

Canada Bay Community Choir  
Christmas Carol Songbook 2022  
Set 2

# O Come, All Ye Faithful

Latin, John F. Wade

trans. by Frederick Oakeley and others

John F. Wade, 1751

1. O Come, all ye faith - ful, joy - ful and tri - um - phant, o  
 2. God from ye God, Light from Light e - ter - nal,  
 3. Sing, choirs of an - gels, sing in ex - ul - ta - tion,  
 4. See how the shep - herds, sum - moned to his cra - dle,  
 5. Child, for us sin - ners poor and in the man - ger,  
 6. Yea, Lord, we greet thee, born this hap - py mor - ning,

come ye, o come ye to Beth - le - hem. Come and be hold him,  
 lo! he ab hors not the Vir - gin's womb. On - ly be got - ten  
 sing, all ye ci - ti - zens of hea - ven a - bove! Glo - ry to God, all  
 lea - ving their flocks, draw nigh to gaze. We too will thi - ther  
 we would em brace thee with love and awe. Who would not love thee,  
 Je - sus, to thee be all glo - ry giv'n. Word of the Fa - ther,

born the King of an - gels. O come, let us a - dore Him, O come  
 Son of the Fa - ther; high - est. O come, let us a -  
 glo - ry in the foot - steps. bend our joy - ful  
 lov - ing us so dear - ly? now in flesh ap - pear - ing.

dore Him, O come, let us a - dore Him, Christ the Lord!

# Hallelujah (67)

Words and Music by Leonard Cohen

Arranged by Roger Emerson

Adagio (♩ = 72)

Solo, section or all men *mf*

Bass

I've

Piano

*mf* pedal freely

heard there was a sec-ret chord — that Dav-id played, — and it pleased the Lord. But

3

Soprano *mf*  
It  
Alto *mf*  
It  
Tenor *mf*  
It  
Bass *mf*  
you don't — real-ly care for mu-sic do you? — It

*mf*

5

*cresc.*

goes like this, — the fourth, the fifth, the mi-nor fall, — the ma-jor lift; — the

*cresc.*

goes like this, — the fourth, the fifth, the mi-nor fall, — the ma-jor lift; — the

*cresc.*

goes like this, — the fourth, the fifth, the mi-nor fall, — the ma-jor lift; — the

*cresc.*

goes like this, — the fourth, the fifth, the mi-nor fall, — the ma-jor lift; — the

Bb Eb F Gm Eb

*cresc.*

7

*f* *mf mel.* 11

baf-fled king — com-pos - ing — Hal-le - lu - jah. — Hal-le - lu - jah, — Hal - le -

*f* *mf* 2 2 2

baf-fled king — com-pos - ing — Hal-le - lu - jah. — Hal-le - lu - jah, — Hal - le -

*f* *mf* 2 2 2

baf-fled king — com-pos - ing — Hal-le - lu - jah. — Hal-le - lu - jah, — Hal - le -

*f* *mf*

baf-fled king — com-pos - ing — Hal-le - lu - jah. — Hal-le - lu - jah, — Hal - le -

11

F D Gm Bb Bb<sup>2</sup>/D Eb

*f* *mf*

9

lu - jah, Hal - le - lu - jah, Hal - le - lu

lu - jah, Hal - le - lu - jah, Hal - le - lu

lu - jah, Hal - le - lu - jah, Hal - le - lu

lu - jah, Hal - le - lu - jah, Hal - le - lu

Gm Eb Bb Fsus F

12

Solo, section or all women *mf*

16

jah. You say I took the name in vain — though

jah.

jah.

jah.

16

Bb Fsus F Bb Gm

*mf*

15

I don't e - ven know the name, — but if I did, — well real-ly, — what's it

B $\flat$  G $\flat$ m E $\flat$  F

17

to you? — There's a blaze of light in ev-'ry word — it

There's a blaze of light in ev-'ry word — it

There's a blaze of light in ev-'ry word — it

There's a blaze of light in ev-'ry word — it

B $\flat$  F B $\flat$  E $\flat$  F

19

doesn't mat - ter what you heard, — the ho - ly — or the bro - ken — Hal - le -

doesn't mat - ter what you heard, — the ho - ly — or the bro - ken — Hal - le -

doesn't mat - ter what you heard, — the ho - ly — or the bro - ken — Hal - le -

doesn't mat - ter what you heard, — the ho - ly — or the bro - ken — Hal - le -

Gm Eb F D

21

*f* *mf* 24

lu - jah. — Hal - le - lu - jah, — Hal - le - lu - jah, — Hal - le -

*f* *mf* 2 2 2 2

lu - jah. — Hal - le - lu - jah, — Hal - le - lu - jah, — Hal - le -

*f* *mf* 2 2 2 2

lu - jah. — Hal - le - lu - jah, — Hal - le - lu<sup>2</sup> - jah, — Hal - le -

*f* *mf* 24

lu - jah. — Hal - le - lu - jah, — Hal - le - lu - jah, — Hal - le -

Gm Bb Bb<sup>2</sup>/D Eb Gm

*f* *mf*

23

lu - jah, — Hal - le - lu jah.

lu - jah, — Hal - le - lu jah.

lu - jah, — Hal - le - lu jah.

lu - jah, — Hal - le - lu jah.

lu - jah, — Hal - le - lu jah.

*mf*

30

I did my best, it was-n't much, — I

I did my best, it was-n't much, — I

I did my best, it was-n't much, — I

I did my best, it was-n't much, — I

I did my best, it was-n't much, — I

I did my best, it was-n't much, — I

C Gsus G C Am

*mf*

26

29

could-n't feel — so I tried to touch, I've told the truth, I did-n't come —

could-n't feel — so I tried to touch, I've told the truth, I did-n't come —

could-n't feel — so I tried to touch, I've told the truth, I did-n't come —

could-n't feel — so I tried to touch, I've told the truth, I did-n't come — t

C Am F G

31

fool you. — And e - ven though — it all went wrong I'll

fool you. — And e - ven though — it all went wrong I'll

fool you. — And e - ven though — it all went wrong I'll

fool you. — And e - ven though — it all went wrong I'll

C G C F G

33

stand be-fore — the Lord of Song with noth-ing on — my tongue but — Hal - le -

stand be-fore — the Lord of Song with noth-ing on — my tongue but — Hal - le -

stand be-fore — the Lord of Song with noth-ing on — my tongue but — Hal - le -

stand be-fore — the Lord of Song with noth-ing on — my tongue but — Hal - le -

Am F G E

35

38

lu - jah. — Hal - le - lu - jah, — Hal - le -

lu - jah. — Hal - le - lu - jah, — Hal - le -

lu - jah. — Hal - le - lu<sup>2</sup> - jah, — Hal - le -

lu - jah. — Hal - le - lu - jah, — Hal - le -

38

Am C C<sup>2</sup>/E F

37

div.

lu - jah, \_\_\_\_\_ Hal - le - lu - jah, \_\_\_\_\_ Hal - le - lu - jah. Hal - le -  
 lu - jah, \_\_\_\_\_ Hal - le - lu - jah, \_\_\_\_\_ Hal - le - lu - jah. Hal - le -  
 lu - jah, \_\_\_\_\_ Hal - le - lu - jah, \_\_\_\_\_ Hal - le - lu - jah. Hal - le -

lu - jah, \_\_\_\_\_ Hal - le - lu - jah, \_\_\_\_\_ Hal - le - lu - jah. Hal - le -

Am F C G C<sup>2</sup>/E

div.

lu - jah, \_\_\_\_\_ Hal - le - lu - jah, \_\_\_\_\_ Hal - le -  
 lu - jah, \_\_\_\_\_ Hal - le - lu - jah, \_\_\_\_\_ Hal - le -  
 lu - jah, \_\_\_\_\_ Hal - le - lu - jah, \_\_\_\_\_ Hal - le -  
 lu - jah, \_\_\_\_\_ Hal - le - lu - jah, \_\_\_\_\_ Hal - le -

lu - jah, \_\_\_\_\_ Hal - le - lu - jah, \_\_\_\_\_ Hal - le -

F Am

*rit. e dim.*

lu - jah, Hal - le - lu

*div.*

*rit. e dim.*

lu - jah, Hal - le - lu

*rit. e dim.*

lu - jah, Hal - le - lu

*rit. e dim.*

lu - jah, Hal - le - lu

F C Gsus G

*rit. e dim.*

44

jah.

jah.

8 jah.

*div.*

jah.

C C(add9) C

# Away in a Manger

words: v. 1 & 2 anonymous, 1885  
v. 3 attr. to John Thomas McFarland, 1887

tune: *Cradle Song*, William J. Kirkpatrick  
harm. © 2006 by Edward L. Stauff

F Gm/C F Am Gm Gm7 C7/E C

1. A way in a man-ger, no crib for a bed, The lit-tle Lord  
2. The cat-tle are low-ing, the Ba-by a-wakes, But lit-tle Lord  
3. Be near me, Lord Je-sus, I ask Thee to stay Close by me for-

F Dm G/B G7 C C7 F Gm/F F

Je-sus laid down His sweet head. The stars in the sky looked  
Je-sus, no cry-ing He makes; I love Thee, Lord Je-sus, look  
ev-er, and love me, I pray; Bless all the dear chil-dren in

Am Gm Gm7 C7/E C F Dm Gm/Bb C7 F

down where He lay, The lit-tle Lord Je-sus, a-sleep on the hay.  
down from the sky And stay by my cra-dle til morn-ing is nigh.  
Thy ten-der care, And fit us for heav-en to live with Thee there.

# JINGLE BELLS

for mixed chorus with optional accompaniment

Words and Music by  
JAMES PIERPONT

Moderately ♩ = 108

Introduction for piano. The music is in G major and 2/4 time. It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Moderately' with a quarter note equal to 108 beats per minute. The dynamics are marked 'mf'. The introduction consists of four measures, with chords C, G, D7, and G indicated above the staff.

First line of the song. The vocal line is in G major and 2/4 time. The lyrics are: "1. Dash - ing through the snow, in a one - horse o - pen sleigh, 2. Now the ground is white, go it while you're young". The piano accompaniment is in G major and 2/4 time. The chords G and C are indicated above the staff.

Second line of the song. The vocal line is in G major and 2/4 time. The lyrics are: "o'er the fields we go, laugh - ing all the way. Take the girls to - night, and sing this sleigh - ing song; just". The piano accompaniment is in G major and 2/4 time. The chords D7 and G are indicated above the staff.

Bells on bob - tails ring, mak - ing spir - its bright, what  
get a bob - tailed nag, two for - ty as his speed and

C

fun it is to ride and sing a sleigh - ing song to - night. Oh!  
Hitch him to an o - pen sleigh and crack, you'll take the lead. Oh!

Am G/D D7 G D7

Jin - gle bells, Jin - gle bells, Jin - gle all the way!  
Jin - gle bells, Jin - gle bells, Jin - gle all the way!

G

Oh what fun it is to ride in a one-horse o - pen sleigh. Hey!  
Oh what fun it is to ride in a one-horse o - pen sleigh. Hey!

C G A7 D7

This system contains the first four measures of the song. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Chords C, G, A7, and D7 are indicated below the bass line.

Jin - gle bells, Jin - gle bells, Jin - gle all the way!  
Jin - gle bells, Jin - gle bells, Jin - gle all the way!

G

This system contains the next four measures. The vocal line repeats the lyrics. The piano accompaniment continues with a steady eighth-note bass line and chords. A single G chord is indicated below the bass line.

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

1. 2.

C G D7 G G

This system contains the final four measures, including a first and second ending. The lyrics are split across two lines. The piano accompaniment concludes with a final chord. Chords C, G, D7, G, and G are indicated below the bass line.

# Jingle Bells the Australian Way

## VERSE 1

Dashing through the bush,  
In a rusty Holden Ute,  
Kicking up the dust,  
Esky in the boot,  
Kelpie by my side,  
singing Christmas songs,  
It's Summertime and I am in  
my singlet, shorts and thongs

## CHORUS

Oh! Jingle bells, jingle bells, jingle all the way,  
Christmas in Australia, on a scorching summers day, Hey!  
Jingle bells, jingle bells, Christmas time is beaut!,  
Oh what fun it is to ride in a rusty Holden Ute.

## VERSE 2

Engine's getting hot;  
We dodge the kangaroos,  
Grandad climbs aboard,  
he is welcome too.  
All the family's here,  
Sitting by the pool,  
Christmas Day the Aussie way,  
By the barbecue.

## CHORUS

# Joy to the World

words by Isaac Watts, alt.

tune: *Antioch*, George Frederick Handel  
adapt. & arr. by Lowell Mason

1. Joy to the world! The Lord is come. Let earth re-ceive her King.  
2. Joy to the earth! The Sav-iour reigns. Let men their songs em-ploy  
3. He rules the world with truth and grace and makes the na-tions prove

Let while ev-'ry heart pre- pare Him room, and  
the fields glo-ries of floods, rocks, hills and plains re-  
and re- and

heav'n and na- ture sing, and heav'n and na- ture  
peat the sound- ing re- peat the sound- ing  
won- ders of His love, and won- ders of His

and re- heav'n and na- ture sing and  
and won- ders of His joy love re-

sing, and hea- ven and hea- ven and na- ture sing.  
joy, re- peat, re- peat ven and the sound- ing joy.  
love, and won- ders, won- - - ders of His love.

heav'n and na- ture sing  
peat the sound- ing joy  
won- ders of His love

# The Prayer

Alberto Testa, Tony Renis, Carole Bayer Sager, David Foster

Carole Bayer Sager, David Foster

$\text{♩} = 72$

Soprano

Alto

Tenor

Bass

I pray you'll be our eyes. and watch us where we go.

I pray you'll be our eyes. and watch us where we go.

Detailed description: This block contains the first system of the musical score for 'The Prayer'. It features four staves: Soprano, Alto, Tenor, and Bass. The Soprano and Alto parts have vocal lines with lyrics. The Tenor and Bass parts are currently silent, indicated by horizontal lines with a few small black squares. The lyrics for Soprano and Alto are: 'I pray you'll be our eyes. and watch us where we go.' The music is in a 4/4 time signature with a key signature of one flat (Bb).

S.

A.

T.

B.

*poco rit.*

and help us to be wise in times when we don't know. Let this be our

and help us to be wise in times when we don't know. Let this be our

*poco rit.*

Detailed description: This block contains the second system of the musical score. It features four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano and Alto parts have vocal lines with lyrics. The Tenor and Bass parts are silent. The lyrics for Soprano and Alto are: 'and help us to be wise in times when we don't know. Let this be our'. The music is in a 4/4 time signature with a key signature of one flat (Bb). The tempo marking 'poco rit.' is present above the Soprano staff.

11

a tempo

S. prayer when we lose our way. lead us to a place. guide us with your grace

A. prayer when we lose our way. lead us to a place. guide us with your grace

T. —————

B. —————

17

S. to a place where we'll be safe. I pray we'll find your

A. to a place where we'll be safe. I pray we'll find your

T. *mf* La lu-ce che tu dai

B. *mf* La lu-ce che tu dai

21

S. light. and hold it in our hearts

A. light. and hold it in our hearts

T. nel cuo-re re-ste rà a ri-cor-dar-ci

B. nel cuo-re re-ste rà a ri-cor-dar-ci

S. when stars go out each night. — Oh! *poco rit.*

A. when stars go out each night. — Oh! *poco rit.*

T. che l'e-ter-na stel-la sei. Nel-la mia pre- *poco rit.*

B. che l'e-ter-na stel-la sei. Nel-la mia pre- *poco rit.*

S. *a tempo* Let this be our prayer, when shadows fill our day.

A. *a tempo* Let this be our prayer, when shadows fill our day.

T. *a tempo* ghie - ra quan-ta fe - de c'è. —

B. *a tempo* ghie - ra quan-ta fe - de c'è. —

32

*mp*

S. guide us with your grace. Give us faith so we'll be safe.

A. *mp* guide us with your grace. Give us faith so we'll be safe.

T. Lead us to a place. Give us faith so we'll be safe.

B. Lead us to a place. Give us faith so we'll be safe.

36

S. SOGNAMOUN - MON - DO SEN-ZA PIU VIO - LEN - ZA UN MON-DO

A. SOGNAMOUN - MON - DO SEN-ZA PIU VIO - LEN - ZA UN MON-DO

T. SOGNAMOUN - MON - DO SEN-ZA PIU VIO - LEN - ZA UN MON-DO

B. SOGNAMOUN - MON - DO SEN-ZA PIU VIO - LEN - ZA UN MON-DO

S. DI GIU-STI-ZIAE DI SPE RAN - ZA O-GNUNO DIA LA MANOALSUO VI-

A. DI GIU-STI-ZIAE DI SPE RAN - ZA O-GNUNO DIA LA MANOALSUO VI-

T. DI GIU-STI-ZIAE DI SPE RAN - ZA O-GNUNO DIA LA MANOALSUO VI

B. DI GIU-STI-ZIAE DI SPE RAN - ZA O-GNUNO DIA LA MANOALSUO VI -

S. CI - NO SIMBO-LO DI PA - CE DIFRA-TER-NI - TA \_\_\_\_\_

A. CI - NO SIMBO-LO DI PA - CE DIFRA-TER-NI - TA \_\_\_\_\_

T. CI - NO SIMBO-LO DI PA - CE DIFRA-TER-NI - TA LA FORZACHE CI

B. CI - NO SIMBO-LO DI PA - CE DIFRA-TER-NI - TA \_\_\_\_\_

46

S. WE ASK THAT LIFE BE KIND.

A. WE ASK THAT LIFE BE KIND.

T. DAI EL DE - SI - DE - RIO

B.

48

S. AND WATCH US FROM A - BOVE

A. AND WATCH US FROM A - BOVE

T. CHE O - GNU - NO - TRO - VIA -

B.

50

Musical score for measures 50-51. The score is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The lyrics are: WE HOPE EACH SOUL WILL FIND MO - RE IN - TOR-NOE-DEN-TRO.

52

Musical score for measures 52-53. The score is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The lyrics are: AN - OTH - ER SOUL TO - O LOVE LET THIS BE OUR SE LET THIS BE OUR.

54

S. LET THIS BE O - UR PRAYER

A. PRAYER JUST LIKE EV - 'RY

T. PRAYER JUST LIKE EV - 'RY

B. LET THIS BE OUR PRAYER

56

S. JUST LIKE EV - 'RY CHILD NEED TO FIND A PLACE

A. CHILD NEED TO FIND A PLACE

T. CHILD NEED TO FIND A PLACE

B. JUST LIKE EV - 'RY CHILD NEED TO FIND A PLACE

59

S. GUIDE US WITH YOUR GRACE — GIVE US FAITH SO WELL BE SAFE

A. GUIDE US WITH YOUR GRACE GIVE US FAITH SO WELL BE SAFE

T. GUIDE US WITH YOUR GRACE GIVE US FAITH SO WELL BE SAFE

B. GUIDE US WITH YOUR GRACE GIVE US FAITH SO WELL BE SAFE

62

S. E LA FE-DE CHE HAI AC-CESO IN NOI SEN TO CHE CI SAL - VE RA

A. E LA FE-DE CHE HAI AC-CESO IN NOI SEN TO CHE CI SAL - VE RA

T. E LA FE-DE CHE HAI AC-CESO IN NOI SEN TO CHE CI SAL - VE RA

B. E LA FE-DE CHE HAI AC-CESO IN NOI SEN TO CHE CI SAL - VE RA

67

S.

A.

T.

B.

# We Wish You a Merry Christmas

traditional English  
harm. Edward L. Stauff

1. We wish you a mer-ry Christ-mas, we wish you a mer-ry Christ-mas, we  
2. Oh, bring us a fig-gy pud-ding; Oh, bring us a fig-gy pud-ding; Oh,  
3. We won't go un-til we get some; We won't go un-til we get some; We

wish you a mer-ry Christ-mas, and a hap-py new year. Good tid-ings we  
bring us a fig-gy pud-ding and a cup of good cheer:  
won't go un-til we get some, so bring some out here:

bring to you and your kin, we wish you a mer-ry Christ-mas, and a hap-py new year!