

James Murray first published this children's carol in his *Dainty Songs for Little Lads and Lasses* in 1887. He called it "Luther's Cradle Hymn" (supposedly composed by Martin Luther for his children). However, there is no evidence that Martin Luther had anything to do with it, and most authorities now believe that Murray himself wrote the music.



Away in a Manger

Words only, p. 140

Words: Anonymous (stanzas 1, 2)

John Thomas McFarland (stanza 3)

Music by James R. Murray

Tenderly

G **Em7** **C/E** **D7** **C** **G**

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

5 **D7** **C/G** **G**

lit - tle Lord Je - sus laid down His sweet head. The
 lit - tle Lord Je - sus, no cry - ing He makes. I
 by me for - ev - er, and love me, I pray. Bless

9 **Em7** **C/E** **D7** **C** **G**

stars in the sky ——— looked down where He lay, The
 love Thee, Lord Je - sus, look down from the the And
 all the dear chil - dren in Thy ten - der sky, care, And

13 **Am/D** **G/D** **D7** **G** **D7/F#** **Em** **Am/C** **D7** **G**

lit - tle Lord Je - sus a - sleep on the hay.
 stay by my to cra - dle till morn - ing is nigh.
 take us to heav - en to live with Thee there.

Leroy Anderson (1908–1975) was one of the finest American composers of light music in the 1900s. His best-known works include “The Syncopated Clock,” “Blue Tango,” “Serenata,” and this spirited composition, an evocation of a New England sleigh ride. Anderson was from Massachusetts, where he studied with the great composer and educator Walter Piston, among others. The song’s lyricist, Mitchell Parish, wrote many lyrics for Anderson, as well as dozens of other hits including Hoagy Carmichael’s “Star Dust.”

Words only, p. 142



Sleigh Ride

Words by Mitchell Parish

Music by Leroy Anderson

Moderately bright $\frac{4}{2}$

p *mf* Just hear those

5 sleigh bells jin - gl-ing, ring - ting - tin - gl-ing too. Come on, it's

9 love - ly weath-er for a sleigh ride to-geth-er with you. Out - side the

13 snow is fall - ing and friends are call - ing “Yoo hoo!”

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Since young Adolphe Charles Adam wanted to be a composer—against his father’s wishes—Adolphe studied music in secret. When his father found out, he recognized the boy’s talent and relented on the condition that he never write for the stage. After Adolphe had become France’s most famous composer of comic operas, his father finally forgave him. Today, Adolphe Charles Adam is chiefly remembered for his charming ballet *Giselle*, and *Cantique de Noël*, which we call “O Holy Night.” The English words were written by Boston music critic and teacher John Sullivan Dwight (1818–1893).

Words only, p. 143



O Holy Night

(Cantique de Noël)

Words by Placide Cappeau
English translation by John Sullivan Dwight

Music by Adolphe Charles Adam

Slowly and solemnly

C **1** **F/C**

p legato

5 *with pedal*

4 **C** **G7/B** **C**

shin - ing; It is the night of the dear Sav - ior's birth.
beam - ing, With glow-ing hearts by His cra - dle we stand.
oth - er; His law is love and His gos - pel is peace.

7 **2** **1** **2** **1** **F/C** **C** **C/A#**

Long lay the world in sin and er - ror pin - ing Till He ap -
So led by light of a star sweet-ly gleam - ing, Here came the
Chains shall He break, for the slave is our broth - er, And in His

5 2

By the end of the 1920s, most American families had access to a radio, which became the focus of family evenings at home. At midnight on the last day of 1929, the popular orchestra of Guy Lombardo and His Royal Canadians broadcast their tremulous version of “Auld Lang Syne.” Since then, the song has been obligatory on New Year’s Eve. Strangely, little is known about its origins. The Scottish poet Robert Burns is given credit for some of the verses, but the first and best-known verse, as well as the music, are of unknown authorship. The title means “old times’ sake.”

Words only, p. 144



Auld Lang Syne

Words by Robert Burns

Music: Traditional Scottish Melody

Firmly 1 **F** 3 1 **Gm/Bb** 4 1 **C7** **F** 1 2 **F/A** 4 1 **Bb**

1. Should auld ac-quain-tance be for-got and nev - er brought to mind? Should
2. And here's a hand, my trust - y friend, and gives a hand o' thine, We'll

mf

3 2

5 **F** **Dm** 4 2 **Gm/Bb** **C** **A7/C#** **Dm** **Bb** 2 **C7** **F** **G#dim7**

auld take ac-quain-tance be for - got and days of auld lang syne? } **f** For
a cup of kind - ness yet for auld lang lang syne. }

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

9 **F** **Gm/Bb** **C7** **F** **F/A** **Bb** **G#dim7**

auld lang syne, my dear, for auld lang syne; we'll

4 3

13 **F** **Dm** 4 2 **Gm/Bb** **C** **A7/C#** **Dm** **Bb** 2 **C7** **F**

take a cup of kind - ness yet for auld lang syne.

1 2 3