

RBM-119a

# SEASONAL SOUNDS

TTTB Chorus with Piano or  
Orchestral accompaniment

**arr. Randol Alan Bass**



**Randol Bass Music**

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RANDOL BASS MUSIC

# Seasonal Sounds

TTBB Version

arranged by

Randol Alan Bass

TTBB Choral Score

Moderately brisk

The musical score is presented in two systems. The first system consists of a grand staff with a treble and bass clef, containing piano accompaniment. The tempo is marked 'Moderately brisk'. The second system includes a grand staff for piano accompaniment and a vocal staff with a treble clef. The piano part features a dynamic marking of *ff* and a section marked with a box containing the number '8'. The vocal part begins with a dynamic marking of *f*. The score concludes with the instruction 'Slightly broader' and 'poch. rit.' (poch. rit.) written above the piano staff.

Tenors

*poco rall.*

Tempo one

a2 *mf*

Musical score for Tenors and piano accompaniment, measures 8-16. The Tenors part is on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs). The key signature has two sharps (F# and C#). The time signature is 4/4. The Tenors part has a fermata over measures 10-11. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *mf*, *poco rall.*, and *p*. A first ending bracket labeled 'I' spans measures 15-16.

17

Musical score for Tenors and piano accompaniment, measures 17-20. The Tenors part is on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs). The key signature has two sharps (F# and C#). The time signature is 4/4. The lyrics are: "just came back from a love-ly trip a - long the Mil-ky Way;". The piano accompaniment features a melody in the right hand and a bass line in the left hand.

Musical score for Tenors and piano accompaniment, measures 21-24. The Tenors part is on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs). The key signature has two sharps (F# and C#). The time signature is 4/4. The lyrics are: "I stop'pd off at the north pole to spend a hol - i - day.". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Arrows point to the end of the Tenors line in measures 23 and 24.

Baritone

*mf*

Bass

I *mf*

Musical score for Baritone, Bass, and piano accompaniment, measures 21-24. The Baritone part is on a single staff with a bass clef. The Bass part is on a single staff with a bass clef. The piano accompaniment consists of two staves (treble and bass clefs). The key signature has two sharps (F# and C#). The time signature is 4/4. The lyrics are: "I stop'pd off at the north pole to spend a hol - i - day.". The piano accompaniment features a melody in the right hand and a bass line in the left hand. A first ending bracket labeled 'I' spans measures 23-24.

T  
8

T  
8

B

B

call'd on dear old San-ta Claus to see what I could see; he

call'd on dear old San-ta Claus to see what I could see; he

This system contains the first two systems of the musical score. It features four vocal staves (two Treble and two Bass) and a piano accompaniment. The lyrics are: "call'd on dear old San-ta Claus to see what I could see; he". The piano part includes a five-finger exercise in the right hand.

8

8

took me to his work-shop and told his plans to me.

took me to his work-shop and told his plans to me.

took me to his work-shop and told his plans to me.

took me to his work-shop and told his plans to me.

This system contains the next two systems of the musical score. It features four vocal staves (two Treble and two Bass) and a piano accompaniment. The lyrics are: "took me to his work-shop and told his plans to me.". The piano part includes a six-finger exercise in the right hand.

Brisk "2"

34

*f*

Oh, you bet-ter watch out, you bet-ter not cry, bet-ter not pout, I'm

Oh, you bet-ter watch out, you bet-ter not cry, bet-ter not pout, I'm

*f*

Oh, you bet-ter watch out, you bet-ter not cry, bet-ter not pout, I'm

Oh, you bet-ter watch out, you bet-ter not cry, bet-ter not pout, I'm

*f*

Oh, you bet-ter watch out, you bet-ter not cry, bet-ter not pout, I'm

Oh, you bet-ter watch out, you bet-ter not cry, bet-ter not pout, I'm

*f*

Oh, you bet-ter watch out, you bet-ter not cry, bet-ter not pout, I'm

Oh, you bet-ter watch out, you bet-ter not cry, bet-ter not pout, I'm

Brisk "2"

34

*mf*

tel-lin' you why: San-ta Claus is com-in' to town.

tel-lin' you why: San-ta Claus is com-in' to town.

tel-lin' you why: San-ta Claus is com-in' to town.

tel-lin' you why: San-ta Claus is com-in' to town.

tel-lin' you why: San-ta Claus is com-in' to town. He's

tel-lin' you why: San-ta Claus is com-in' to town. He's

tel-lin' you why: San-ta Claus is com-in' to town. He's

tel-lin' you why: San-ta Claus is com-in' to town. He's

gon-na find out who's naugh-ty and nice.

gon-na find out who's naugh-ty and nice.

mak-in' a list and check-in' it twice;

mak-in' a list and check-in' it twice;

San - ta Claus is com-in' to town. *f* He

San - ta Claus is com-in' to town. *f* He

San - ta Claus is com-in' to town. *f* He

San - ta Claus is com-in' to town. *f* He

San - ta Claus is com-in' to town. He

3 6

50

sees you when you're sleep-in', he knows when you're a - wake, he  
 sees you when you're sleep-in', he knows when you're a - wake, he  
 sees you when you're sleep-in', he knows when you're a - wake, he  
 sees you when you're sleep-in', he knows when you're a - wake, he

50

knows when you've been bad or good, so be good for good-ness sake! Oh, you *f*  
 knows when you've been bad or good, so be good for good-ness sake! Oh, you *f*  
 knows when you've been bad or good, so be good for good-ness sake! Oh, you *f*  
 knows when you've been bad or good, so be good for good-ness sake! Oh, you *f*



58

bet-ter watch out, you bet-ter not cry, bet-ter not pout, I'm tel-lin' you why:

bet-ter watch out, you bet-ter not cry, bet-ter not pout, I'm tel-lin' you why:

bet-ter watch out, you bet-ter not cry, bet-ter not pout, I'm tel-lin' you why:

bet-ter watch out, you bet-ter not cry, bet-ter not pout, I'm tel-lin' you why:

58

66

*mf* San-ta Claus is com-in' to town. Now, San-ta is a bus-y man, he

*mf* San-ta Claus is com-in' to town. Now, San-ta is a bus-y man, he

San-ta Claus is com-in' to town.

San-ta Claus is com-in' to town.

66

*l. v.*

has no time to play.

has no time to play.

*mf* He's got mil - lions of stock - ings to fill on Christ - mas

*mf* He's got mil - lions of stock - ings to fill on Christ - mas

Piano accompaniment for the first system.

74

You'd bet - ter write your let - ter now and mail it right a - way, be -

You'd bet - ter write your let - ter now and mail it right a - way, be -

Day. You'd bet - ter write your let - ter now and mail it right a - way, be -

Day. You'd bet - ter write your let - ter now and mail it right a - way, be -

Piano accompaniment for the second system.

74

Piano accompaniment for the third system.

80  
 cause he's get-ting read-y — his rein-deer and his sleigh. *mp* With *mp*  
 cause he's get-ting read-y — his rein-deer and his sleigh. With  
 cause he's get-ting read-y — his rein-deer and his sleigh. *div.*  
 cause he's get-ting read-y — his rein-deer and his sleigh.

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "cause he's get-ting read-y — his rein-deer and his sleigh." The piano accompaniment features a simple harmonic accompaniment with a bass line and a treble line.

81  
 lit-tle tin horns root-y toot toots *div.*  
 lit-tle tin horns *mp* root-y toot toots  
 and lit-tle toy drums,  
 and lit-tle toy drums,

The second system of the score continues the vocal parts and piano accompaniment. The lyrics are: "lit-tle tin horns root-y toot toots" and "and lit-tle toy drums,". The piano accompaniment includes a percussion part with a triplet of eighth notes.

83  
*mp* *perc.* 3 3 3

The third system of the score shows the piano accompaniment for the final part of the piece. It includes a triplet of eighth notes in the treble clef and a triplet of eighth notes in the bass clef. The tempo is marked *mp*.

*mf*

San - ta Claus is com - in' to

*mf*

San - ta Claus is com - in' to

and rum-my tum tums; *mf* San - ta Claus is com - in' to

and rum-my tum tums; *mf* San - ta Claus is com - in' to

*mp*

town. And cur - ly-head dolls that tod - dle and coo,

*mp div.*

town. And cur - ly-head dolls that tod - dle and coo,

town.

town.

*mp*

El - e - phants, boats and kid-die cars, too;

El - e - phants, boats and kid-die cars, too;

(perc.)

l.h.

(perc.)

*mp*

*mp div.*

This system contains the first two vocal lines and the piano accompaniment. The vocal lines are in G major and 2/4 time. The piano accompaniment includes percussive elements in the right hand and chords in the left hand. Dynamics include *mp* and *mp div.*

San - ta Claus is com - in' to town. The

San - ta Claus is com - in' to town. The

San - ta Claus is com - in' to town. The

San - ta Claus is com - in' to town. The

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

This system contains the second four vocal lines and the piano accompaniment. The vocal lines are in G major and 2/4 time. The piano accompaniment includes chords and melodic lines. Dynamics include *mf* and *f*.

San - ta Claus is com - in' to town. The

*mf*

This system contains the piano accompaniment for the third system. It features chords in the left hand and melodic lines with triplets in the right hand. Dynamics include *mf*.

105

8 kids in Girl and Boy - land will have a ju - bi - lee, they're gon - na build a  
 8 kids in Girl and Boy - land will have a ju - bi - lee, they're gon - na build a  
 kids in Girl and Boy - land will have a ju - bi - lee, they're gon - na build a  
 kids in Girl and Boy - land will have a ju - bi - lee, they're gon - na build a

105

*f*

*mf* toy - land town all a - round the Christ - mas tree. *f* So, you  
*mf* toy - land town all a - round the Christ - mas tree. *f* So, you  
*mf* toy - land town all a - round the Christ - mas tree. *f* So, you  
*mf* toy - land town all a - round the Christ - mas tree. *f* So, you

*mf*

113

bet-ter watch out, you bet-ter not cry, bet-ter not pout, I'm tel-lin' you why:

bet-ter watch out, you bet-ter not cry, bet-ter not pout, I'm tel-lin' you why:

bet-ter watch out, you bet-ter not cry, bet-ter not pout, I'm tel-lin' you why:

bet-ter watch out, you bet-ter not cry, bet-ter not pout, I'm tel-lin' you why:

113

*f*

San - ta Claus is com - in', to town!

San - ta Claus is com - in', to town!

San - ta Claus is com - in', to town!

San - ta Claus is com - in', to town!

San - ta Claus is com - in', to town!

div.

*sf*





Tenors

Com - et and Cup - id and Don - der and Blit - zen; but do you re -

call the most fam - ous rein - deer of all?

Lively "2"

135 T *mf*

Ru - dolph, the Red - nosed Rein - deer had a ver - y shin - y nose

T *mf*

Ru - dolph, the Red - nosed Rein - deer had a ver - y shin - y nose

B *mf*

Ru - dolph, the Red - nosed Rein - deer had a ver - y shin - y nose

B

135

*mp*

and if you ev - er saw it, you would ev - en say it glows.

and if you ev - er saw it, you would ev - en say it glows.

and if you ev - er saw it, you would ev - en say it glows.

All of the o - ther rein - deer used to laugh and call him names;

All of the o - ther rein - deer used to laugh and call him names;

All of the o - ther rein - deer used to laugh and call him names;

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8 they nev - er let poor Ru - dolph join in an - y rein - deer games.

8 they nev - er let poor Ru - dolph join in an - y rein - deer games. *div.*

they nev - er let poor Ru - dolph join in an - y rein - deer games.

151

*f* "Ru - dolph, with your *f unis.*

*mf* "Ru - dolph, with your *f*

*mf* Then, one fog - gy Christ - mas Eve, San - ta came to say: "Ru - dolph, with your *f*

151

*mf*

*f*

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

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

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

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

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

lov'd him as they shout-ed out with glee: "Ru - dolph, the Red - Nosed

lov'd him as they shout-ed out with glee: "Ru - dolph, the Red - Nosed

lov'd him as they shout-ed out with glee: "Ru - dolph, the Red - Nosed

lov'd him as they shout-ed out with glee: "Ru - dolph, the Red - Nosed

Rein - deer, you'll go down in his - to - ry!"

Rein - deer, you'll go down in his - to - ry!"

Rein - deer, you'll go down in his - to - ry!"

Rein - deer, you'll go down in his - to - ry!"

168 ("Dixieland" style)

176

T

T

Tenors

O, one fog - gy Christ - mas Eve,

O, one fog - gy Christ - mas Eve,

176

**T**

San - ta came to say: "Ru - dolph, with your nose so bright, won't you guide my

**T**

San - ta came to say: "Ru - dolph, with your nose so bright, won't you guide my

**B**

"Ru - dolph, with your nose so bright, won't you guide my

**B**

"Ru - dolph, with your nose so bright, won't you guide my

sleigh to-night?" - Then, how the rein - deer lov'd him as they shout-ed out with

sleigh to-night?" - Then, how the rein - deer lov'd him as they shout-ed out with

sleigh to-night?" - Then, how the rein - deer lov'd him as they shout-ed out with

sleigh to-night?" - Then, how the rein - deer lov'd him as they shout-ed out with

glee: "Ru - dolph, the Red - Nosed Rein - deer, you'll go down in

glee: "Ru - dolph, the Red - Nosed Rein - deer, you'll go down in

glee: "Ru - dolph, the Red - Nosed Rein - deer, you'll go down in

glee: "Ru - dolph, the Red - Nosed Rein - deer, you'll go down in

The first system of the score features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff (piano). The lyrics are: "Ru - dolph, the Red - Nosed Rein - deer, you'll go down in". The piano accompaniment includes a sixteenth-note run in the right hand and a bass line in the left hand.

his - to - ry!"

his - to - ry!"

his - to - ry!"

his - to - ry!"

The second system continues the vocal parts and piano accompaniment. The lyrics are: "his - to - ry!". The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, marked with a forte (*ff*) dynamic. The system concludes with a double bar line.

A little quicker

200

*f*

**Bass & Baritone** Frost - y, the Snow - man was a

*f*

Frost - y, the Snow - man was a

**A little quicker**

*f*

*mf*

jol - ly hap - py soul, with a corn - cob pipe and a but - ton nose - and two

jol - ly hap - py soul, with a corn - cob pipe and a but - ton nose - and two

eyes made out of coal. Frost - y the Snow - man is a fair - y tale, they

eyes made out of coal. Frost - y the Snow - man is a fair - y tale, they



T

T

B

say; he was made of snow, but the chil-dren know - how he came to life, one

B

say; he was made of snow, but the chil-dren know - how he came to life, one

The first system of the score consists of five staves. The top two staves are vocal staves for Tenors (T), both containing whole rests. The third staff is a Bass (B) vocal line with a melodic line. The fourth staff is another Bass (B) vocal line with a similar melodic line. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

216

*f*

There must have been some mag-ic in that old silk hat they found, for

*f*

There must have been some mag-ic in that old silk hat they found, for

day. *f* There must have been some mag-ic in that old silk hat they found, for

day. *f* There must have been some mag-ic in that old silk hat they found, for

The second system of the score consists of five staves. The top two staves are vocal staves for Tenors (T), both containing whole rests. The third staff is a Bass (B) vocal line with a melodic line. The fourth staff is another Bass (B) vocal line with a similar melodic line. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line. A box containing the number '216' is placed above the first staff.

216

The third system of the score consists of two staves for piano accompaniment. The right hand plays chords and the left hand plays a simple bass line. A box containing the number '216' is placed above the first staff.

when they plac'd it on his head, he be - gan to dance a - round!

when they plac'd it on his head, he be - gan to dance a - round!

when they plac'd it on his head, he be - gan to dance a - round!

when they plac'd it on his head, he be - gan to dance a - round!

Oh, Frost - y, the Snow-man was a - live as he could

Oh, Frost - y, the Snow-man was a - live as he could

Oh, Frost - y, the Snow-man was a - live as he could

Oh, Frost - y, the Snow-man was a - live as he could

Oh, Frost - y, the Snow-man was a - live as he could

be and the child - ren say he could laugh and play just the same as you and

be and the child - ren say he could laugh and play just the same as you and

be and the child - ren say he could laugh and play same as you and

be and the child - ren say he could laugh and play same as you and

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "be and the child - ren say he could laugh and play just the same as you and". The piano part features a simple harmonic accompaniment with a bass line and chords.

me. Frost - y, the Snow - man knew the sun was hot that day so, he

me. knew the sun was hot that day

me. Oh, Frost - y, the Snow - man \_\_\_\_\_ so, he

me. Oh,

235 *mf*

The second system continues the musical score. It includes four vocal staves and piano accompaniment. The lyrics are: "me. Frost - y, the Snow - man knew the sun was hot that day so, he", "me. knew the sun was hot that day", "me. Oh, Frost - y, the Snow - man \_\_\_\_\_ so, he", and "me. Oh,". A measure number "235" and dynamic marking "*mf*" are present. The piano accompaniment includes a grand staff with treble and bass clefs.

8 said, "Let's run and we'll have some fun now be - fore I melt a - way. \_\_\_\_\_

8 "Let's run and we'll have some fun now be - fore I melt a - way. \_\_\_\_\_

said, "Let's run and we'll have some fun now be - fore I melt a - way.

"Let's run and we'll have some fun now be - fore I melt a - way. \_\_\_\_\_

with a broom-stick in his hand, Run-ning here and there, all a -

with a broom-stick in his hand, and there, all a -

Run - ning here and there, all a -

Down to the vil-lage \_\_\_\_\_ and there, all a -

251

'round the square, say-in': "Catch me, if you can." He led them down the  
 round the square, say-in': "Catch me, if you can." He led them down the  
 'round the square, say-in': "Catch me, if you can." He led them down the  
 round the square, say-in': "Catch me, if you can." He led them down the

*f* *f* *f* *div.* *f unis.*

251

streets of town right to the traf - fic cop and he on - ly paus'd a  
 streets of town right to the traf - fic cop and he on - ly paus'd a  
 streets of town right to the traf - fic cop and he on - ly paus'd a  
 streets of town right to the traf - fic cop and he on - ly paus'd a

*f* *pocorit.*

streets of town right to the traf - fic cop and he on - ly paus'd a  
 streets of town right to the traf - fic cop and he on - ly paus'd a  
 streets of town right to the traf - fic cop and he on - ly paus'd a  
 streets of town right to the traf - fic cop and he on - ly paus'd a

*pocorit.*

streets of town right to the traf - fic cop and he on - ly paus'd a  
 streets of town right to the traf - fic cop and he on - ly paus'd a  
 streets of town right to the traf - fic cop and he on - ly paus'd a  
 streets of town right to the traf - fic cop and he on - ly paus'd a

*pocorit.*

a tempo

*ff*

(shouted)

*ff*

mo - ment when

he heard him hol - ler, "Stop!"

For,

mo - ment when

he heard him hol - ler, Stop!"

For,

mo - ment when

he heard him hol - ler, Stop!"

For,

mo - ment when

he heard him hol - ler, Stop!"

For,

a tempo

*ff*

260

Frost - y, the Snow - man had to hur - ry on his way, but he wav'd good-bye, say-in':

Frost - y, the Snow - man had to hur - ry on his way, but he wav'd good-bye, say-in':

Frost - y, the Snow - man had to hur - ry on his way, but he wav'd good-bye, say-in':

Frost - y, the Snow - man had to hur - ry on his way, but he wav'd good-bye, say-in':

260

"Don't you cry, I'll be back a - gain some  
"Don't you cry, I'll be back a - gain some  
"Don't you cry, I'll be back a - gain some  
"Don't you cry, I'll be back a - gain some

*poco accel.* **Quicker**  
day!"  
*div.*  
day!"  
*div.*  
day!"  
day!"  
**Quicker**  
*poco accel.*

Unison chorus

278

*f*

Dash - ing through the snow in a

*mf*

one-horse op - en sleigh, O'er the fields we go a -

laugh - ing all the way The bells on bob - tail ring to

make our spi - rits bright; what fun it is to laugh and sing a



294

T  
sleigh - ing song to - night. Oh, Jin - gle Bells, Jin - gle Bells, Jin - gle all the

T  
sleigh - ing song to - night. Oh, Jin - gle Bells, Jin - gle Bells, Jin - gle all the

B  
sleigh - ing song to - night. Oh, Jin - gle Bells, Jin - gle Bells, Jin - gle all the

B  
sleigh - ing song to - night. Oh, Jin - gle Bells, Jin - gle Bells, Jin - gle all the

294

way. Oh, what fun it is to ride in a one - horse op - en sleigh, Hey!

way. Oh, what fun it is to ride in a one - horse op - en sleigh, Hey!

way. Oh, what fun it is to ride in a one - horse op - en sleigh, Hey!

way. Oh, what fun it is to ride in a one - horse op - en sleigh, Hey!

Jin - gle Bells, Jin - gle Bells, Jin - gle all the way. Oh, what fun it

Jin - gle Bells, Jin - gle Bells, Jin - gle all the way. Oh, what fun it

Jin - gle Bells, Jin - gle Bells, Jin - gle all the way. Oh, what fun it

Jin - gle Bells, Jin - gle Bells, Jin - gle all the way. Oh, what fun it

The first system of the musical score for 'Jingle Bells' consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature is one flat (B-flat major/D minor) and the time signature is 8/8. A large diagonal watermark 'REVIEW COPY - NOT FOR SALE' is overlaid across the page.

is to ride in a one-horse op-en sleigh, Hey! *f* day or two a - go, he *mf*

is to ride in a one-horse op-en sleigh, Hey! A day or two a -

is to ride in a one-horse op-en sleigh, Hey! *f* A day or two a - go, he *mf*

is to ride in a one-horse open sleigh, Hey! A day or two a -

The second system of the musical score continues the vocal and piano parts. It includes dynamic markings *f* (forte) and *mf* (mezzo-forte). A box containing the number '310' is placed above the first vocal staff. The piano accompaniment features chords and moving lines in both hands. The watermark 'REVIEW COPY - NOT FOR SALE' is still present.

thought he'd take a ride. I, Miss Fan-nie Bright was seat-ed by his  
 go, he thought he'd take a ride. Soon Miss Fan-nie Bright was  
 thought he'd take a ride. I, Miss Fan-nie Bright was seat-ed by his  
 go, he thought he'd take a ride. Soon Miss Fan-nie Bright was  
 side. The horse was lean and lank; mis - for - tune seem'd his  
 seat - ed by my side. The horse was lean and lank; mis -  
 side. The horse was lean and lank; mis - for - tune seem'd his  
 seat - ed by my side. The horse was lean and lank; mis -

lot; he got in - to a drif - ted bank and we, we got up -  
 for - tune seem'd his lot; we hit a drif - ted bank and we, we got up -

lot; he got in - to a drif - ted bank and we, we got up -  
 for - tune seem'd his lot; we hit a drif - ted bank and we, we got up -

*mp*

sot! Up - sot?! Oh, Jin - gle Bells, Jin - gle Bells, Jin - gle all the  
 sot! Up - sot?! Oh, Jin - gle Bells, Jin - gle Bells, Jin - gle all the  
 sot! Up - sot?! Oh, Jin - gle Bells, Jin - gle Bells, Jin - gle all the  
 sot! Up - sot?! Oh, Jin - gle, Jin - gle, Jin - gle, Jin - gle, Jin - gle, all the

*ff*

327

(ratchet) *ff*

327

way. Oh, what fun it is to ride in a one-horse op-en sleigh. —

way. Oh, what fun it is to ride in a one-horse op-en sleigh. —

way. Oh, what fun it is to ride in a one-horse op-en sleigh. —

way. They Jin - gle, Jin - gle, Jin-gle, Jin-gle, Jin-gle, Jin - gle on the sleigh. Jin - gle,

Jin - gle Bells, Jin-gle Bells, Jin - gle all the way Oh, what fun it

Jin - gle Bells, Jin-gle Bells, Jin - gle all the way Oh, what fun it

Jin - gle Bells, Jin-gle Bells, Jin - gle all the way Jin - gle, Jin-gle,

Jin-gle, Jin-gle, Jin-gle, Jin-gle, Jin - gle all the way, They Jin - gle, Jin - gle, Jin-gle,

343

*poco a poco accel.*

is to ride in a one - horse op - en sleigh, Hey!

is to ride in a one - horse op - en sleigh, Hey!

Jin - gle in a one - horse op - en sleigh, Hey!

Jin - gle in a one - horse op - en sleigh, Hey!

*fp cresc.*

343 *poco a poco accel.*

*mf*

351

With brilliance

Unison Chorus

*ff*

Jin - gle Bells, Jin - gle Bells, Jin - gle all the

*ff*



*poco allarg.*

Oh, what fun it is to ride and, sing on Christ - mas

Oh, what - fun it is to ride and, sing on Christ - mas

Oh, what fun it is to ride and, sing on Christ - mas

Oh, - what - fun it is to ride and, sing on Christ - mas

*poco allarg.*

*div.*

**367** A tempo, with fire

Day!

Day!

Day!

Day!  
*unis.*

Day!

**367** A tempo, with fire