

PIANO • VOCAL • CHORDS

Trans-Siberian Orchestra
THE CHRISTMAS ATTIC



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THE GHOSTS OF CHRISTMAS EVE

Lyrics by
PAUL O'NEILL

Music by
PAUL O'NEILL and ROBERT KINKEL

Tenderly ♩ = 69



mp
(with pedal)



simile *poco rit.*



a tempo

In this room where shad-ows live___ and ghosts that failed___ learn time for - gives,___
there, near an old look - ing glass,___ there was a trunk___ from Christ - mas past___ that

The Ghosts of Christmas Eve - 3 - 1
0392B

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E \flat **A \flat** **B \flat**

wel - come, friends, please stay a - while. Our sto - ry starts with one small child who
she had some - how missed be - fore, but now de - cides she will ex - plore. 'Twas

E \flat **A \flat** **B \flat**

spends this night in at - tics dark, where dreams are stored like sleep - ing hearts. And
filled with toys and one old wreath and sev - 'ral let - ters un - der - neath. So

E \flat **A \flat** **B \flat**

so it's here that they must wait till some - one wish - es them a - wake. } For
as the eve - ning hours leave, the child sits down and starts to read. }

Cm **B \flat** **A \flat** **E \flat /G** **Fm7** **B \flat**

some - where on this night of nights, she's look - ing to be - lieve,



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains a melodic line with eighth and quarter notes.

here a - mong the ghosts on Christ - mas Eve.

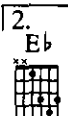
Two musical staves: the upper one is a treble clef accompaniment with chords and eighth notes, and the lower one is a bass clef accompaniment with eighth notes.



Musical staff with treble clef, mostly containing rests, indicating a guitar solo section.

And

Two musical staves: the upper one is a treble clef accompaniment with chords and eighth notes, and the lower one is a bass clef accompaniment with eighth notes.



Musical staff with treble clef, mostly containing rests, indicating a guitar solo section.

Eve, on Christ - mas

Two musical staves: the upper one is a treble clef accompaniment with chords and eighth notes, and the lower one is a bass clef accompaniment with eighth notes.



Musical staff with treble clef, mostly containing rests, indicating a guitar solo section.

Eve, on Christ - mas Eve.

Two musical staves: the upper one is a treble clef accompaniment with chords and eighth notes, and the lower one is a bass clef accompaniment with eighth notes.

poco a poco rit.

BOUGHS OF HOLLY

Music by
PAUL O'NEILL and ROBERT KINKEL

Moderately $\text{♩} = 60$

The musical score is divided into four systems, each with a right-hand (r.h.) and left-hand (l.h.) part. The right-hand part consists of a single melodic line with eighth-note patterns. The left-hand part provides harmonic support with chords and bass lines. The score includes various dynamics such as *mp*, *simile*, and *ff*. Chord diagrams are provided for G, G/F, G/E, G/E \flat , D5, and G5. The piece concludes with a final chord in the left hand.

System 1: Right hand: G, G/F, G/E. Left hand: *mp* (with pedal), *simile*.

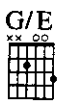
System 2: Right hand: G/E \flat , D5, G5, G/F. Left hand: *mp*.

System 3: Right hand: G/E, G/E \flat , D5, G5. Left hand: *ff*.

System 4: Right hand: G/F, G/E, G/E \flat , D5. Left hand: *mp*.

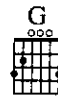
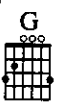


Handwritten musical notation for the first system, including treble and bass clefs, notes, and rests. The right hand (r.h.) and left hand (l.h.) are indicated.

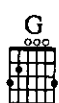


Handwritten musical notation for the second system, including treble and bass clefs, notes, and rests. Includes the instruction *poco a poco rit. e dim.* and the dynamic marking *pp*.

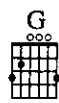
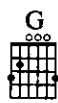
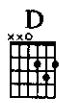
Majestically $\text{♩} = 112$



Handwritten musical notation for the third system, including treble and bass clefs, notes, and rests. Includes the dynamic marking *ff*.



Handwritten musical notation for the fourth system, including treble and bass clefs, notes, and rests.



Handwritten musical notation for the fifth system, including treble and bass clefs, notes, and rests.

G A D A D G

1. C G C

2. G D G C G C G D

rit.

Moderate rock J = 120

D/G G C/G G

mf

D/G G

This musical score is for guitar and consists of six systems of music. Each system includes a guitar chord diagram above the staff and musical notation on a five-line staff. The notation includes treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) and *cresc.* (crescendo) are indicated. The guitar chord diagrams are as follows:

- System 1: C, D, C/E
- System 2: D/F#, C, D
- System 3: C/E, D/F#
- System 4: G, D/G, C/F, D, G, D/G
- System 5: C/F, D, G, D/G, C/F, D

C D/C C D/C C

mf

D/C C D/C C D/C C D/C C

cresc. poco a poco

D/C C D/C

mf

C D C D C D C D

simile

G D/G C/F D G D/G

f

C/F



D



G



D/G



C/F



D



C



D/C



C



D/C



C



D/C



C



D/C



C



D/C



C



D/C



C



D/C



mf

C



D/C



C



D



Em/D



D



Em/D



D



Em/D



D



Em/D



D



Em/D



D



Em/D



D



Em/D



D



Em/D



D



G



G/F



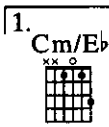
f



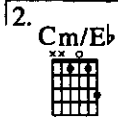
Musical notation for the first system, including treble and bass staves with notes and rests.



Musical notation for the second system, including treble and bass staves with notes and rests.

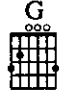
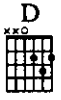
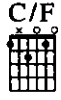


Musical notation for the third system, including treble and bass staves with notes and rests. A first ending bracket is present.



Musical notation for the fourth system, including treble and bass staves with notes and rests. The instruction *molto rit.* is present.

Freely



Musical notation for the fifth system, including treble and bass staves with notes and rests. The instruction *mp* is present.

THE WORLD THAT SHE SEES

by
PAUL O'NEILL

Music by
PAUL O'NEILL and JON OLIVA

Gently, in one ♩ = 46

F# G#m/F# B/F# F#

p

(with pedal)

G#m/F# B/F# F#

Verse:

G#m/F# B/F# F#

1. There in this night there is a life, some - one who waits for me.
2. Caught in this night, pic - es of light glit - ter and play for you.

G#m/F# B/F# F#

On - ly a child, dreams and a smile, wait - ing to play.____
And made of glass, dreams from the past wait for this day.____

World That She Sees - 8 - 1

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THE WORLD THAT SHE SEES

Lyrics by
PAUL O'NEILL

Music by
PAUL O'NEILL and JON OLIVA

Gently, in one ♩ = 46

F# G#m/F# B/F# F#

p

(with pedal)

G#m/F# B/F# F#

Verse:

G#m/F# B/F# F#

1. There in this night there is a life, some - one who waits for me.
2. Caught in this night, piec - es of light glit - ter and play for you.

G#m/F# B/F# F#

On - ly a child, dreams and a smile, wait - ing to play.____
And made of glass, dreams from the past wait for this day.____

G#m/F#



B/F#



F#



And now she's found snow on the ground, mag - ic has been set free.
 And if you try, look in the sky. One star is shin - ing through.

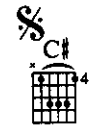
G#m/F#



B/F#



F#



She's wait-ed here, all of this year, just for this day. }
 And on this eve, you can't be-lieve it's far a - way. } And then the

cresc. *mf* *f*

D#m/C# B/C# D#m/C#



C#



D#m/C# B/C# D#m/C#



C#



D#m/C# C#



D#m/C#



night comes a - live, with lights to daz - zle. And ev - 'ry - thing's ex -

C# D#m/C# C#



D#m/C#



C# D#m/C# C#



D#m/C#



C# D#m/C# C#



D#m/C#

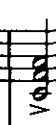
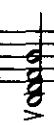
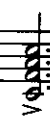


traor - di - nar - y, noth - ing is left or - di - nar - y.

Chorus:



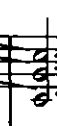
Christ - mas has come, with it's



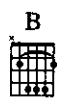
long mem - o - ry. And in my



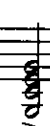
mind, it al - ways will be the



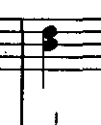
To Coda



world that she sees.



1.

G#m/F# B/F# F# 2.

world that she

F# E/F# Play 4 times

sees.

mp

F# E/F# 1.2.3. 4. D.S. al Coda

mf

♩ Coda F# B C#

world that she sees.

F#

B

C



F#

B

C



B



F#

B

C



Play 4 times

There on this night, piec - es of light. There on this night, piec - es of light.

F# B 1.2.3. C#

Christ There on this night, mas piec - es of light. has come. There on this night, piec - es of light.

4. C# F#/C# C# F#

The world that she sees. come. There on this night, piec - es of light. Christ There on this night,

B 1.2.3. F#/C# C# 4. F#/C# C#

The world that she world that she mas piec - es of light. has come. There on this night, piec - es of light. piec - es of light.

F#

B

C#

1.2.3.4.

F#/C#

C#

sees.
On

this

night.

The world that she

Christ mas has come.
There on this night, piec - es of light. There on this night, piec - es of light.

5.

F#/C#

C#

B

world that she sees. The

piec - es of light. On, on, on. The

G#m/B

F#/B

G#m/B

F#

E/F#

world that she sees.

world that she sees.

mp

F# E/F#

Musical notation for the first system, measures 1-4. The treble clef contains a melodic line with eighth and quarter notes. The bass clef contains a bass line with half notes. Chord diagrams for F# and E/F# are shown above the staff.

F# E/F#

Musical notation for the second system, measures 5-8. The treble clef contains a melodic line with eighth and quarter notes. The bass clef contains a bass line with half notes. Chord diagrams for F# and E/F# are shown above the staff.

F# E/F#

Musical notation for the third system, measures 9-12. The treble clef contains a melodic line with eighth and quarter notes. The bass clef contains a bass line with half notes. Chord diagrams for F# and E/F# are shown above the staff.

F# G#m/F# B/F# F#

p

Musical notation for the fourth system, measures 13-16. The treble clef contains a melodic line with eighth and quarter notes. The bass clef contains a bass line with half notes. Chord diagrams for F#, G#m/F#, B/F#, and F# are shown above the staff. The dynamic marking *p* is present.

G#m/F# B/F# F#

rit. e dim.

pp

Musical notation for the fifth system, measures 17-20. The treble clef contains a melodic line with eighth and quarter notes. The bass clef contains a bass line with half notes. Chord diagrams for G#m/F#, B/F#, and F# are shown above the staff. The dynamic marking *pp* and performance instruction *rit. e dim.* are present.

THE WORLD THAT HE SEES

Lyrics by
PAUL O'NEILL

Music by
PAUL O'NEILL and ROBERT KINKEL

Moderately slow $\text{♩} = 52$

Verse:



1. There was a cold win - ter night, where the dark went on for - ev - er,
2. What is the dream of this night, why does it e - cho for - ev - er?



and the world seemed like a dream gone a - stray.
Here in the cold at the end of the year.



And some - how there on this night, as the world hud - dled to - geth - er,
And with all our dif - frent lives, why do we dream it to - geth - er?



there a child slept at the end of this day. And he }
 When, at the first sign of snow, it ap - pears. When he }

cresc.

Chorus:



dreams of an - oth - er world in an - oth - er time and an - oth - er place where no
 2. (dreamed)

f



man has to wear a sign say - ing where he's from, say - ing what's his race. And he wants us to be -

1.



lieve this world that he sees.

12.



lieve this world that he sees.



A

And he

D G/D

dreams of an - oth - er world in an - oth - er time and an - oth - er place where no

D G/D

man has to wear a sign say - ing where he's from, say - ing what's his race. And he

D A/C# Bm G A

wants us to be - lieve this world that he

To Coda

D A/C# Bm A D A/C# Bm A D A/C# Bm G

sees.

A D A/C# Bm A

D A/C# Bm A D A/C# Bm G A

D.S. al Coda

And he

♠ Coda

D A/D G/D A/D D A/D G/D A/D D A/D G/D A/D D

sees.

rit.

MIDNIGHT CHRISTMAS EVE

Lyrics by
PAUL O'NEILL

Music by
PAUL O'NEILL and JON OLIVA

Smoothly ♩ = 76

The musical score is written for piano in 4/4 time, with a tempo of 76 beats per minute. It consists of four systems of music, each with a treble and bass clef staff. The key signature has one flat (Bb). The score includes guitar chord diagrams for F, Bb, and Cm/Bb. Performance instructions include 'mp' (mezzo-piano), '(with pedal)', and 'cresc.' (crescendo). The first system features a synth melody in cue notes. The second system continues the melodic development. The third system includes a crescendo marking. The fourth system concludes with sustained chords and a final bass line.

Chord diagrams shown above the staves:

- F: $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Bb: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Cm/Bb: $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

Midnight Christmas Eve - 3 - 1
0392B

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B \flat Cm/B \flat B \flat F B \flat Cm/B \flat B \flat Am

dim.

1. D Am D

2. D Am D

p *p* *rit. e dim.* *pp*



C G C G C G D

mp *a tempo* *cresc.*

C G C G C G

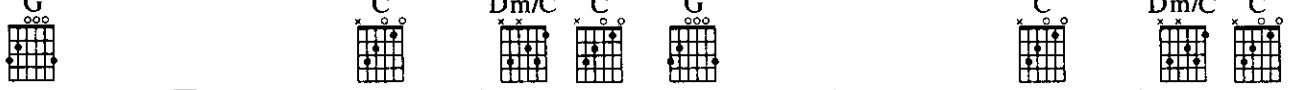
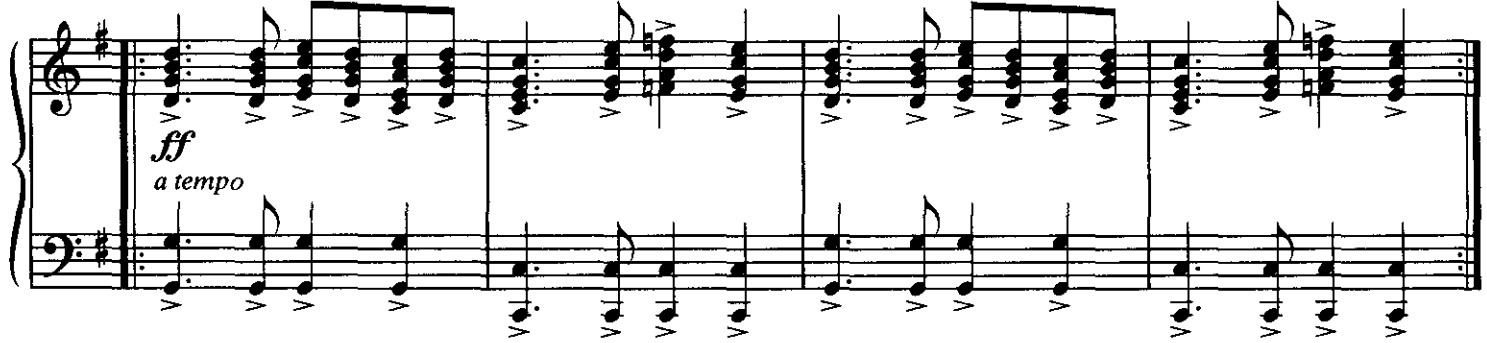
f

D

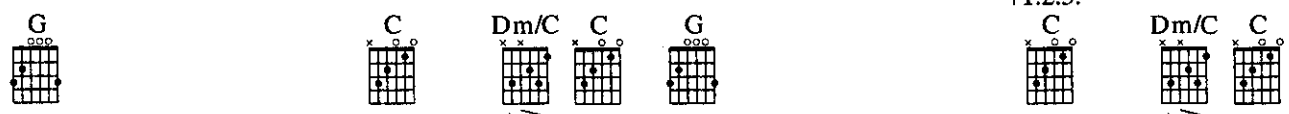
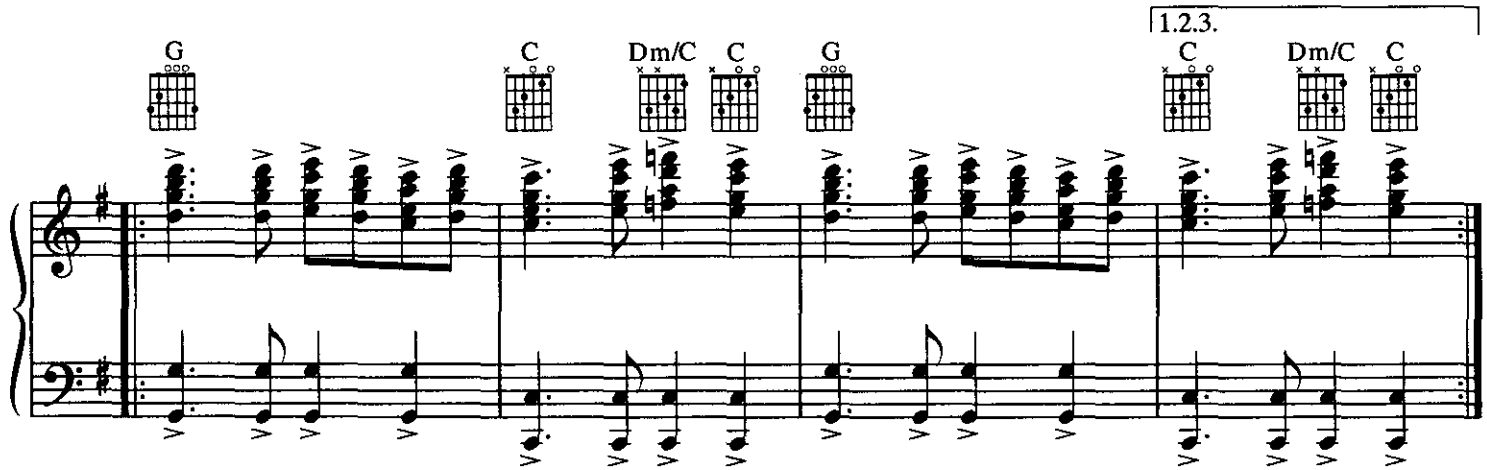
rit. poco a poco *molto rit.*

G C Dm/C C G C Dm/C C

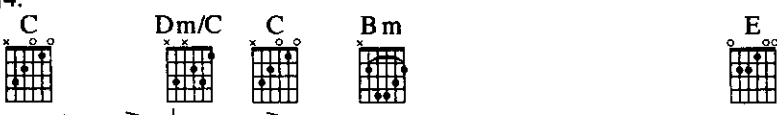
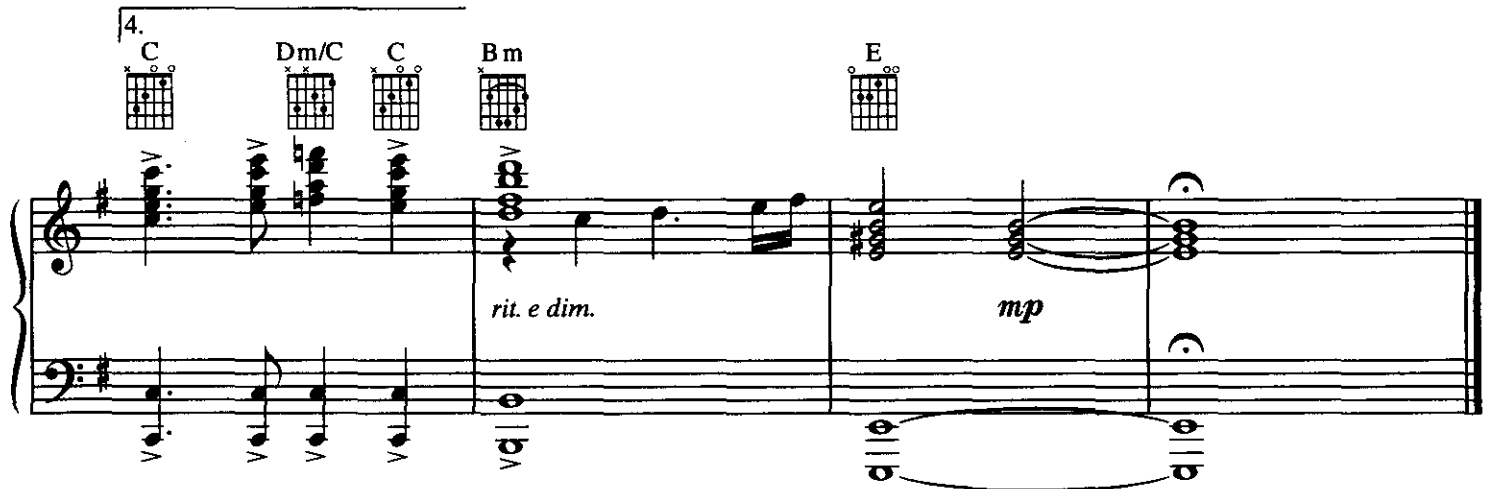
ff a tempo

G C Dm/C C G 1.2.3. C Dm/C C

mp

4. C Dm/C C Bm E

rit. e dim. *mp*

THE MARCH OF THE KINGS/ HARK THE HERALD ANGELS SING

March of the Kings

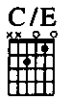
Music by TRADITIONAL/BIZET
Arranged by PAUL O'NEILL and ROBERT KINKEL

Majestically ♩ = 104

The musical score is presented in three systems, each consisting of a treble and bass staff. Above each system are guitar chord diagrams for the corresponding measures. The first system includes chords: Dm, Am/C, Bb, C, Dm, C, Dm, Bb, F. The second system includes: C/E, F/Eb, Bb/D, F/C, Gm/Bb, Dm/A, Gm6, Am/C, F, A7. The third system includes: Dm, Am/C, Bb, C, Dm, C, Dm, Bb, F. The notation includes triplets, slurs, and dynamic markings such as 'f'.

The March of the Kings/Hark the Herald Angels Sing - 6 - 1
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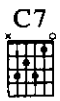
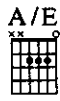
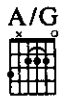
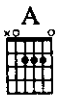


N.C.

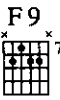
First system of musical notation. Treble clef staff contains chords and triplets. Bass clef staff contains chords and triplets. Chords are indicated by 'V' above the notes.

Second system of musical notation. Treble clef staff contains triplets. Bass clef staff contains triplets.

Third system of musical notation. Treble clef staff contains chords and eighth notes. Bass clef staff contains chords and eighth notes.



Fourth system of musical notation. Treble clef staff contains chords and triplets. Bass clef staff contains chords and triplets.



Fifth system of musical notation. Treble clef staff contains chords and eighth notes. Bass clef staff contains chords and eighth notes. Dynamics markings include *poco rit.* and *mf*.

Spirited $\text{♩} = 132$



First system of musical notation, including treble and bass staves with notes and rests.

1.



Second system of musical notation, including treble and bass staves with notes and rests.

2.

1.



Third system of musical notation, including treble and bass staves with notes and rests.

2.



simile

Fourth system of musical notation, including treble and bass staves with notes and rests.

1.



2.



Fifth system of musical notation, including treble and bass staves with notes and rests.

A/D D A/D D G/D

First system of musical notation with guitar chords: A/D, D, A/D, D, G/D.

1. Em/D A/D 2. Em/D A/D D G/D

broaden

Second system of musical notation with guitar chords: 1. Em/D, A/D; 2. Em/D, A/D, D, G/D. Includes the instruction *broaden*.

A/D D G/D 1. A/D D

Third system of musical notation with guitar chords: A/D, D, G/D, 1. A/D, D.

2. A/D D D/C# D/B D/A

Fourth system of musical notation with guitar chords: 2. A/D, D, D/C#, D/B, D/A. Time signature changes to 2/4 and then 4/4.

D D/C# D/B D/A D D/C#

Fifth system of musical notation with guitar chords: D, D/C#, D/B, D/A, D, D/C#.

G B7/F# Em Ddim Em A/C# F#m/A D A

rit.

Spirited ♩ = 132

D D/C# D/B D/A D D/C# D/B D/A

mf

D

D A D A D A D A D A D A D A D A

cresc.

D G Bm A F#m A D

ff

THE THREE KINGS AND I

(What Really Happened)

Lyrics by
PAUL O'NEILL

Music by
PAUL O'NEILL and ROBERT KINKEL

Gently ♩ = 48



O ho - ly night, the stars are bright - ly



shin - ing. It is the night of our dear Sav - ior's

Boogie ♩ = 144 (♩ = ♩³)



birth. 1. Now, you

all heard the sto - ry 'bout - a Beth - le - hem. How the Child was born — and the
 2. See additional lyrics

three wise men. Heard the preach - er tell — it like the preach - er does. — But let me

tell you, chil - dren, that's not how it was. — Now you might ask — me what I'm

Bb

talk - ing a - bout. — But I know the part — that they all — left out, —

Fm



yes, I do. Now

C



Bb



C



Bb



do you hear what I said? That Her - od want - ed those

C



Bb



wise men dead. But on that bless - ed eve - ning,

my great, great, great, great, great, great grand-dad, he saved those kings.

Fm



1.

2. Now,

12.

§ Verses 3 & 4:

3. So the Ma - gi told old Her - od that they had come

4. See additional lyrics

— here

to find a new-born King of Kings.

— who'd heal our sins.

Then old Her-

od told his guards to fol - low the Ma - gi,

8va

3 3 3

and that the on - ly king a - round here was gon - na be him...

3 3 3

Then he told his sol - diers, as I

8va

3 3

B \flat

re - call, when they found that Child, to kill them all. Grand - dad

o - ver - heard what Her - od said. And he had to act fast or else



they'd all be dead, yes, they would.

To Coda



So Grand-dad got to those kings, filled them



in on the plan, told them ev - 'ry - thing. When they heard what he had in store,

they grabbed the gold, the frank - in - cense, the myrrh, the jewels, the des - ert tents. And

F Bb F Bb

when they found his plan was sound, they fol - lowed Grand - dad out the back - door,

F7 Bb F Bb F Bb F7 Bb F Bb F Bb

yes, they did.

F7 Bb F Bb F Bb F7 Bb F

Brightly ♩ = 104

F/A B♭ C B♭ C F F/A B♭ 1. C B♭ C

2. C B♭ C F F/A B♭ C B♭ C

Oh, what a night fast, it must have they trav - eled

F F/A B♭ C B♭ C F F/A B♭

been. far. But when God is on your side you kind - a And in the end they found that they were

C B♭ C 1. F F/A B♭ C B♭ C

know that in the end you're gon - na stand - ing with the Child be - neath the win. They trav - eled

2. A little slower

F F/A B \flat C B \flat C F F/A B \flat

star,

C B \flat C F F/A B \flat C B \flat C F F/A B \flat C B \flat C

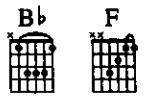
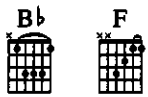
yeah.

F B \flat F B \flat F

Hal - le - lu - jah! Hal - le - lu - jah! Hal -

E \flat B \flat F B \flat F

le - lu - jah!



Hal - le - lu - jah! Hal - le - lu - jah! Hal -

le - lu - jah!

mf

Boogie ♩ = 144 (♩ = $\frac{3}{4}$)



D.S. al Coda

4. And

♠ Coda



Grand - dad lived a long life, stayed friends with those kings and

B \flat C B \flat

found a good wife. And e - ven - tu' l - ly I came a - long. But

that, my chil - dren, that, my chil - dren, that's an - oth - er

Fm

Repeat ad lib. and fade

song.

Verse 2:

Now Granddad made his living playing jazz, you see.
 But jazz wasn't big around one A.D.
 So he got himself a job in the palace band,
 Where he heard about three kings in the desert sand.
 Let me tell you, children, that at any time,
 Three kings in the desert, that's a real rare find, yes, it is.
 But Herod heard of it too.
 And when he heard, his curiosity grew.
 So he asked those kings to drop by.
 And my great, great, great, great, great, great granddad,
 He wondered why.
 (To Verse 3:)

Verse 4:

And so you see we've reached the end of our story,
 When Granddad and the kings reached that stable on the hill.
 And while I said that three kings in the desert is a rare sight,
 Angels singin' in the desert, that's far rarer still.
 Now, I ain't sayin' that the Bible was wrong,
 But ya see, the whole tale would have taken too long,
 'Cause way back then in the Promised Land,
 Ev'ry copy they sold had to be written by hand, all by hand.
 And Granddad lived a long life;
 Stayed friends with those kings, and found a good wife.
 And eventually I came along.
 But that, my children, that, my children,
 That's another song.

CHRISTMAS CANON

Lyrics by
PAUL O'NEILL

Music by
PAUL O'NEILL, ROBERT KINKEL
and JOHANN PACHELBEL

Gently $\text{♩} = 126$

N.C.

mf
(with pedal)

The first system shows the piano introduction. It consists of two staves: a treble clef staff with a melody and a bass clef staff with a harmonic accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Gently' with a quarter note equal to 126 beats per minute. The dynamic is *mf* (mezzo-forte). The instruction '(with pedal)' is written below the bass staff.

Boy's Choir: The
Mer-ry Christ - mas! Mer-ry Christ - mas! Mer-ry Christ - mas! Mer-ry Christ - mas! Mer-ry

The second system introduces the vocal line. It features a treble clef staff for the 'Boy's Choir' and a piano accompaniment in two staves (treble and bass clef). The lyrics are: 'The Mer-ry Christ - mas! Mer-ry Christ - mas! Mer-ry Christ - mas! Mer-ry Christ - mas! Mer-ry'. The piano accompaniment continues with the same harmonic pattern as the introduction.

joy that He brings. The joy that He brings. The
Christ - mas! Mer - ry Christ - mas! Mer - ry Christ - mas! Mer - ry Christ - mas! Mer - ry

The third system continues the vocal line. The lyrics are: 'joy that He brings. The joy that He brings. The Christ - mas! Mer - ry Christ - mas! Mer - ry Christ - mas! Mer - ry Christ - mas! Mer - ry'. The piano accompaniment remains consistent.

joy that He brings. The joy that He...
Christ - mas! Mer - ry Christ - mas! Mer - ry Christ - mas!

rit.

The fourth system concludes the vocal line. The lyrics are: 'joy that He brings. The joy that He... Christ - mas! Mer - ry Christ - mas! Mer - ry Christ - mas!'. The piano accompaniment ends with a *rit.* (ritardando) marking. The piece concludes with a final chord in the bass staff.

Christmas Canon - 5 - 1
0392B

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Chord diagrams: D, A, Bm, F#m, G, D, G, A

mp

Chord diagrams: D, A, Bm, F#m, G, D, G, A

Chord diagrams: D, A, Bm, F#m, G, D, G, A

♩ Smoothly $\text{♩} = 66$

Chord diagrams: D, A, Bm, F#m

mf

Chord diagrams: G, D, G, A

p

D A Bm F#m

The first system of music features a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth and sixteenth notes. The bass clef staff provides a simple accompaniment with quarter notes. Above the staff, four guitar chord diagrams are provided: D (x02321), A (x02020), Bm (x212321), and F#m (x232132).

To Coda ⊕

G D G A

The second system continues the musical piece. It includes a treble clef staff with the melody and a bass clef staff with accompaniment. Above the staff, four guitar chord diagrams are provided: G (x32033), D (x02321), G (x32033), and A (x02020). The text "To Coda ⊕" is centered above the staff.

D A Bm F#m G D G A

This night we pray our lives will show this dream He had each child still knows.

The third system introduces the vocal line. The treble clef staff contains the lyrics: "This night we pray our lives will show this dream He had each child still knows." The bass clef staff continues the piano accompaniment. Above the staff, eight guitar chord diagrams are provided: D (x02321), A (x02020), Bm (x212321), F#m (x232132), G (x32033), D (x02321), G (x32033), and A (x02020).

D A Bm F#m G D G A

This night we pray our lives will show this dream He had each child still knows.

The fourth system repeats the vocal line and piano accompaniment from the previous system. It includes the same lyrics and guitar chord diagrams: D (x02321), A (x02020), Bm (x212321), F#m (x232132), G (x32033), D (x02321), G (x32033), and A (x02020).



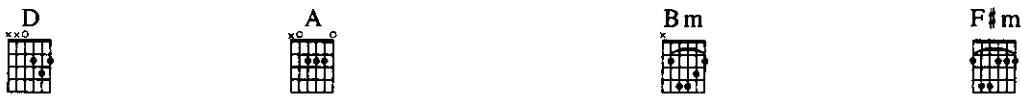
We are wait - ing. We have not for - got - ten.

This night we pray our lives will show this dream He had each child still knows.



We are wait - ing. We have not for - got - ten.

This night we pray our lives will show this dream He had each child still knows.



On this night, on this night, on this ver - y Christ - mas night. On this night, on this night, on this ver - y Christ - mas

We are wait - ing.

This night we pray our lives will show



night. On this night, on this night, on this ver - y Christ - mas night. On this night, on this night, on this ver - y Christ - mas

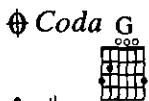
We have not for - got - ten.

this dream He had each child still knows.



night.

D.S. % at Coda

molto rit.

JOY OF MAN'S DESIRE/ ANGELS WE HAVE HEARD ON HIGH

Lyrics
TRADITIONAL

Music by J.S. BACH
Arranged by PAUL O'NEILL, ROBERT KINKEL
and AL PITRELLI

Smoothly ♩ = 66

The musical score is arranged for guitar in 3/4 time. It consists of four systems of music. Each system includes a guitar chord chart above the staff and a piano-style notation below. The first system starts with a *mf* dynamic. The second system continues the melody. The third system includes a key signature change to one sharp (F#) for the *F#m7(b5)* chord. The fourth system ends with a *simile* marking. The chords used are: C, F/A, C/E, Am7, Dm, C/E, F6, G, G/B, G7, C, Am7, F, C/E, Am7, C/G, F, F#m7(b5), G, C, F/A, G/B, G, F/A, and C.

of Man's Desire/Angels We Have Heard on High - 5 - 1



Musical notation for the first system, including a vocal line and a piano accompaniment line.

Chord diagrams for the first system: C/E, Am, F6, C/G, G, C, F/A.

Musical notation for the second system, including a vocal line and a piano accompaniment line.

Chord diagrams for the second system: C/E, Am7, Dm, C/E, F6, G, G/B, G7.

Musical notation for the third system, including a vocal line and a piano accompaniment line.

Chord diagrams for the third system: C, Am7, F, C/E, Am7, C/G, F, D/F#, G.

Musical notation for the fourth system, including a vocal line and a piano accompaniment line. The piano part includes a *rit.* marking.

Slowly, stately ♩ = 54

Chord diagrams for the fifth system: C, G, G7, C, G/B, C, C/E.

Musical notation for the fifth system, including a vocal line with lyrics and a piano accompaniment line. The piano part includes a *mf* marking.

An - gels we have heard on high, sweet - ly sing - ing

C/G G7 C Am E7/G# Am G C/E Dm C

o'er the plain. And the moun - tains in re - ply,

G/B C C/E C/G G7 C G/B A A/C#

ech - o - ing their joy - ous strain. Oh,

Dm F/C G/B G C G/B F/A F Gsus G

Glo - ri - a,

C G C F6 C/G G

in ex - cel - sis, de...
rit.

A little faster ♩ = 63

Chord diagrams: C, G, G7, C, G/B, C, C/E, C/G, C

simile

Chord diagrams: Am, E, Am, G, C/E, Dm, C

Chord diagrams: G/B, C, C/E, C/G, G, C, A, A/C#

Chord diagrams: Dm, G/B, G, C, F/A, F6, Gsus, G

C G C F6 C/G G

rit.

Rock J. = 66

C F/A C/E Am7 Dm C/E F6

f *simile*

G G/B G7 C Am7 F C/E Am7 G

rit.

F D/F# G C

FIND OUR WAY HOME

Lyrics by
PAUL O'NEILL

Music by
PAUL O'NEILL and JON OLIVA

Moderately slow $\text{♩} = 88$

N.C.

mp

(with pedal)

Verse:

B♭5



1. He be - lieved in the things that he al - ways thought he knew,
2. He had time, or at least then he al - ways thought he did,

mf

and had done all the things that he al - ways want - ed to
and mis - takes, well, he thought that time al - ways would for - give

Find Our Way Home - 5 - 1
0392B

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do, each trans col - lect - ing sion each for thing his re - flect - ing his in - ten - tions, for -



worth, get - ting, but



now years he he pon - dered he squan - dered on things had he wan - dered now - dered this was re -



earth. gret - ting. For we

cresc.

Chorus:



all seem to give our lives a-way, search - ing for things — that we think

we must own, — un - til on this eve - ning when the year is leav - ing we

all try to find — our way home.

home.



First system of musical notation. The vocal line consists of a whole rest followed by a half note G4. The piano accompaniment features a bass line with a whole note chord in the left hand and a treble line with a half note chord in the right hand.



Second system of musical notation. The vocal line continues with a half note G4 and a quarter note A4. The piano accompaniment includes a *cresc.* marking. The system concludes with the lyrics "For we".

Chorus:



First part of the chorus musical notation. The vocal line contains the lyrics: "all seem to give our lives a - way, search - ing for things that we". The piano accompaniment starts with a *f* dynamic marking.



Second part of the chorus musical notation. The vocal line contains the lyrics: "think we must own, — but on this eve - ning when the year is leav - ing I".

E \flat F E \flat F E \flat F

think I would be al - right if on this Christ - mas night I could just find my way

rit. *molto rit.*

B \flat 5

home.

mf
a tempo

A \flat 5 E \flat 5 B \flat 5

rit.

APPALACHIAN SNOWFALL

Music by
PAUL O'NEILL and ROBERT KINKEL

Lightly $\text{♩} = 69$

N.C.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano (*p*) dynamic and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes. There are three measures in this system. The first measure has a 'Ped.' (pedal) marking below the bass staff. The second measure has a 'rit.' (ritardando) marking above the bass staff. The third measure has a 'Ped.' marking below the bass staff and a fermata over the final note. A small asterisk (*) is placed at the end of the system.

Rock $\text{♩} = 128$

Chord diagrams for the first system of the 'Rock' section:

- D:
- G/D:
- A/D:
- D:
- G/D:
- D:
- A/D:
- D:
- G/D:
- A/D:
- D:

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a 2/4 time signature with a key signature of one sharp. The music is marked with a forte (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes.

Chord diagrams for the second system of the 'Rock' section:

- G/D:
- D:
- A/D:
- D:
- G/D:
- A/D:
- D:
- G/D:
- D:
- A/D:



Musical notation for the first system, including treble and bass staves.



N.C.



Musical notation for the second system, including treble and bass staves.

N.C.



N.C.

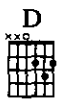
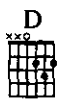
Musical notation for the third system, including treble and bass staves.



N.C.



Musical notation for the fourth system, including treble and bass staves.



Musical notation for the fifth system, including treble and bass staves.

D G/D A/D D G/D D A/D D G/D A/D D

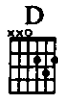
G/D D A/D A D G A N.C.

A D G A N.C. A D G A

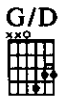
D G A D G A N.C.

D A/D G/D

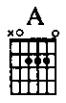
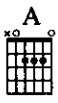
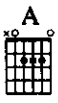
mp *Red.* *Red.* *Red.*



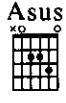
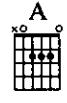
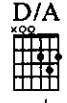
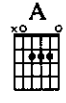
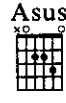
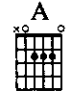
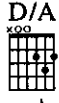
Musical notation system 1: Treble and bass clefs with notes and rests. Includes the word *Red.* written below the staff.



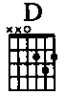
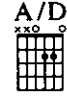
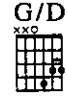
Musical notation system 2: Treble and bass clefs with notes and rests. Includes the word *Red.* written below the staff.




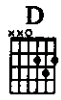

Musical notation system 3: Treble and bass clefs with notes and rests. Includes the dynamic marking *mf* at the beginning.

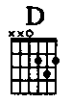








Musical notation system 4: Treble and bass clefs with notes and rests.



Musical notation system 5: Treble and bass clefs with notes and rests. Includes dynamic markings *cresc.* and *f*.








G/D  D  A/D 

D  G/D  A/D  D 


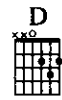
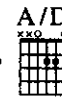
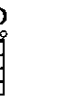
G/D  D  A/D 

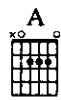


D  G/D  A/D  D 

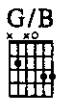
G/D  D  A/D  D  G/D  A/D  D 



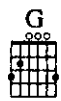
G/D  D  A/D  G 

A 



G/B 

A/C# 

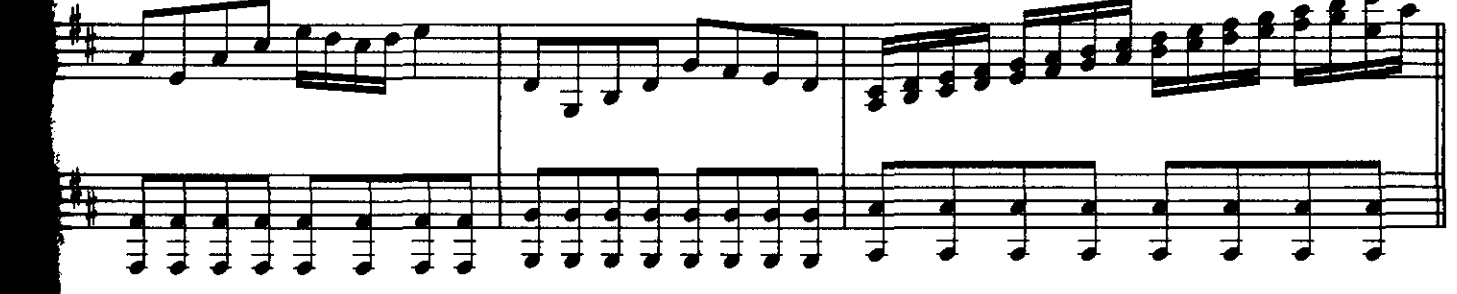
G 



A 

G/B 

A/C# 



D G/D A/D D G/D D A/D D G/D A/D D

This system contains the first two measures of the piece. It features guitar chord diagrams for D, G/D, A/D, and D. The piano accompaniment consists of a treble clef staff with a melody of eighth and quarter notes, and a bass clef staff with a steady eighth-note accompaniment.

G/D D A/D D G/D A/D D G/D D A/D

This system contains the next two measures. The guitar chord diagrams are G/D, D, A/D, D, G/D, A/D, D, G/D, D, and A/D. The piano accompaniment continues with the same melodic and rhythmic patterns as the first system.

D G/D A/D D G/D D A/D

This system contains the next two measures. The guitar chord diagrams are D, G/D, A/D, D, G/D, D, and A/D. The piano accompaniment continues with the same melodic and rhythmic patterns.

D G/D A/D D G/D D A/D D G/D A/D D

ff

This system contains the next two measures. The guitar chord diagrams are D, G/D, A/D, D, G/D, D, A/D, D, G/D, A/D, and D. A forte (*ff*) dynamic marking is placed at the beginning of the piano accompaniment. The piano accompaniment continues with the same melodic and rhythmic patterns.

G/D D A/D D G/D A/D D G/D D A/D

This system contains the final two measures of the piece. The guitar chord diagrams are G/D, D, A/D, D, G/D, A/D, D, G/D, D, and A/D. The piano accompaniment concludes with the same melodic and rhythmic patterns.

D G/D A/D D G/D D A/D

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a series of chords and some melodic lines. The bottom staff is a bass clef with a 4/4 time signature, containing a steady bass line. Above the treble staff, guitar chord diagrams are provided for D, G/D, A/D, and D. The diagrams show fingerings on the strings, with 'x' indicating muted strings and 'o' indicating open strings.

G A G/B

Second system of musical notation. The top staff continues the melody with chords G, A, and G/B. The bottom staff continues the bass line. Above the treble staff, guitar chord diagrams are provided for G, A, and G/B.

A/C# G A

Third system of musical notation. The top staff continues the melody with chords A/C#, G, and A. The bottom staff continues the bass line. Above the treble staff, guitar chord diagrams are provided for A/C#, G, and A.

G/B A/C#

rit. *rall.* *dim.*

Fourth system of musical notation. The top staff continues the melody with chords G/B and A/C#. The bottom staff continues the bass line. Above the treble staff, guitar chord diagrams are provided for G/B and A/C#. Performance markings include *rit.* (ritardando), *rall.* (rallentando), and *dim.* (diminuendo). The system ends with a double bar line and a 4/4 time signature.

Slower
N.C.

a tempo
mp *rit.*

Fifth system of musical notation. The top staff continues the melody with a *rit.* marking. The bottom staff continues the bass line. Performance markings include *a tempo* and *mp* (mezzo-piano). The system ends with a double bar line and a 4/4 time signature.

8vb

THE MUSIC BOX

Music and Lyrics by
PAUL O'NEILL

Guitar capo 2

Tender and flowing $\text{♩} = 100$



mp




accel.

A little faster $\text{♩} = 112$

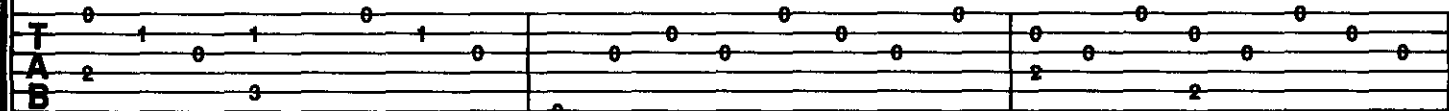
Verse:



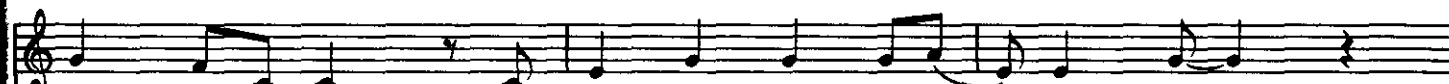
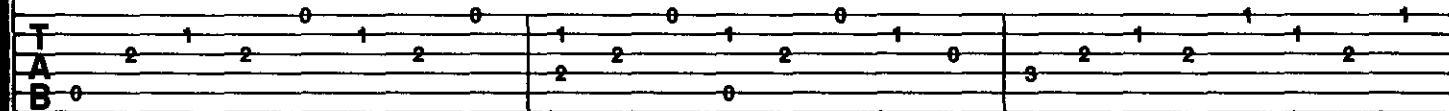
Re - mem - ber - - last



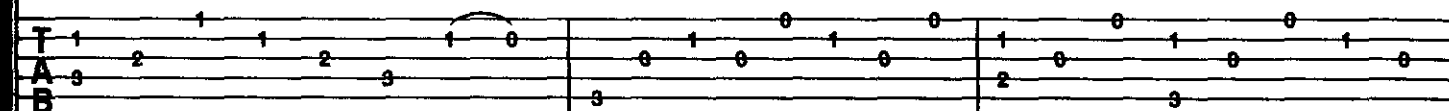
Christ - mas Eve... when we sat next... to our... first... tree.



Or - na - ments... re - flec - ted light... of a can - die



in the night... And I gave you a mu - sic box,...



Em Em/B Am

back then that seemed like so much. We watched it go

TAB

Am/E Am F

'round_ and 'round_ as the mel - o - dies un - wound_ But

TAB

C C/E C F

all these things are now long gone and not to be

TAB



wished up - on a - gain. But the

poco rit.

TAB: 0 3 0 3 0 0 | 0 1 0 3 0 1 | 1 3

Tempo I

Chorus:



mu - si - cal box con - tin - ues to turn. The can - dle in the win - dow con -

TAB: 3 2 1 0 2 0 1 0 | 0 0 1 0 0 1 0 | 3 2 1 0 2 0 1 0



tin - ues to burn. But I know they're just mem - o - ries, like

TAB: 0 1 0 0 1 0 | 3 2 1 0 2 0 1 0 | 0 0 1 0 0 1 0

F C/E G7sus C

Christ - mas past and you and me.

T
A
B

A little faster $\text{♩} = 112$

Verse:

G G/B G C

Re - mem - ber that old

T
A
B

C/E C Em Em/B

fi - re - place that held the room in warm em - brace. And

T
A
B



as we watched_ for Christ - mas ghosts,_ the fi - re held_ the



shad - ows close. But now up - on_ that Christ - mas scene,_ the



can - dle wax_ of melt - ed dreams_ and or - na - ments_ of



shat-tered glass_ now be - long - ing to_ the past_ But

T 1 0 1 0 1 0 | 1 2 1 2 1 2 | 1 2 1 2 1 0

A 2 2 0 2 1 0 | 3 2 2 1 2 | 3 2 1 2 3

B 0 0 0 0 0 0 | 3 0 0 0 0 0 | 3 0 0 0 3



all these things are now_ long gone_ and not to be

T 0 1 0 0 1 0 | 1 0 1 0 1 0 | 1 2 1 2 1 0

A 0 0 0 0 0 0 | 2 0 0 0 0 0 | 3 2 1 2 1 0

B 3 3 3 3 3 3 | 3 3 3 3 3 3 | 3 2 1 2 1 0



wished up - on_ a - gain. But the


T 0 3 0 3 0 0 | 0 1 0 3 0 1 | 1 1 1 1 1 1

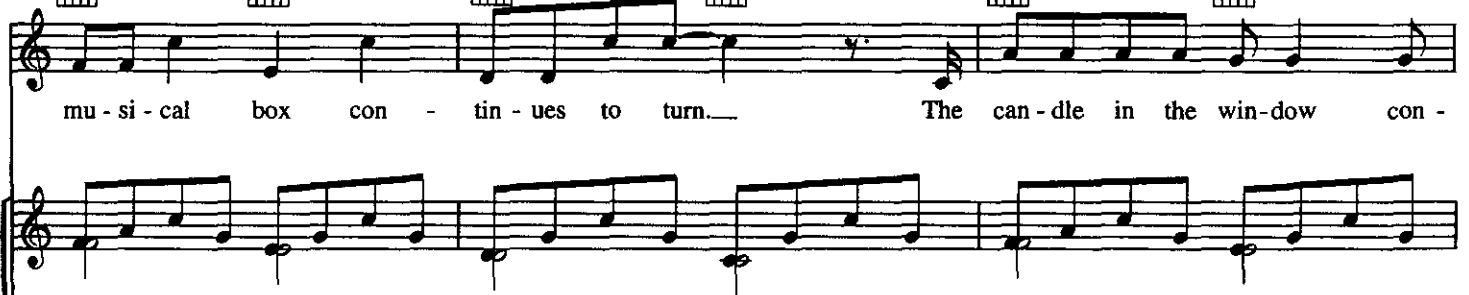
A 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

B 3 3 3 3 3 3 | 3 3 3 3 3 3 | 3 3 3 3 3 3

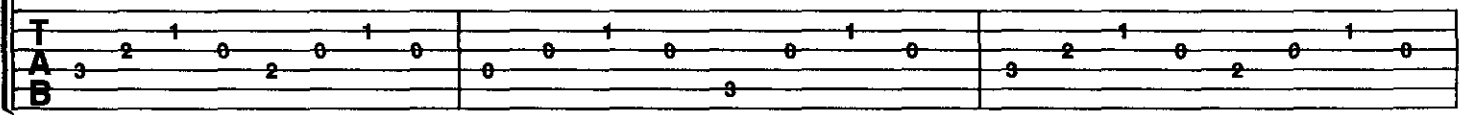
Tempo I


Chorus:

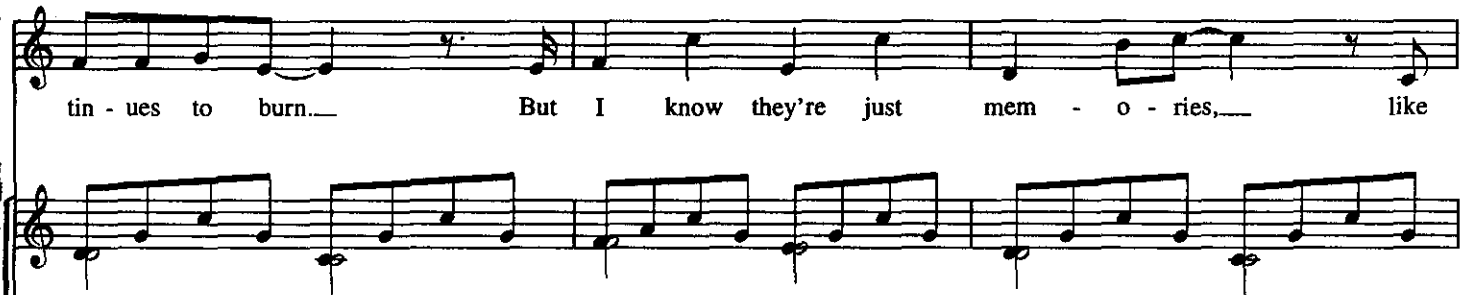




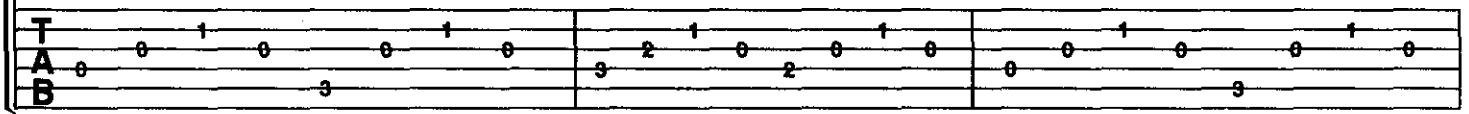
mu - si - cal box con - tin - ues to turn. The can - dle in the win - dow con -

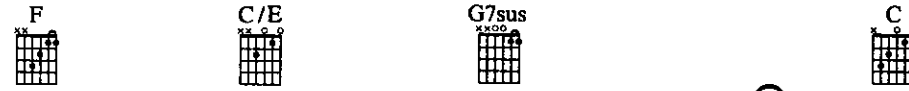


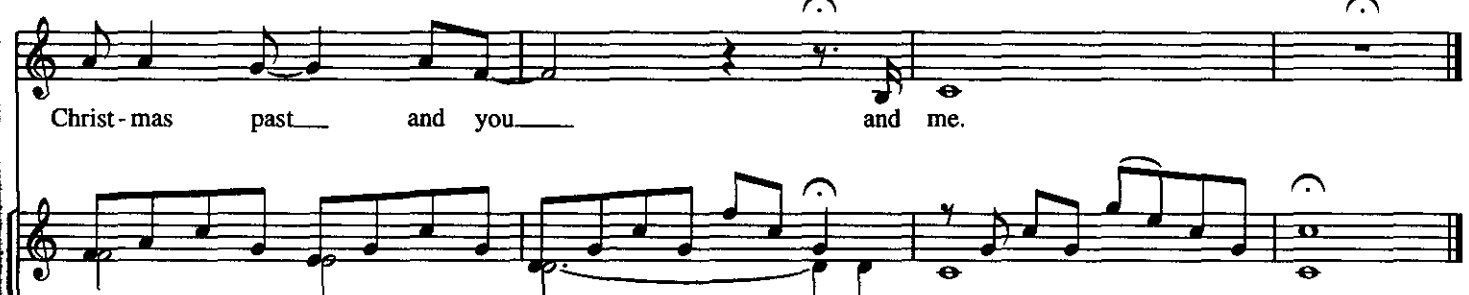





tin - ues to burn. But I know they're just mem - o - ries, like

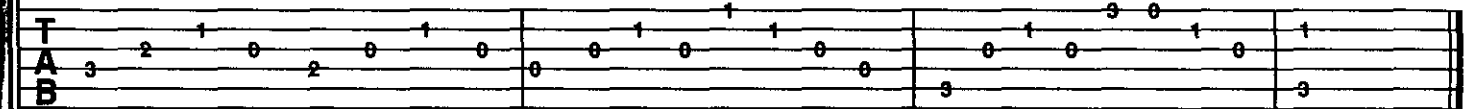






Christ - mas past and you and me.





THE SNOW CAME DOWN

Lyrics by
PAUL O'NEILL

Music by
PAUL O'NEILL and ROBERT KINKEL

Slowly ♩ = 72



mp
(with pedal)

♩ Verse:



1. A rail - way sta - tion on a
2. He buys his tick - et as the
3. No con - ver - sa - tion as the



long for - got - ten line,
train pre - pares to leave,
snow fell from the sky,



no des - ti - na - tion, but it
 don't want to miss it on this
 his con - so - la - tion, that the



1.
 al - ways leaves on time.
 eve - ning, Christ - mas Eve.
 world is well dis - guised.

2.3.



He stared in - to the

cresc. *poco rit.*

Chorus:



night, — no ex - pec - ta - tions, he watched the world go

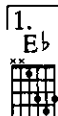
a tempo
f



by — with - out — a — sound, — he saw the cit - y



lights — ar - rive — and fade — a - way — while



all — that night, — all — that night, — the snow came —

dim.

A^b
 $A^b\text{maj}7$
 G^b
 $G^b\text{maj}7$
 A^b
 $A^b\text{maj}7$

down.

mp

D.S. $\text{||} 2.$

G^b
 $G^b\text{maj}7$
 E^b

all that night, the snow came

F
 E^b

down.

f

F
 E^b



First system of musical notation, including vocal line and piano accompaniment.



Second system of musical notation, including vocal line and piano accompaniment.




Third system of musical notation, including vocal line and piano accompaniment. Includes the instruction *ff rall.* and the lyrics "He stared in - to the".


Chorus:




Fourth system of musical notation, including vocal line and piano accompaniment. Includes the instruction *a tempo f* and the lyrics "night, no ex - pec - ta - tions, but in his heart he pulled in - to that sta - tion he saw there was a".





 want - ed to be - lieve that some - how
 sin - gle pair of lieve tracks with - in the snow and







 some - one would be wait - ing there up - on
 lead - ing to that sta - tion door, and he




1. 

 this Christ - mas Eve. And when his train, it



2. 

 fol - lowed those steps back. And on this





night of our sal - va - tion where dreams that have been



lost can there be found, they walked a - way to - geth - er on that

molto rit.



Slower



Christ - mas Eve while all that night, all that night,

rit.



the snow came down.

dim. *mp a tempo* *rit.*

CHRISTMAS IN THE AIR

Lyrics by
PAUL O'NEILL

Music by
PAUL O'NEILL and JON OLIVA

Moderately ♩ = 80



mp
(with pedal)



Christ - mas time in the mid - dle of the cit - y seek - ing its sal - va - tion with



ev - 'ry string of lights that sud - den - ly ap - pears,

Christmas in the Air - 8 - 1
0392B

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chil - dren stare_ with new found won - der, no one dares_ to break_ the trance,_

cresc. poco a poco



ev - 'ry wish_ is care - fully num - bered, God has grant - ed all_ a sec - ond

With energy ♩ = 126



chance_ this day_

1. And



1. And

1. And

all 2. now at the once time has the dream's come when all be - gun the world is one and } and }

as we mark the old year's pass - ing, strang - ers greet on ev -

'ry street and sud - den - ly there's good - will ev - 'ry - where,

Am G Am G F To Coda G N.C.

there's Christ - mas in the air...



Musical notation for the first system, including piano accompaniment and guitar chords.



Musical notation for the second system, including piano accompaniment and guitar chords.



Vocal line and piano accompaniment for the first phrase: "On this night, to this light, we see it".



Vocal line and piano accompaniment for the second phrase: "all a - gain, all a - gain, all a - gain,". Includes a *cresc.* marking in the piano part.



There comes a time— when we're on— our own,— some-times in life— such a thing—



— must be,— but such a thing— should not— be known— this night—



this night, — this



night.



And

f



now the time has come, and



now the time has come, and



now the time has come when all the world is one and as we mark the old



— year's pass - ing, strang - ers greet — on ev - 'ry street — and



sud - den - ly — there's good - will ev - 'ry - where,



there's Christ - mas in — the air.

rit. e dim.

Slower



mp *rit.* *p*

DREAM CHILD

(A Christmas Dream)

All gtrs. tuned down 1 step

- ⑥ = D ③ = F
- ⑤ = G ② = A
- ④ = C ① = D

Lyrics by PAUL O'NEILL
 Music by PAUL O'NEILL and JON OLIVA

Flowing, with emotion $\text{♩} = 112$



* 12-string gtr.
 Rhy. Fig. 1

end Rhy. Fig. 1

12-string guitar part with treble clef, 3/4 time signature, and a melodic line. Below the staff are tablature lines for strings T, A, and B.

6-string gtr.
 Rhy. Fig. 1A

end Rhy. Fig. 1A

6-string guitar part with treble clef, 3/4 time signature, and a melodic line. Below the staff are tablature lines for strings T, A, and B.

* On the recording, the 12-string guitar was tuned standard and played down a whole step in F.

w/Rhy. Figs. 1 & 1A (12-string & 6-string gtrs.) 4 times, simile



Musical staff with lyrics: 1. In the night was the dark, in the dark was the dream. 2. And I said to the child, "Do your hands, they still"

1. In the night was the dark, in the dark was the dream.
 2. And I said to the child, "Do your hands, they still"



Musical staff with lyrics: bleed In the dream was the child And my - self? There un - bleed af - ter all of this time? Do you think there's still

bleed In the dream was the child And my - self? There un -
 af - ter all of this time? Do you think there's still



Musical staff with lyrics: seen. In the book was the word, in the word there was need?" But the child on - ly smiled and said not a

seen. In the book was the word, in the word there was
 need?" But the child on - ly smiled and said not a

G Am(4) G/B Am(4)

truth. In the truth there was age, in the age there was
word. And the snow, it came down as if it had - n't

w/Rhy. Fig. 1A (6-string gtr.)

G Am(4) 1. G/B Am(4)

youth. heard.

12-string gtr.

T 8 8 7 7 7 8 7 7 8 8 7 7 7 8 7 7
A 5 7 7 7 5 8 7 7 5 8 7 7 7 5 8 7 7
B

2. G F

6-string gtr.

1. And all that
2. And there up

T 8 8 7 7 7 8 7 7 5 6 5 6 8 5 6 6 8
A 5 7 7 7 5 8 7 7 5 5 5 5 5 5 5 5
B

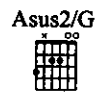
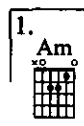
night on the that snow bridge came of down dreams, to heal a - cross the the

T 5 6 5 6 6 5 5 6 5 6 6 5 5 6 5 6 6 5 5 6 5 6 5
A 5 6 5 6 6 5 5 6 5 6 6 5 5 6 5 6 6 5 5 6 5 6 5
B



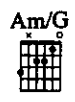
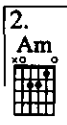
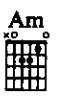
scars night our we lives walked had un - seen and with the no

T
A
B



years words that lay ev - er bro - ken.

T
A
B



spo - ken.

12-string & 6-string gtrs.
Rhy. Fig. 2

T
A
B

w/Rhy. Fig. 2 (12-string & 6-string gtrs.) simile

Am Asus2/G Am

end Rhy. Fig. 2

w/Rhy. Fig. 1A (6-string gtr.)

12-string gtr. Am(4) G/B Am(4) end Rhy. Fig. 3

Rhy. Fig. 3

w/Rhy. Figs. 1A (6-string gtr.) & 3 (12-string gtr.) 5 times, simile

G Am(4) G/B





1. And then on — through that night we did walk for a while..
 2. There were thou - sands of can - dles up - on ev - 'ry tree..

G Am(4) G/B Am(4)






— And our steps turned to blocks — and the blocks turned to miles..
 — It was beau - ti - ful, but there was one mys - ter - y..


G G/B Am(4)

— Then we fol - lowed a path — for as far as — we
 — For, with all of those can - dles, you must un - der -


G  Am(4)  G/B  Am(4) 

could, stand till we found our - selves there in an ev - er - green
 that the on - ly one lit was now there in his

G  Am(4)  1. G/B  Am(4)  2. G 

6-string gtr.  *Cont. rhy. simile*

wood.
hands.

F 

1. And there up that - on that Christ - mas
 2. And as that snow did gent - ly


12-string gtr.
mf

TAB: 5 6 5 6 5 5 6 5 6 5 5 6 5 6 5 5 6 5 6 5


scene, fall, the we can one - dle by wax one of re - melt - ed
 we can one - dle by wax one of re - lit - ed

TAB: 5 6 5 6 5 5 6 5 6 5 5 6 5 6 5 5 6 5 6 5

Am




Am(4)



his - green

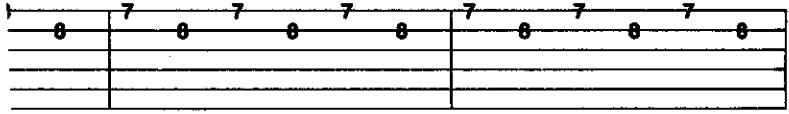
G/B



the years dream they had was a

ch

101



tak - en.



2. w/Rhy. Fig. 2 (12-string & 6-string gtrs.) 2 times, simile

Am



Asus2/G



Am



Asus2/G



Am



wak - ened.

Dm/A





Am

TAB

harm.

TAB

Am

Asus2/G

poco rit.

harm.

poco rit.

TAB

TAB



Rhy. Fig. 4

f a tempo

TAB

7	7	7	7	7	5	5	5	5	5	0	0	0	0	0
7	7	7	7	7	5	5	5	5	5	0	0	0	0	0
5					7	7	7	7	7	5	5	5	5	5

Rhy. Fig. 4A

f a tempo

TAB

7	3	3	3	3	1	1	1	1	0	0	0	0	0
7	3	3	3	3	0	0	0	0	1	1	1	1	0
5	0	0	0	0	2	2	2	2	2	2	2	2	0
	3	3	3	3	0	0	0	0	3	3	3	3	3

w/Rhy. Figs. 4 & 4A (12-string & 6-string gtrs.)



1. And then

end Rhy. Fig. 4

TAB

5	5	3	5	5									
0	0	0	0	0									

end Rhy. Fig. 4A

TAB

2	2	2	2										
0	0	0	0										

w/Rhy. Figs. 4 & 4A (12-string & 6-string gtrs.) 5 times, simile



there to that light, this young child showed to me all the things. —
 — asked that child why this night has a star. — And he said, —

G5 Am(4) C D

— that he dreamt, all the things that might be. How for
 — "So we'd know that we could see that far." And these

G5 Am(4) C D

ev - 'ry - thing giv - en to that some - thing is gained. Strike one
 can - dies are wed to that star's dis - tant light, and it all

G5 Am(4) C D G5

match in the dark and all the world's not the same.
 — came to be up - on that long win - ter's night,

Am(4) C D C D G5

1. 2.

w/Rhy. Figs. 4 & 4A
(12-string & 6-string gtrs.)

2. And then I that long win - ter's night,

w/Rhy. Fig. 1A
(6-string gtr.) 5 3/4 times, simile

Am(4) C D G Am(4)

that long win - ter's night.

Rhy. Fig. 5

end Rhy. Fig. 5






TAB

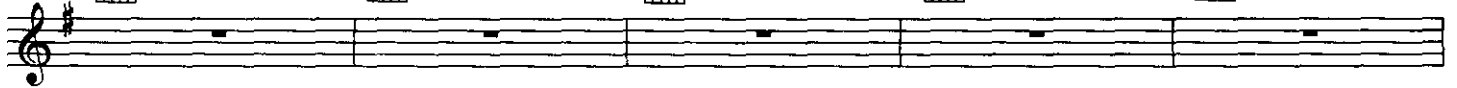
		5	7	8	8	7	7	7	8	7	7
		7	7	5	7	7	7	7	5	7	7
B		5									

TAB

		2	2	2	2						
B		0									

w/Rhy. Fig. 5 (12-string gtr.) 10 times, simile






G/B  Am(4)  G  Am(4)  G/B 




Am(4)  G  Am(4)  G/B  Am(4) 





And when I a - woke, — well, the child, he was gone..





G  Am(4)  G/B  Am(4)  G 

— But some - where in my mind, — I be - lieve he lives on. — And some -

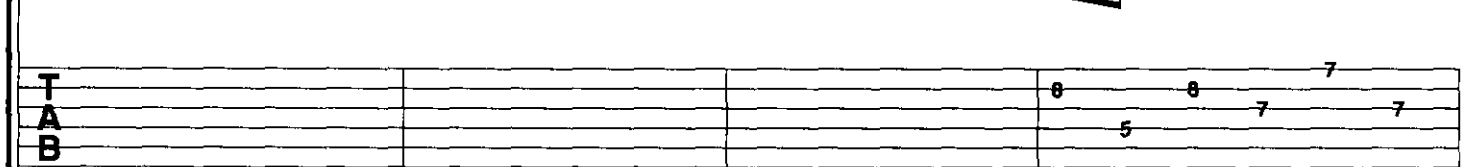


Am(4)  G/B  Am(4)  G 

where in my life, — be - tween here and — the end, on a

TAB



Am(4) 

G/B 

Bm7 

G5 

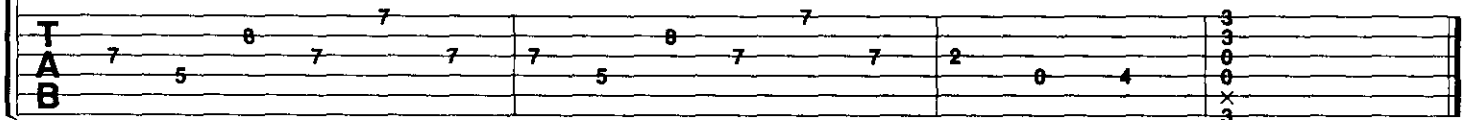
6-string gtr. ◇

long win - ter's night, I will dream him a - gain.



molto rit.

TAB



AN ANGEL'S SHARE

Lyrics by
PAUL O'NEILL

Music by
PAUL O'NEILL and ROBERT KINKEL

Gently $\text{♩} = 112$

Chords: D#m, C#, B, F#/A#

Deep in - side this Christ - mas Eve,

Chords: G#m, F#, C#, F#, D#m, C#

watch - ing as the hours leave, gent - ly drift - ing

Chords: B, F#/A#, G#m, F#, C#

in the air, shad - ows of an an - gel's

mp

Brightly and joyfully ♩ = 132

F#



Emaj7



F#



Emaj7



F#



N.C.

share.

F#



Emaj7



F#



Emaj7



F#



N.C.

F#



Emaj7



F#



Emaj7



F#



N.C.

1. Christ - mas lights on Christ - mas nights with peace for ev - 'ry na - tion,
 2. Scrooge re - turns to once more learn that Christ - mas ghosts con - spi - re,

F#



Emaj7



F#



Emaj7



F#



N.C.

sta - ble scenes and ev - er - greens with snow still glist - en - ing,
 to re - deem his soul, it seems, but still he hes - i - tates,

F# Emaj7 F# Emaj7 F# N.C.

an - gels grace this hum - ble place with hopes for our sal - va - tion,
to be - lieve he's not de - ceived un - til this night in - spi - res

F# Emaj7 F# Emaj7 F# N.C.

Christ - mas cards and snow filled yards and chil - dren won - der - ing.
him to find that at this time it nev - er is too late.

C#

Re - jice! Re - jice!

All a - wak - en, quick - ly hast - en!

f



N.C.



Re - joice for the new-born king! Re - joice!

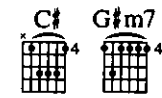
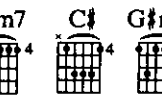
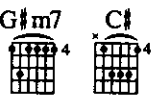
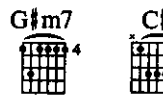
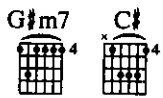
Re - joice for the new-born king! for the vi - sion,

1.

Re - joice! hear the choirs as they sing!

he has giv - en, hear the choirs as they sing!

2.



sing, and sing, and sing and sing!

sing, and sing, and sing and sing!

F# Emaj7 F# Emaj7 F# N.C.

Win - ter dreams her end - less scenes in end - less com - bi - na - tions

F# Emaj7 F# Emaj7 F# N.C.

to em - brace this world of faith, this world that we now see,

F# Emaj7 F# Emaj7 F# N.C.

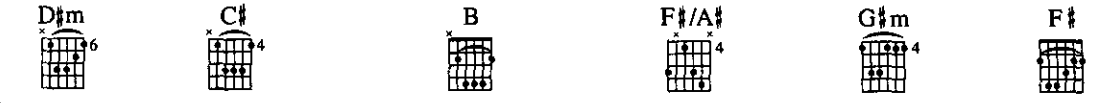
ev - 'ry year it re - turns here with all its var - i - a - tions and

F# Emaj7 F# Emaj7 F#

as the day, it fades a - way, we once more find that,


molto rit. e dim.

Gently ♩ = 112




 Once a - gain the prom - ise kept, one by one the

mp




 an - gels slept, so we leave this night in peace



 and the world in gen - tle.

poco rit.

Majestically ♩ = 144



 sleep.

f

D B E F# D/F# F#

This system contains the first two measures of the piece. The guitar chord diagrams are: D (x02321), B (244232), E (022100), F# (023432), D/F# (x02321), and F# (023432).

D/F# F# D B E

This system contains the next two measures. The guitar chord diagrams are: D/F# (x02321), F# (023432), D (x02321), B (244232), and E (022100).

F# D/F# F# D/F# F# D

cresc.

This system contains the next two measures. The guitar chord diagrams are: F# (023432), D/F# (x02321), F# (023432), D/F# (x02321), F# (023432), and D (x02321). A *cresc.* (crescendo) marking is present in the bass line.

B C# F# E F# E

ff

This system contains the next two measures. The guitar chord diagrams are: B (244232), C# (x023434), F# (023432), E (022100), F# (023432), and E (022100). A *ff* (fortissimo) marking is present in the bass line.

F# E F# E F#

rit.

This system contains the final two measures. The guitar chord diagrams are: F# (023432), E (022100), F# (023432), E (022100), and F# (023432). A *rit.* (ritardando) marking is present in the bass line.

MUSIC BOX BLUES


Gtr. tuned down one step:

- ⑥ = D ③ = F
- ⑤ = G ② = A
- ④ = C ① = D

Music and Lyrics by
PAUL O'NEILL

Gospel blues ♩ = 48

Verse 1:

Guitar →  C

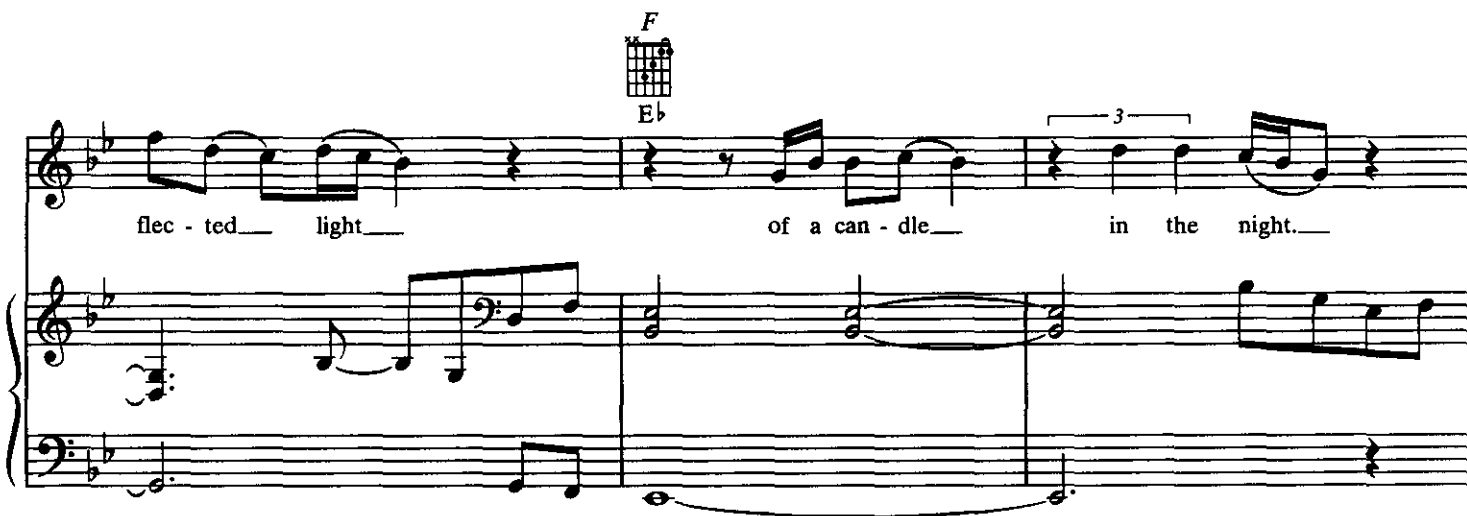
Piano → B \flat



1. Re - mem - ber last Christ - mas Eve



when we sat next to our first tree. Or-na-ments re -



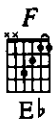
flec - ted light of a can - dle in the night.



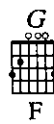
And I gave you a music box, back then that seemed



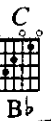
like so much. We watched it go 'round and 'round



as the melodies, they unwound. But all these things are now



long gone and not to be wished up on a

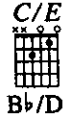


B \flat

Chorus:



E \flat



B \flat /D

gain. _____ But the mu - sic box con -

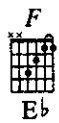
mf



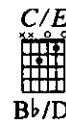
Cm7



B \flat



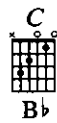
E \flat



B \flat /D



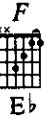
Cm7



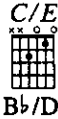
B \flat

tin - ues to turn, _____ can - die in the win - dow con - tin - ues to burn, _____

3



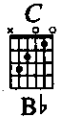
E \flat



B \flat /D



Cm7



B \flat



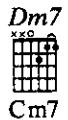
E \flat



B \flat /D

but I know they're just mem - o - ries, _____ like Christ - mas past, _____ girl, _____

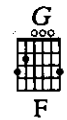
3



Cm7



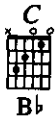
B \flat



F

you _____ and me, _____ yeah.

cresc.

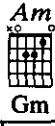


B♭



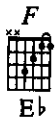
Dm

Re - mem - ber that old fi - re - place that held the room in

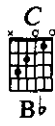


Gm

warm em - brace. And as we watched for Christ-mas ghosts, the

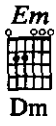


E♭



B♭

fi - re held those shad-ows close. But now up - on this



Dm

Christ - mas scene, the can - dle wax of melt - ed dreams

Am Gm F Eb

and or - na - ments of shat - tered glass — now be - long - ing

C Bb

to the past, — all these things now — long gone —

F Eb G F C Bb

and not to be wished up - on — a - gain. — But the

dim.

Chorus:

F C/E Dm7 C F C/E

Eb Bb/D Cm7 Bb Eb Bb/D

mu - sic box con - tin - ues to turn, — the can - dle in the win - dow con -

mf

Dm7



Cm7

C



Bb

F



Eb

C/E



Bb/D

Dm7



Cm7

C



Bb

tin - ues to burn, but I know they're just mem - o - ries,

F



Eb

C/E



Bb/D

Dm7



Cm7

like Christ-mas past, girl, you and me,

cresc.

C



Bb

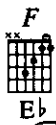
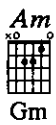
Em



Dm

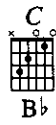
yeah, I miss you, ba - by, oh yes, I do, and it's been

Ooo Ooo

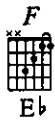


far too long, girl, _____ since I last _____ laid eyes on you. _____

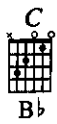
Ooo _____ Ooo _____ I got the



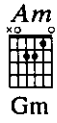
lights up - on the Christ - mas tree, I got the can - dle lit for you _____ to see, and be -



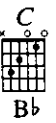
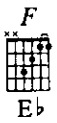
side this win - dow I _____ will wait, for in - side this night it's not _____ too late, I got the



I got the lights, girl, up - on -
 lights up - on the Christ - mas tree, I got the can - die lit for you -



the tree it's shin - ing bright, girl, if you'd
 to see, and be - side this win - dow I will wait, for in -



just be - lieve, just be - lieve with me,
 side this night it's not too late, I got the lights up - on the Christ -

Em



Dm

yeah, no, no, no, no,

mas tree, I got the can - dle lit for you to see, and be -

Am



Gm

F



Eb

no, no, no, no, no, no, no, no,

side this win - dow I will wait, for in - side this night it's not too late, I got the

C



Bb

Em



Dm

the can - dles burn - ing, you know

lights up - on the Christ - mas tree, I got the can - dle lit for you

Am



Gm

G



F

I'm gon-na wait, _____ the clock keeps turn - ing, but I

_____ to see, and be - side this win - dow I _____ will wait, for in -

F



E♭

C



B♭

know it's not, I know it's not _____ too, hoo, _____

side this night _____ I know it's not _____ too _____ late.

Em



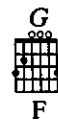
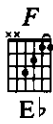
Dm

Am



Gm

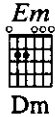
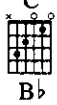
_____ hoo, hoo. _____



rit. *dim.*

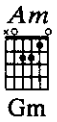
I've got the

Slower



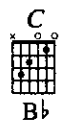
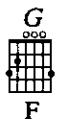
lights up - on the Christ - mas tree, I've got the can - dle lit for you to see, and be -

p



side this win - dow I will wait, for in - side this night I

rit.



know it's not too late.

pp