

PIANO | VOCAL | GUITAR

# blues & soul

## CHRISTMAS

OVER 20 BLUES AND SOUL FAVORITES, INCLUDING  
BABY, IT'S COLD OUTSIDE • BLUE CHRISTMAS  
JINGLE ALL THE WAY • SANTA BABY



PIANO | VOCAL | GUITAR

# blues & soul

## CHRISTMAS



ISBN 978-1-4234-5682-7

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CORPORATION  
7777 W. BLUEMOUND RD., P.O. BOX 13819 MILWAUKEE, WI 53213

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# ALL ALONE ON CHRISTMAS

from the Twentieth Century Fox Motion Picture HOME ALONE 2

By STEVEN VAN ZANDT

Moderately fast (♩ =  $\overset{\frown}{\text{3}}$ )

N.C.

*mf*

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef has whole rests for the first two measures. In the third measure, the bass clef has a whole note chord consisting of G2, B1, and C2, which is sustained across the end of the system.





The second system of musical notation continues the grand staff. The treble clef melody continues with quarter notes D5, E5, F#5, and G5. The bass clef has whole rests for the first two measures. In the third measure, the bass clef has a whole note chord consisting of G2, B1, and C2, which is sustained across the end of the system.

The third system of musical notation continues the grand staff. The treble clef melody has quarter notes G4, A4, B4, and C5. The bass clef has quarter notes G2, B1, and C2. In the fourth measure, there is a triplet of quarter notes D5, E5, and F#5 in the treble clef, with a '3' above it. The bass clef has a quarter note G2. Above the treble clef, there are two guitar chord diagrams: a D major chord (x02321) and a D major 7/A chord (x02321).

The fourth system of musical notation continues the grand staff. The treble clef melody has quarter notes G4, A4, B4, and C5. The bass clef has quarter notes G2, B1, and C2. In the second measure, there is a triplet of quarter notes D5, E5, and F#5 in the treble clef, with a '3' above it. The bass clef has a quarter note G2. Above the treble clef, there are three guitar chord diagrams: a D6 chord (x02321), a D major chord (x02321), and a B minor 7 chord (x21232).

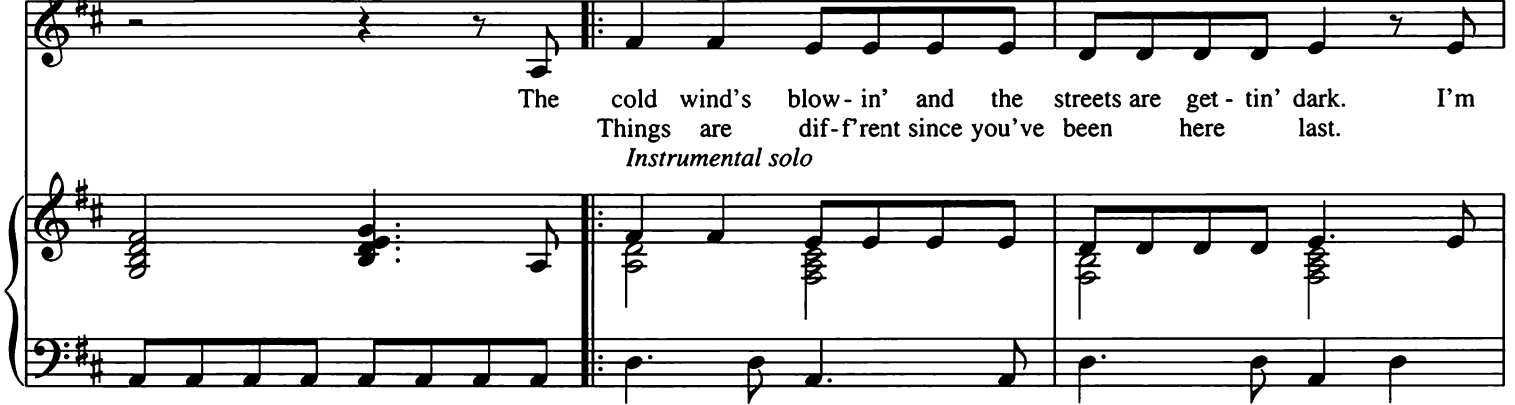
G  3 





D  Dmaj7/A  D6  D 

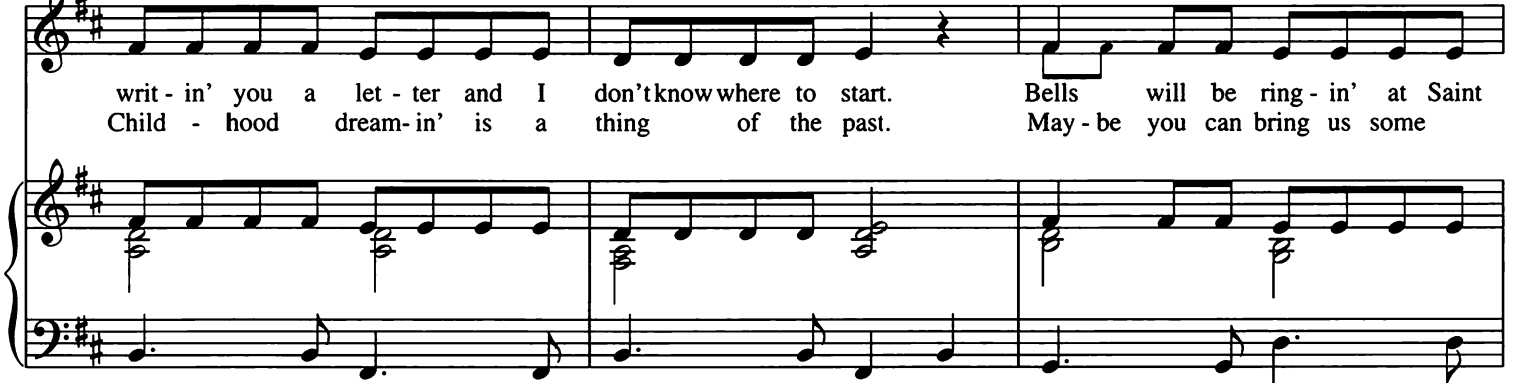
The cold wind's blow-in' and the streets are get-tin' dark. I'm  
 Things are dif-f'rent since you've been here last.


*Instrumental solo*



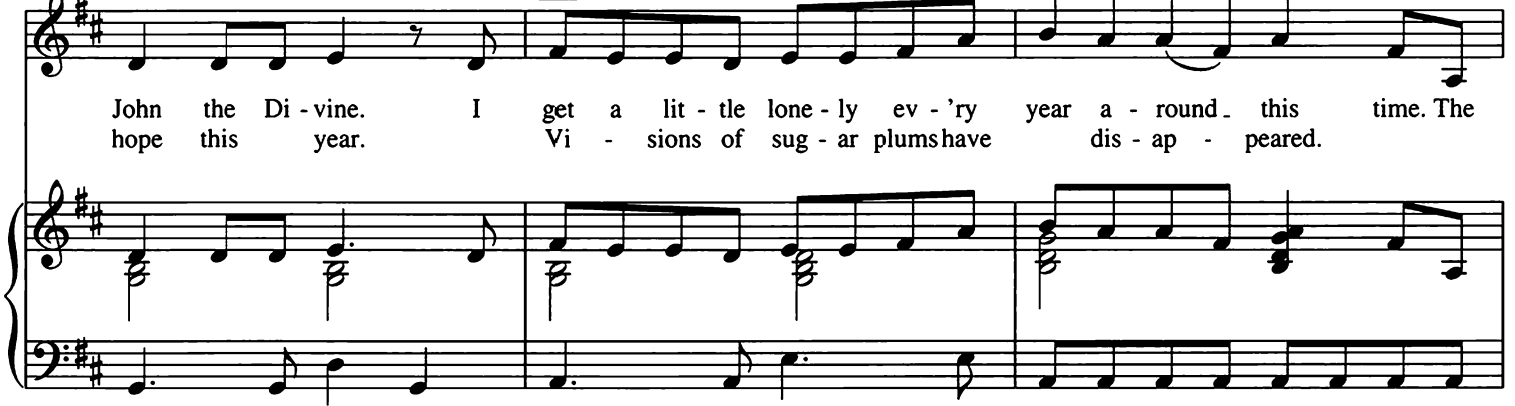
Bm7  Gmaj7 

writ-in' you a let-ter and I don't know where to start. Bells will be ring-in' at Saint  
 Child-hood dream-in' is a thing of the past. May-be you can bring us some



G/A 

John the Di-vine. I get a lit-tle lone-ly ev-'ry year a-round this time. The  
 hope this year. Vi-sions of sug-ar plumshave dis-ap-peared.



D Dmaj7/A D6 D Bm7

mu - sic plays all night in Lit - tle I - ta - ly. The lights are go - in' up on old  
Do you re - mem - ber sleigh rid - in' in the snow and danc - in' all night to "Ba - by

Gmaj7

Rock - e - fel - ler's tree. Peo - ple win - dow shop - pin' on Fifth Av - e - nue. And  
Please Don't Go"? To - day's cel - e - bra - tion is bit - ter sweet as

G/A D Dmaj7/A

all I want for Christ - mas is you. }  
long as there are chil - dren in the street. }  
*Instrumental solo ends* } No - bod - y ought - a be a -

D6 D Bm7

lone on Christ - mas, no - bod - y ought - a be a - lone on Christ - mas,

Gmaj7

G/A

Em/D

D

To Coda

no - bod - y ought - a be a - lone, a - lone on Christ - mas.

1

2

N.C. A7

N.C. D7

G

I'm all grown up, but I'm the


F#m7





same, you'll see. I'm writ - in' you this let - ter 'cause I still be - lieve.

G

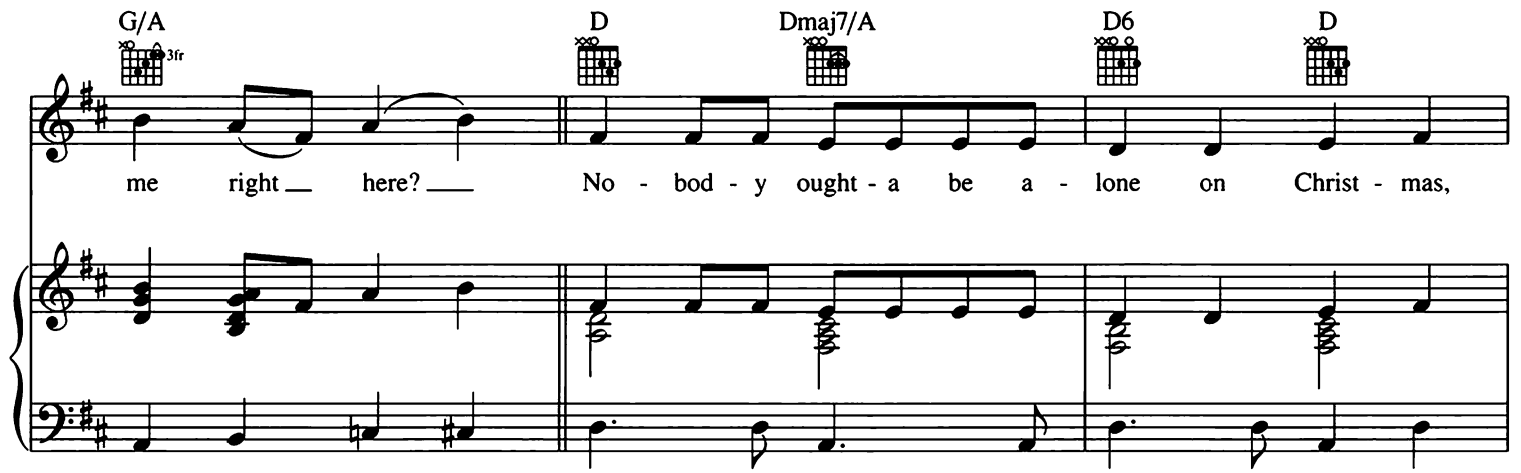
Em7



Dear San - ta, I've been good this year. — Won't you stay a lit - tle while with

G/A  3fr

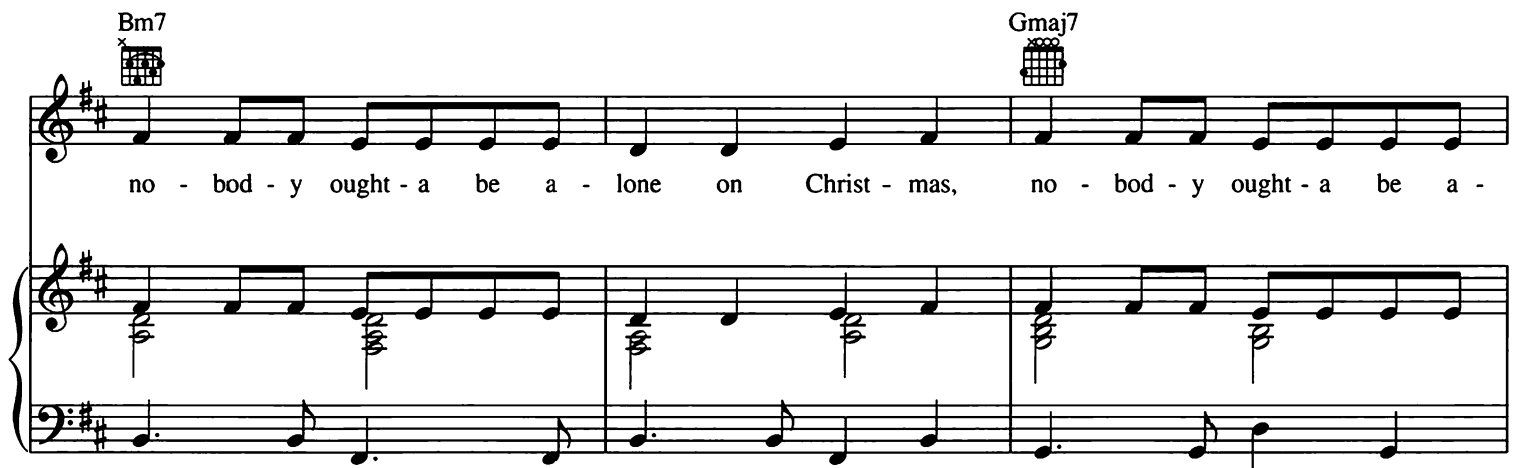
D  Dmaj7/A  D6  D 


me right — here? — No - bod - y ought - a be a - lone on Christ - mas,







Bm7  Gmaj7 

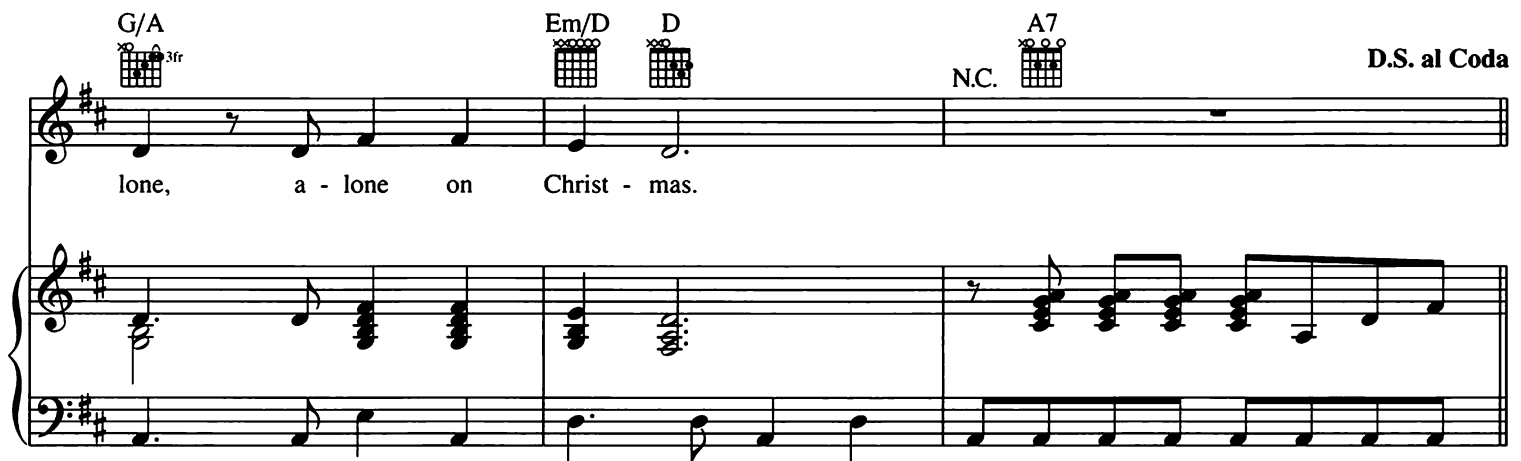
no - bod - y ought - a be a - lone on Christ - mas, no - bod - y ought - a be a -








G/A  3fr

Em/D  D  A7  N.C.  D.S. al Coda

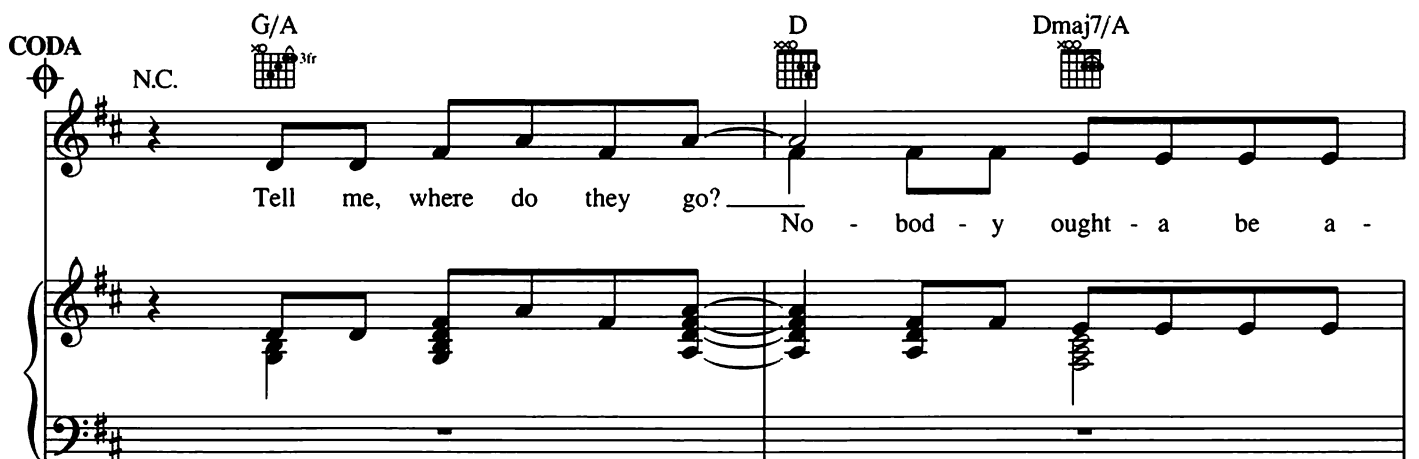
lone, a - lone on Christ - mas.



CODA  N.C.  G/A  3fr

D  Dmaj7/A 

Tell me, where do they go? — No - bod - y ought - a be a -





D6 D Bm7

lone on Christ - mas, no - bod - y ought - a be a - lone on Christ - mas,

Gmaj7 G/A Em/D D


no - bod - y ought - a be a - lone, a - lone on Christ - mas.




G/A D Dmaj7/A D6 D

No - bod - y ought - a be a - lone on Christ - mas,


Bm7 Gmaj7


no - bod - y ought - a be a - lone on Christ - mas, no - bod - y ought - a be a -


G/A  3fr

Em/D  D  Bm7 


lone, a - lone on Christ - mas.







Gmaj7 

G/A  3fr

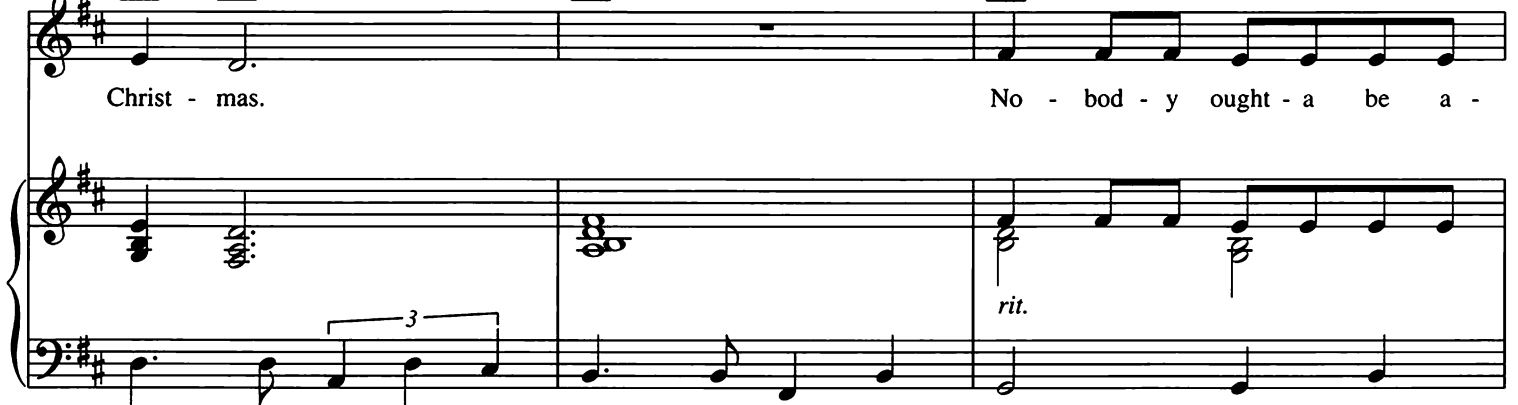
No - bod - y ought - a be a - lone, a - lone on






Em/D  D  Bm7  Gmaj7 

Christ - mas. No - bod - y ought - a be a -

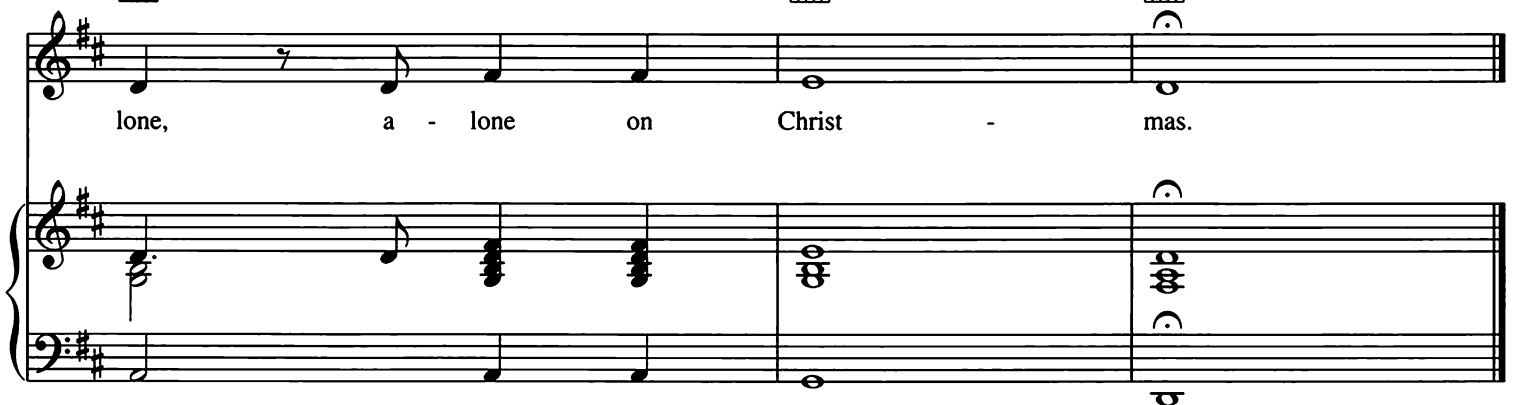
*rit.*



G/A  3fr

Em/G  D 

lone, a - lone on Christ - mas.



# BACK DOOR SANTA

Words and Music by MARCUS LEWIS DANIEL  
and CLARENCE GEORGE CARTER

Moderate Funk

F7

*mf*

The piano introduction consists of two staves. The right hand starts with a chord of F7 (F major with a flat seventh) and plays a series of eighth notes: F, A, C, E, G, Bb, A, G, F. The left hand plays a steady eighth-note bass line: F, Bb, A, G, F, E, D, C, Bb, A, G, F.

The piano accompaniment for the first vocal line continues the rhythmic pattern from the introduction. The right hand plays chords and moving lines, while the left hand maintains the eighth-note bass line.

They

The second vocal line and piano accompaniment. The vocal line has lyrics: "call me Back Door Santa, ain't like old Saint Nick, I make my runs a-bout the break of he don't come but once a". The piano accompaniment continues with the same rhythmic structure.

day. —  
year. —

They  
I

Bb7

call me Back Door San - ta,  
ain't like old Saint Nick,

I make my runs — a - bout the break of  
he don't come — but — once a

F7

day. —  
year. —

I  
I

C7

Bb7

make all the lit - tle girls hap - py  
come run - nin' with — my pre - sents

while the boys — like to  
ev - 'ry time — you call me,

F7 

1

play. —  
dear. —

I









2

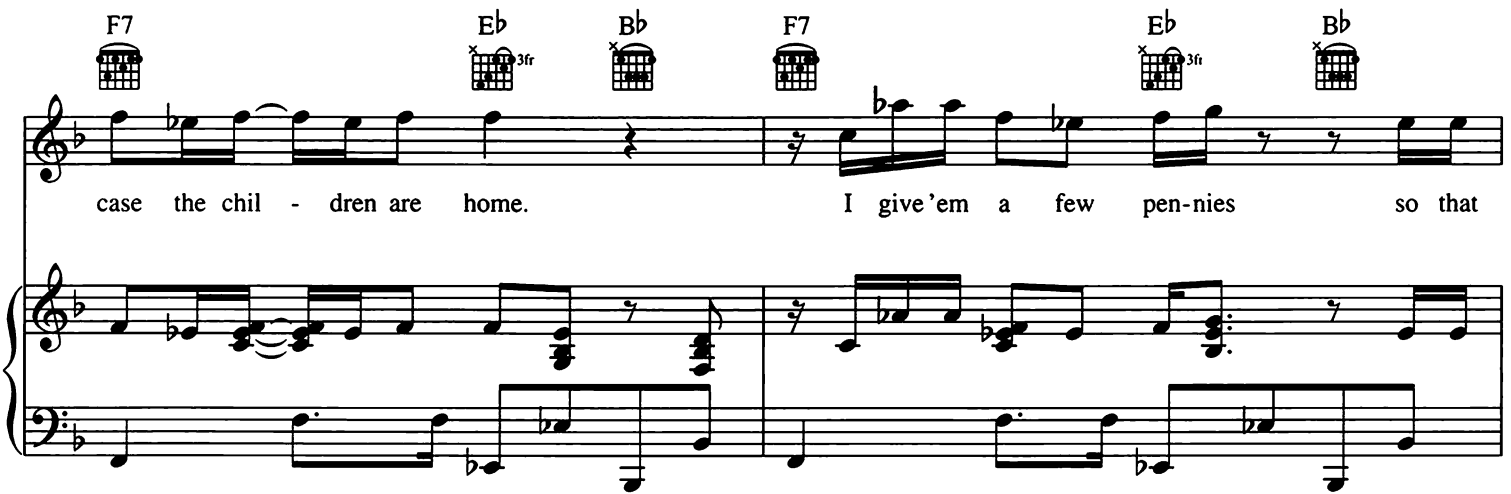
Eb  3fr Bb 



I keep some change\_ in my pock - et in



F7  Eb  3fr Bb  F7  Eb  3fr Bb 

case the chil - dren are home. I give'em a few pen-nies so that



F7  Eb  3fr Bb  F7  Eb  3fr Bb 

we can be \_\_\_ a - lone. \_ I leave the back door o - pen, so if



F7 Eb Bb F7 Eb Bb

an - y - bod - y smells a mouse, — and wouldn' no sin - ner be in trou-ble if they

F7 Eb Bb Bb7

know chil - dren in the house. They call me back door San - ta,

F7

I make my runs — a - bout the break of day. —

C7

I make all the lit - tle girls hap - py

Bb7



F7



while the boys are out to play.

Back Door San - ta, that's what they call

me. They call me Back Door San - ta. That's what all the girls

Optional Ending

call me. Back Door San - to.

Repeat and Fade

# BABY, IT'S COLD OUTSIDE

from the Motion Picture NEPTUNE'S DAUGHTER

By FRANK LOESSER

Relaxed Jazz tempo (♩ =  $\overset{\frown}{\underset{\frown}{3}}$ )

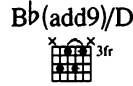


Vamp 'til ready

Female: I

(Patter over vamp)

*mf*



real - ly can't stay. \_\_\_  
sim - ply must go. \_\_\_

I've  
The

Male: But, ba - by, it's cold \_\_\_ out - side. \_\_\_  
But, ba - by, it's cold \_\_\_ out - side. \_\_\_



got to go 'way. \_\_\_  
an - swer is "No!" \_\_\_

This  
The

But, ba - by, it's cold out - side. \_\_\_  
But, ba - by, it's cold out - side. \_\_\_



Bb6 Cm7 Bb/D Gm7 Gb9

eve - ning has been \_\_\_\_\_ so \_\_\_\_\_ ver - y  
wel - come has been \_\_\_\_\_ so \_\_\_\_\_ nice and

Been hop - ing that you'd drop in. \_\_\_\_\_  
How luck - y that you dropped in. \_\_\_\_\_

Fm9 Bb9#11 Fm9 Bb13 E9 Ebmaj9 Eb6/9

nice. warm. My moth - er will start to  
My sis - ter will be sus -

I'll hold out your hands. \_\_\_\_\_ They're just like ice. \_\_\_\_\_  
Look out the win - dow \_\_\_\_\_ at the storm. \_\_\_\_\_

Ebmaj9 Eb6/9 Ebm7/Ab Ab9

wor - ry, and Fa - ther will be pac - ing at the  
pi - cious. My broth - er will be there at the

Beau - ti - ful, what's your hur - ry? Like  
Gosh, your lips look de - li - cious.

Eb<sup>m</sup>7/Ab

Ab7



Bb9#11



Ab13#11



floor. door. So My real - ly, ha! I'd bet - ter scour -

My maid - en aunt's mind is

Lis - ten to the fi - re - place roar. \_\_\_\_\_

waves up - on a trop - i - cal shore. \_\_\_\_\_

G7#9



Db9#11



C13



C7b13



Cm7/F



ry! My

vi - cious. Well, may - be just a half a drink more. \_\_\_\_\_

Well, may - be just a cig - a - rette more. \_\_\_\_\_ I've

Beau - ti - ful, please don't hur - ry. Put some rec - ords on while I pour. -

Gosh, your lips are de - li - cious. Nev - er such a bliz - zard be - fore. -

Bb6



Cm7



Bb(add9)/D



G7#9



neigh - bors might think. \_\_\_\_\_ Say!

got to get home. \_\_\_\_\_ (Spoken:) Say, darling,

Ba - by it's bad out there! \_\_\_\_\_

Ba - by, you'd freeze out there. \_\_\_\_\_

Cm7 F9 Cm7 F7#9

What's in this drink?  
can you lend me your comb?

No cabs to be had out there.  
It's up to your knees out there.

I  
You've

Bb6 Cm7 Bb(add9)/D Gm7 Gb9 Fm9 Bb9#11





wish I knew how \_\_\_\_\_ to break the spell.  
real - ly been grand, \_\_\_\_\_ but don't you see.

Your eyes are like star - light now I'll take your hat.  
I thrill when you touch my hand. How can you do

Fm9 Bb13 E9 Ebmaj9 Db9

I ought to say, "No, no, no, sir!" At  
There's bound to be talk to - mor - row. At

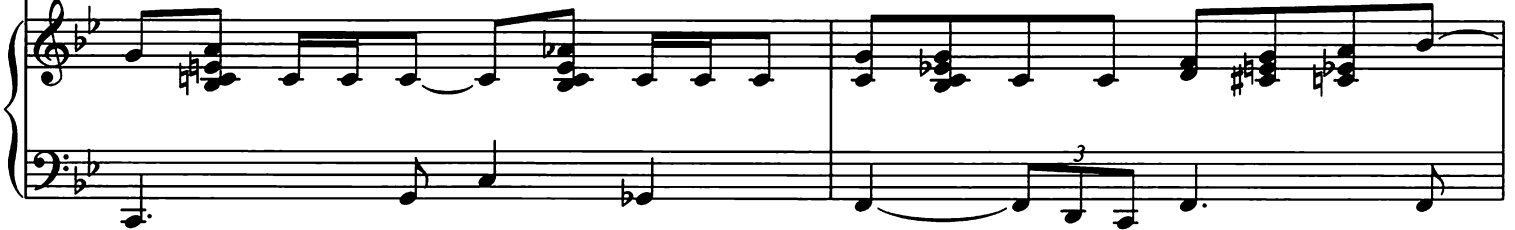
Your hair looks swell. Mind if I move in  
this thing to me? Think of my life - long




C13  2fr      C7b13       Cm7/F  8fr      F7 

least I'm gon - na say — that I tried. — I  
 least there will be plen - ty im - plied. — I

clos - er?  
 sor - row

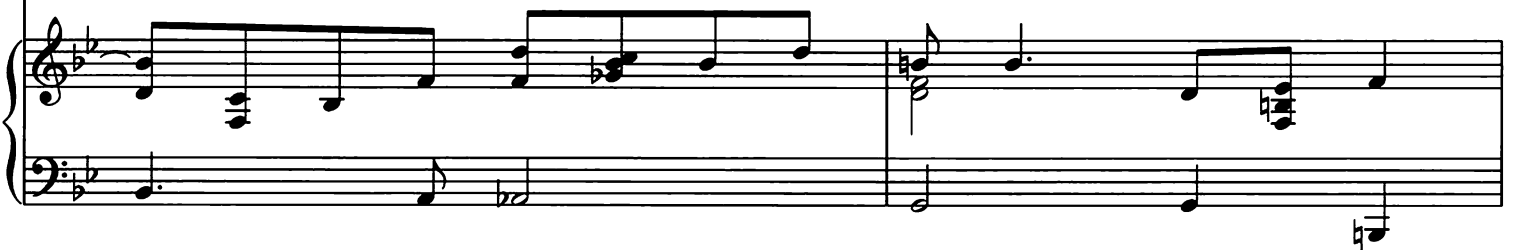
What's the sense of hurt - ing my pride? —  
 if you caught pneu - mo - nia and died. —









Bb6       Ab13#11  4fr      G7 

real - ly can't stay. — Ah, but it's  
 real - ly can't stay. —

Oh, ba - by, don't hold — out. } Ah, but it's  
 Get o - ver that old — doubt. }




1

C7       F7b9       Bb(add9)  6fr      G7#5(b9)       C7#9(b13)  2fr      F7#9  7fr

cold out - side.

cold out - side.



Bb6/9      G7#9      C7#9      F13      2 C7

Chord diagrams: Bb6/9 (x089xx), G7#9 (x02345), C7#9 (x02345), F13 (x02345), C7 (x02345).  
 Vocal lines: Treble clef with lyrics "cold" and "cold".  
 Piano accompaniment: Treble and bass clefs with chords and melodic lines.

Ebm7

Chord diagram: Ebm7 (x02345).  
 Vocal lines: Treble clef with lyrics "out" and "out".  
 Piano accompaniment: Treble and bass clefs with chords and melodic lines, including triplets.

Bb9      D7#9      Ebmaj9      E7#5(b9)      Cm7/F      F7      Bb13#11

Chord diagrams: Bb9 (x089xx), D7#9 (x02345), Ebmaj9 (x02345), E7#5(b9) (x02345), Cm7/F (x02345), F7 (x02345), Bb13#11 (x02345).  
 Vocal lines: Treble clef with lyrics "side." and "side."  
 Piano accompaniment: Treble and bass clefs with chords and melodic lines, including triplets and a ritardando marking.

# BLUE CHRISTMAS

Words and Music by BILLY HAYES  
and JAY JOHNSON

Moderately

F C7

I'll have a blue Christ-mas, with - out you. I'll be so

*mf*

F Am7b5 D7

blue think - ing a - bout you. Dec - o - ra - tions of

Am7b5 D7 Gm G7

red on a green Christ-mas tree won't mean a thing if

C7 F C7

you're not here with me. I'll have a blue Christ-mas, that's cer - tain.

F

— And when that blue heart-ache starts hurt - in', ————— you'll be

Am7b5 D7 Am7b5 D7 Gm Bdim7 C7

do - in' all right, with your Christ - mas of white, but I'll have a

1 2

blue, blue Christ - mas. ————— I'll have a Christ - mas. —————

# BOOGIE WOOGIE SANTA CLAUS

Words and Music by  
LEON RENE

Moderate Swing (♩ =  $\overset{\frown}{\underset{\frown}{\text{J}}}$ )

**Eb9** **Db9#11** **C9**

*mf*

**Bb7** **E7#9** **Eb9**

**F#dim7** **Fm7** **E7#11** **Eb6** **Eb7/G**

Well, look - ee here, Jack, there's

**Ab6** **Adim7** **N.C.**

some - thin' down the track, he got rhy - thm in his feet but noth -



Eb7 Ab

- ing in his sack. The Boog-ie Woog-ie \_\_\_ San - ta Claus, \_\_\_ the

Eb6 Gbdim7 Fm7 Bb7

Boog - ie Woog - ie \_\_\_ San - ta Claus. \_\_\_ Boog - ie Woog - ie San - ta

Fm7 Bb7 Eb6 F#dim7 Fm7 F#dim7

comes to town ev - 'ry Christ - mas Day. Well, he

Eb6 Eb7/G Ab6 Adim7

NC. NC.

lives up in a moun - tain like a her - mit in a cave. He  
Ma - ma, get your hat, put your best dress \_\_\_ on. We're

N.C. Eb7

nev - er had a hair - cut, he nev - er took a shave. } The  
gon - na jump for joy, — oh, the Christ - mas boy. }

Ab Eb6

Boog - ie Woog - ie — San - ta Claus, — the Boog - ie Woog - ie — San - ta Claus. —

Gbdim7 Fm7 Bb7 Fm7 Bb7

{ Boog - ie Woog - ie San - ta comes this time ev - 'ry Christ - mas  
Boog - ie Woog - ie San - ta, boog - ie all your blues — a - way. —






Eb6 F#dim7 Fm7 F#dim7 Eb9

Day. } Well, let's rock, — rock, — rock, —

Mis - ter San - ta.                      Jump, jump, jump, — { Mis - ter San - ta, well, —  
 Mis - ter San - ta Claus. —





Ab7  4fr

— jump.

F#dim7       Fm7       E9       Fm7       Bb7 


Eb  3fr

Got no

**E<sup>b</sup>6**  

**E<sup>b</sup>7/G**  

**A<sup>b</sup>6**  

**A<sup>dim</sup>7**  


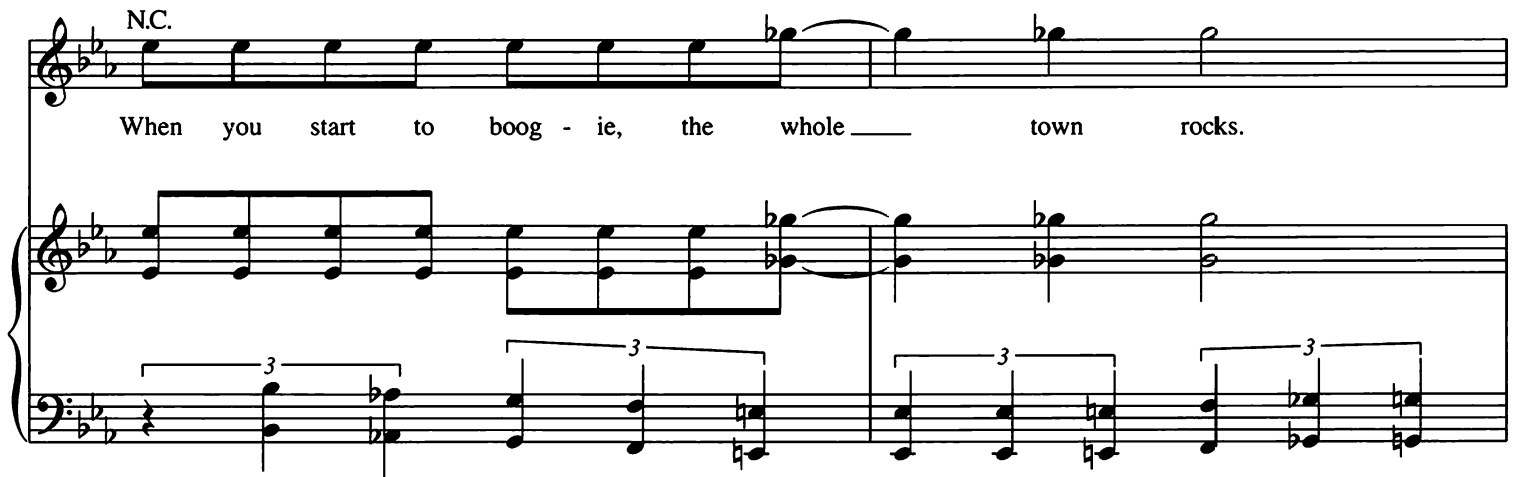
N.C.





pre - sents for your tree, no can - dy for your sock.







N.C.


When you start to boog - ie, the whole \_\_\_\_\_ town rocks.



**A<sup>b</sup>7**  

**A<sup>dim</sup>**  

**E<sup>b</sup>9**  

**E<sup>b</sup>6**  




**F<sup>#</sup>dim7**  

**Fm7(add4)**  

**E7<sup>#</sup>11**  




Eb6 F#dim7 Fm7 F#dim7

D.S. al Coda

CODA Ab7 4fr

Fm7 Bb7 Fm7 Bb7 Eb6

Well, the Boog - ie Woog - ie San - ta will boog - ie all your blues a - way. \_

Bb7(add13) B7(add13) C7(add13) Db7 D7 Eb6

# CHRISTMAS

## (Baby Please Come Home)

Words and Music by PHIL SPECTOR,  
ELLIE GREENWICH and JEFF BARRY

Moderately

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Moderately'. The piano part features sustained chords and melodic lines in both hands, with dynamics like *mf* and *f*. The vocal line includes lyrics and vocalizations such as 'Oh, oh.', 'Yeah, yeah.', 'Oh.', 'Ooh, yeah.', and the main chorus: '(Christ - mas) The snow's com - ing down, (Christ - mas) The church bells in town,'. Chord diagrams for Eb, Gm, Ab, and Bb7 are provided above the vocal line. Fingerings and accents are indicated throughout the score.

**System 1:** Chords Eb and Gm. Lyrics: Oh, oh.

**System 2:** Chords Ab and Bb7. Lyrics: Yeah, yeah. Oh. Ooh, yeah.

**System 3:** Chord Eb. Lyrics: (Christ - mas) The snow's com - ing down, (Christ - mas) The church bells in town,

Gm



Ab



(Christ - mas) I'm watch - ing it fall. (Christ - mas) lots of  
 (Christ - mas) all ring - ing in song. (Christ - mas) full of

Bb7



1

peo - ple a - round. (Christ - mas) Ba - by please come - home. -  
 hap - py sounds. (Christ - mas) Ba - by please -

2



Eb



come home. They're sing - ing "Deck The Halls,"

Cm




Ab

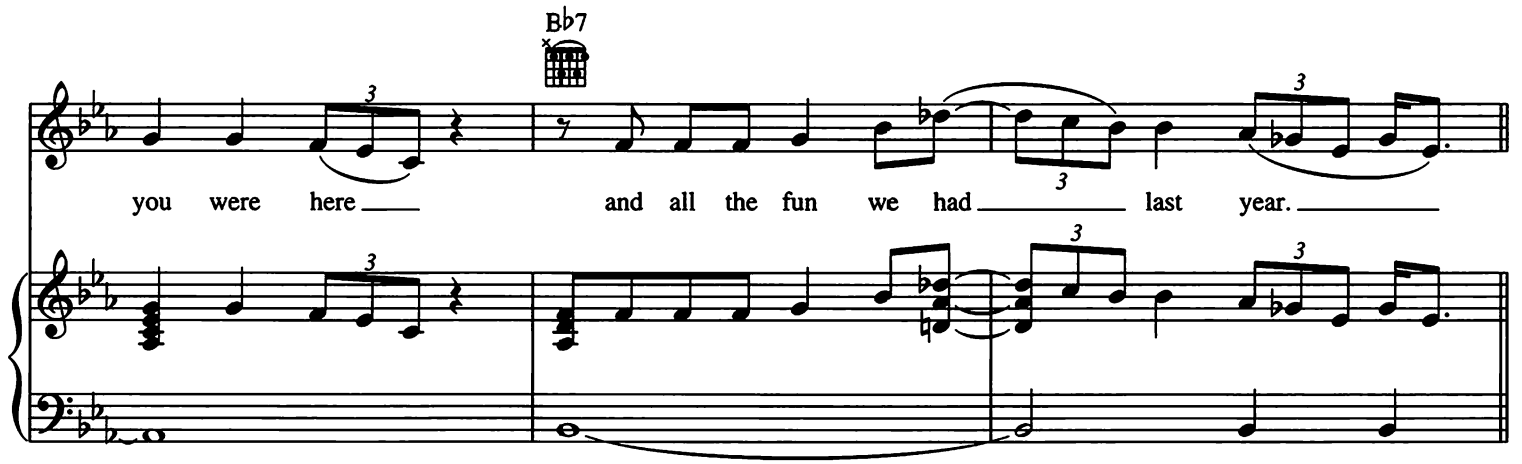


but it's not like Christ - mas at all. 'Cause I re - mem - ber when -

Bb7



you were here \_\_\_\_\_ and all the fun we had \_\_\_\_\_ last year. \_\_\_\_\_



Eb




Gm



(Christ - mas) Pret - ty lights \_\_\_\_\_ on the tree, \_\_\_\_\_ (Christ - mas) I'm  
*Instrumental solo*  
 (Christ - mas) If there \_\_\_\_\_ was a way \_\_\_\_\_ (Christ - mas) I'd

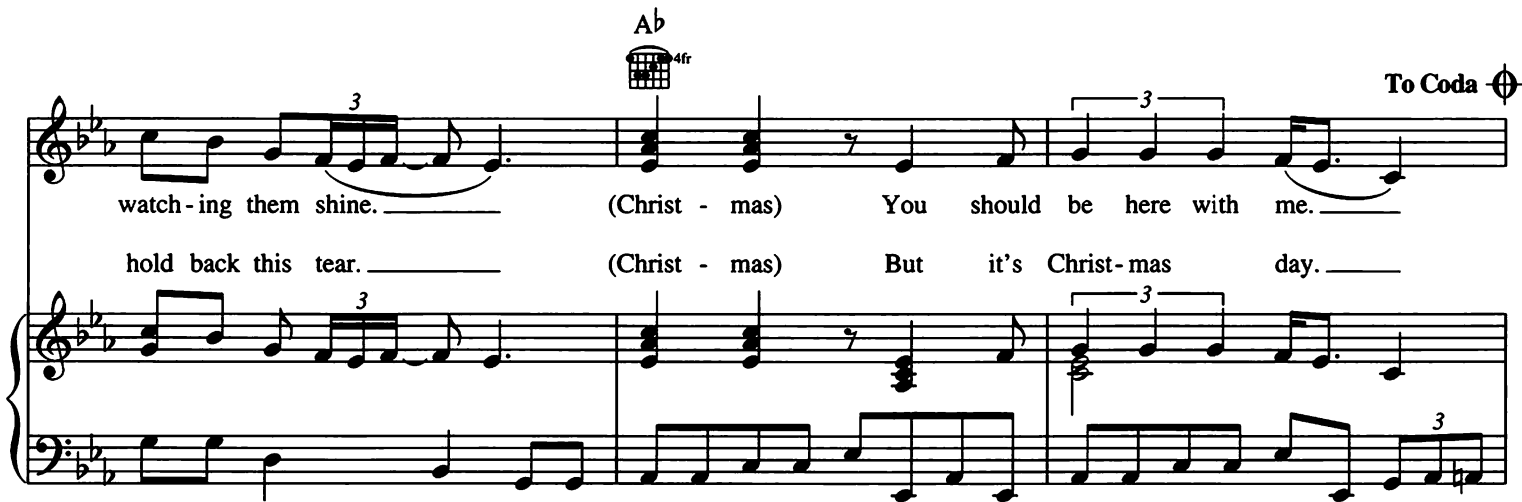


Ab




To Coda

watch - ing them shine. \_\_\_\_\_ (Christ - mas) You should be here with me. \_\_\_\_\_  
 hold back this tear. \_\_\_\_\_ (Christ - mas) But it's Christ - mas day. \_\_\_\_\_

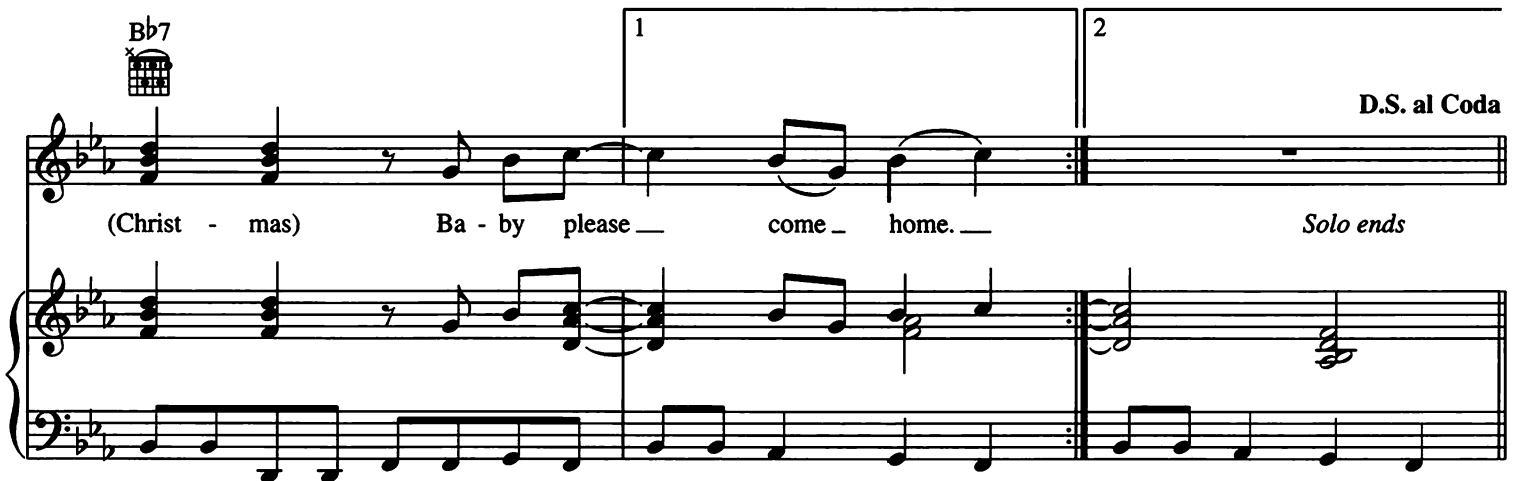


Bb7




D.S. al Coda


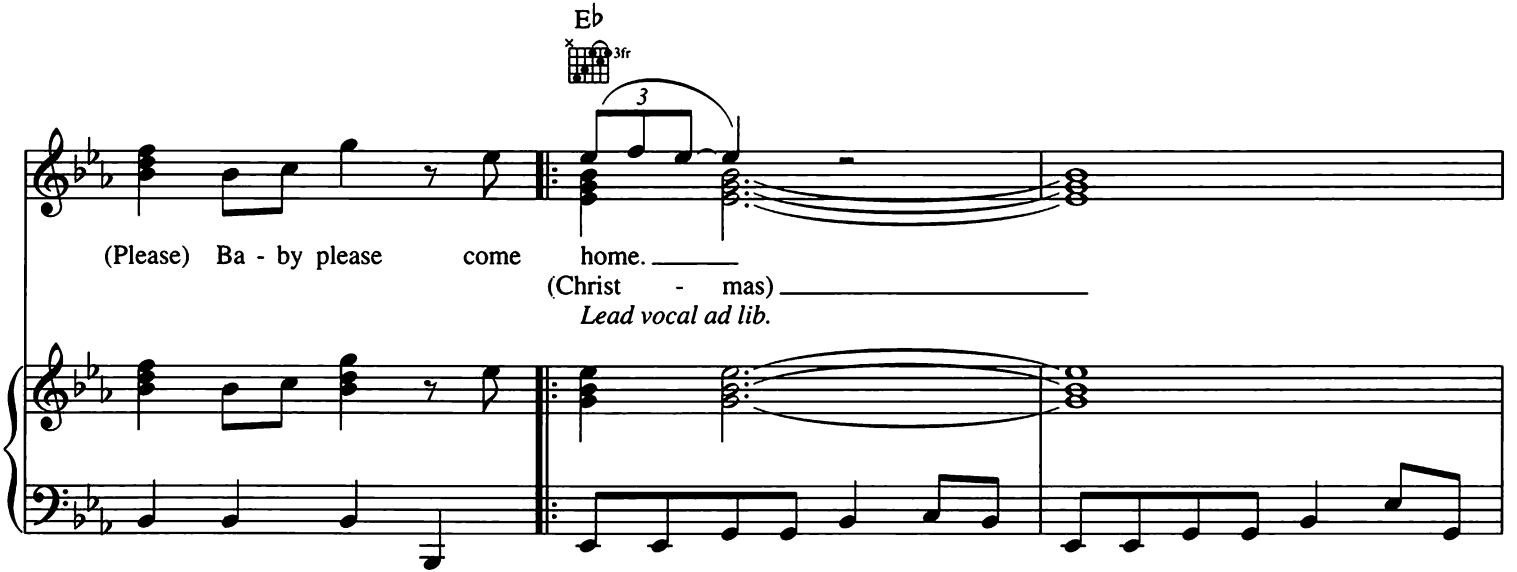
(Christ - mas) Ba - by please \_\_\_\_\_ come \_\_\_\_\_ home. \_\_\_\_\_ *Solo ends*





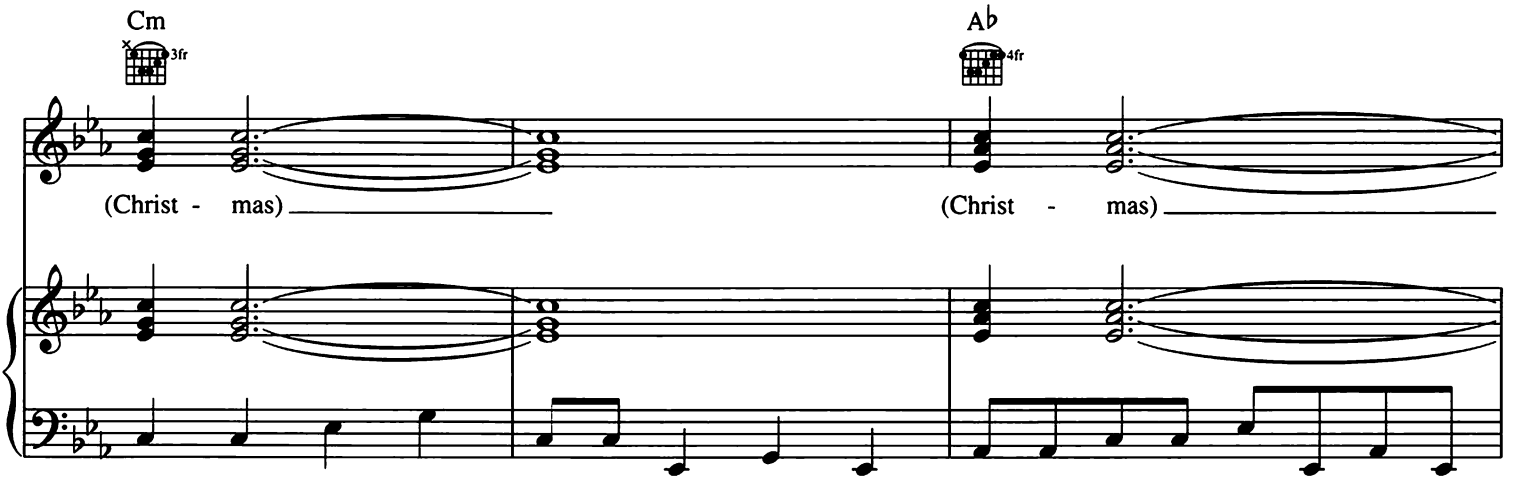


**CODA**  


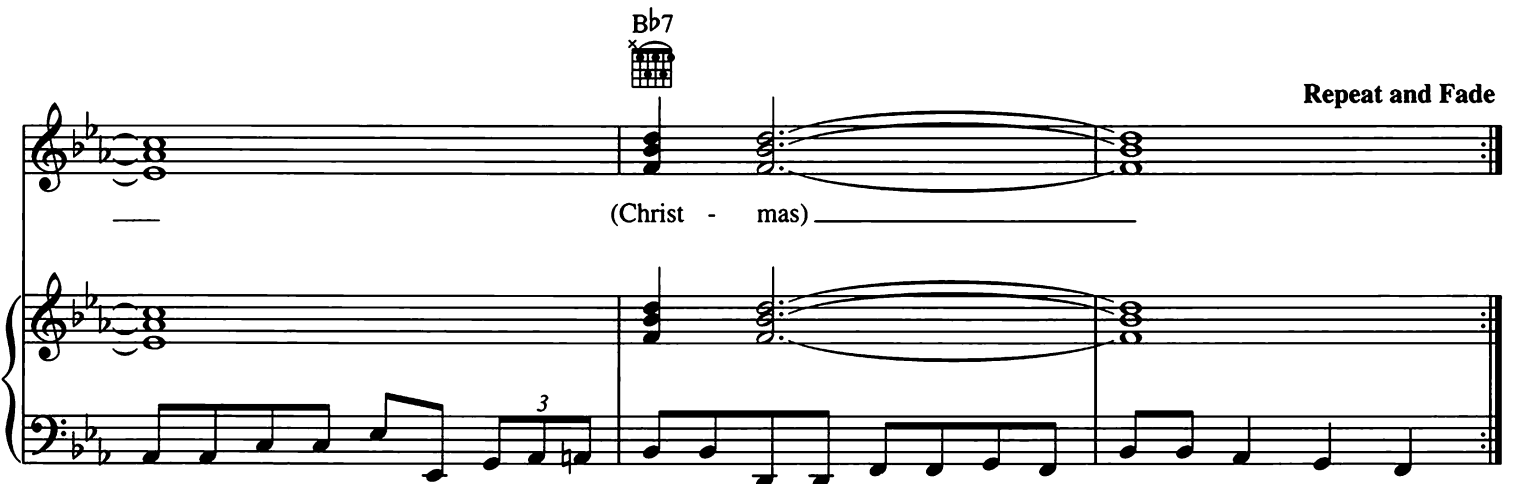
(Please) Please, — (Please) please, — (Please) please, — (Please) please, —

(Please) Ba - by please come home. —  
 (Christ - mas) —  
*Lead vocal ad lib.*

(Christ - mas) — (Christ - mas) —

 **Repeat and Fade** 

(Christ - mas) —

# CHRISTMAS BLUES

Words and Music by  
D. MOORE

Moderately fast (♩ =  $\overset{\frown}{\underset{\frown}{\text{3}}}$ )

Ab6  Eb7 





*mf*




Moderate Blues


Ab6  Eb7b9 



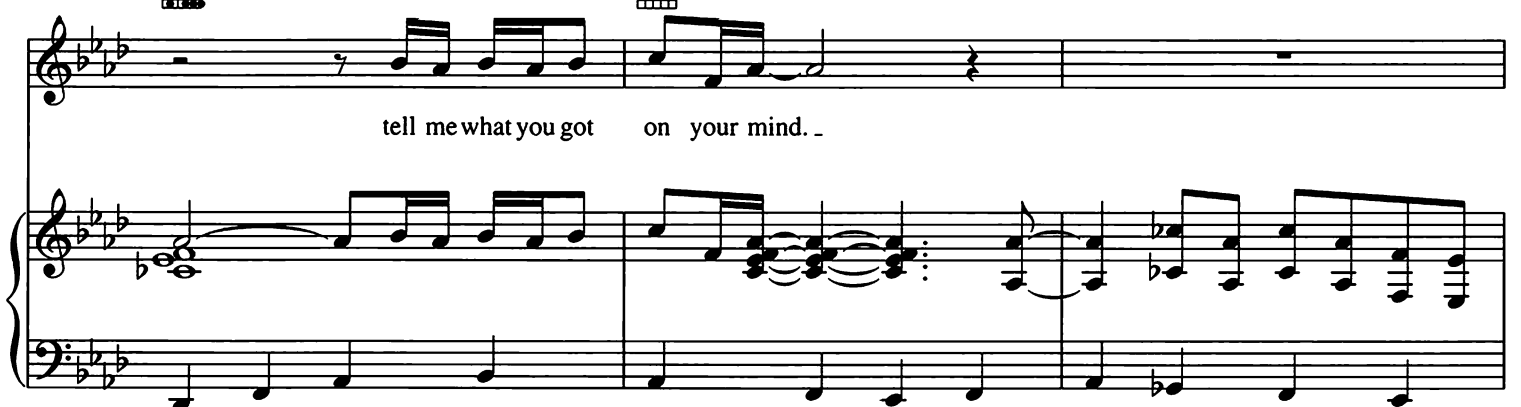
Ab6  Bbm7  Eb13b9  Ab6 

Please \_\_\_\_\_ tell me, lit - tle girl,



Db9  Ab6 

tell me what you got on your mind. .



Db7  
x x 4frDb9  
xAb6  
x x 3fr

Please tell me, lit-tle girl, pray, tell me what you got on your mind.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics 'Please tell me, lit-tle girl, pray, tell me what you got on your mind.' The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has three flats (B-flat major/D-flat minor), and the time signature is 4/4. Chord diagrams for Db7, Db9, and Ab6 are provided above the vocal line.

Cm7  
x x 3frBm7  
xBbm7  
xEb13b9  
x x 6fr

Are you act-in' so sweet late-ly, just be-cause it's get-tin' near

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are 'Are you act-in' so sweet late-ly, just be-cause it's get-tin' near'. The piano accompaniment includes triplets in the right hand. The key signature and time signature remain the same. Chord diagrams for Cm7, Bm7, Bbm7, and Eb13b9 are provided above the vocal line.

Ab6  
x x 3frEb7b9  
x x 5frAb6  
x x 3fr

Christ-mas time? I worked hard for you all the year,

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are 'Christ-mas time? I worked hard for you all the year,'. The piano accompaniment includes triplets in the right hand. The key signature and time signature remain the same. Chord diagrams for Ab6, Eb7b9, and Ab6 are provided above the vocal line.

Db9  
xAb6  
x x 3fr

yet you nev-er tried to sat-is-fy me.

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are 'yet you nev-er tried to sat-is-fy me.' The piano accompaniment includes triplets in the right hand. The key signature and time signature remain the same. Chord diagrams for Db9 and Ab6 are provided above the vocal line.

Db9



I worked hard for you <sup>3</sup>all the year,

Ab6



yet you nev - er tried to sat - is - fy — me.

Cm7



Bm7



Bbm7



Eb13b9



Now the time has come for me to give old San-ta my —

Ab6



Db



Ab6



Eb7b9



Ab6



plea. San - ta Claus,

Db6  Ab6 




Mis-ter San - ta Claus, please lis - ten to my plea. San - ta




Db9  Ab6 

Claus, Mis-ter San - ta Claus, please lis - ten to my



Cm7  Bdim7  Bbm7 

plea. And bring me noth - in' for Christ - mas



Eb13b9  Ab6  Db9  N.C. 

but a brand new Cad-i-llac and a good wom-an for me.



# DIG THAT CRAZY SANTA CLAUS

Words and Music by ALBERT JOHNSTON JR.,  
LEON RENE and RAFAEL RENE

Medium Bounce tempo, with a beat

**D7**

**f**

**G** **C9**

Dig that cra - zy San - ta Claus, -

**G** **C9** **G**

with his red suit on, — dig - that walk, that

**C9** **G** **C** **G** **Gdim** **D7** **Ab7** **G**

cra - zy talk, — man, oh man, he's real - ly gone. —

C9 G

Dig that cra - zy San - ta Claus, - with his bag of toys, -

C9 G C9


drags his sack through a chim - ney stack, -

G C G Gdim D7 Ab7 G C9

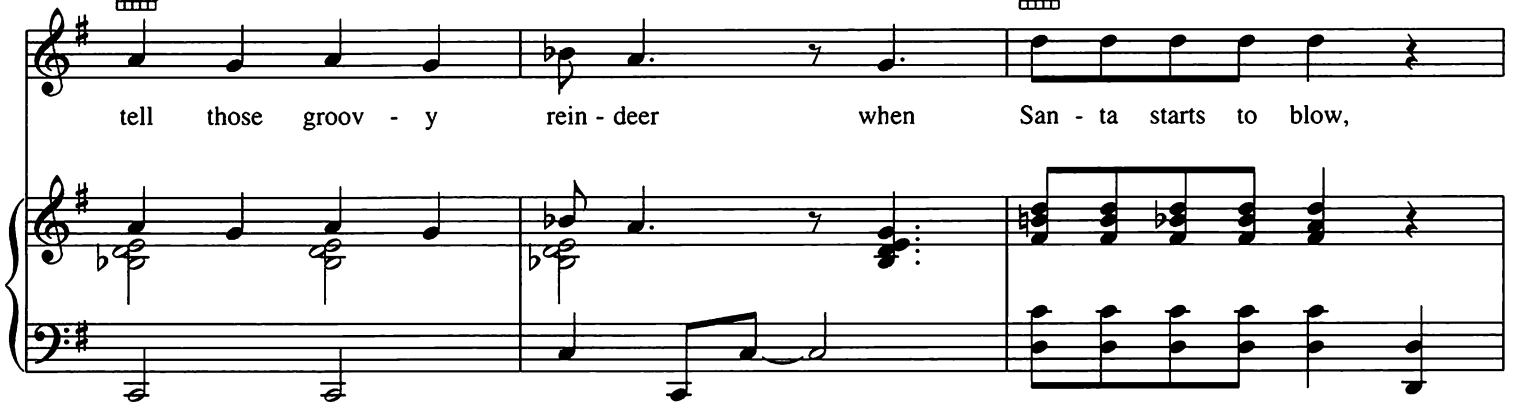
all the lit - tle hep - cats jump for joy. — Cool it! Ru - dolph,



G

cool it! — With your nose a - glow, —

C9  D7 




tell those groov - y rein - deer when San - ta starts to blow,




G  C9  G 











go! Go! Dig that cra - zy San - ta Claus, - well, I do be - lieve, -




C9  G  C9 

he will bring some cra - zy toys, - so you



G  C  G  Gdim  1 D7  Ab7  G  2 D7  Ab7  G 

bet - ter be good this Christ - mas Eve. - Christ - mas Eve. -





# LONESOME CHRISTMAS

Words and Music by  
LLOYD GLENN

Moderately fast Blues (♩ =  $\overset{\frown}{\text{3}}\text{7}$ )

The piano accompaniment is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. Each system includes a treble clef staff with chords and a bass clef staff with a walking bass line. The first system starts with a dynamic marking of *mf*. Chord diagrams for G6, C9, and G6 are provided above the treble staff. The second system features a C9 chord diagram. The third system includes G6 and D7 chord diagrams. The fourth system includes C9, G6, and D7 chord diagrams. The bass line includes several triplet markings (3) and rests. The piece concludes with a vocal line starting with the lyrics "1. I'd like to".

G6



C9



spend this Christ - mas sit - tin' by the  
 2. Jin - gle bells are ring - in', chil - dren play - in'  
 one seems so hap - py, sea - son's greet - in's  
 go shop - pin', ba - by, there is one thing  
 5. Instrumental solo

G6



fire with you. —  
 out in the snow.  
 fill the air. —  
 I'd like to do.

C9



I'd like to spend this Christ - mas, ba - by,  
 Said jin - gle bells are ring - in',  
 Ev - 'ry - bod - y seems so hap - py,  
 When I go shop - pin', ba - by,


G6




sit - tin' by the fire with you.  
 chil - dren play - in' out on the snow.  
 sea - son's greet - in's fill the air.  
 there's one thing I wan - na do.



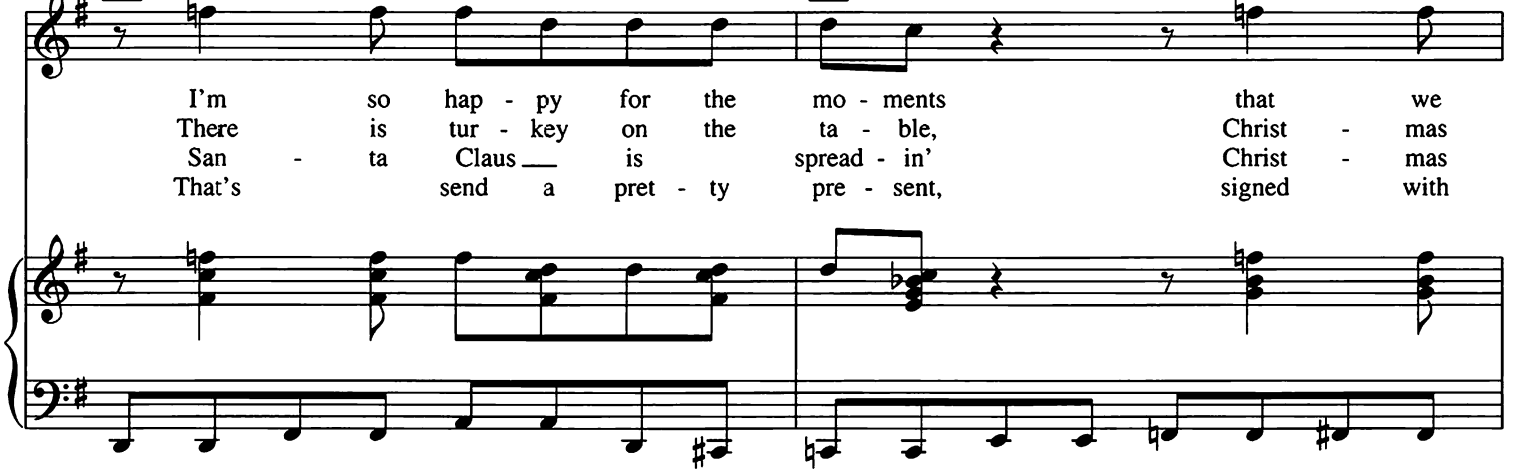
D7



C9




I'm so hap - py for the mo - ments that we  
 There is tur - key on the ta - ble, Christ - mas  
 San - ta Claus is spread - in' Christ - mas  
 That's send a pret - ty pre - sent, signed with




1-4

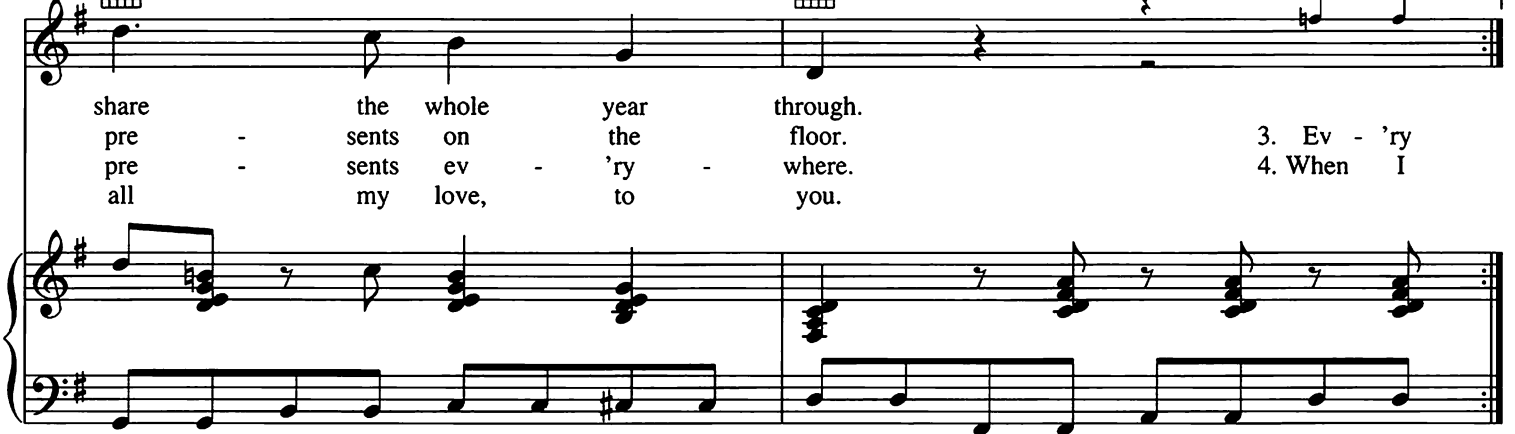
G6



D7



share the whole year through.  
 pre - sents on the floor. 3. Ev - 'ry  
 pre - sents ev - 'ry where. 4. When I  
 all my love, to you.



5

N.C.



G7




# GEE WHIZ, IT'S CHRISTMAS

Words and Music by CARLA THOMAS,  
STEVE CROPPER and VINCENT TRAUTH

Moderately

N.C. C Dm7/C N.C. C Dm7/C

Hel -

*mf*

N.C. C Dm7/C N.C. C Dm7/C N.C. C Dm7/C

lo, there, mer - ry Christ - mas. How've you been? \_\_\_\_\_

N.C. C Dm7/C N.C. C Dm7/C N.C. C Dm7/C

Gee, it's so \_\_\_\_\_ good to talk to you a -

N.C. C Dm7/C N.C. C Dm7

gain. \_\_\_\_\_ It's been a \_\_\_\_\_

The first system of music features a vocal line with lyrics "gain. \_\_\_\_\_ It's been a \_\_\_\_\_". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord diagrams for N.C., C, Dm7/C, and Dm7 are provided above the vocal staff.

Em7 Dm7 Em7

long long time. Can't ex - plain why you crossed my mind. I

The second system of music features a vocal line with lyrics "long long time. Can't ex - plain why you crossed my mind. I". The piano accompaniment continues with a right-hand melody and a left-hand bass line. Chord diagrams for Em7 and Dm7 are provided above the vocal staff.

Dm7 G N.C. C Dm7/C

guess it's just to wish you a Mer - ry Christ - mas.

The third system of music features a vocal line with lyrics "guess it's just to wish you a Mer - ry Christ - mas.". The piano accompaniment continues with a right-hand melody and a left-hand bass line. Chord diagrams for Dm7, G, N.C., C, and Dm7/C are provided above the vocal staff.

N.C. C Dm7/C N.C. C Dm7/C N.C. C Dm7/C

My best friend's hav - ing a par - ty and ev - 'ry - bod - y's  
don't for - get \_\_\_\_\_ the par - ty that \_\_\_\_\_ we're \_\_\_\_\_

The fourth system of music features a vocal line with lyrics "My best friend's hav - ing a par - ty and ev - 'ry - bod - y's don't for - get \_\_\_\_\_ the par - ty that \_\_\_\_\_ we're \_\_\_\_\_". The piano accompaniment continues with a right-hand melody and a left-hand bass line. Chord diagrams for N.C., C, Dm7/C, and a double bar line are provided above the vocal staff.

N.C. C Dm7/C C Dm7/C C Dm7/C

go - ing. I know it's gon - na be a lot of  
 throw - ing. The warm - fire's - from - the

N.C. N.C. C Dm7/C C

fun. Oh, by the way, it's snow - ing. \_\_\_\_\_  
 fire - place will be glow - ing. \_\_\_\_\_

Dm7 Em7 Dm7

It's been a long, long time. Can't ex - plain }  
 It's been a long, long time. I still can't fig - ure out } why you

Em7 Dm7 To Coda G N.C.

crossed my mind. I guess it's just to say, "Gee whiz, it's

C Dm7/C N.C. C Em/B Am

Christ - mas." It's fun - ny that I —

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. Chord diagrams for C, Dm7/C, N.C., C, Em/B, and Am are shown above the staff. The lyrics are "Christ - mas." and "It's fun - ny that I —".

Em

— have - n't thought to call you be - fore. — And

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. A chord diagram for Em is shown above the staff. The lyrics are "— have - n't thought to call you be - fore. — And".

A E

why is it I have - n't seen you a - round an - y - more? —

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. Chord diagrams for A and E are shown above the staff. The lyrics are "why is it I have - n't seen you a - round an - y - more? —".

F

— An - oth - er year has passed and I can't e - rase — the

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. A chord diagram for F is shown above the staff. The lyrics are "— An - oth - er year has passed and I can't e - rase — the".

mem - o - ry \_\_\_\_\_ of \_\_\_\_\_ your \_\_\_\_\_ smil - ing face, \_\_\_\_\_ so I

F/F# G N.C.

have to call you up and say, "Gee whiz, it's

N.C. C Dm7/C N.C. C Dm7/C D.S. al Coda





Christ - mas." So,

CODA G N.C. N.C. C Dm7/C

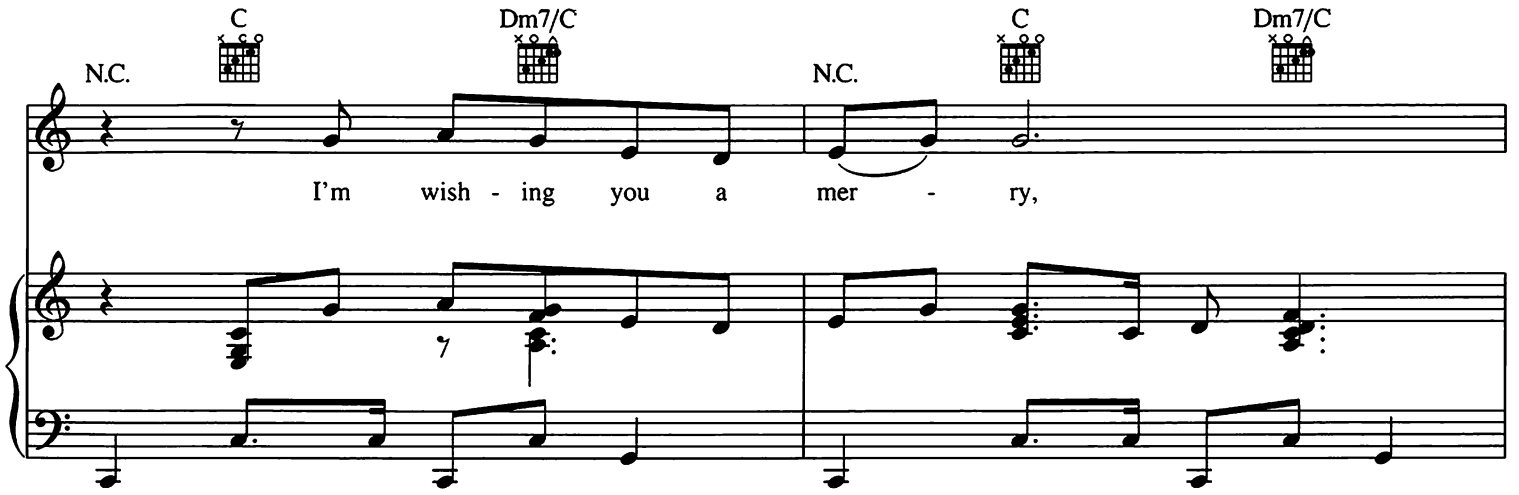
say, "Gee whiz, It's Christ - mas."





*freely* *a tempo*



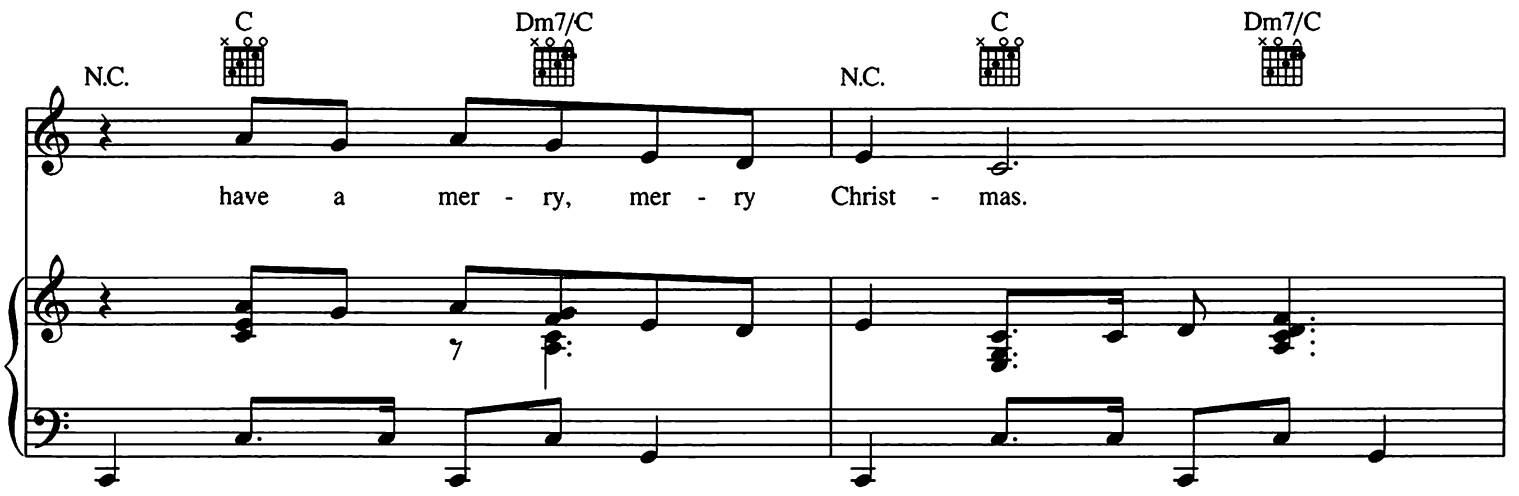
N.C.   N.C.  





I'm wish - ing you a mer - ry,



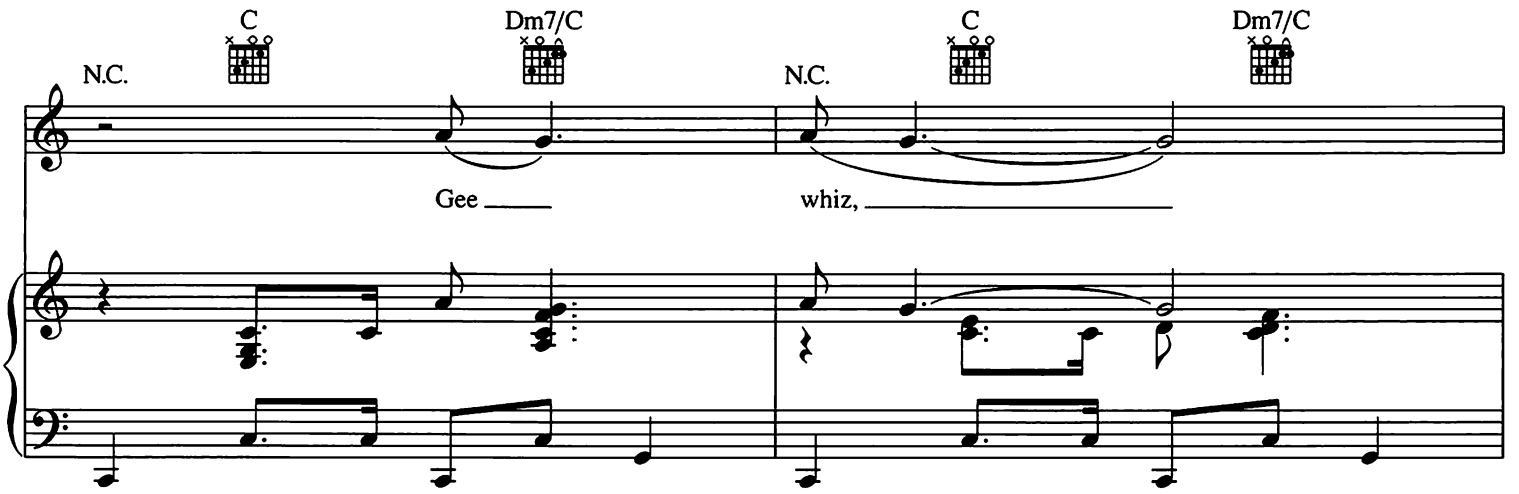
N.C.   N.C.  




have a mer - ry, mer - ry Christ - mas.



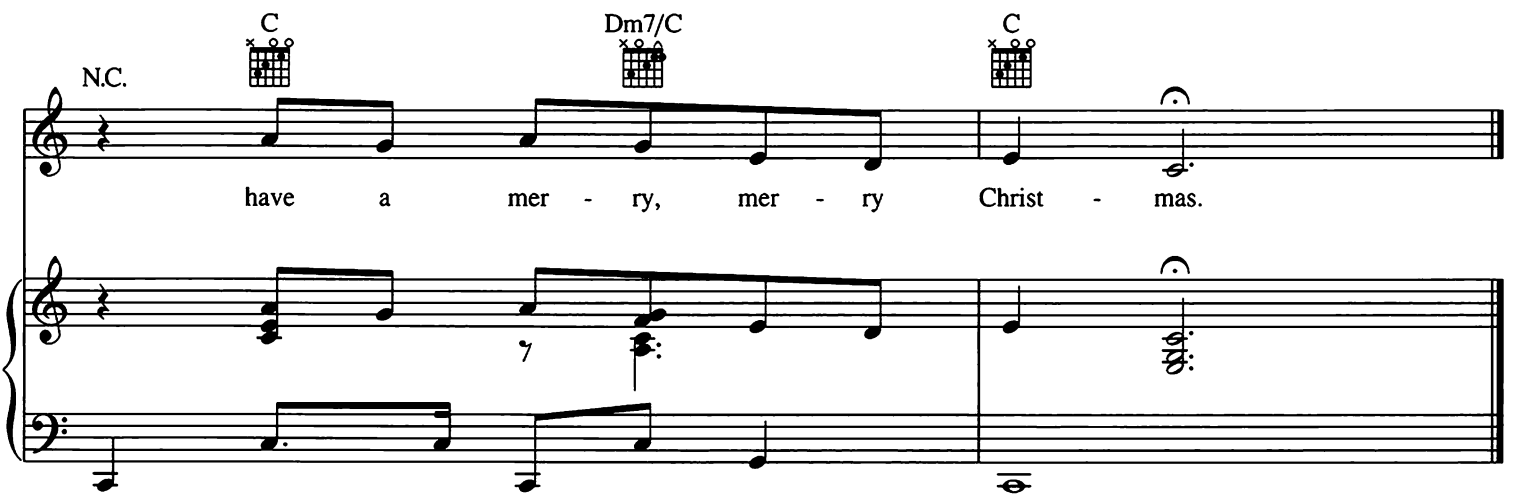
N.C.   N.C.  

Gee \_\_\_\_\_ whiz, \_\_\_\_\_



N.C.   

have a mer - ry, mer - ry Christ - mas.



# GETTIN' IN THE MOOD

(For Christmas)

Music by JOSEPH GARLAND

Words by BRIAN SETZER

and MICHAEL HIMELSTEIN

Moderately fast Swing (♩ =  $\overset{\frown}{\text{3}}\text{♩}$ )

N.C.



*mf*

D7 N.C. D7 N.C. D7


G7 N.C. G7 N.C. C6 N.C. C6


Jump — in - to the sleigh, we're gon - na

rock it to - night. — Got — my rein-deer revved up and we're read - y for flight. — Let's —


F7  C6 





— hit all the par - ty's, you know San - ta's the guy. — Love — to hear the mu - sic blast - in'



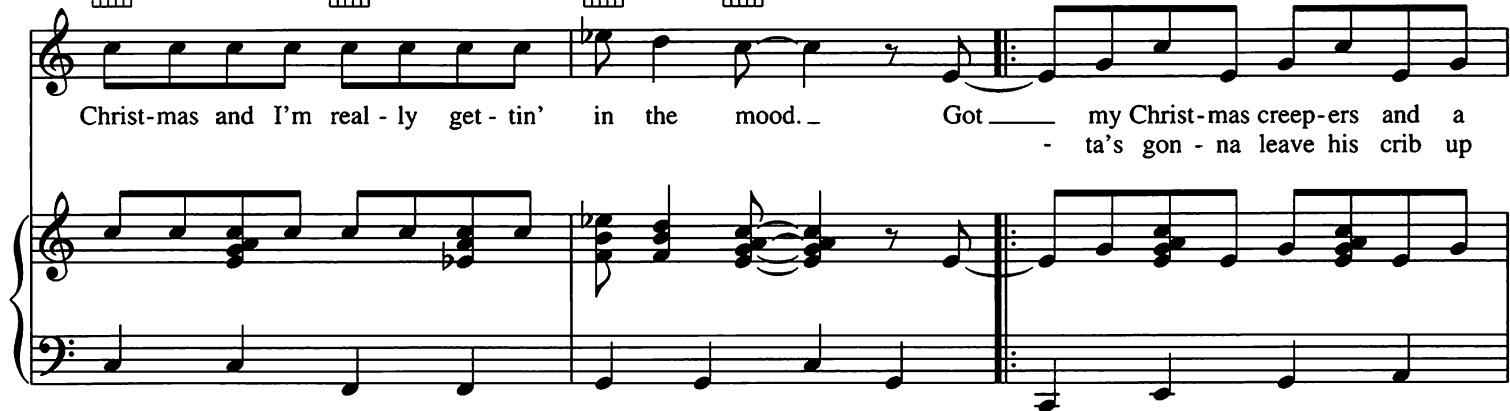
G7 

up to the sky. — Head - in' for the mis - tle - toe, my ba - by and I. — It's



C6  F7  G7  C6 

Christ - mas and I'm real - ly get - tin' in the mood. — Got — my Christ - mas creep - ers and a  
- ta's gon - na leave his crib up



cou - ple of tats. — To - night we're cel - e - brat - in' with the kit - ties and cats. — A -  
north of the pole. — Dude — is al - ways styl - in', that's the way that he rolls. —



F7



whoop - y swing - in' peo - ple, grab your coats and your hats. \_\_\_\_\_ San -  
 Let me hang your stock - in's when the lights are down low. \_\_\_\_\_ We'll

C6



- ta's gon - na show you where the par - ty is at. \_\_\_\_\_ A -  
 lis - ten to some mu - sic by \_\_\_\_\_ Nat \_\_\_\_\_ "King" Cole. \_\_\_\_\_

G7



cool - er's and you snow - men, get your mit - tens on that. \_\_\_\_\_ } It's  
 Ba - by, if you're read - y, then I'm read - y to blow. \_\_\_\_\_ }

C6



F7



G7



C6



G7



§ C6



D#dim7



Christ-mas and I'm real - ly get - tin' in the mood. \_ In the mood, \_

Dm7 G13 C6 D#dim7 Dm7 G13  
 sleigh bells are ring - in'. In the groove, \_ the par - ty's swing - in'.

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Dm7, G13 (3fr), C6, D#dim7, Dm7, and G13 (3fr). The middle line is the piano right-hand part, and the bottom line is the piano left-hand part.

C6 D#dim7 Dm7 G13 G7 Gdim7  
 In the mood, \_ 'cause San - ta's bring - in' boog - ie woog - ie rhy - thm for a

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for C6, D#dim7, Dm7, G13 (3fr), G7, and Gdim7. The middle line is the piano right-hand part, and the bottom line is the piano left-hand part.

G7 C6 D#dim7 Dm7 G13b9  
 mer - ry Christ - mas. Come on now, \_ we're gon - na par - ty.

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for G7, C6, D#dim7, Dm7, and G13b9 (3fr). The middle line is the piano right-hand part, and the bottom line is the piano left-hand part.

C6 D#dim7 Dm7 G13 C6 D#dim7  
 I know how \_ to get it start - ed. In the mood, \_

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for C6, D#dim7, Dm7, G13 (3fr), C6, and D#dim7. The middle line is the piano right-hand part, and the bottom line is the piano left-hand part.

Dm7                      G13                      G7                      Gdim7                      1 G7                      C6

hey, San - ta, boog - ie!                      Blow that jiv - in'                      mu - sic now. \_\_\_\_\_ San -

2 G7                      C6                      N.C.

mu - sic now. \_\_\_\_\_

G7                      Ab9                      G9                      C6

*'Twas the night before Christmas and all through the joint*

G7                      C6

*walked a chick in a skirt that did not disappoint.*

N.C.

*All she wanted for Christmas was a new hot rod car and a rock-a-billy cat with a big, orange guitar.*

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a steady bass line and chords in the right hand.

C6



*Two trips to Vegas he slipped in her hands. Said, "Seven come eleven and Santa's the man."*

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with a consistent accompaniment.

G7



C6



*Her bee-hive was long and her skirt was tight.*

Musical notation for the third system, including vocal line and piano accompaniment. The piano part continues with a consistent accompaniment.

N.C.

*Merry Christmas to all and to all a good night.*

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part continues with a consistent accompaniment.



San - ta's gon - na leave his crib up

north of the pole. — Dude — is al - ways styl - in', that's the way that he rolls. — A -

let me hang the stock-in's when the lights are down low. — We'll lis - ten to some mu - sic by the

King and Nat Cole. — A - Rub - y, if you're read - y, then I'm read - y to blow. —

N.C.



D.S. al Coda



Musical notation for the first system, including guitar chord diagrams for C6 and Dm7/C.

Musical notation for the second system, including a CODA symbol and a G7 guitar chord diagram. Lyrics: mu - sic now. \_\_\_\_\_

Musical notation for the third system, featuring a triplet in the treble clef and a 'N.C.' (Natural Chord) instruction.

Musical notation for the fourth system, including a triplet in the treble clef and the lyric 'I'm'.

Musical notation for the fifth system, including a C6 guitar chord diagram, a 'N.C.' instruction, and the lyrics 'in the mood. \_\_\_\_\_ Merry Christmas!'.

# I'VE GOT MY LOVE TO KEEP ME WARM

from the 20th Century Fox Motion Picture ON THE AVENUE

Words and Music by  
IRVING BERLIN

Bright Jump tempo

E $\flat$ 6/B $\flat$



E $\flat$ dim7/B $\flat$



B $\flat$ 13



E $\flat$ 6/B $\flat$



E $\flat$ dim7/B $\flat$



*mp*

B $\flat$ 7sus



B $\flat$ 7



E $\flat$ /G



G $\flat$ dim7



G $\flat$ m6



G $\flat$ dim7



Fm



The snow is snow - ing, the wind is

B $\flat$ 9



A $\flat$ m7 $\flat$ 5



D7 $\flat$ 9



blow - ing, but I can weath - er the storm.

F $\sharp$ dim7



Fm7



B $\flat$ 7



B $\flat$ 9sus



What do I care how much it may storm?

Bb9 Eb/G B7/F# Fm7 Bb9 Eb6 Gbdim7

I've got my love to keep me warm.

Fm7 Bb7 Eb/G Gbdim7 Gbm6 Gbdim7 Fm

I can't re - mem - ber a worse De -

Bb9 Am7b5 D7b9

cem - ber; just watch those i - ci - cles form.

F#dim7 Fm7 Bb7 Bb9sus

What do I care if i - ci - cles form?



I've got my love to keep me warm.



Off with my o - ver - coat,



off with my glove. — I need no o - ver - coat,



I'm burn - ing with love. My heart's on fire, — the

Fm Bb9 Am7b5 D7b9

flame grows high - er, so I will weath - er the storm. \_

F#dim7 Fm7 Bb7

What do I care how much it may storm? \_

Bb9sus Bb9 Eb/G B7/F# Fm7 Bb9

I've got my love to keep me warm. \_

1 Eb6 Gbdim7 Fm9 Bb9 2 Eb6 Db6/9 Eb6

The

# JINGLE ALL THE WAY

Words and Music by AL STILLMAN  
and RAYMOND ELLIS

Moderately (♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )

\* N.C.

*mf*

The piano introduction consists of two staves. The right hand has a whole rest for the first four measures, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The left hand plays a steady eighth-note accompaniment: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

Dash - ing through the snow — in a one horse o - pen sleigh. —

The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment continues with the same eighth-note pattern as the introduction.

Laugh - ing as we go, —

The vocal line has a quarter rest, followed by a quarter note G4, eighth notes A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern.

hap - py all the way. 'Round the town we

The vocal line has a quarter note G4, eighth notes A4, B4, and C5, followed by a quarter rest. The piano accompaniment continues with the eighth-note pattern.

\* Recorded a half step lower.

ride, makes no dif-frence where. —

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line starts with a quarter rest, followed by a quarter note 'ride,' and then a series of eighth notes: 'makes', 'no', 'dif-f', 'rence', and 'where.' with a long horizontal line indicating a sustained note.

With my ba-by by my side, I don't real-ly

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by 'With', 'my', 'ba-by', 'by', 'my', 'side,', 'I', 'don't', 'real-ly'.

care. Jin-gle bells, jin-gle bells, jin-

The third system includes guitar chord diagrams above the vocal line: Dmaj7 and Em9. The vocal line has a quarter rest, 'care.', a quarter rest, 'Jin-gle bells,', a quarter rest, 'jin-gle bells,', and a quarter rest, 'jin-'. The piano accompaniment features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

- gle all the way. — Oh, what fun it

The fourth system includes guitar chord diagrams above the vocal line: Dmaj7, Em7, Dmaj7, B7b9, Em7, and A7b9 5fr. The vocal line has a quarter rest, '- gle', a quarter rest, 'all the way.', a quarter rest, 'Oh,', a quarter rest, 'what fun', and a quarter rest, 'it'. The piano accompaniment continues with chords and a bass line.

Dmaj7 Bm7 E7 A7 A13<sup>5fr</sup>

is to ride in a one horse o - pen sleigh.

The first system of the score features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "is to ride in a one horse o - pen sleigh." The piano accompaniment is in grand staff (treble and bass clefs). Above the vocal line, guitar chord diagrams are provided for Dmaj7, Bm7, E7, A7, and A13<sup>5fr</sup>. The piano accompaniment includes arpeggiated chords and a steady bass line.

Dmaj7 Em9 Dmaj7 Em7

Jin - gle bells, jin - gle bells, they just seem to say -

The second system continues the musical score. The vocal line has the lyrics "Jin - gle bells, jin - gle bells, they just seem to say -". The piano accompaniment features a more active melody in the right hand. Guitar chord diagrams for Dmaj7, Em9, Dmaj7, and Em7 are shown above the vocal line.

Dmaj7 B7b9 Em7 A7b9<sup>5fr</sup> Dmaj7 Bm7

that the mer - ry Christ - mas time

The third system of the score has the lyrics "that the mer - ry Christ - mas time". The piano accompaniment continues with a consistent rhythmic pattern. Guitar chord diagrams for Dmaj7, B7b9, Em7, A7b9<sup>5fr</sup>, Dmaj7, and Bm7 are provided above the vocal line.

Em7 A7 N.C.

can't be far a - way.

The final system of the score has the lyrics "can't be far a - way." The piano accompaniment concludes with a final cadence. Guitar chord diagrams for Em7 and A7 are shown above the vocal line, followed by "N.C." (No Chords). The key signature changes to one flat (Bb) at the end of the system.



Rid - ing through the  
Dash - ing through the

night snow  
with the one you love and love.  
in a one horse o - pen sleigh.

Glis - tening snow up - on, the ground, -  
Laugh - in' as we go, glis - tening stars a - bove. -  
hap - py all the way. -

Just the way it was  
Round the town we ride,

in the long a - go, ——— old Al - vin is our  
 makes no dif - frence where. ——— (fade out) With my ba - by

friend - ly my guide, glid - ing through the snow. Oh,  
 by my side, I don't real - ly care.

**E<sup>b</sup>maj7** **Fm7** **E<sup>b</sup>maj7** **Fm7**

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

**E<sup>b</sup>6** **Fm7** **B<sup>b</sup>7<sup>b</sup>9** **E<sup>b</sup>maj7** **Cm7**

— ah ah ah — ah. Oh, ——— what fun it is to ride — in a one —

F7                      Bb9                      Bb13                      Eb6

— horse o - pen sleigh. —                      Jin - gle bells,

Fm7                      Ebmaj7                      Fm7                      Ebmaj7                      C7b9                      Fm7

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

Bb7b9                      Ebmaj7                      Cm7                      Fm7                      Bb7

— what fun it is — to ride in a one — horse o - pen sleigh. —

N.C. D.S. and Fade

# MERRY CHRISTMAS, BABY

Words and Music by LOU BAXTER  
and JOHNNY MOORE

Slow Blues



Instrumental solo ad lib. (2nd time only)

C7

G7

D7

C7

G7

C7 


Mer-ry, mer-ry Christ-mas, ba - by, \_\_\_\_\_ sure did treat me nice. \_\_\_\_\_



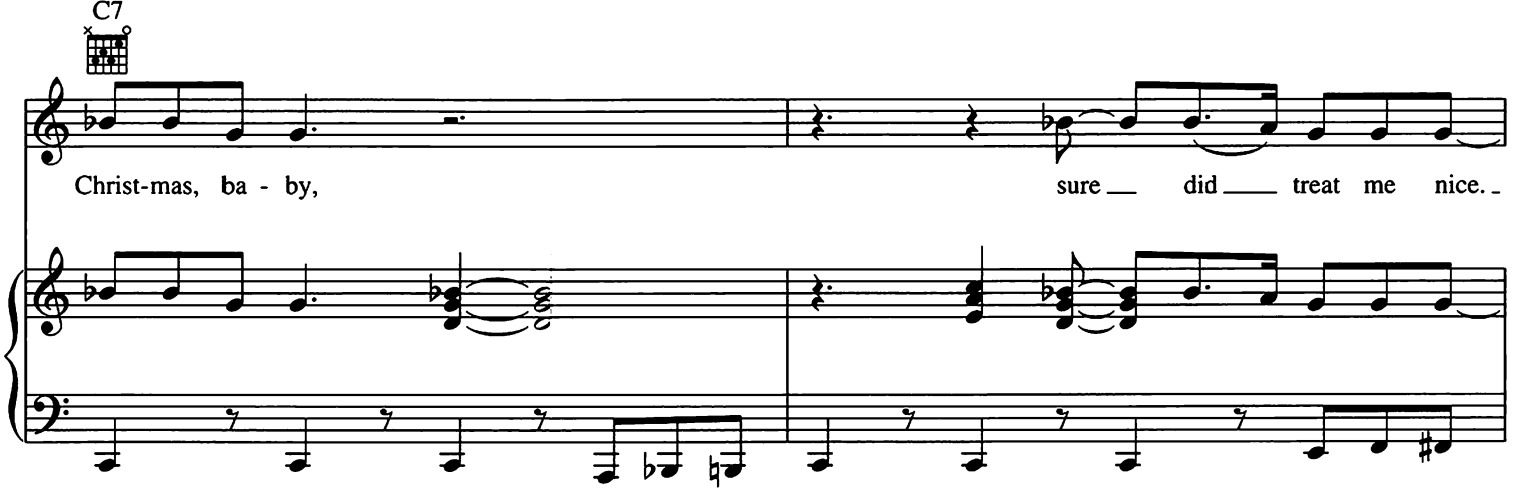
G7 

I said mer - ry



C7 

Christ-mas, ba - by, \_\_\_\_\_ sure \_\_\_\_\_ did \_\_\_\_\_ treat me nice. \_\_\_\_\_



G7 

Gave me a dia -



D7 C7

mond ring for Christ - mas, — now I'm liv - ing in par - a - dise. —

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for D7 and C7 are shown above the staff. A '4' indicates a four-fingered chord in the second measure.

G7

Well, I'm

Detailed description: This system contains the third and fourth measures. The vocal line has a whole rest in the first measure and then a half note G4. The piano accompaniment continues with similar patterns. A chord diagram for G7 is shown above the staff.

G7 C7

feel - ing might - y fine; — got good mu - sic on my ra - di - o. —

Detailed description: This system contains the fifth and sixth measures. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line. Chord diagrams for G7 and C7 are shown above the staff.

G7


Well, I'm feel -

Detailed description: This system contains the seventh and eighth measures. The vocal line has a whole rest in the first measure and then a half note G4. The piano accompaniment continues with similar patterns. A chord diagram for G7 is shown above the staff.

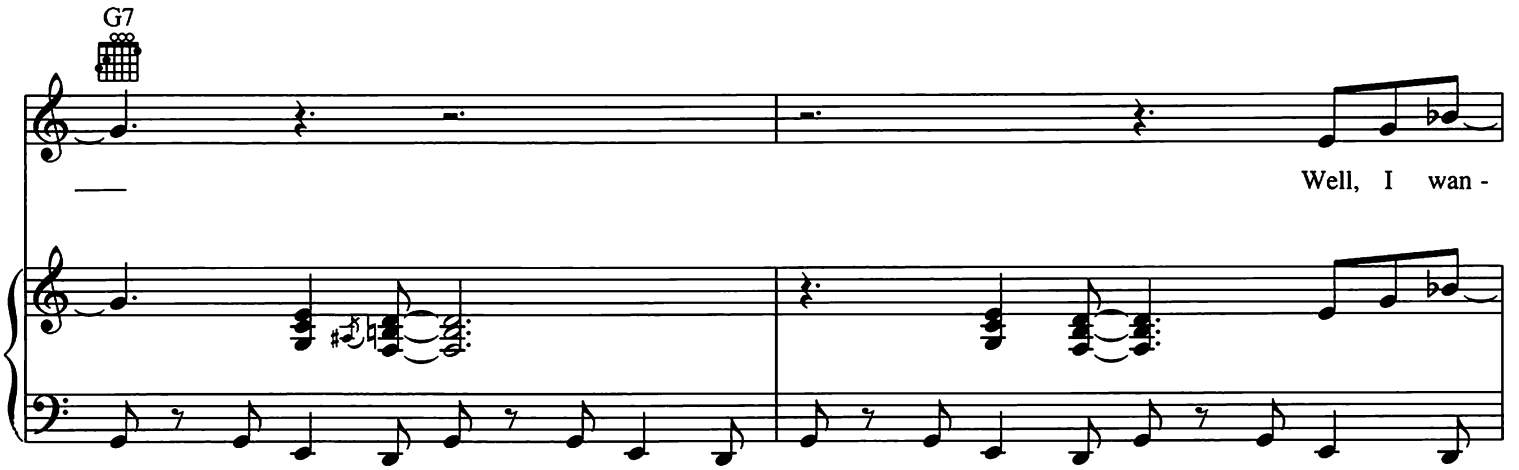
C7 



ing might-y fine; got good mu - sic on my ra - di - o. —



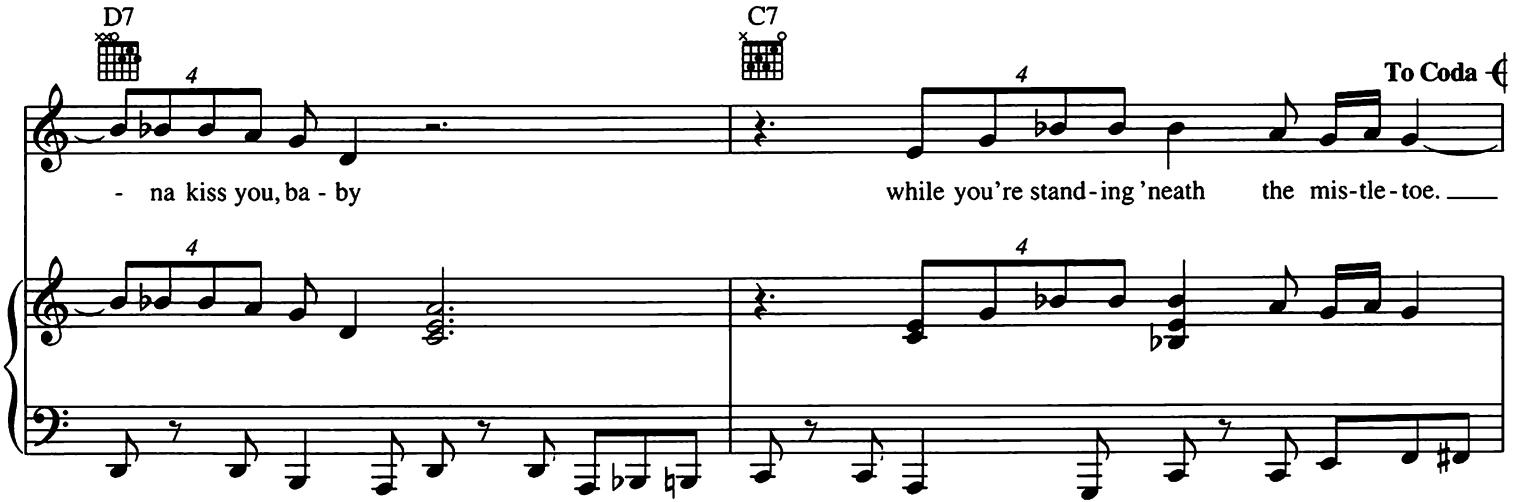
G7 

Well, I wan -







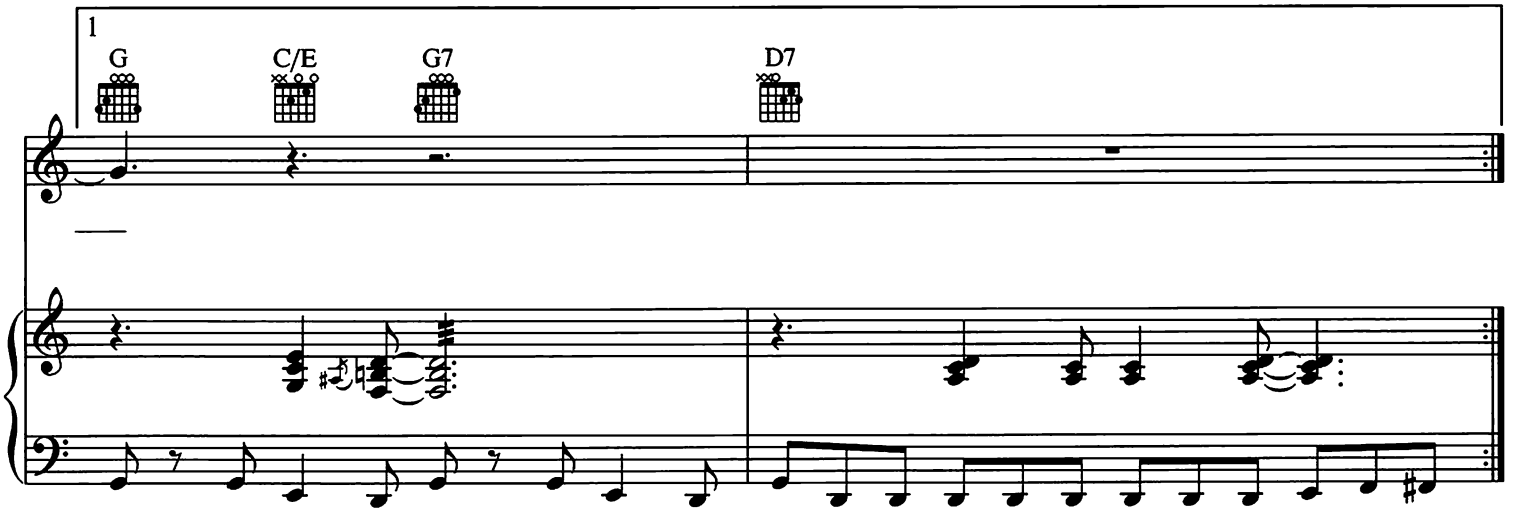
D7  C7 

- na kiss you, ba - by while you're stand - ing 'neath the mis - tle - toe. — To Coda



1

G  C/E  G7  D7 



2

G C/D G D7

D.S. al Coda

Solo ends Well, I'm

CODA

G7 D7#9

I said mer -

G7 C7

- ry Christ-mas, ba - by, yes, you sure did treat me nice. -

G7

Mer-ry,



C7 




mer - ry Christ-mas, ba - by, well, you sure \_ did \_ treat me nice. \_



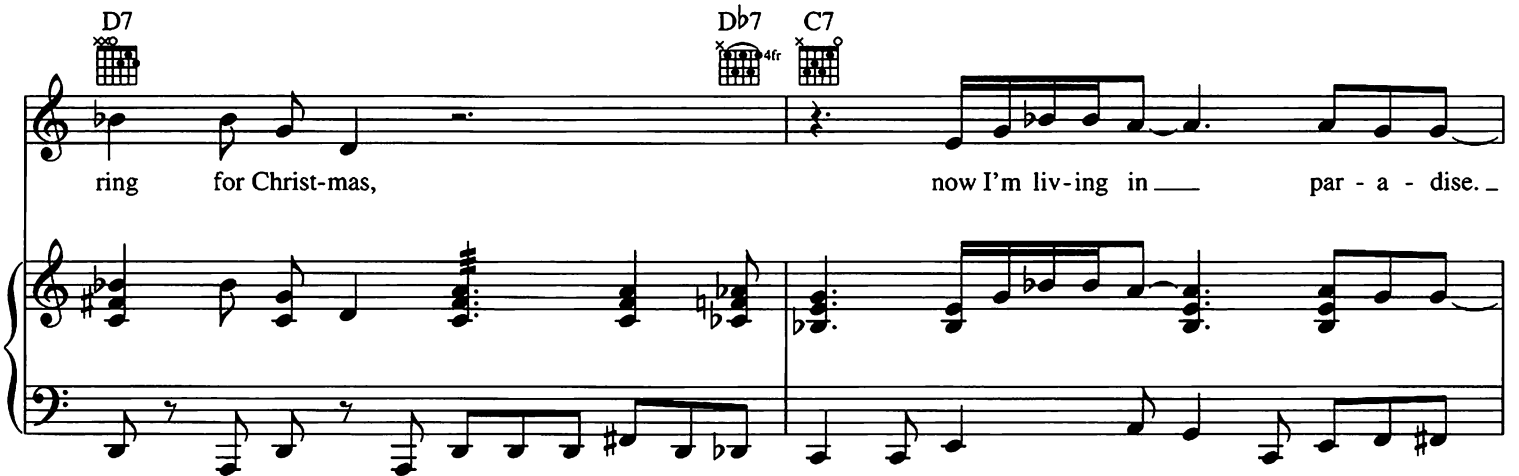
G7 



Gave me a dia-mond



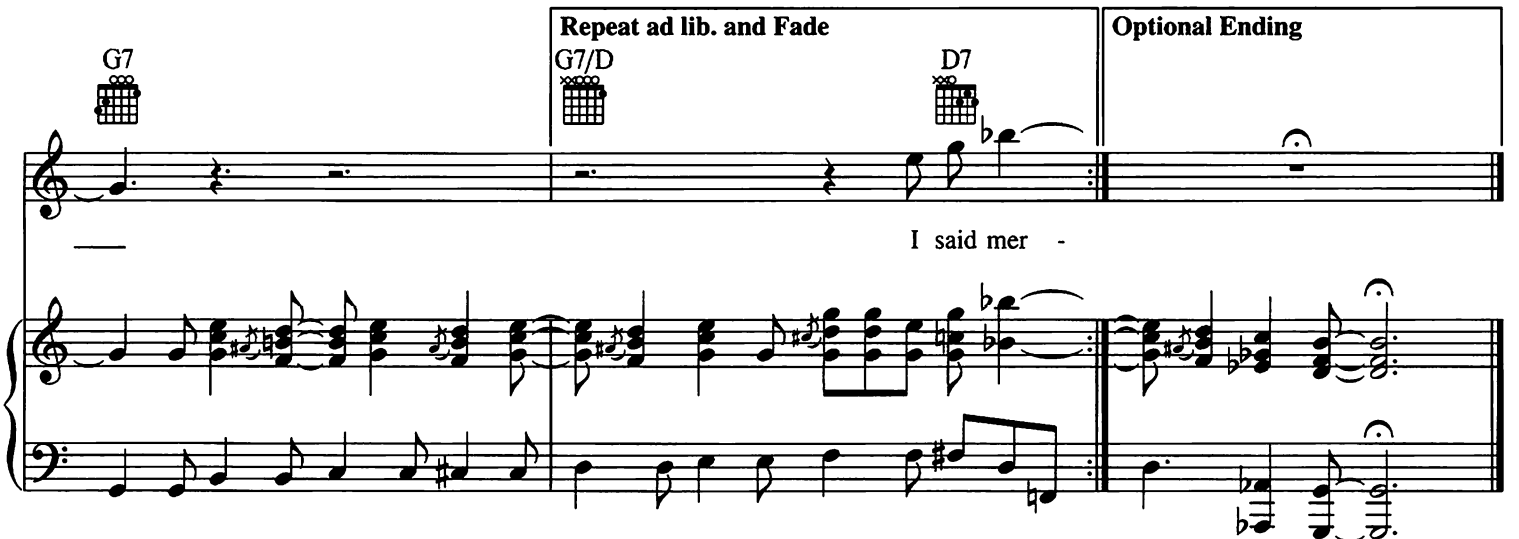
D7  Db7  C7 

ring for Christ-mas, now I'm liv-ing in \_ par - a - dise. \_



<b>Repeat ad lib. and Fade</b>	<b>Optional Ending</b>
G7/D 	D7 

I said mer -



# NUTTIN' FOR CHRISTMAS

Words and Music by ROY BENNETT  
and SID TEPPER

Brightly

F Dm Gm7 C7

*mf*

I

F Gm7 F/A Bb F/A G7 C7

broke my bat on John - ny's head; some - bod - y snitched on  
put a tack on teach - er's chair; some - bod - y snitched on  
won't be see - ing San - ta Claus; some - bod - y snitched on

F Bb F/A C7/G F Gm7 F/A Bb F/A

me. I hid a frog in sis - ter's bed;  
me. I tied a knot in Su - sie's hair;  
me. He won't come vis - it me be - cause

G7 C7 F Gm7 F/A Gm7 F F#dim7

some - bod - y snitched on me. I spilled some ink on  
 some - bod - y snitched on me. I did a dance on  
 some - bod - y snitched on me. Next year I'll be

Gm7 Gb7 Gm7 C7b9 Fmaj7 Dm7




Mom - my's rug, I made Tom - my eat a bug,  
 Mom - my's plants, climbed a year tree - my and tore my pants,  
 go - ing straight, next year I'll be good, just wait.

Bb F/A Gm7 C7

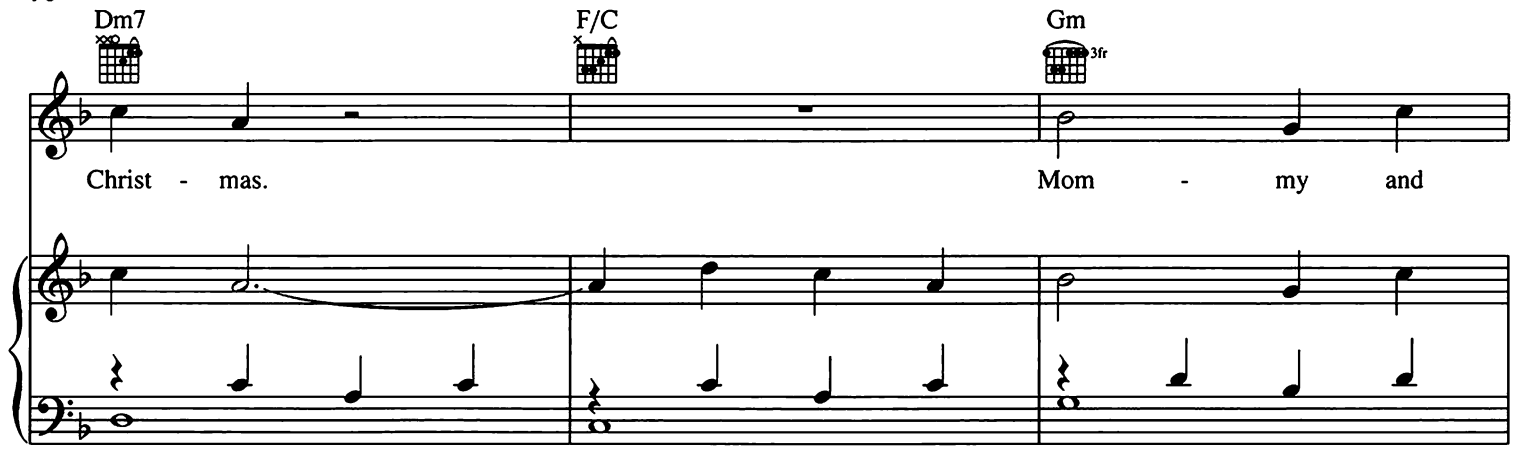
bought some gum with a pen - ny slug; some - bod - y snitched on  
 filled the sug - ar bowl with ants; some - bod - y snitched on  
 I'd start now but \_\_\_ it's too late; some - bod - y snitched on



F6 C9#5 F Am/E

me. Oh, } I'm get - tin' nut - tin' for  
 me. So, }  
 me. Oh, }

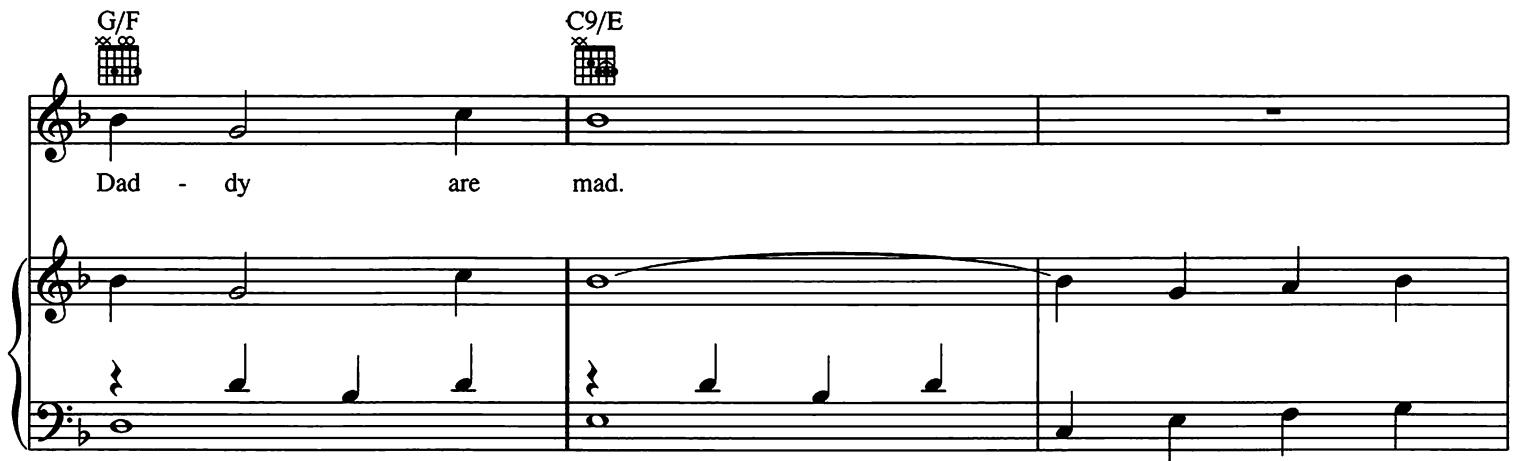
Dm7  F/C  Gm  3fr




Christ - mas. Mom - my and



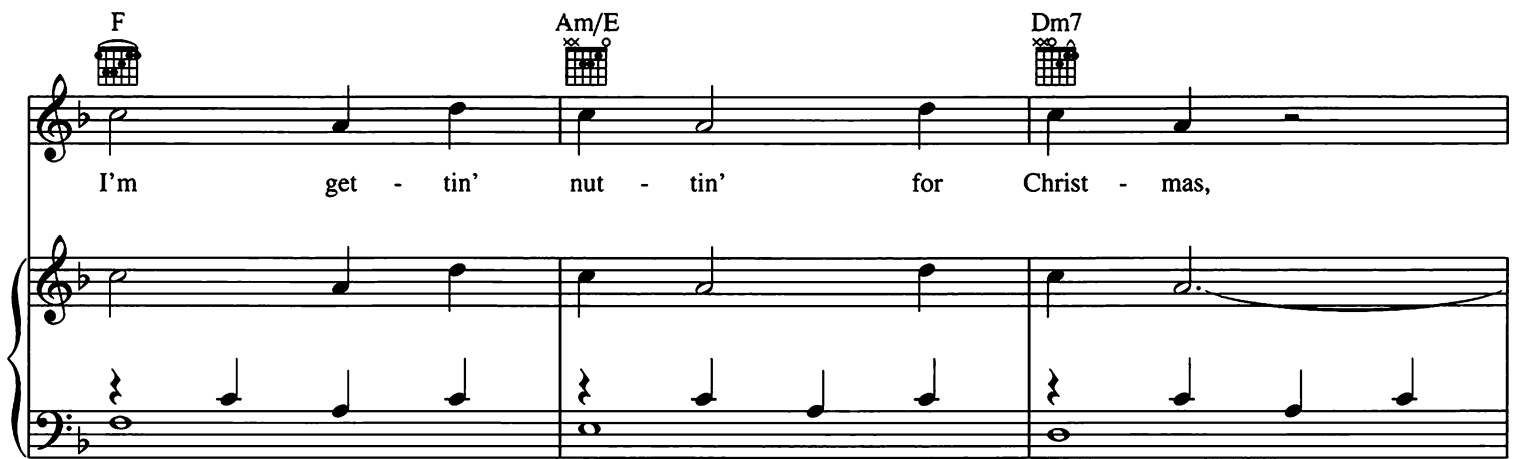
G/F  C9/E 




Dad - dy are mad.



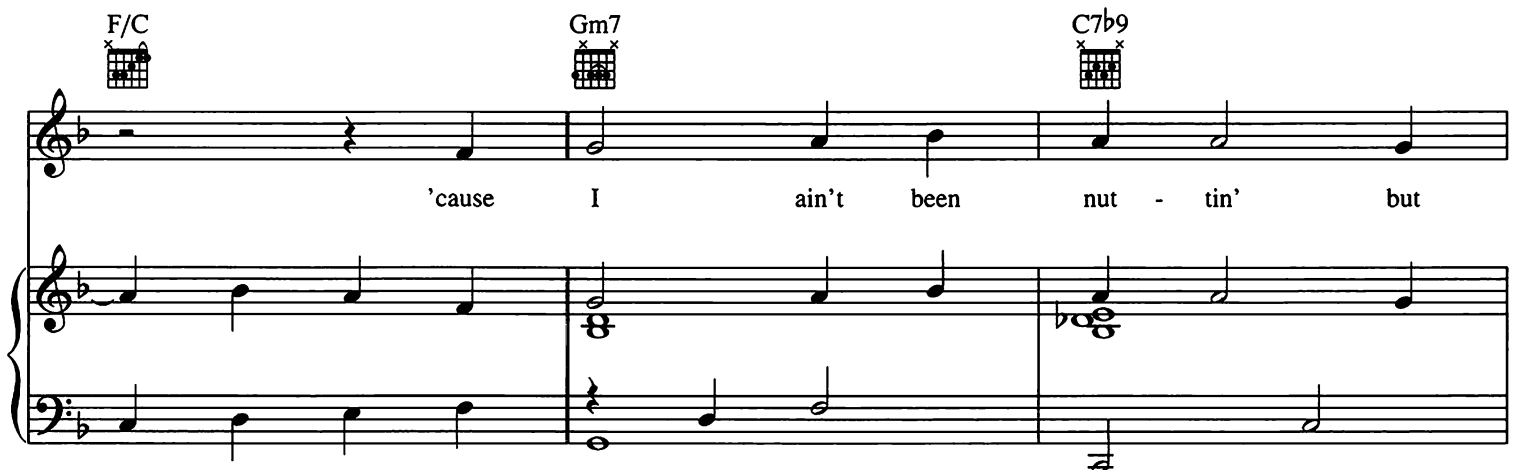
F  Am/E  Dm7 

I'm get - tin' nut - tin' for Christ - mas,

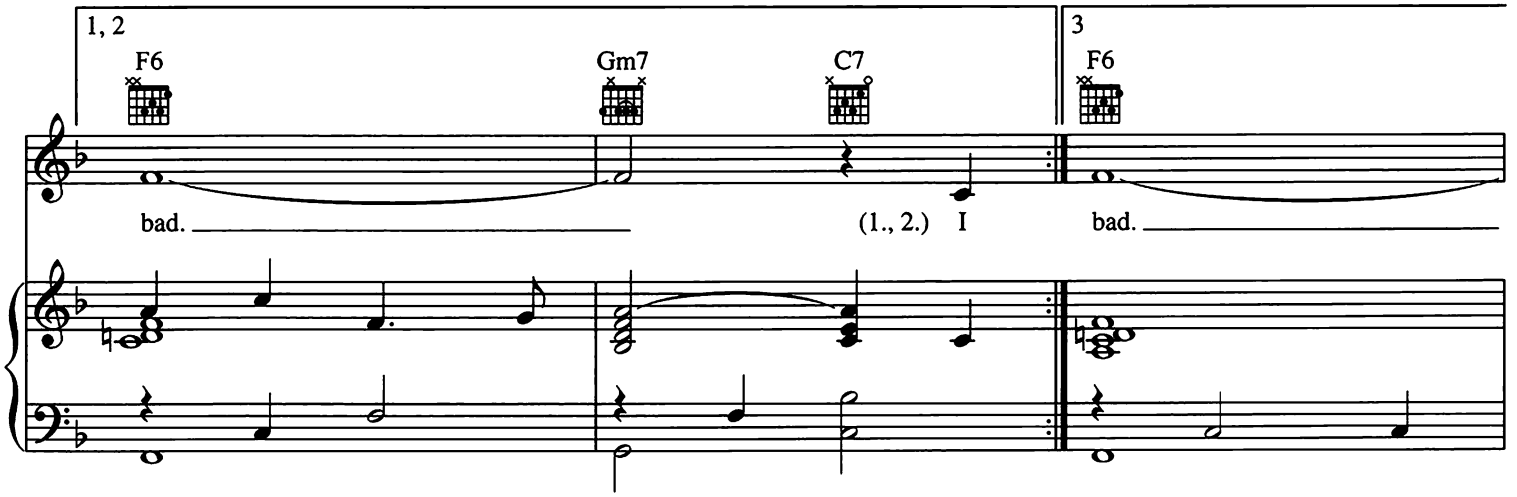


F/C  Gm7  C7b9 

'cause I ain't been nut - tin' but

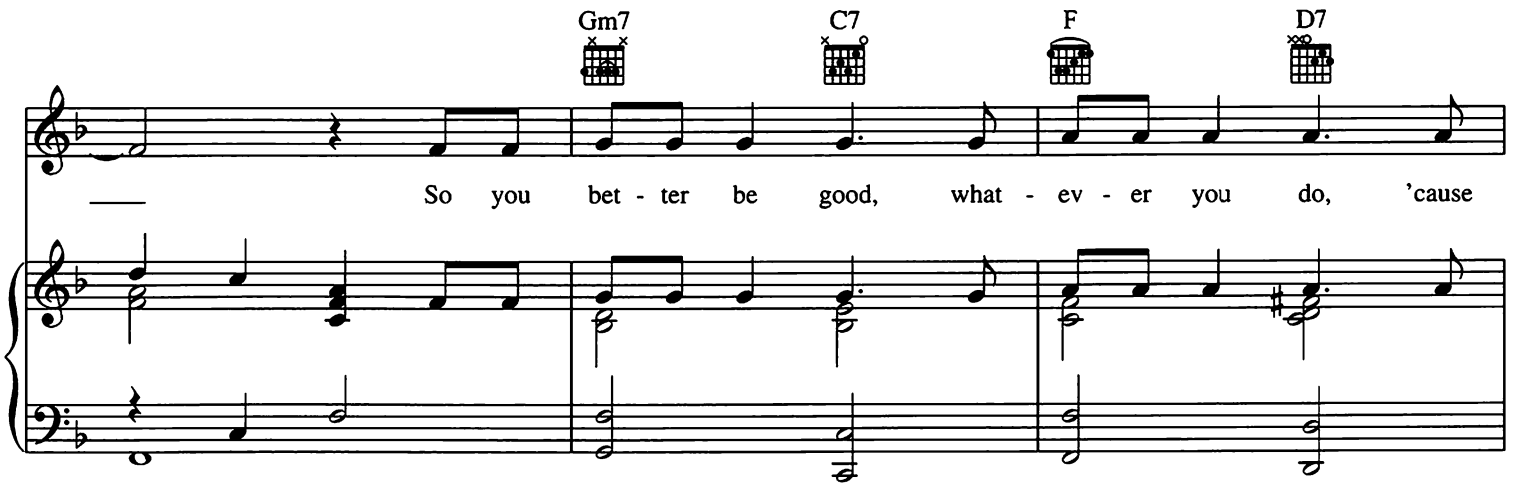


1, 2 F6 Gm7 C7 3 F6



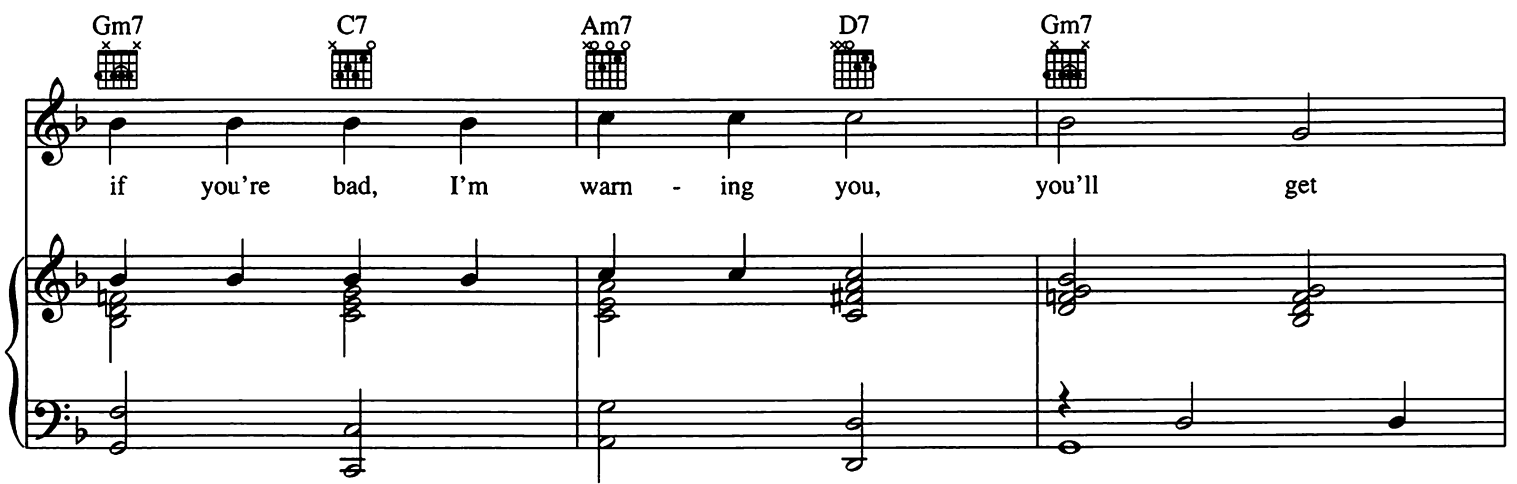
bad. (1., 2.) I bad.

Gm7 C7 F D7



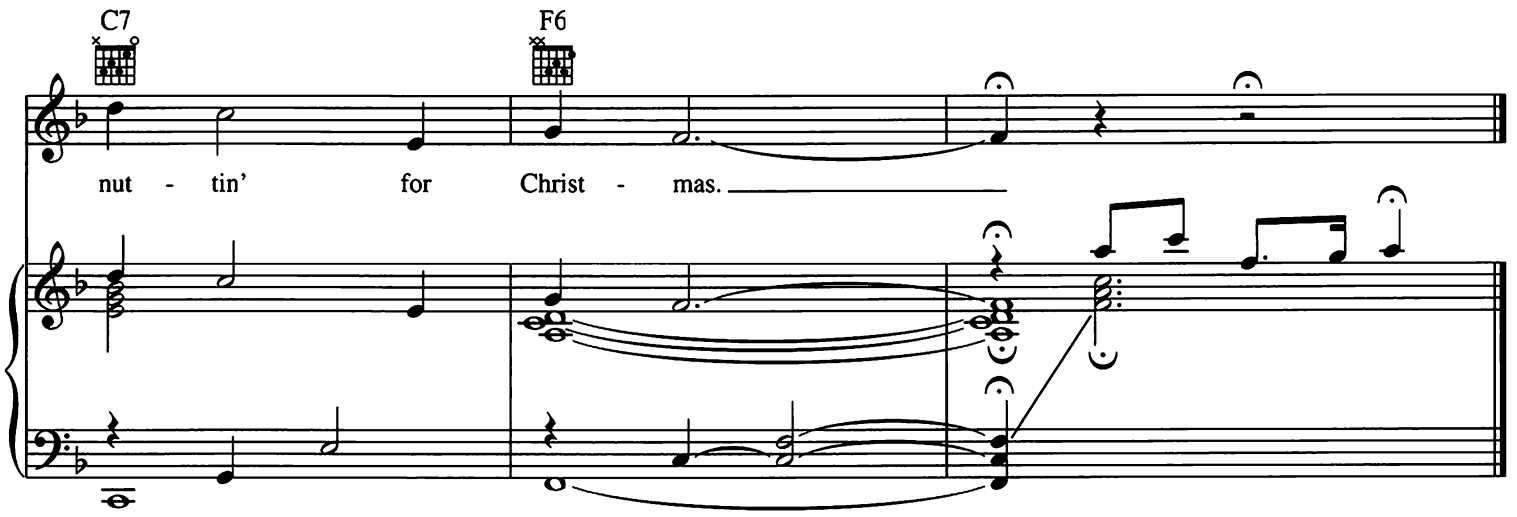
So you bet - ter be good, what - ev - er you do, 'cause

Gm7 C7 Am7 D7 Gm7



if you're bad, I'm warn - ing you, you'll get

C7 F6



nut - tin' for Christ - mas.

# PLEASE COME HOME FOR CHRISTMAS

Words and Music by CHARLES BROWN  
and GENE REDD

Moderately

A6 A

Bells will be ring - ing  
sing - ing

*mf*

Amaj7 A7

the sad, sad news, oh what a  
"Si - lent Night," Christ-mas

D D#dim7

Christ - mas to have the blues!  
car - ols by can - dle - light.

A D

My ba - by's gone. I have no  
Please - come home for Christ-mas, - please - come home for

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line in treble clef with a key signature of two sharps (F# and C#). It features a melody with some grace notes and slurs. The lyrics are: "My ba - by's gone. I have no Please - come home for Christ-mas, - please - come home for". Above the vocal line, two guitar chord diagrams are shown: an A major chord and a D major chord. The bottom two staves are the piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

A A/G# F#m7 B7

friends - to wish me greet - ings -  
Christ - mas; if not for Christ-mas, -

Detailed description: This system contains the third and fourth lines of the musical score. The top staff is the vocal line with lyrics: "friends - to wish me greet - ings - Christ - mas; if not for Christ-mas, -". Above the vocal line, four guitar chord diagrams are shown: A major, A/G# major, F#m7, and B7. The bottom two staves are the piano accompaniment, continuing the harmonic support for the vocal line.

1

E7 E7#5

once - a - gain. - Choirs - will be

Detailed description: This system contains the fifth and sixth lines of the musical score. The top staff is the vocal line with lyrics: "once - a - gain. - Choirs - will be". Above the vocal line, two guitar chord diagrams are shown: E7 and E7#5. The bottom two staves are the piano accompaniment. A first ending bracket labeled "1" spans the end of this system.

2

E7 A A7

by New - Year's night. - Friends and re -

Detailed description: This system contains the seventh and eighth lines of the musical score. The top staff is the vocal line with lyrics: "by New - Year's night. - Friends and re -". Above the vocal line, three guitar chord diagrams are shown: E7, A major, and A7. The bottom two staves are the piano accompaniment. A second ending bracket labeled "2" spans the end of this system.

D Dm

la - tions \_\_\_\_\_ send sal - u - ta - tions \_\_\_\_\_

The first system of the musical score features a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line starts with a half note 'la - tions' followed by a quarter rest, then a half note 'send sal - u - ta - tions' followed by a quarter rest. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord diagrams for D and Dm are provided above the staff.

A E7#5

sure \_\_\_\_\_ as the stars \_\_\_\_\_ shine a - bove \_\_\_\_\_

The second system continues the musical score. The vocal line has a quarter rest for 'sure', followed by a half note 'as the stars', a quarter rest, and a half note 'shine a - bove' followed by a quarter rest. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Chord diagrams for A and E7#5 are provided above the staff.

A A7 D

For this is Christ - mas, \_\_\_\_\_

The third system of the musical score. The vocal line has a quarter rest for 'For this is Christ - mas,' followed by a quarter rest. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for A, A7, and D are provided above the staff.

Dm

yes, Christ - mas my \_\_\_\_\_ dear, \_\_\_\_\_ it's the time of \_\_\_\_\_




The fourth and final system of the musical score. The vocal line has a quarter rest for 'yes, Christ - mas my', a half note 'dear,' followed by a quarter rest, and a half note 'it's the time of' followed by a quarter rest. The piano accompaniment concludes with a four-measure phrase in the right hand. A chord diagram for Dm is provided above the staff.



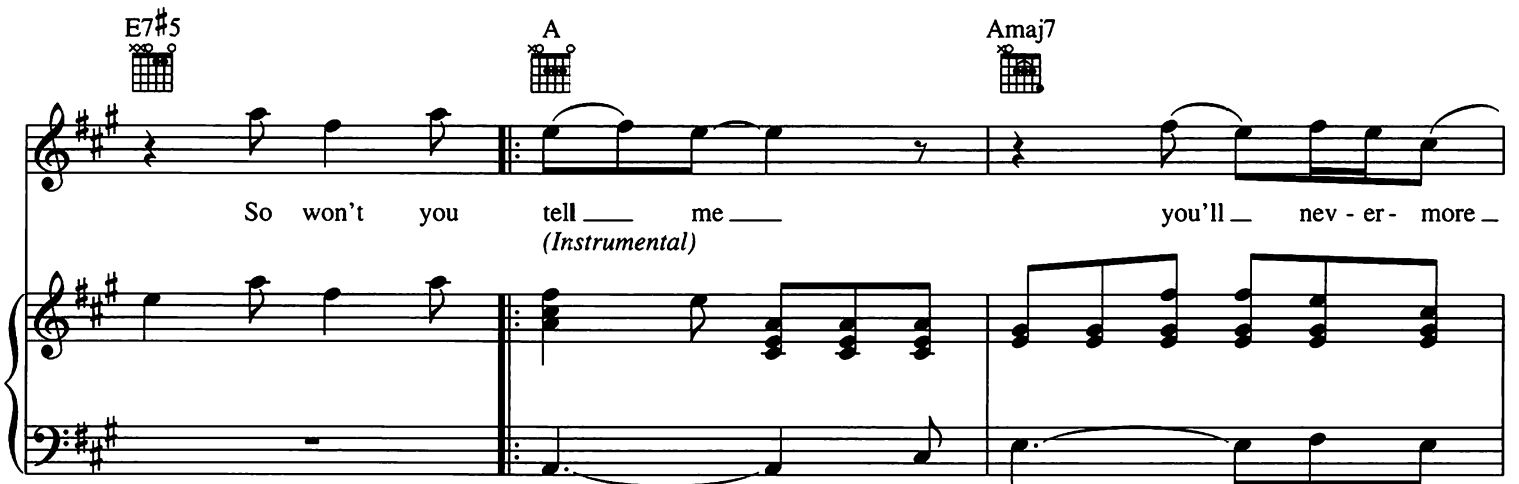
B7  E7 

year \_\_\_\_\_ to be \_\_\_\_\_ with the one you love. \_\_\_\_\_



E7#5  A  Amaj7 


So won't you tell \_\_\_\_\_ me \_\_\_\_\_ you'll nev - er - more \_\_\_\_\_  
*(Instrumental)*



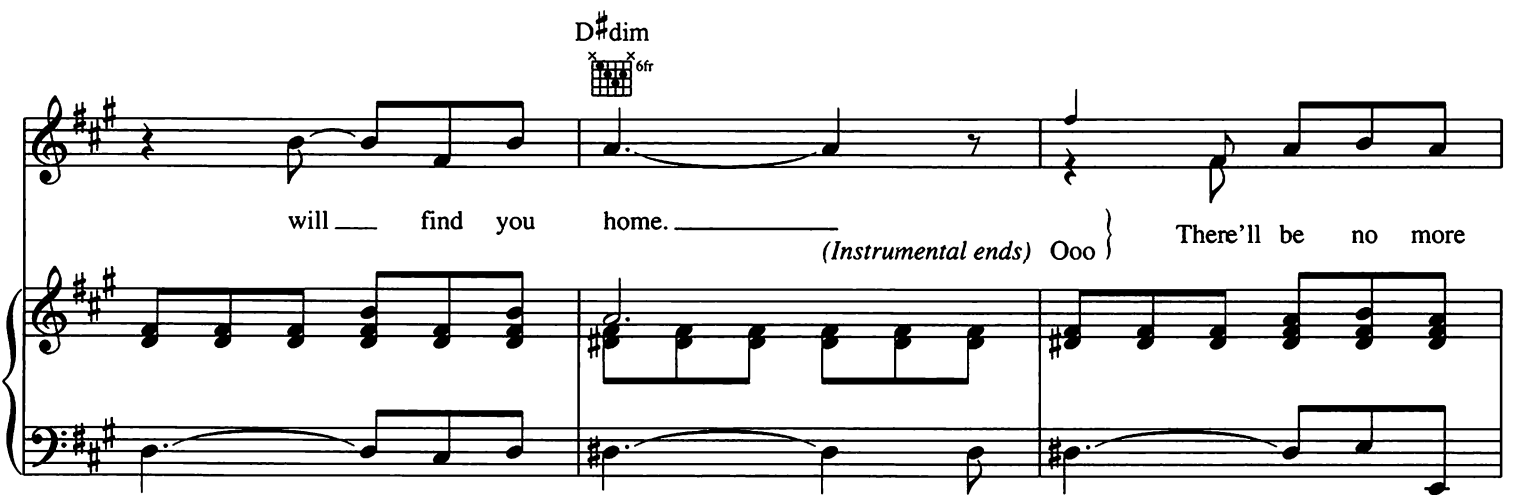
A7  D 

\_\_\_\_\_ roam. \_\_\_\_\_ Christ - mas and New Year \_\_\_\_\_



D#dim  6fr

will \_\_\_\_\_ find you home. \_\_\_\_\_ } There'll be no more  
*(Instrumental ends) Ooo*

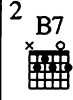




sor - row \_\_\_\_\_ no grief \_ and pain \_\_\_\_\_



and I'll be { hap - py, \_\_\_\_\_ hap - py once a -  
 hap - py. \_\_\_\_\_ py. \_\_\_\_\_



gain. \_\_\_\_\_ Christ - mas \_\_\_\_\_ once \_ a -



gain. \_\_\_\_\_

# SWINGIN' THEM JINGLE BELLS

Music and Lyric by  
JOHN HANCOCK

Fast (♩ =  $\overset{\frown}{\text{3}}$ )

Chord diagrams: C, Dm, C, Dm, C, Dm, C, Dm

mf

The first system of music features a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The tempo is marked 'Fast' with a note equal to a triplet quarter note. The dynamics are marked 'mf'. The system consists of two staves: a treble staff with a melodic line and a bass staff with a simple accompaniment. Chord diagrams for C and Dm are provided above the treble staff.

Chord diagrams: C, Dm, C, Dm, C, Dm, C

The second system continues the piece with the same notation and chord diagrams as the first system.

Chord diagrams: F, C, A7, D7, G7, C, G7

The third system introduces new chords: F, A7, D7, and G7. The notation remains consistent with the previous systems.

Chord diagrams: C, C7

The fourth system concludes the piece with C and C7 chords. The notation includes a final cadence in the treble staff.

F Fm C/G A7 D7 G7

C

F Fm C/G A7 D7 G7 C

C C7

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

F Fm C/G A7 D7

Oh, what fun it is \_\_\_\_\_ to ride \_\_\_\_\_ in a one horse o - pen

G7 C G7 C

sleigh. Jin - gle bells, jin - gle bells, \_\_\_\_\_

F Fm

jin - gle all \_\_\_\_\_ the way. Oh, what fun it is \_\_\_\_\_

C/G A7 Dm7 G7 1 C 2 C6

\_\_\_\_\_ to ride \_\_\_\_\_ in a one - horse o - pen sleigh. sleigh.

# SANTA BABY

By JOAN JAVITS,  
PHIL SPRINGER and TONY SPRINGER

Moderately slow

G Em Am7 D7 G Em

*mf*

Freely

Am7 D7 G Em Am D7 G G#dim7 Am7 D7

Mis - ter "Claus," I feel as though I know ya, \_\_\_\_\_ so

G Em Am D7 G Em Am D7

you won't mind if I should get fa - mil - ya, will ya?

Moderately, with a relaxed beat

G Em A7 D7

San - ta Ba - by, just slip a sa - ble un - der the tree  
San - ta Ba - by, one lit - tle thing I real - ly do need; -

G Em A7 D7 G Em

— for me. — Been an aw - ful good girl, — San - ta Ba - by, so  
 — the deed — to a plat - i - num mine, — San - ta hon - ey, so

Am D7 G Em Am7 D7

hur - ry down the chim - ney to - night. —  
 hur - ry down the chim - ney to - night. —

G Em A7 D7 G Em

San - ta Ba - by, a fif - ty - four con - vert - i - ble, too, — light blue. —  
 San - ta cu - tie, and fill my stock - ing with a du - plex — and cheques. —

A7 D7 G Em Am7 D7

I'll wait up for you, dear — San - ta Ba - by, so hur - ry down the chim - ney to - night. —  
 Sign your X on the line, — San - ta cu - tie, and hur - ry down the chim - ney to - night. —



Think of all the  
Come and trim my



fun I've missed. —  
Christ - mas tree —

Think of all the fel - las that I  
with some dec - o - ra - tions bought at



have - n't kissed. —  
Tif - fa - ny. —

Next year I could be  
I real - ly do be -



just as good — if you check off my Christ - mas list.  
lieve in you. — Let's see if you be - lieve in me.



G Em A7 D7

San - ta Ba - by, I want a yacht and real - ly that's not  
 San - ta Ba - by, for - got to men - tion one lit - tle thing, -

G Em A7 D7 G Em

— a lot. — Been an an - gel all year, — San - ta Ba - by, so  
 — a ring! — I don't mean on your phone, — San - ta Ba - by, so

Am7 D7 1 G Em

hur - ry down the chim - ney to - night.  
 hur - ry down the chim - ney to - night. —

Am7 D7 2 G Em Am7 D7b9 G6/9

3 3 3 3

# SOULFUL CHRISTMAS

Words and Music by HANK BALLARD,  
JAMES BROWN and ALFRED ELLIS

**Funk**  
N.C.

I ain't

talk - in' just to tease. — Peo-ple like

you, they don't grow on trees.  
Got my ba - by, my best

Look-ee here, love. — that's what it's gon - na be.

Ab7  4fr

Have ev - 'ry-thing I need — I got plen - ty of. \_  
Hap - pi - ness

N.C.

a-round my soul - ful Christ - mas tree. Mer - ry Christ -  
Would you be -

Bb7  Ab7  4fr

- mas, I got hap - py new year. I  
lieve I got peace \_ of mind? And I'll be

E<sup>b</sup>7



N.C.

love you.  
groov - in'

Have good cheer.  
at Christ - mas

time. —

Mer - ry Christ -

1

E9



2

E9



mas,

hap - py new

N.C.

year.

I hope you have —

a good

cheer.

I love ya.

James Brown

Ab7



loves ya, you luck - y so and

This system contains the first two measures of the piece. The vocal line starts with a whole note rest, followed by a quarter note 'loves ya,' and another whole note rest. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. A 7/8 time signature appears at the start of the second measure.

N.C.

Bb7



so.

This system contains the next two measures. The vocal line has a whole note rest followed by the word 'so.' and another whole note rest. The piano accompaniment continues with the eighth-note bass line and a melodic line in the right hand. A Bb7 chord diagram is shown above the second measure.

Ab7



Eb7



Bb7



Soul - ful

This system contains the next two measures. The vocal line has a whole note rest followed by 'Soul - ful' and another whole note rest. The piano accompaniment continues with the eighth-note bass line and a melodic line in the right hand. Chord diagrams for Ab7, Eb7, and Bb7 are shown above the first, second, and third measures respectively.

Eb7



Christ - mas like a sweet mel - o - dy. I'm a heart full of love for the whole wide

This system contains the final two measures. The vocal line starts with a quarter note 'Christ - mas', followed by a whole note rest, then a quarter note 'like a sweet', a whole note rest, a quarter note 'mel - o - dy.', a whole note rest, a quarter note 'I'm a', a whole note rest, a quarter note 'heart full of love', a whole note rest, a quarter note 'for the whole wide', and a final quarter note. The piano accompaniment continues with the eighth-note bass line and a melodic line in the right hand. An Eb7 chord diagram is shown above the first measure.

luck - y so and so. The bell's gon - na ring for me. — A mer - ry  
world. And I love makin'

Ab7

Christ - mas and a hap - py new year — to  
love to a soulful

N.C.

all of my fans. — Have good cheer. I  
girl. I got this feelin'

Bb7 Ab7

love ya, I love ya. Won't take no - bod - y  
every now and then. Got - ta get —

N.C.

else — read - y I can't stand my - self. to bring the new year in. Mer - ry Christ -

1 E9

2 E9

Spoken improv: I got a mas. and a hap - py new

Eb7

year.

Repeat and Fade

# T'WAS LOVE

Words and Music by  
JANEY CLEWER

Moderately

Gsus2

G

Em7(add4)

Em7

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a dynamic marking of *mf*. Above the treble staff, four guitar chord diagrams are provided: Gsus2, G, Em7(add4) with a 5th fret (5fr) marking, and Em7. The notation includes quarter and eighth notes in both hands.

Dsus/C

G/C

C/D

Gsus2

G

The second system of musical notation continues the piece. It features five guitar chord diagrams above the treble staff: Dsus/C, G/C, C/D, Gsus2, and G. The notation includes quarter and eighth notes in both hands.

Em7(add4)

Em7

Dsus/C

G/C

C/D

The third system of musical notation includes five guitar chord diagrams: Em7(add4) with a 5th fret (5fr) marking, Em7, Dsus/C, G/C, and C/D. The lyrics "Turn down the" are written below the treble staff. The notation includes quarter and eighth notes in both hands.

Gsus2

G

Em7

Am7(add4)

The fourth system of musical notation includes four guitar chord diagrams: Gsus2, G, Em7, and Am7(add4) with a 3rd fret (3fr) marking. The lyrics "lights, love let the can - dle's light in - spire like a shin - ing star to guide me." are written below the treble staff. The notation includes quarter and eighth notes in both hands.

\* Recorded a half step lower.



C/D Gsus2 G Em7

a night that burns day with the flam - ing of de - sire.  
 Each pass - in' day you shine your love on me so bright -

Fsus2 F C/D Am7/D Em

ly. As we o - pen our gifts un - der - neath  
 As we cel - e - brate lov - ing through-out

C Am7 Bm7 C Am7/D

our tree, } I will think of and re - mem - ber our first  
 the year, }

Gsus2 G Em7(add4) Em7

Christ - mas night, un - der the pale moon light. Lov - ing you

Dsus/C
Cmaj9
C/D

felt so \_\_\_\_\_ right, t'was love. \_\_\_\_\_ Kiss - es that

Gsus2
G
Em7(add4)
Em7

melt in the snow, \_\_\_\_\_ we don't need mis - tle - toe. \_\_\_\_\_ Ea - ger to

Dsus/C
Cmaj9
1 C/D
2 C/D

take it \_\_\_\_\_ slow, \_\_\_\_\_ t'was love. \_\_\_\_\_ I need your \_\_\_\_\_

Ab/Eb
Eb
Eb/Bb
Bb

Ab/Bb Eb/Bb Bb/C C/D D/E

Our \_ first

Asus2 A Esus/F# F#m7 Dsus2 Dmaj9

Christ-mas \_ night, un-der the pale moon \_ light. Lov-ing you felt so \_ right, t'was love. \_

D/E Asus2 A

Kiss - es that melt in the snow, \_ we don't need

Esus/F# F#m7 Dsus2 Dmaj9 D/E

mis - tle - toe. \_ Ea-ger to take it \_ slow, \_ t'was love. \_ Our \_ first

Repeat and Fade

# THIS CHRISTMAS

Words and Music by DONNY HATHAWAY  
and NADINE MCKINNOR

Moderately

B♭maj7 E♭maj7 Am Dm A♭maj9 B♭maj7 E♭maj7 F(add2)

*mf*

B♭maj7 E♭maj7 Am Dm A♭maj9 B♭maj7 E♭maj7 F(add2)

B♭maj7 E♭maj7 Am Dm A♭maj9 B♭maj7 E♭maj7 F(add2)

Fmaj7

Dm9

E♭maj9

(1.,4.) Hang all the mis - tle - toe. — I'm gon - na get to know you bet - ter —  
 (2.) Pres - ents and cards are here. — My world is filled with cheer and you, —  
 (3.) *Piano solo ad lib.*

Ebmaj7  3fr   
 Dm7    
 C13sus  8fr   
 Fmaj7    
 Dm9  3fr

this Christ - mas.                      And    as we trim the tree, —            how much fun it's gon - na be to -  
 this Christ - mas.                      And    as I look a - round -            your - eyes out-shine the town; they



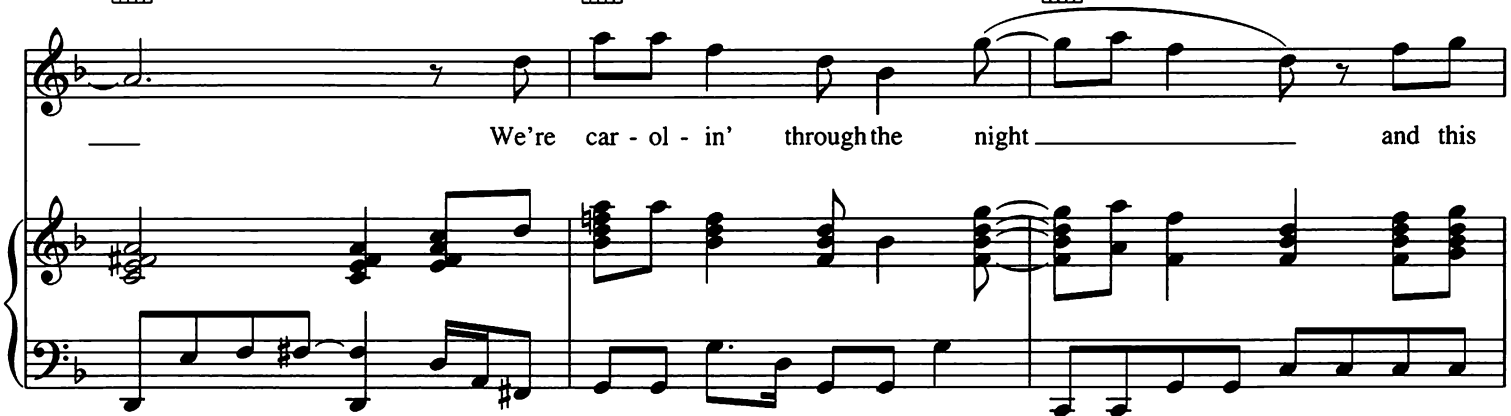
Ebmaj9                      
 Ebmaj7  3fr   
 Dm7    
 C13sus  8fr   
 Am7 


geth - er                      this Christ - mas. }    The fi - re - side is blaz - ing bright. -  
 do, \_\_\_\_\_                      this Christ - mas. }                      *Solo ends*



D9  4fr                     
 Gm7                      
 C7sus 

—                      We're car - ol - in' through the night \_\_\_\_\_ and this



F                      
 B7#11                      
 Bbmaj7                      
 Eb9                      
 Am7                      
 Dm7 

Christ-mas                      will                      be                      a ver - y spe - cial    Christ-mas \_\_\_\_\_                      for —



Bm7b5 B7#11 1-3 Bbmaj7 Ebmaj7 Am Dm Abmaj9 Bbmaj7 Ebmaj7 F(add2)

me. \_\_\_\_\_

Bbmaj7 Ebmaj7 Am Dm Abmaj9 Bbmaj7 Ebmaj7 F(add2)

4 Bbmaj7 Ebmaj7 Am Dm Abmaj9 Bbmaj7 Ebmaj7 F(add2)

Mer - ry Christ - mas. —

Bbmaj7 Ebmaj7 Am Dm Abmaj9 Bbmaj7 Ebmaj7 F(add2)

Shake your hand, shake your hand

Bbmaj7 Ebmaj7 Am Dm Abmaj9 Bbmaj7 Ebmaj7 F(add2)

now. Wish your broth - er mer - ry Christ - mas \_

This system contains the first system of music. It features a guitar chord chart at the top with seven chords: Bbmaj7, Ebmaj7, Am, Dm, Abmaj9, Bbmaj7, Ebmaj7, and F(add2). Below the chords is a vocal line starting with the word "now." followed by a melodic phrase. The piano accompaniment is shown in grand staff notation, with a treble and bass clef. The key signature has two flats, and the time signature is 4/4. There is a 3/4 time signature change in the middle of the system.

Bbmaj7 Ebmaj7 Am Dm Abmaj9 Bbmaj7 Ebmaj7 F(add2)

all o - ver the land \_

This system contains the second system of music. It features a guitar chord chart at the top with seven chords: Bbmaj7, Ebmaj7, Am, Dm, Abmaj9, Bbmaj7, Ebmaj7, and F(add2). Below the chords is a vocal line starting with a rest followed by the words "all o - ver the land \_". The piano accompaniment is shown in grand staff notation, with a treble and bass clef. The key signature has two flats, and the time signature is 4/4. There is a 3/4 time signature change in the middle of the system.

Bbmaj7 Ebmaj7 Am Dm Abmaj9 Bbmaj7 Ebmaj7 F(add2)

now.

This system contains the third system of music. It features a guitar chord chart at the top with seven chords: Bbmaj7, Ebmaj7, Am, Dm, Abmaj9, Bbmaj7, Ebmaj7, and F(add2). Below the chords is a vocal line starting with a rest followed by the word "now.". The piano accompaniment is shown in grand staff notation, with a treble and bass clef. The key signature has two flats, and the time signature is 4/4. There is a 3/4 time signature change in the middle of the system.

Bbmaj7 Ebmaj7 Am Dm Abmaj9 Bbmaj7 Ebmaj7 F(add2)

Lead vocal ad lib.

Repeat and Fade      Optional Ending

This system contains the fourth system of music. It features a guitar chord chart at the top with seven chords: Bbmaj7, Ebmaj7, Am, Dm, Abmaj9, Bbmaj7, Ebmaj7, and F(add2). Below the chords is a vocal line starting with the instruction "Lead vocal ad lib.". The piano accompaniment is shown in grand staff notation, with a treble and bass clef. The key signature has two flats, and the time signature is 4/4. There is a 3/4 time signature change in the middle of the system. The system concludes with two boxes: "Repeat and Fade" and "Optional Ending".

# 'ZAT YOU, SANTA CLAUS?

Words and Music by  
JACK FOX

Moderate Swing (♩ = ♩<sup>3</sup>)

Cm6



Cm7/Bb



Fm6/Ab



G7



Cm6



Cm7/Bb



*mf*

Fm6/Ab



G7



Cm6



Ab7



G7



Gifts I'm pre - par - in' for some Christ - mas shar - in',

Cm6



Fm6



G7



Cm6



G7/D



but I pause be - cause hang - in' my stock - in',

Cm6/Eb



Fm6



G7



N.C.

I can hear a knock - in'. 'Zat you, — San - ta Claus? —



Cm7 3fr      Ab7 4fr      G7      Cm 3fr

Sure is dark — out,      ain't the slight-est spark out.      Par-don my clack-in'

Fm6      G7      Cm6 3fr      G7/D      Cm7/Eb      Fm6

jaws.      Who's there, who is it?      Stop-pin' for a vis-it?

G7      N.C.      Cm6 3fr      C7

Is that you, — San-ta Claus? —      Are you bring-in' a Whoa, there San-ta, you

Fm      C7      Fm6

pres-ent for me? —      Some-thing pleas-ant-ly      pleas-ant for me? —  
gave me a scare...      Now stop teas-in' 'cause      I know you're there. —

Gm7b5 C7 Fm G7 N.C.

That is just what I've been wait - ing for. — Would you mind slip - pin' it  
 We don't be - lieve in no gob - lins to - day. But I can't ex - plain why I'm

G7 Cm6 Ab7 G7

un - der the door? — Old wind's a - hol - lerin', or could that be growl - in'?  
 shak - in' that way. — Bet I can see old San - ta in the key hole.

Cm Fm6 G7 Cm

My legs feel like straws. My, my, oh, me my,  
 I'll give to the cause. One peek and I'll try there.

Cm7/Eb Fm6 To Coda G7 N.C.

kind - ly will you re - ply. Is that you, — San - ta Claus? —  
 Uh, oh, there's — an eye there.

Cm6

Cm6/Bb

Fm6/Ab

G7



Musical notation for the first system, including treble and bass clefs, a grand staff, and a guitar staff with chord diagrams.

Cm6

Fm6

G7

Cm

Ddim7



Hang - in' the stock - in',  
Who's there? Who is it?

Musical notation for the second system, including treble and bass clefs, a grand staff, and a guitar staff with chord diagrams.

Cm/Eb

Fm

N.C.

G7

N.C.



I can hear a knock - in'. Is that you, — San - ta Claus? —  
Stop - pin' for a vis - it? Is that you, — San - ta Claus? —

Musical notation for the third system, including treble and bass clefs, a grand staff, and a guitar staff with chord diagrams.

Musical notation for the fourth system, including treble and bass clefs, a grand staff, and a guitar staff with chord diagrams. Includes first and second endings and the instruction 'D.S. al Coda'.

CODA

G7

N.C.

Cm6

3fr

Is that you, — San - ta Claus? —

Fm

D7/F#

N.C.

G

N.C.

G

N.C.

Fm

Please, please, I prayed on my knees,

N.C.

Dm7b5

G7b13

N.C.

say that's you, — San - ta Claus. —

Db7

Cm6

N.C.

4fr

3fr

*That's him alright.*

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