

# CHRISTMAS FANTASIA WITH

IT'S THE MOST WONDERFUL TIME OF THE YEAR · DECK THE HALL · GOD REST YOU MERRY GENTLEMEN

(SATB Choir)

Delicate ♩ = ca. 98

Arranged by David Hamilton

1 *mp* *8va*-----  
N.C.

5 *mf* (8va)-----

9 *sub.p.* *loco* *loco* *8va*-----

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tr *f* 8va tr loco  $\Delta$

13

8va *mp*

(8va)

17

*mf*

*sub. p.* *rit.*

21

*A little slower*

*mf*

First system of musical notation, measures 1-2. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The right hand features a complex chordal texture with many accidentals. The left hand has a simple bass line. A dynamic marking of *f* is present in the second measure.

Second system of musical notation, measures 3-4. Measure 3 is marked with a box containing the number 26. The right hand continues with complex chords, and the left hand has a triplet of eighth notes in measure 3. A dynamic marking of *f* is present in measure 4.

Third system of musical notation, measures 5-6. The right hand has complex chords, and the left hand has a triplet of eighth notes in measure 5. A dynamic marking of *f* is present in measure 6.

Fourth system of musical notation, measures 7-8. The right hand has complex chords, and the left hand has a triplet of eighth notes in measure 7. A dynamic marking of *f* is present in measure 8.

Fifth system of musical notation, measures 9-10. Measure 9 is marked with a box containing the number 2. Measure 10 is marked with a box containing the number 33. The right hand has complex chords, and the left hand has a triplet of eighth notes in measure 9. A dynamic marking of *molto rit.* is present in measure 9, and *ff* is present in measure 10. A section starting at measure 11 is marked "In a Bright 2/4 = 64" and "sub. f".

Sixth system of musical notation, measures 11-12. Measure 11 is marked with a box containing the number 2 and a dashed line labeled "(8va)". The right hand has complex chords, and the left hand has a triplet of eighth notes in measure 11. A dynamic marking of *sub. f* is present in measure 12.

Piano accompaniment for the first system, featuring a treble and bass staff with chords and triplets.

Choir unis. *mf*

It's the

Vocal line for choir unis, starting with the lyrics "It's the".

Piano accompaniment for the second system, including a key signature change and various chord symbols.

Em B Eb Bb C2 A Ab7(b4) G13

*f*

8vb

43

"It's the Most Wonderful Time of the Year" (E. Pola/G. Wyle)

most won-der-ful time of the year.

Vocal line for the song "It's the Most Wonderful Time of the Year".

Cmaj7 Em7 A Dm11 Dm7 G Cmaj7

*mf*

loco

Piano accompaniment for the second system of the song, including chord symbols and dynamics.

47

*Div.*

With the kids jin - gle bell - ing and ev - 'ry - one tell - ing you

Dm<sup>9</sup> E G E<sup>b9</sup> G<sup>#</sup> Dm<sup>7</sup> G Em<sup>7</sup> G

be of good cheer. It's the most won - der - ful

*Unis.*

Dm<sup>9</sup> Dm<sup>7</sup> F<sup>#07</sup> Em<sup>7</sup> G Am<sup>9</sup>

time \_\_\_\_\_ of the year. It's the

Dm7(4) G<sup>9</sup> Cmaj7 Am<sup>9</sup> Dm<sup>9</sup> G7<sup>b13(+9)</sup>

55

hap - hap - pi - est sea - son of all

*Men div.* It's the hap - pi - est  
 Cmaj7 C6 Am7 Dm7Dm11 Emaj7 G7 C2 C Am7

with those hol - i - day greet - ings and

*Div.*

sea - son of all  
 Dm7 G13 Dm7 G7(b9)

gay hap - py meet - ings when friends come to call.

friends when friends come to  
 Em7 A7(b9) Dm7

63

It's the hap- hap - pi - est

call

8va  
F#°7

Cmaj7  
loco G

Am9

3

sea - son of all. There'll be

Women unis.

Dm7(4) Dm7/G Bbmaj7/C Bb2/C

67

par - ties for host - ing, marsh - mal - lows for toast - ing and

F Fmaj7(+5) Em7 E7(+5)

*Div.*

car - ol - ing out in the snow, \_\_\_\_\_

car - ol - ing out, \_\_\_\_\_ out in the snow, Some

*Men unis.*

Dm7      Bb2  
D      G7(+5)      C2

71

won - drous old stor - ies and tales of the glo - ries of

Fm7      Fm7  
Bb      Ebmaj7      Abmaj7

*Div.*

Christ - mas - es long, long a - go. of Christ - mas - es

Dbmaj7 2      Dm7(b5)      Ab7(#11)      Fmaj9  
G



*Sop. div.* *ff*

long, long a - go.

*ff*

77 *Abmaj7* *Bbm9(11)* *Eb* *Ab* *Fm7*

*Bbm7* *Bbm9 / Eb* *Bbm7* *Bbm7 / Ab* *Cm7 / G* *Cm7(b5) / Gb* *F7(b9)*

4 *Choir unis.* 85

It's the most won - der - ful

*Bbm / F* *Bbm7 / Db* *B07* *Cm7* *Fm7*

time, It's the most won-der-ful time, It's the

Bbm7(11) D $\flat$ <sup>2</sup>/<sub>E $\flat$</sub>  Cm7 Fm7(4) Bbm7(11) D $\flat$ /<sub>E $\flat$</sub>

89

most won-der-ful time of the

Cm7 Fm7 Bbm7 Cm7 D $\flat$ ma $\flat$ 7 / B $\flat$  B $\flat$  E $\flat$  / B $\flat$  Emaj7(6) E $\flat$

year, of the year.

Div. 3

Div.

A $\flat$  Abm $^9$  A $\flat$  D $\flat$  / A $\flat$  Abm $^9$  A $\flat$

*ff*

**5** Slightly slower ♩ = ♩

*ff*

Abmaj7(b5)    Ab    Gb  
Ab

*sub. mp*

**98** "Deck the Hall" Listesso ♩ = ♩  
*mp Unis.*

Deck the hall with boughs of hol - ly,

Ab Bb    Bb    Eb

*Div.*

Fa - la - la - la - la - la - la - la. 'Tis the sea - son

*Men unis.*

Bb7    Eb    Fm    Eb    Bb7    Eb  
Ab    Bb

to be jol - ly, Fa - la - la - la - la - la - la - la - la.

B $\flat$  E $\flat$ /  
G B $\flat$  E $\flat$

106 Don — we now

Don we now our gay ap - par - rel Fa - la - la - la - la - la -

Don — we now

B $\flat$  B $\flat$ 7/  
A $\flat$  E $\flat$  G B $\flat$  Fa - la -  
E $\flat$ 6 F E $\flat$ 9

la - la - la. 110 *Choir unis.*

la - la - la. Troll the an - cient yule - tide car - ol,

la - la - la - la.

B $\flat$  F B $\flat$  N.C.  
D

6

Fa - la - la - la - la - la - la - la - la.

Fa - la - la - la - la - la - la - la - la.

Ab Dm7(b5) Eb Ab G Ab C Eb Bb7 Eb Ab Eb Ab

*f*

116

See the blaz - ing yule be - fore us,

Eb Bb Bb7 Eb E B C#m F#m9 E G#

*Unis.*

Fa - la - la - la - la - la - la - la - la

Strike the harp and

*Unis.*

F#m7 B C#m B D# E F#m7 G#m7 E2(no3) A

join the chor - us. Fa - la - la - la - la - la - la - la - la.

F#m7 E B E

124 Fol - low me in  
Fol - low me in mer - ry meas - ure, Fa - la - la - la - la -

Fol - low me in Fa - la -

B B A E G# B F# E6 F#9

128 la - la - la While I tell of yule - tide treas - ure,

la - la - la - la

B D# F# B N.C.

Fa - la - la - la - la - la - la - la - la.

Fa - la - la - la - la - la - la - la - la.

A D#m7(b5) E A E B7 E A E  
A G# C# B

B C# F#m E B  
A A

*mp*

7 136

God  
Men unis. *mf*

*8va*  
N.C.

*loco*

140

## "God Rest You Merry Gentlemen"

rest you mer - ry. gen - tle - men, Let noth - ing you dis -

8va

may Re - mem - ber Christ our Sav - ior was

(8va)

8

Women div.

148

Slower, legato

born on Christ - mas day To save us all from

(8va) N.C.  
rit.



Sa - tan's pow'r when we were gone a - stray. Oh \_\_\_\_\_

*Div.*

$\frac{D^2}{F\#}$  Em Am  $\frac{4}{D^2}$  D

152  $\text{\textcircled{S}}$

tid - ings of com - fort and joy, com - fort and

$\text{\textcircled{S}}$  G  $\frac{C}{G}$  G Asus2<sup>4</sup> Am  $\frac{G}{B}$  Bm7 C<sup>+4</sup>( $\frac{4}{2}$ ) C  $\frac{Em}{B}$

joy, Oh \_\_\_\_\_ tid - ings of com - fort and

*2nd time to Coda*  $\text{\textcircled{C}}$

$\frac{4}{D^2}$  D G  $\frac{Gsus}{E}$   $\frac{G}{B}$  C G Am7  $\frac{G}{B}$  Bm7

*2nd time to Coda*  $\text{\textcircled{C}}$

*Slower*

*Women unis. p*

160

joy. Now to the Lord sing

The first system shows a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "joy. Now to the Lord sing". The piano accompaniment is in bass clef, starting with a whole note chord of E minor (Em) and then moving to a whole rest.

*Slower*

The second system shows the piano accompaniment for the first system. It features a whole note chord of E minor (Em) in the bass clef, followed by a fermata over the chord. The tempo marking *Slower* is present. A dynamic marking *p* (piano) is shown at the end of the system.

prais - es All you with - in this place And

The third system shows a vocal line in treble clef with the lyrics "prais - es All you with - in this place And". The piano accompaniment is in bass clef, with a whole rest.

The piano accompaniment for the third system consists of three measures of chords in the bass clef: A major (A), E minor (Em), and A major (A). The chords are marked with a triangle symbol (Δ) above the letter.

164

*Div.*

with true love and *Div.* broth - er - hood Each oth - er now em -

The fourth system shows a vocal line in treble clef with the lyrics "with true love and *Div.* broth - er - hood Each oth - er now em -". The piano accompaniment is in bass clef, with a whole note chord of E minor (Em) and a dynamic marking *Div.* (divisi) above the notes.

The piano accompaniment for the fourth system consists of three measures of chords in the bass clef: E minor (Em), A major (A), and E minor (Em). The chords are marked with a triangle symbol (Δ) above the letter.

168 *Slowly*

*rit.*

brace. *Alto* This ho - ly tide of Christ - mas All

*rit.*

*Slowly*

Am7 Bm7

*rall.*

oth - ers doth de - face. Oh

*rall.*

*ten.*

*D.S. al Coda*

*D.S. al Coda*

*rall.*

Cmaj9 A2 C# D2 D

CODA *Allegretto* ♩ = ♩, Slightly faster ♩ = 90

9

joy.

*f*

*f*

*f*

*f*

Em D F#

176

Choir unis. *ff*

*Grande*

Oh — tid - ings of com - fort and

Gm F(4) Eb Dm7

Gm Eb G Gm C/C

*Div.*

joy, com - fort and joy, Oh — tid - ings of

Gm

C

Eb

F

Gm

com - fort and joy.

Oh —

C9

Gm

Eb

Gm

C/C

184

*rit.* *molto rit.*

tid - ings of com - fort and

Gm Bb Gm Dm F E sus<sup>7</sup> A<sup>b</sup>(<sup>b</sup>4) Eb D(no3)

*rit.* *molto rit.*

*Suddenly faster*

joy,

*Suddenly faster* *ff*

*rit.*

joy!

*rit.*

G