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Side Notes:

- It would be pretty hard to beat my high school choir experience. Some of my best memories are of when we would perform all over the city during the holidays. This great song by Natalie Sleeth was one of my favorites.

Helpful Hints:

- *Rubato* means that you use dynamics and/or tempo to create a subtle rise and fall effect whenever you feel so inclined.
- Here is a handy rhythm guide to which you can refer to for all of the songs, except "Stars were Gleaming":

♪ = 1 beat (♩ also equals 1 beat)
♪♪ = 2 beats (♪ also equals 2 beats)
♪♪♪ = 3 beats (♫ also equals 3 beats)
♪♪♪♪ = 4 beats (♬ also equals 4 beats)
Two of these: ♪ = 1 beat

Were You There?

♩ = 70

Tenderly; rubato (see Helpful Hints)

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written by Natalie Sleeth
arranged by Jon Schmidt

1

mp

The Jon Schmidt numbering system you are about to see is an excellent rhythm aid when counted with a beat

1 2 3 4 5 6

pedal ad-lib except where noted

5

1 2 3 4 5 etc. make beat 4 your friend 3 4 5 6

pedal ad-lib except where noted

9

pedal ad-lib except where noted

13

17

21

if your hand is big enough, do what I do and play the B down an octave (with the L.H.)

p

25

29

34

mp

A

38

attach these notes to the following note (like grace notes but gentler)

This measure sounds best if you hold all notes for full value and use the pedal markings

1 2 3 4 5 6

Ped. *Ped.*

41

slow cresc.

1 2 3 4 5 6 &

45

slow decresc.

1 2 & 3 4 5 6 &

48

rit.

3 4 5 6

53 *more sensitive and slightly slower*

Musical score for measures 53-57. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The tempo is marked *a tempo* and the dynamics are *pp*. Fingerings are indicated by numbers 1-6. Pedal markings (*Ped.*) are present under the first and third measures. A sequence of notes is numbered 1 2 3 4 5 6 & in the fourth measure.

Musical score for measures 58-61. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The dynamics are *p*. Fingerings are indicated by numbers 1-6. A sequence of notes is numbered 1 2 3 4 5 6 in the second measure. A chord symbol *G* is written above the fifth measure.

Musical score for measures 62-66. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The dynamics are *pp*. Fingerings are indicated by numbers 1-6. A sequence of notes is numbered 1 2 3 4 5 6 in the second measure.

Musical score for measures 67-70. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The dynamics are *rit.*. Fingerings are indicated by numbers 1-6. A sequence of notes is numbered 1 2 3 4 5 6 & in the first measure. Another sequence is numbered 1 2 3 4 5 6 in the third measure.

Musical score for measures 71-75. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The tempo is marked *a tempo* and the dynamics are *ppp*. The instruction "small hand: see below" is written below the final measure. The tempo changes to *rit.* in the third measure.

I Saw Three Ships

♩ = 120 - 135

intro: kind of a "call / echo" type of ... you know
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traditional
deranged by Jon Schmidt

8 va -----

mp 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 etc. *p*

(Rhythm impaired? These numbers will help you figure out what each note is worth.)

pedal ad-lib except where noted

8 -----

mp *p*

now lively yet soft (save room for an underlying crescendo to the song's high point)

15

feel two strong beats per measure (like a march)

22

27

mp

32

slow cresc.

37

42

p *slow cresc.*

simile

46

51 *mf* notes in parentheses optional
L.H. option

55 *cresc.*

now for the chimes section

59 *mp* *accent simile*
8 vb

might want to use A^b at slower tempo

63 *cresc.*
8 vb

67 *mf*
8 vb

71

cresc.

75

f

Ab

3

no pedal this measure

simile

79

Ab

tr.

83

cresc.

no pedal

87

5

important

1 *4* *3* *1* *5*

cresc.

5 *2* *3* *1* *2* *4*

5 *1* *2* *3* *4* *5*

R.H. option

Ped.

change to a rock feel with a strong off-beat

91 *ff* *simile*

95

99

103 *cresc.*

8 va

107 *sfz* *simile* *optional*

111

Musical score for measures 111-114. The right hand features a melodic line with eighth notes and quarter notes. The left hand provides a harmonic accompaniment with chords and single notes.

115

f

A^b

Musical score for measures 115-118. The right hand continues the melodic line. The left hand features a series of chords, with a specific chord marked with an *A^b* symbol. A dynamic marking of *f* is present.

119

dim.

Musical score for measures 119-122. The right hand continues the melodic line. The left hand features a series of chords, with a dynamic marking of *dim.*

123

mf

Musical score for measures 123-126. The right hand continues the melodic line. The left hand features a series of chords, with a dynamic marking of *mf*.

127

Musical score for measures 127-130. The right hand continues the melodic line. The left hand features a series of chords and single notes.

131

bring out melody

135

mp

as before

139

p

144

149

154

cresc.

This system contains measures 154 through 158. The music is in G major and 4/4 time. The right hand features a melodic line with dotted rhythms and eighth-note patterns. The left hand provides a steady accompaniment with eighth notes. A *cresc.* (crescendo) marking is placed in the first measure of this system.

159

dim. *p* 8 va

This system contains measures 159 through 163. The right hand continues the melodic line. The left hand has a similar accompaniment. A *dim.* (diminuendo) marking is in the first measure, and a *p* (piano) marking is in the fourth measure. An 8va (octave) marking is placed above the final measure, with a dashed line extending to the right.

164

This system contains measures 164 through 168. The right hand continues the melodic line. The left hand has a similar accompaniment. A dashed line is placed above the first measure, and a curved line is placed below the last measure.

169

no pedal lift until last note

This system contains measures 169 through 172. The right hand continues the melodic line. The left hand has a similar accompaniment. A curved line is placed below the last measure, with the text "no pedal lift until last note" written above it.

173

rit. *ppp* *Ped.*

This system contains measures 173 through 176. The right hand continues the melodic line. The left hand has a similar accompaniment. A *rit.* (ritardando) marking is in the second measure, and a *ppp* (pianissimo) marking is in the third measure. A *Ped.* (pedal) marking is in the fourth measure.

Side Notes:

- I had Simon & Garfunkle's famous tune: "Are you going to Scarborough Fair" in mind when I did this arrangement (for optimal performance, keep the feel of that song in mind).

Helpful Hints:

- Don't rush, period (the only possible exception might be on 3rd and long...but be careful of the screen or the quarterback draw).

Christmas Medley

"What Child Is This" : Traditional

"We Three Kings" : Traditional

"Carol of the Bells" : P. Wilhousky, M. Leontovich
arranged by Jon Schmidt & Chuck Myers

$\text{♩} = 125$
Freely
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mp

pedal ad-lib except where noted

8

now gentle, with a laid back approach to the rhythm
(otherwise it can start sounding like too many notes)

14

rit.

pp
a tempo

19

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3

5 2 1 1 4 2

(pp)

24

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3

1 2 3 4 5 6

p

29

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

34

1 2 3

1 2 3

1 2 3 4 5 6

1 2 3

1 2 3 4 5 6

(pp)

39

1 2 3

2 3 1

43 bring out melody

1 2 3

48

simile

1 2 3 1 2 3 4 1 2 3

53

5 2 4 1

1 2 3 1 2 3 1 2 3 4 5 6

58

mp

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 (L.H.) 1 2 3

63

1 2 3 1 2 3 1 2 3 1 2 3 4 5 6 1 2 3

68

G 1 2 3 4 5 6 1 2 3 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 L.H.

73

bring out melody

77

84

90

96

pp

1 2 3 4 5 6

101

start a slow build to the high point

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 5 6 1 2 3 4

106

accent simile

1 2 3 4 1 2 3 4 5 6

111

116

1 2 3 2 4 1 2 3 2 4

121

E

F#

1 2 4 3 5

let the pedal hold this note over to the next measure

126

1 4 3 5

2 3 1

2 3 1

4

keep the tempo laid back

8va.....
(8va means play an octave higher)

131

3

2 3 1

2 3 1

3 2 1 3

2 3 1

molto rit.
still treble →

8va.....

136

(L.H.) over

you might want to try this section without the crossover notes at first

(L.H.)

8va..... (L.H.)

141

8va..... ← end 8va

(L.H.)

145

4 2 3 2 3 1 3

4 1 5 4 3

slow decres.

E

ped.

149

decres.

153

157

161

165

169

173

L.H. Melody

177

small hand: roll this chord

181

185

pp

Musical score for measures 185-190. The key signature is one sharp (F#). The music is in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. A piano (*pp*) dynamic marking is present.

190

Musical score for measures 190-195. The right hand has a melodic line with a slur over measures 193-194, and a fingering of 2 and 5 is shown above the notes. The left hand continues with a simple accompaniment.

195

Musical score for measures 195-200. The right hand has a melodic line with slurs and fingerings 1 2 3 and 1 2 3. The left hand continues with a simple accompaniment.

200

bird's eye holds ahead

Musical score for measures 200-206. The right hand has a melodic line with a slur over measures 203-204. The left hand has a simple accompaniment. The text "bird's eye holds ahead" is written above the staff.

206

Finger substitute so you can hold the E through the pedal lift

Musical score for measures 206-211. The right hand has a melodic line with a slur over measures 207-208. The left hand has a simple accompaniment. The text "Finger substitute so you can hold the E through the pedal lift" is written above the staff. A "small hand roll last chord (including the E)" is indicated in the right hand. A page number "21" is written at the bottom.

Side Notes:

- The orchestrated version of this arrangement as well as a free four hour collection of my music can be heard for free at mp3.com/jonschmidt. By listening to this collection you can actually push me higher in the daily mp3 charts for the whole world to see! (This message may be copied for home or incidental use.)

Helpful Hints:

- For a better first impression, start learning this song at measure 33. (Also avoid body piercing and wild hair dos.)

Bring a Torch, Jeanette, Isabella

♩ = 160

Jon was here

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traditional French Carol
arranged by Jon Schmidt

Musical notation for measures 1-5. The score is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked as quarter note = 160. The dynamic is *mf*. Fingerings are indicated by numbers 1-6. Pedal markings are present in measures 1, 2, 3, and 5.

pedal ad-lib except where noted

Musical notation for measures 6-10. The score continues in 3/4 time with a key signature of one flat. Fingerings and pedaling are indicated throughout.

Musical notation for measures 11-15. The score continues in 3/4 time with a key signature of one flat. Fingerings and pedaling are indicated throughout.

17

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

22

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

27

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

32

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 1 2 3 4 5 6

38

1 2 3 4 5 6 1 2 3 4 1 3

43

G A

1 2 3 4 5 6 1 2 3

48

mp

1 2 3

53

1 2 3

p

58

63

cresc.

1 2 3 4

68

mf

123 4 5 6 1234 5 6

half ped (lift pedal part way so the previous notes still ring a little)

74

1 2 3 4 5 6 1 2 3 4 5 6

79

1 2 3

85

mp

5 2 4 3 5 1 4 3 4 2 1 2 1 2

1 1 2 1 2 3 3 1 2 2

91

3 1 1 2 3 4 5 6 4

97

Musical score for measures 97-102. The system consists of two staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The music features a mix of chords and moving lines in both hands.

103

Don't worry, this obnoxious key signature only lasts 3 lines

Musical score for measures 103-107. The system consists of two staves. The key signature changes to two flats (B-flat, E-flat) starting at measure 103. The score includes dynamic markings: *mf* at the beginning of measure 103 and *decresc.* in measure 104. Fingerings are indicated with numbers 1-6. A slur is present under the bass line in measure 105.

108

Musical score for measures 108-112. The system consists of two staves. The key signature remains two flats. The music continues with chords and moving lines. Fingerings are indicated with numbers 1-6.

113

Musical score for measures 113-117. The system consists of two staves. The key signature remains two flats. The music continues with chords and moving lines.

118

Musical score for measures 118-122. The system consists of two staves. The key signature remains two flats. The music continues with chords and moving lines.

123

mf

Red. _____

128

5 4 3 1 5

5 2 1 5 2 1 5

12 3

133

5 2 1 5 4 1 5

cresc.

138

R.H.

3 1 1 1

f

Red. _____

143

3

4 5

148

5 1 3 3

1 1 1 1

half ped

153

158

3 4 5 1 4 1

1 2 1

163

1 2 3 4 5 6 1 2 3 4 5 6

F 5 1 4 3 4 3 1 3 1 4 2 1 3

1 1

half ped

168

173

half ped

half ped

178

half ped

183

ped simile

188

193

decresc.

F

D

199

(B) let bass note ring a bit with half pedaling

206

mf

212

5 4 1

1 2 3 4 5 6

12 3 4 5 6

Ped.

218

3 1

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

Feel free to continue this scale run up to the next B flat within the same amount of time.
 (To hear an example of this, go to mp3.com/jonschmidt)

224

1 3 4 1 3 1 3

straw-ber-ry pear straw-ber-ry straw-ber-ry pear ap-ple ap-ple

229 *steady decrescendo to the end*

1 2 4 5 2 4 1 5 4 2 4

1 2 3 4 5 6 1 2 3 4 5 6

let ring

234

1 2 3 4 5 6 1 2 3 4 5 6

let ring

239

1 2 3 4 5 6 1 2 3 4 5 6

244 *keep F pressed down through pedal lift*

rit.

keep F pressed down through pedal lift

optional pp


Side Notes:

- This lesser-known choral piece is my favorite Christmas Carol of all. In my opinion, the harmonies and chord progressions Alfred Burt originally used are too brilliant to change. Thus, the first and third verse remain true to Burt's original score. Only the second verse and the ending have been altered.
- Performance options:
1: Have a solo instrument double the melody on the first verse, let the piano take a solo on the second verse, then let the solo instrument join back in playing the descant on the last verse.
2: If you have a low enough alto voice, you could play the first 2 verses solo piano. Then, on the last verse, let your voice join in with a soft "ahh" or "ooo" on the descant part.
3: If you can sing high and soft you could do the 2nd option singing the descant up an octave. (This is how it is on the album.)

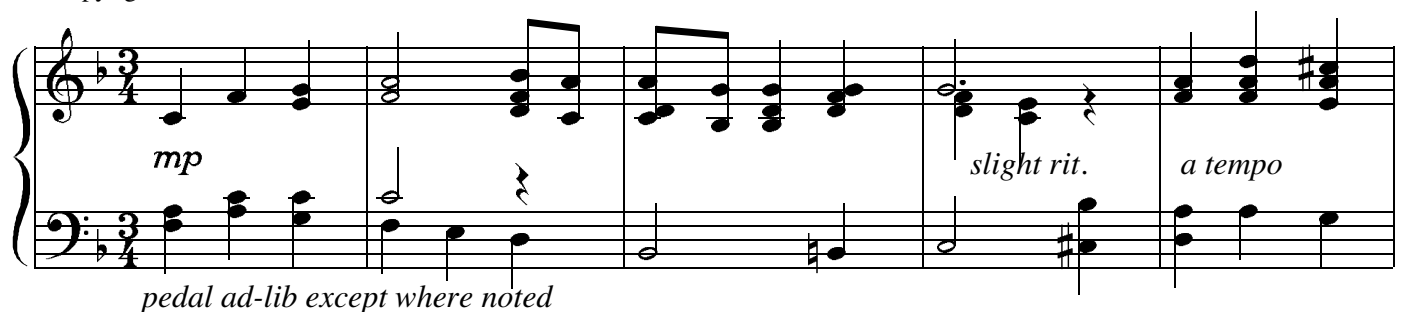
Helpful Hints:

- Be careful not to rush...it will take the beauty right out of the song.

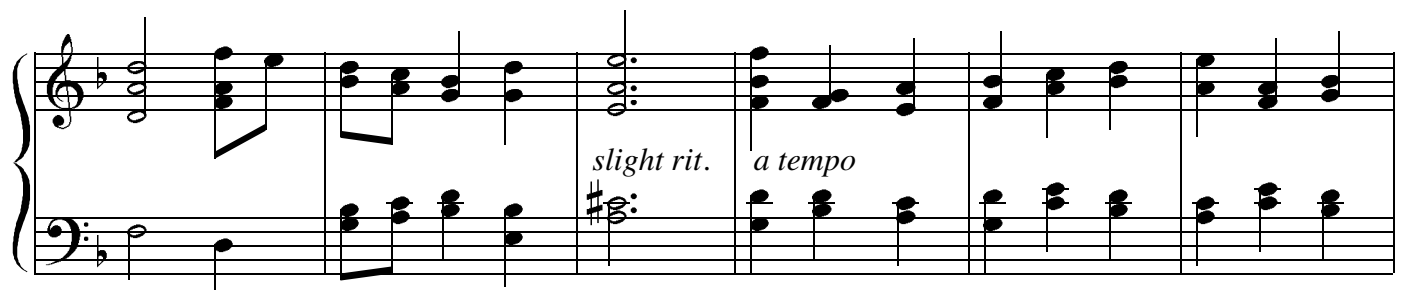
Star Carol

 = 65-75
very sensitively
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written by A. Burt
arranged by Jon Schmidt



mp
slight rit.
a tempo
pedal ad-lib except where noted



slight rit.
a tempo



slight rit.
a tempo
slight rit.
simile
Ped. Ped. Keeping this tie pressed down through the pedal lift will help the dissonance to resolve

Keep a finger on the ties so they survive the pedal lifts

p

p - Small note may be added by small hand

Red. Red. Red. Red.

This system shows the first two measures of a piano piece. The right hand has a melodic line with ties between notes. The left hand has a bass line with a long pedal point. Annotations include a dynamic marking of *p*, a note about ties and pedal lifts, and a suggestion for a small note in the right hand.

Small hand omit the parentheses notes and add small notes

Red. Red.

This system covers measures 3 and 4. The right hand features a triplet of notes. The left hand continues with a bass line. Annotations include a suggestion for the small hand to omit notes and add small notes, and dynamic markings *Red.*

E

This system covers measures 5 and 6. The right hand has a melodic line with a triplet. The left hand has a bass line. A dynamic marking *E* is present.

A

This system covers measures 7 and 8. The right hand has a melodic line. The left hand has a bass line. A dynamic marking *A* is present.

This system covers measures 9 and 10. The right hand has a melodic line. The left hand has a bass line with a long pedal point.

(See bottom for optional 3rd verse descant)

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a piano (*pp*) dynamic marking. The melody in the upper staff features a series of eighth and sixteenth notes, while the bass line provides a harmonic accompaniment with chords and single notes.

The second system continues the piano accompaniment. It features similar melodic and harmonic textures to the first system, with the upper staff carrying the main melody and the lower staff providing accompaniment. The notation includes various note values and rests.

The third system of the piano accompaniment shows the continuation of the piece. The upper staff has a more active melodic line with some slurs, and the lower staff continues with a steady accompaniment. The system concludes with two measures marked with *Ped.* (pedal) in the bass staff.

The fourth system is the final system of the piano accompaniment. It features a *molto rit.* (molto ritardando) marking. The music concludes with a final chord in the upper staff and a sustained note in the lower staff, both marked with a fermata.

Optional 3rd verse descant part for solo instrument or voice (may be transposed up an octave if needed)

The first line of the optional 3rd verse descant is written on a single treble clef staff. It begins with a series of eighth notes and rests, followed by a melodic line of quarter and eighth notes.

The second line of the optional 3rd verse descant continues the melodic line from the first line. It features a *molto rit.* marking and concludes with a final note marked with a fermata.


Side Notes:

- Having immigrant parents, I grew up with many of the beautiful German Christmas carols. This is one of my favorites.
- Performance option:
The left hand may be played in the key of 3 flats if desired (it may not sound very good though).

Helpful Hints:

- You might want to learn the hardest part of this song first: measures 73-79. (I would recommend learning the hard parts first with any song, actually.)

Süsser de Glocken

 = 240

Gently flowing (sweet Afton)

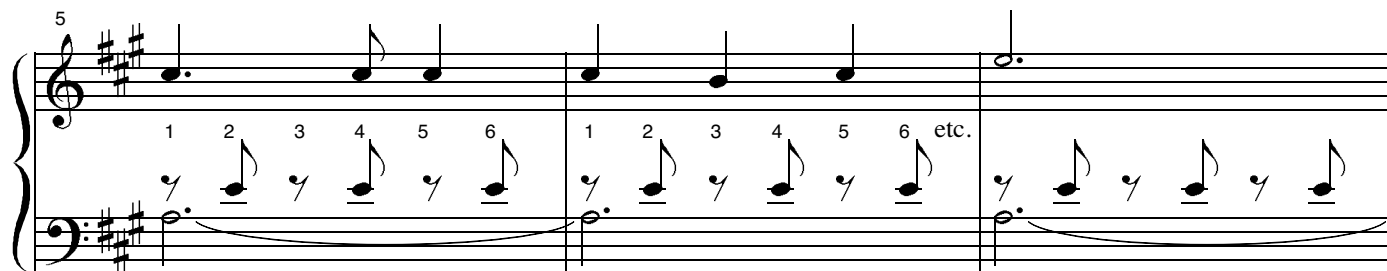
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traditional German Carol
arranged by Jon Schmidt

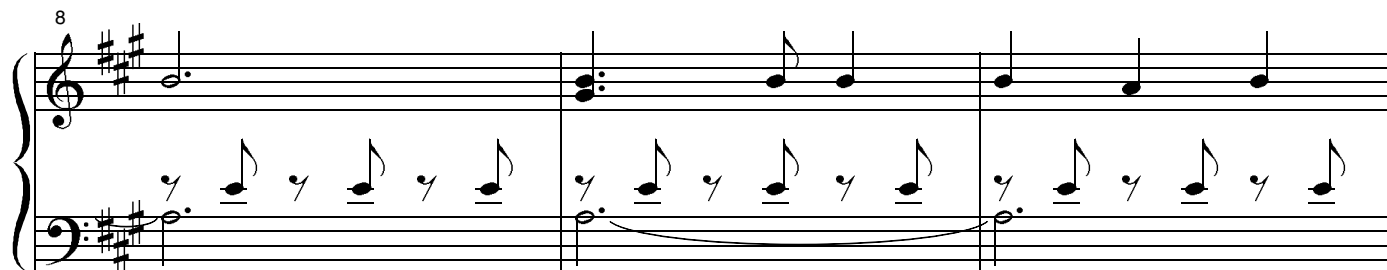


Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand plays a melody of eighth notes with fingerings 1-2-3-4-5-6. The left hand plays a bass line of half notes with a pedal point on the tonic. A piano (*p*) dynamic marking is present. The first measure is marked with a '1' above the staff.

pedal ad-lib except where noted



Musical notation for measures 5-7. The right hand continues the melody with fingerings 1-2-3-4-5-6 and then 'etc.'. The left hand continues the bass line with a pedal point. The fifth measure is marked with a '5' above the staff.



Musical notation for measures 8-10. The right hand continues the melody with eighth notes. The left hand continues the bass line with a pedal point. The eighth measure is marked with an '8' above the staff.

11

Musical notation for measures 11-13. Treble clef: Measure 11 has a whole chord (F#4, A#4, C#5). Measures 12 and 13 have eighth notes (F#4, A#4, C#5). Bass clef: Measure 11 has a whole note (F#2). Measures 12 and 13 have eighth notes (F#2, A#2, C#3).

14

Musical notation for measures 14-16. Treble clef: Measure 14 has quarter notes (F#4, A#4, C#5). Measure 15 has a half note (F#4). Measure 16 has a whole note (F#4). Bass clef: Measure 14 has eighth notes (F#2, A#2, C#3). Measure 15 has eighth notes (F#2, A#2, C#3). Measure 16 has eighth notes (F#2, A#2, C#3).

17

Musical notation for measures 17-20. Treble clef: Measure 17 has quarter notes (F#4, A#4, C#5). Measure 18 has quarter notes (F#4, A#4, C#5). Measure 19 has a half note (F#4). Measure 20 has a whole note (F#4). Bass clef: Measure 17 has eighth notes (F#2, A#2, C#3). Measure 18 has eighth notes (F#2, A#2, C#3). Measure 19 has eighth notes (F#2, A#2, C#3). Measure 20 has eighth notes (F#2, A#2, C#3).

21

Musical notation for measures 21-24. Treble clef: Measure 21 has a chord (F#4, A#4, C#5). Measure 22 has quarter notes (F#4, A#4, C#5). Measure 23 has quarter notes (F#4, A#4, C#5). Measure 24 has a whole chord (F#4, A#4, C#5). Bass clef: Measure 21 has eighth notes (F#2, A#2, C#3). Measure 22 has eighth notes (F#2, A#2, C#3). Measure 23 has eighth notes (F#2, A#2, C#3). Measure 24 has eighth notes (F#2, A#2, C#3).

25

Musical notation for measures 25-28. Treble clef: Measure 25 has a chord (F#4, A#4, C#5). Measure 26 has quarter notes (F#4, A#4, C#5). Measure 27 has quarter notes (F#4, A#4, C#5). Measure 28 has a whole chord (F#4, A#4, C#5). Bass clef: Measure 25 has eighth notes (F#2, A#2, C#3). Measure 26 has eighth notes (F#2, A#2, C#3). Measure 27 has eighth notes (F#2, A#2, C#3). Measure 28 has eighth notes (F#2, A#2, C#3).

29

L.H. option for small hand

33

37

Bring out the melody

mp

42

46

50

54

58

62

66

70

mf

74

78

Ped.

82

86

l.h.option

bring out left hand melody

90

1 2 3 4 5 6

94

98

102

decresc.

106

p

slower and rubato

111

119

127

134

as at first

139

Small hand roll the last chord
(play bass note with the top R.H. note)

Side Notes:

- This little known Polish carol is an overly well-kept secret that I wanted to let people in on. If you're from America, you might recognize the last section as "Twinkle, Twinkle, Little Star." If you are from Germany, it might remind you of, "Morgen Kommt der Weihnachtsman (Tomorrow, Santa's Coming)."
- I generally like to avoid basing my transcriptions on the double flag, but believe it or not, what you see below is the simplest possible way to transcribe this song.

Helpful Hints:

- This song is a rhythm nightmare.
- Instead of counting the dreaded "1 - ee - and - a - 2 - ee - and - a... etc." just count to 4 over and over (it works a lot better). I have provided some rhythm #'s at the beginning of the song to help you get the idea.
- Here is a little rhythm "map key" of sorts that will enable those with a little determination to play not only this song, but any song riddled with double flags.

♩ = 1 beat (7 also equals 1 beat)
 ♪ = 2 beats (7 also equals 2 beats)
 ♫ = 3 beats (7 also equals 3 beats)
 ♬ = 4 beats (= also equals 4 beats)
 ♮ = 6 beats (♯ also equals 6 beats)
 Two of these: ♩ = 1 beat

Stars Were Gleaming

(Infant Holy, Infant Lowly)

traditional Polish Carol
 arranged by Jon Schmidt

♩ = 60
Gently
 copyright ©2002

mf

pedal ad-lib

mp

1.h.

10

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

and so forth (see helpful hints)

13

slow cresc.

16

slow decresc.

19

mp

22

mf

24

Musical notation for measures 24-26. Treble clef has a melodic line with slurs and accents. Bass clef has a bass line with a long note in measure 24 and a fermata in measure 25.

27

Musical notation for measures 27-29. Treble clef has a melodic line with slurs. Bass clef has a bass line with slurs and a fermata in measure 29.

30

Musical notation for measures 30-32. Treble clef has a melodic line with slurs. Bass clef has a bass line with slurs and a fermata in measure 32. Includes the annotation "anticipated chord change".

33

Musical notation for measures 33-35. Treble clef has a melodic line with slurs and accents. Bass clef has a bass line with slurs. Includes the annotation "slow cresc."

36

Musical notation for measures 36-38. Treble clef has a melodic line with slurs and accents. Bass clef has a bass line with slurs. Includes the annotation "slow decresc." and "8va.....".

39 8va.....
3
3 4 straw- ber- ry 3 4

42

45 "Twinkle Little Star" section
a little slower and rubato
p

48
l.h.

51

54

1 2

57

Play with thumb

59

1 2 3 4 1 2 3 4

r.h.

rit.

62

as at first

a tempo

64

8va

rit.

slow down the arpeggio as you go up


Side Notes:

• This tune is an original composition of mine. For a long while, I couldn't think of a title for it. I considered calling it "Santa's Workshop" or "The Train Song," but neither felt right. Then, one day I stumbled upon the title "Christmas Morning." As I played the piece with that image in mind, I began to remember a scene from a previous Christmas. Like a movie sound track, the song fit perfectly as the memory unfolded. I was suddenly experiencing Christmas morning 1996 through the eyes of my two-year-old Annie and four-year-old Spencer: the Christmas lights, a train running on a track around the tree, a new doll house, and a remote control car. That was a Christmas morning I'll never forget!

Helpful Hints:

• The rhythmic precision of a drummer is most helpful when playing this song.

Christmas Morning

 = 188

Paint the picture

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written by Jon Schmidt



1

p

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

pedal ad-lib except where noted

3

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 &

5

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

7

1 2 3 4 & 5 6 7 8 | 1 2 3 4 5 6 7 8 &

5 2 | 5 2

9

1 2 3 4 5 6 7 8 | 1 2 3 4 5 6 & 7 8

5 2 | 5 1

11

mp 1 2 3 4 5 6 7 8 | 1 *F* 2 3 4 5 6 7 8

13

1 2 3 4 5 6 7 8 | 1 2 3 4 5 6 7 8 | 1 2 3 4

mf

16

1 2 3 4 5 6 7 8 | 1 2 3 4 5 6 7 8 | 1 2 3 4 5 6 7 8

19

1 2 3 4 & 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

22

1 2 3 4 5 6 7 8 *mp*

25

1 2 & 3 4 & 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 & 5 6 7 8

28

1 2 3 4 5 6 & 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

5 2 1 thumb plays C & D

cresc.

31

1 2 3 4 5 6 7 8 *mf* 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

remember, these numbers only work when they are counted with a beat

34

1 2 3 4 5 6 7 8 1 2 3 4 & 5 6 7 8

37

1 2 3 4

40

1 2 & 3 4 1 2 & 3 4 5 6 7 8 *decresc.* 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

44

mp

47

advanced option: adapt these double flag notes into triple flag grace notes

1 2 3 4 5 6 & 7 8 1 2 3 4 & 5 6 7 8 1 2 3 4 5 6 & 7 8

(e) small hand delete notes in parentheses

50

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 & 5 6 7 8

small hand: omit parenthesis notes

53

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 *decresc.*

56

1 2 3 4 & 5

59

cresc. 1 2 3 4 & 5 6 7 8 1 2 3 4 5 6 & 7 8

62

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 &

65

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 & 8 & *f* 1 2

go easy on pedal

68

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

(G) (F) (G)

yes, that's right

71

1 2 3 4 1 2 3 4

no pedal until further notice

74

1 2 3 4 & 1 2 3 4 5 6 7 8

The word "shaboom" will give you the right feel on all syncopated 8th notes

76

1 2 3 4 5 6 7 *mp* 8 sha-

pedal again

"Charlie Brown Christmas" rip off section (For best results, learn this part at a very slow but precise tempo)
 (used by permission *)

78

1 boom 2 3 4 5 6 7 8 sha- boom 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 sha-

81

1 boom 2 3 4 5 sha-boom 6 7 8 mf 1 2 3 4 5 6 7 8 sha- boom 1 2 3 4 5 6 7 8 sha-

84

1 boom 2 3 4 5 6 7 8 sha- boom 1 2 3 4 5 6 7 8 sha- boom 1 2 3 4 5 6 7 8 decresc. boom 1 2 3 4 5 6 7 8

87

1 2 3 4 5 6 7 8 1 2 mp 1 2 3 4 5 6 7 8

90

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

93

Big hold

2 & 3 4 5 6 7 8 1 2 3 4 5 6 7 8

molto rit.

a tempo

96

99

Do like 50 more repeats of this part just to see what your Mom does

102

fade away to end

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

105

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

molto rit.

It Came Upon the Midnight Clear

$\text{♩} = 60$

Slowly and softly; use dynamics and/or tempo to create a subtle rise and fall effect within each phrase.

written by Edmund Sears and Richard Willis
arranged by Jon Schmidt

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The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with a slur over the first four measures and a fermata over the fifth. The left hand provides a simple accompaniment with quarter notes and rests. Fingerings 3, 4, 5, and 6 are indicated for the right hand in the final measure. A *Ped.* marking is placed at the end of the system.

pedal ad-lib except where noted

Ped.

The second system of musical notation continues the piece. It features similar melodic and accompaniment patterns. Fingerings 3, 4, 5, and 6 are indicated for the right hand in the first and fourth measures. A *Ped.* marking is placed at the beginning of the system.

Ped.

The third system of musical notation continues the piece. It features similar melodic and accompaniment patterns. Fingerings 3, 4, 5, and 6 are indicated for the right hand in the second, third, and fourth measures. A *Ped.* marking is placed at the end of the system.

Ped.

The fourth system of musical notation concludes the piece. It features similar melodic and accompaniment patterns. A *Ped.* marking is placed at the beginning of the system.

Ped.

Ped.

Ped.

17

(A)

Ped.

21

25

29

Ped. *Ped.* *no pedal lift*

33

rit.

37

a tempo *cresc.* *dim.*

3 4

41

45

no pedal lift

48

51

rit.

Helpful Hints:

- Don't pay any attention to the time signature changes. Just let your natural musical instincts tell you how it should be played.

Lo, How a Rose Ere Blooming

$\text{♩} = 75$
Freely
copyright ©2002

traditional German Carol
arranged by Jon Schmidt

1

mp
on repeat: play R. H. an octave higher to end of first line
pedal ad-lib

6

11

15

slower
rit.

Side Notes:

- Here's a little insider's secret: This song was actually a first year music theory assignment in college. (I think it got an A minus.)

Helpful Hints:

- Don't pay any attention to that man behind the curtain.

Christmas Hymn

$\text{♩} = 60$
Simply; with expression
copyright ©2002

written by Jon Schmidt

The musical score is written for piano in 4/4 time with a tempo of 60 beats per minute. It consists of three systems of music, each with a treble and bass clef staff. The first system starts at measure 1, the second at measure 3, and the third at measure 5. The music is marked *mp* (mezzo-piano) and includes the instruction *pedal ad-lib* in the bass staff. The score is written by Jon Schmidt and is copyrighted ©2002. The piece is described as 'Simply; with expression'.

7

Musical notation for measures 7 and 8. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). Measure 7 features a melodic line in the treble clef with eighth notes and a bass line with quarter notes. Measure 8 continues the melodic line with a slur over the first two notes and a fermata over the final note. A brace groups the first two notes of measure 8.

9 *Phrasing simile*

Musical notation for measures 9 and 10. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 9 features a melodic line in the treble clef with quarter notes and a bass line with quarter notes. Measure 10 continues the melodic line with a slur over the first two notes and a fermata over the final note. A brace groups the first two notes of measure 10.

11

Musical notation for measures 11 and 12. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 11 features a melodic line in the treble clef with quarter notes and a bass line with quarter notes. Measure 12 continues the melodic line with a slur over the first two notes and a fermata over the final note. A brace groups the first two notes of measure 12.

13

Musical notation for measures 13 and 14. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 13 features a melodic line in the treble clef with quarter notes and a bass line with quarter notes. Measure 14 continues the melodic line with a slur over the first two notes and a fermata over the final note. A brace groups the first two notes of measure 14. An 'F' chord symbol is placed above the treble staff in measure 13.

15

Musical notation for measures 15 and 16. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 15 features a melodic line in the treble clef with quarter notes and a bass line with quarter notes. Measure 16 continues the melodic line with a slur over the first two notes and a fermata over the final note. A brace groups the first two notes of measure 16. The word 'rit.' is written below the bass staff in measure 16. The system concludes with a double bar line and repeat signs in both staves.