

# Merry Christmas Medley

New Words and Music by  
CHRISTY SEMSEN  
Arranged by Christy Semsen  
and Nathaniel Semsen

AV 11

1 Funky (♩ = 146)

2

1 N.C. C#m G#m F# C#m7

DECK THE HALLS (Thomas Oliphant, traditional Welsh carol)

CHOIR

*mf*

6

Deck the hall with boughs of hol - ly. Fa la la la la la

N.C.

3

10

la la la! 'Tis the sea - son to be jol - ly. Fa la la la la la

1 This symbol refers to the corresponding track numbers on the Accompaniment Stereo Track and Split Track.

Performance Time: 5:37

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JINGLE BELLS (James Lord Pierpont)

14

la la la! Jin-gle bells, jin-gle bells, jin-gle all the way! Fa la la la la la

C#m7 F#7 A



18

la la la! Jin-gle bells, jin-gle bells, jin-gle all the way! Fa la la la la la

B C#m7 F#7 A

4



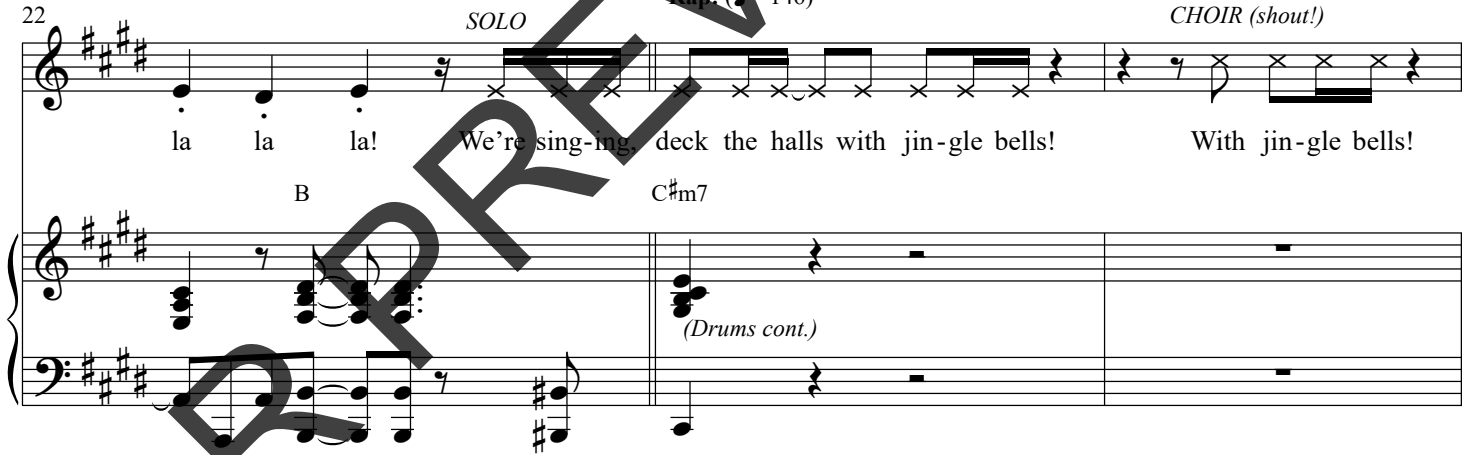
22

la la la! We're sing-ing, deck the halls with jin-gle bells! With jin-gle bells!

SOLO Rap! (♩ = 146) CHOIR (shout!)

B C#m7

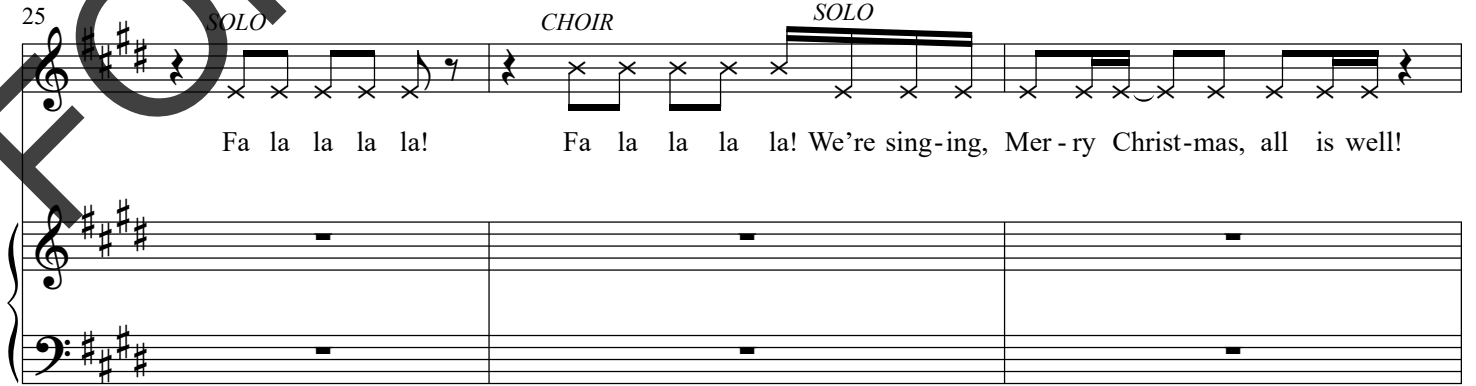
(Drums cont.)



25

Fa la la la la! Fa la la la la! We're sing-ing, Mer-ry Christ-mas, all is well!

SOLO CHOIR SOLO



28

5

CHOIR

*rit.*

All is well! Fa la la la la!

C(no3)

*rit.*

This block contains the musical notation for the choir part of the first section. It features a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of quarter notes and eighth notes. The lyrics 'All is well! Fa la la la la!' are written below the staff. To the right, there is a piano accompaniment section with a treble and bass clef, showing chords and a melodic line. The key signature changes to one flat (Bb) for the piano part. A box with the number '5' is located at the top left of this section. The word 'CHOIR' is written above the staff, and 'rit.' is written above the piano part. The piano part includes the label 'C(no3)' and another 'rit.' marking.

GLORIA (Christy Semsen)

Driving Pop feel (♩ = 103)

31

*mf*

Glo - ri - a in ex-cel-sis De - o. Glo - ri - a.

Dm

*mf*

This block contains the piano accompaniment for the Gloria section, measures 31-34. It features a treble and bass clef with a key signature of one flat (Bb). The piano part includes a treble staff with chords and a bass staff with a melodic line. The dynamics are marked 'mf'. The lyrics 'Glo - ri - a in ex-cel-sis De - o. Glo - ri - a.' are written below the vocal line. A 'Dm' chord symbol is placed above the piano part. The tempo is indicated as 'Driving Pop feel (♩ = 103)'.

35

6

Glo - ri - a in ex-cel-sis De - o. Glo - ri - a.

This block contains the piano accompaniment for the Gloria section, measures 35-37. It features a treble and bass clef with a key signature of one flat (Bb). The piano part includes a treble staff with chords and a bass staff with a melodic line. The lyrics 'Glo - ri - a in ex-cel-sis De - o. Glo - ri - a.' are written below the vocal line. A box with the number '6' is located at the top right of this section.

ANGELS WE HAVE HEARD ON HIGH (Traditional French carol)

38

*f*

An-gels we have heard on high, sweet-ly sing-ing o'er the plains

Dm Bb F Csus

*f*

This block contains the piano accompaniment for the 'Angels We Have Heard on High' section, starting at measure 38. It features a treble and bass clef with a key signature of one flat (Bb). The piano part includes a treble staff with chords and a bass staff with a melodic line. The dynamics are marked 'f'. The lyrics 'An-gels we have heard on high, sweet-ly sing-ing o'er the plains' are written below the staff. Chord symbols 'Dm', 'Bb', 'F', and 'Csus' are placed above the piano part.

41

and the moun-tains in re-ply, sing glo - ri - a! An-gels we have heard on high,

Dm B♭ F Csus Dm B♭

44

sweet-ly sing-ing o'er the plains and the moun-tains in re-ply, sing glo - ri - a!

F Csus Dm B♭ N.C.

47

**7** Joyous Pop (♩ = 113)

*mf*

B♭ E♭ Gm E♭

51

JOY TO THE WORLD! (Isaac Watts, George Frederick Handel)

*mf*

Joy to the world, the Lord is come! Let earth re-ceive her king! Let

B♭ E♭ Gm E♭2

55

ev - 'ry heart pre - pare Him room, and heav'n and heav'n and

B $\flat$  E $\flat$  A $\flat$ 2 F

58

8

na - ture sing!

B $\flat$  E $\flat$

61

Joy to the world, the Lord is come! Joy to the world, the Lord is

Gm E $\flat$  B $\flat$  E $\flat$

64

come! Joy to the world, the Lord is come!

Gm E $\flat$

67 **9** Faster, Rock 'n' Roll! (♩ = 150)

*f* THE FIRST NOEL (Traditional English carol)

No - el, No - el, No - el, No -

B<sup>b</sup>m Fm G<sup>b</sup>

el! Born is the king of Is - ra - el! No -

D<sup>b</sup> B<sup>b</sup>m Fm G<sup>b</sup> D<sup>b</sup> F

el, No - el, No - el, No - el! Born is the

B<sup>b</sup>m Fm G<sup>b</sup> D<sup>b</sup> B<sup>b</sup>m

king of Is - ra - el! O

Fm G<sup>b</sup> Dm B<sup>b</sup> Gm A7

**10** Electro Pop (♩ = 95) *mf*

86 O COME, O COME, EMMANUEL (Latin Hymn)

come, O come, Em-man-u-el, and ran-som cap-tive Is-ra-el, that mourns in lone-ly ex-ile here, un-

Dm B<sup>b</sup> F Gm A+ Dm B<sup>b</sup>

*mf*

til the Son of God ap-pear. O come, O come, Em-man-u-el, and ran-som cap-tive Is-ra-el, that

F Gm A+ Dm B<sup>b</sup> F Gm A+

11

92 *f* CHOIR 1 CHOIR 2 CHOIR 1 CHOIR 2

mourns in lone-ly ex-ile here, un - til the Son of God ap-pear. *Re-joice! Re-joice! Re-joice! Re-joice!*

Dm B<sup>b</sup> F Gm A+ Dm B<sup>b</sup>

*f*

95 ALL CHOIR 2 CHOIR 1 CHOIR 2 ALL

Em-man-u-el! *Re-joice! Re-joice! Re-joice! Re-joice!* Em-man-u-el!

F Gm A+ Dm B<sup>b</sup> F Gm A+

98 **12** 50s Doo Wop (♩ = 67)

98 **12** 50s Doo Wop (♩ = 67)

B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

*mf*

This section features a 12-measure instrumental introduction in B-flat major, 12/8 time. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a rhythmic pattern of eighth-note chords in the right hand. The melody is a simple eighth-note line.

100 **SOLO** *mf* O HOLY NIGHT! (John S. Dwight, Adolphe Adam)

O ho - ly night, the stars are bright - ly shin - ing. It is the

B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> A

*mf*

This section begins with a vocal solo in B-flat major, 12/8 time. The piano accompaniment features a steady eighth-note bass line and a rhythmic pattern of eighth-note chords. The melody is a simple eighth-note line.

103 **13** *CHOIR* *mf*

night of our dear Sav - ior's birth A

G<sup>m</sup> F B<sup>b</sup> N.C.

*mf*

This section continues the vocal solo in B-flat major, 12/8 time. The piano accompaniment features a steady eighth-note bass line and a rhythmic pattern of eighth-note chords. The melody is a simple eighth-note line.

105

thrill of hope - the wear - y world re - joic - es, for

F B<sup>b</sup>

*mf*

This section continues the vocal solo in B-flat major, 12/8 time. The piano accompaniment features a steady eighth-note bass line and a rhythmic pattern of eighth-note chords. The melody is a simple eighth-note line.



107 14

yon - der breaks a new and glo - rious morn!

F (8va) B $\flat$  B $\flat$  A

Fall, fall, fall on your knees! Fall, fall, fall on your knees!

Gm Dm A C#

O hear the an - gel voic - es!

Cm Gm

O night di - vine, O

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

8va

**15** Slower, Pop (♩ = 88)

115

night when Christ was born.

B<sup>b</sup> (8<sup>va</sup>) F F

*mf*

118

*SOLO*  
*mf* SILENT NIGHT! HOLY NIGHT! (Joseph Mohr, Franz Grüber)

Si - lent night, ho - ly night, all is calm, all is bright

F C F

122

*CHOIR*  
*mf*

round yon vir - gin, moth - er and Child. Ho - ly In - fant, so ten - der and mild,

B<sup>b</sup> F B<sup>b</sup> F

126

**16**

sleep in heav - en - ly peace, — sleep — in heav - en - ly peace!

C F C F

130

*f*

Si - lent night, ho - ly night, shep-herds quake

Dm  $\frac{Dm}{A}$  Dm Dm7 G Em7 D  $\frac{B7}{D\#}$

134

at the sight! Glo - ries stream from heav - en a - far.

Em C G2 B7

137

Heav'n - ly hosts sing Al - le - lu - ia! Christ the Sav - ior is born!

C G2 D  $\frac{B7}{D\#}$  Em C

17

*subito mp*

141

*rit.*

Christ the Sav - ior is born!

G D G

*subito p* *mp rit.*

CHOIR: Merry Christmas!