E1; Bass, G–a. (1:52) #3 MED.

SLEEP, HOLY BABE (SATB) was written by the poet, Edward Caswell (1878), and set to music by Wallace De Pue, Sr. If one wishes to end a Christmas program with a quiet, peaceful composition, this piece should be considered.

Sleep, holy Babe, upon your mother’s breast.
Great Lord of Earth and sea and sky,
how sweet it is to see thee lie in such a place of rest.

Thine angels watch all bended low with folded wings,
before the incarnate king of kings, in reverent awe, profound.

While I, with Mary, gaze with joy upon that face a while,
upon that loving infant smile which there divinely plays.

Ah, take thy brief repose, too quickly will thy slumbers break,
and through to lengthened pains awake that death alone shall close.

Then must those hands, which now so fair I see,
Those little, pearly, feet of thine,
so soft, so delicately fine,
be pierced and rent for me.

Then must that brow its thorny crown receive,
That cheek, more lovely than the rose,
be drenched with blood and marred with blows,
that I, thereby, may live.

Sleep, holy Babe, upon your mother’s breast.
Great Lord of Earth and sea and sky,
how sweet it is to see thee lie in such a place of rest.

Sleep, holy Babe.

Ranges are: Soprano, C1 (middle C) – g2; Alto, C1-B1; Tenor, g-F1; Bass, G-C1 (4:00) #2 EASY+