

PIANO SCORE

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A Time To Celebrate

Happy! ♩ = 134

Music & lyrics by Andrew Oxspring

Piano

1 *f* 2 E A G#7 3 C#min

Voice

4 A 5 B 6 E (sign 2)

Chorus A time to

7 A 8 B 9 E E7

cel - e - brate, a time for fa - mi - ly, a

10 A 11 E 12 F#7

time for pres - ents and for hang - ing bau - bles on the tree.

The musical score is written for piano and voice. It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano part begins with a forte (f) dynamic and includes a variety of chords and melodic lines. The voice part enters at measure 4 with a melody that includes a double bar line and a 'sign 2' instruction. The chorus begins at measure 6 with a mezzo-forte (mf) dynamic. The lyrics are: 'cel - e - brate, a time for fa - mi - ly, a time for pres - ents and for hang - ing bau - bles on the tree.' The score includes measure numbers 1 through 12 and chord symbols above the piano staff.

'How Christmas Came To Be' by Andrew Oxspring & Ian Faraday – Piano Score

B7 A E

13 14 15

A time for ca - ring and for sha - ring, a

G#7 C#min B A C (After 2nd chorus go on to sign1) %

16 17 18

time for lots of ho - ho - ho! That's the Christ - mas

D E to CODA last time ⊕ E

19 20 21

we have come to know. V.1. But can you

A B E

22 23 24

guess how it all star - ted?

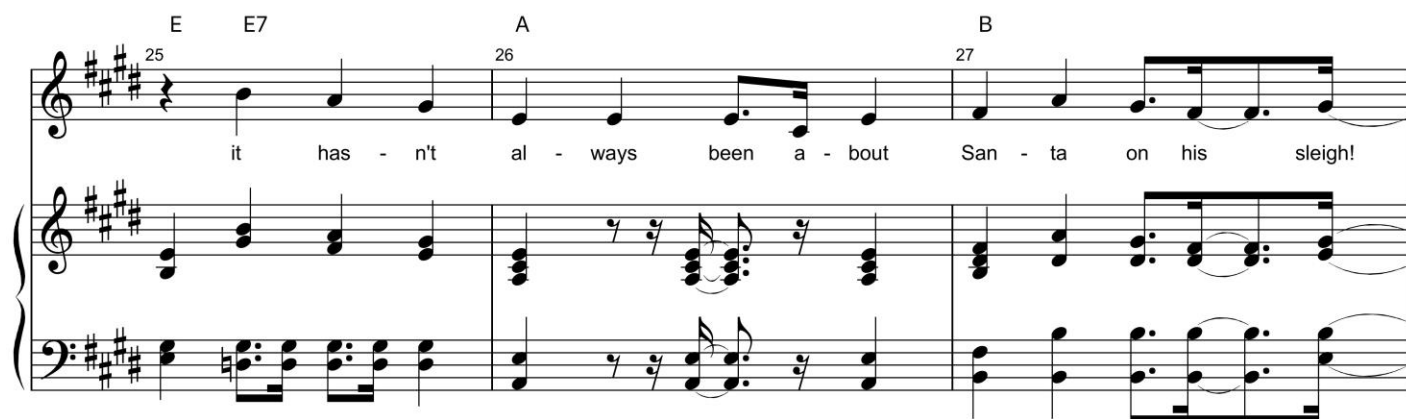
mp

'How Christmas Came To Be' by Andrew Oxspring & Ian Faraday – Piano Score

E E7 A B

25 26 27

it has - n't al - ways been a - bout San - ta on his sleigh!

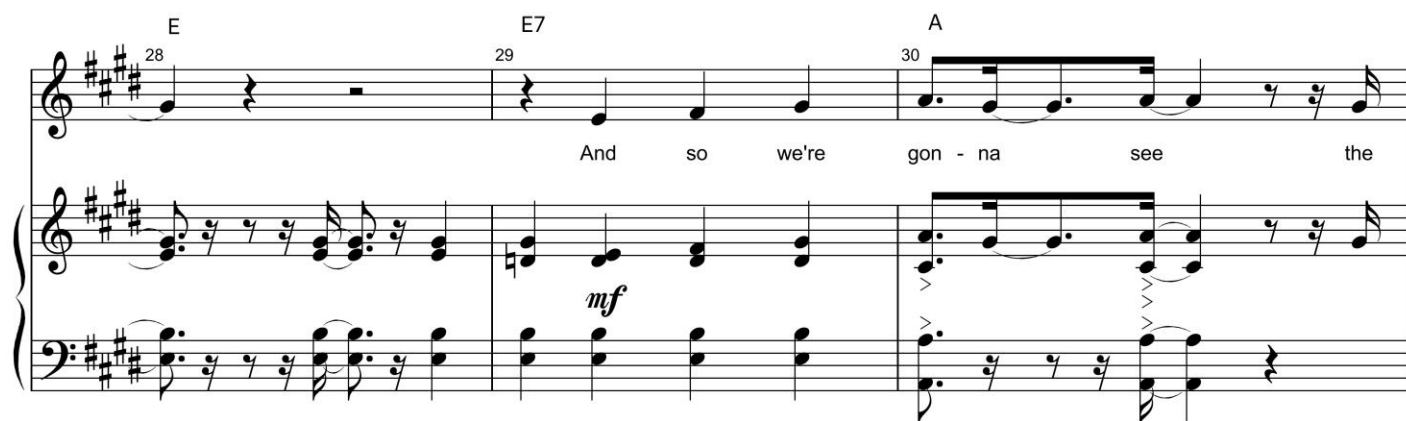


E E7 A

28 29 30

And so we're gon - na see the

mf



Amin E E7 C#7

31 32 33

his - tor - y of how we made o...ur way to the



F#min A B

34 35 36

kind of Christ - mas we en - joy to - day...



♩ (sign 1)

37 B7 (rpt. to chorus) 38 D E 39

and that is... we have come to know.

cresc. 3 3 3

40 E 41 E A G#7 42 C#min

43 A 44 B 45 A

V.2. Now just sit back

mp

46 B 47 E 48 E7

and let us show you how things like

'How Christmas Came To Be' by Andrew Oxspring & Ian Faraday – Piano Score

A B E

49 tur - key din - ners and sto - cking came to be,

E7 A Amin

52 why un - der mis - tle - toe's the place to go and

E E7 C#min F#min

55 why, tra - di - tion - al - ly, we all ga - ther for the

A B B7

58 ul - ti - mate par - ty! Be - cause it's

60 (go back to sign 2) cresc. 3 3 3

The piano score is written for a piano in G major (one sharp). It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The first system (measures 49-51) is marked with chords A, B, and E. The second system (measures 52-54) is marked with E7, A, and Amin. The third system (measures 55-57) is marked with E, E7, C#min, and F#min. The fourth system (measures 58-60) is marked with A, B, and B7. The score includes lyrics for the vocal line. At the end of the fourth system, there is a double bar line with a repeat sign and the instruction '(go back to sign 2)'. The piano accompaniment features various rhythmic patterns, including eighth and sixteenth notes, and rests. In the final measure (60), there are three triplet figures marked with a '3' and a 'cresc.' (crescendo) marking.

'How Christmas Came To Be' by Andrew Oxspring & Ian Faraday – Piano Score

CODA

61 E

62 E A G#7 63 C#min

64 A 65 B7 66 E

Saturnalia

Bright and very merry! ♩ = 90

Music & lyrics by Ian Faraday & Andrew Oxspring

Piano

The musical score for 'Saturnalia' is presented in a standard piano score format. It features a piano accompaniment and a vocal line. The piano part is written in G major (one sharp) and 4/4 time. The tempo is marked as 'Bright and very merry!' with a quarter note equal to 90 beats per minute. The score is divided into measures, with measure numbers 1 through 12 indicated. The piano part includes various chords and melodic lines, with dynamics such as *f* (forte) and *fz* (forzando) used. The vocal part is written in a single staff, with lyrics provided for each measure. The lyrics are: 'Oh, Sa - tur - na - li - a, Sat - ur - na - li - a, when peo - ple feast and act the clown. And ev - ery - thing is al - ways top - sy - tur - vy, back to front and up - side'. The score includes various musical notations such as notes, rests, and accidentals. The piano part is written in a grand staff (treble and bass clef). The vocal part is written in a single staff (treble clef). The score is divided into measures, with measure numbers 1 through 12 indicated. The piano part includes various chords and melodic lines, with dynamics such as *f* (forte) and *fz* (forzando) used. The vocal part is written in a single staff, with lyrics provided for each measure. The lyrics are: 'Oh, Sa - tur - na - li - a, Sat - ur - na - li - a, when peo - ple feast and act the clown. And ev - ery - thing is al - ways top - sy - tur - vy, back to front and up - side'. The score includes various musical notations such as notes, rests, and accidentals.

'How Christmas Came To Be' by Andrew Oxspring & Ian Faraday – Piano Score

13 G 14 G 15 Amin

down!

16 D7 17 G 18 G

V.1. This cel - e - bra - ted an - cient
V.2. And if you'd been a - round you

mf

19 G 20 G 21 Amin

fes - ti val, in De - cem ber's dar - kest days let the
would have wit - nessed some quite con - fu - sing sights; wo - men

22 Amin 23 Amin 24 D D7

ci - ti - zens of Rome make mer - ry in the stran - gest
wea - ring ar - mour, fa - cing off in glad - i - a - tor

25 **G** ways. Mas - ters be - came the slaves and slaves the mas - ters, a
fights! And weal - thy peo - ple dressed in rags and gi - ving their

26 **G**

27 **G**

28 **G** twist on so - cial the role and to eat and to drink 'til they
mo - ney to the poor! Such a pi - ty it las - ted for

29 **C**

30 **C** **A7/C#**

31 **G/D** **B7/D#** **Emin** all could eat a... and drink no more was the goal! **Chorus** Oh, Sa - tur -
one short week, we could al - ways do with some more! **then ON**

32 **C** **D7**

33 **G** **G7**

34 **C** na - li - a, Sa - tur - na - li - a, when peo - ple feast and act the

35 **G**

36 **A** **A7**

f

'How Christmas Came To Be' by Andrew Oxspring & Ian Faraday – Piano Score

D G7 C G

37 clown. 38 And ev - ery - thing is al - ways 39 top - sy - tur - vy,

40 back to front and up - side 41 down! 42

43 Amin 44 D D7 45 G

Banish The Winter Blues

Slow, bleak $\text{♩} = 81$

Music & lyrics by Ian Faraday

Piano **All on Dm**

1 2 3 4

mp

Voice 2
5 6 7 (chant)

Voice 1

V.1. Bit - ter was the wea - ther and dark were the days.
V.2. Some - times we looked out but then what did we see?
V.3. Grain sup - plies ran low, cat - tle had to be killed.

mp

Voice 2
8 9 10

days, dark the days!
see, did we see!
killed, to be killed!

Ice and snow, ice and snow!
Skies of grey, skies of grey!
Taste of Yule, taste of Yule!

Voice 1

Harsh was the fro - zen ice and snow. Wrapped in our furs by the
Fields decked in white and skies of grey. When would the sun end this
Fresh meat! An ear - ly taste of Yule! Then will we feast 'til our

11 12 13

War - ming Mis - er - Will be blaze, y, filled. war - ming mis - er - y! filled! blaze! Win - ter to go, Frosts melt a - way, No lon - ger rule,

fire's war - ming blaze, we wai - ted for win - ter to go. bleak mis - e - ry and frosts, in its warmth, melt a - way? bel - lies be filled. The dark - ness shall no lon - ger rule!

14 15 16 Joyful! $\text{♩} = 140$ D G

win - ter to go, win - ter to go! go! frosts melt a - way, rule, frosts melt a - way! rule! no lon - ger rule, no lon - ger rule!

accel. *f*

17 D/F# D G A7 D 18 19

20 D G 21 A7 D 22 G

Chorus Win - ter Sol - stice gives an ex - cuse to tap all our bar - rels of

23 D
booze!

24 G
Twelve days of

A7
feas - ting

D
means we cut loose and

Bmin

26 G
ba - nish the win - ter blues!

A7
Skål!

D
to CODA last time

28 Dmin
Slower, bleak! (tempo 1)

mp

29 Dmin
rpt. for V.2/3 then CODA cut

30 CODA
D Joyful! ♩ = 140

G
Chorus Win - ter Sol - stice gives an ex - cuse to

A7
31

D
32

G
tap all our bar - rels of booze!

D
33

G
Twelve days of

A7
34

fea - sting

'How Christmas Came To Be' by Andrew Oxspring & Ian Faraday – Piano Score

35 D Bmin G A7 D

means we cut loose and ba - nish the win - ter blues! Skål!

36 37

38 G A7 D

39

Hallelujah!

With great joy! ♩ = 115

Music & lyrics by Andrew Oxspring

Voice 1

1 (clap) 2 3

Piano

f tamb.

B.D.

E E7 A (off-beat claps continue) B7

4 5 6

Chorus Hal - le - lu - jah! Hal - le - lu - ja.....h!

f

Voice 2 D A D/A A E7 A

7 8 9

Voice 1 Je - sus is born. Oh, Hal - le - lu -

Hal - le - lu - jah! Je - sus is born! Hal - le - lu - jah!

(cut to next section after V.2. chorus)

B D A D/A A (run down on A)

10 jah! Hal - le - lu- jah! Oh, Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Je - sus is born!

13 E 14 E E7 15 A Asus4 D A

V.1. Wel - come to Beth - le - hem, it's just a quiet lit - tle town.
V.2. Yes, here in Beth - le - hem, God has de - li - vered His son.

mf

16 A Asus4 D A 17 E 18 E E7

But here in Beth - le - hem there's some - thing big go - ing
And so to Beth - le - hem shep - herds and wise men have

19 A Asus4 D A 20 A A7 21 D

down!
come.

Well, in a sta - ble be -
They all give thanks for the

The piano score is written for a piano in G major (one sharp). It features a vocal line and a piano accompaniment. The score is divided into systems, with measures numbered 10 through 21. Chord symbols are placed above the vocal line. The lyrics are written below the vocal line. The score includes a repeat sign at measure 12, indicating a cut to the next section after the V.2. chorus. The piano accompaniment includes a melody in the right hand and a bass line in the left hand. The score is marked with a mezzo-forte (mf) dynamic at measure 13.

22 **B7/D#** 23 **E** 24 **E7**

neath a star so bright some- thing ma - gi - cal's hap - pen - ing to - night;
new - born ba - by king, then lay be- fore Him the pre - sents that they bring.

25 **D** 26 **B7/D#** 27 **E**

there in a man - ger a slee - ping ba - by lies as an - gels - heaven - ly
And all are wat - ching with won - der in their eyes, as an - gels - heaven - ly

28 **E7** (rpt. twice then take cut) **next section** 29 **A** **D/A** **A** 30 **(N.C. Hallelujah chorus)**
(clap as intro)

lu - jah! Je - sus is born! Oh, Hal - le - lu -
vo - ces fill the skies, sing - ing.... Je - sus is born! Hal - le - lu - jah!
vo - ces fill the skies, sing - ing....

31 32 33

jah! Hal - le - lu - jah! Oh, Hal - le - lu - jah! Je - sus is born!
Hal - le - lu - ja h! Hal - le - lu - jah! Je - sus is born!

Oh, Hal - le - lu - jah! Hal - le - lu - jah! Oh, Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - ja h! Hal - le - lu - jah!

jah! Je - sus is born! . . . Oh, Hal - le - lu - jah! Oh, Hal - le - lu -

Je - sus is born! Hal - le - lu - jah! Hal - le - lu - ja h!

jah! Oh, Hal - le - lu - jah! Je - sus is born! Oh, Hal - le - lu -

Hal - le - lu - jah! Je - sus is born! Hal - le - lu - jah!

jah! Oh, Hal - le - lu - jah! Oh, Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Je - sus is born!

No More Christmas

To the point! ♩ = 180

Music & Lyrics by Ian Faraday & Andrew Oxspring

Score for 'No More Christmas' (Piano Score). The score is written for Voice and Piano. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked 'To the point! ♩ = 180'.

The score is divided into two versions: V.1. (Puritans) and V.2. (Revellers). The lyrics are as follows:

V.1. (Puritans)
We don't be - lieve in Christ-mas fun be - cause it threa - tens
Well sol - diers now pa - rol the streets with one in - tent - their

V.2. (Revellers)
pi - e - ty! We don't per - mit ex - tra - va - gance or tol - er - ate fri - vol - i - ty. There
task is clear.... they will ar - rest the mer - ry - ma - kers, stam - ping out all Christ - mas cheer, and

won't be a - ny fes - ti - val - you're not al - lowed to dec - or - ate. We'll stick to Pur - i
seek out those pre - par - ing feasts so they can take the food a - way, while shops and bus - iness

tan be - liefs and pun - ish those who cel - e - brate!
must stay o - pen, just like a - ny o - ther day.

The score includes musical notation for the Voice and Piano parts, with lyrics written below the piano part. The score is divided into measures, with measure numbers 1 through 20 indicated. The score ends with a double bar line and a repeat sign.

'How Christmas Came To Be' by Andrew Oxspring & Ian Faraday – Piano Score

Brighter $\text{♩} = 185$

Chorus

(R) Can we par - ty, just a bit? (P) No you can't! Get o - ver it! (R) A tee - ny, wee - ny

sip of a _ _ le? (P) If you want to go to ja _ ill! (R) How a - bout a

song and dance? _ _ (P) Are you kid - ding? Not a chance! And just so you

un - der - stand.... NO MORE CHRIST - MAS! IT'S BEEN

2nd time to CODA

ff

The piano score is written for a piano in G major, 6/8 time. It features a vocal line and a piano accompaniment. The score is divided into four systems. The first system (measures 21-25) includes the vocal line with lyrics and piano accompaniment. The second system (measures 26-29) continues the vocal line and piano accompaniment. The third system (measures 30-33) continues the vocal line and piano accompaniment. The fourth system (measures 34-38) includes the vocal line with lyrics and piano accompaniment, ending with a CODA symbol. The score includes various musical notations such as notes, rests, and dynamic markings.

D.C. then CODA cut **CODA** **D** (brightly)

Puritans BANNED! **Revellers** Can we par - ty, just a bit? **(P)** No you can't! Get o - ver it! **(R)** A

tee - ny, wee-ny sip of a...le? **(P)** If you want to go to ja...il! **(R)** How a - bout a

song and dance? **(P)** Are you kid - ding? Not a chance! And just so you un - der-stand.....

NO MORE CHRIST - MAS! **IT'S BEEN BANNED!**

ff

Chords: D, A7, Bmin, F#min, G, D, E7, A7, G, Gmin, A7, A7, A7, A7, D

The Victorians

Music Hall waltz! ♩ = 180

Music & lyrics by Ian Faraday

Piano

1 C 2 C 3 C7 4 C7 5 F

f *mf*

The piano introduction consists of five measures. Measure 1 has a C chord and a forte (f) dynamic. Measure 2 has a C chord. Measure 3 has a C7 chord. Measure 4 has a C7 chord. Measure 5 has an F chord and a mezzo-forte (mf) dynamic. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (Bb) and the time signature is 3/4.

Voice

6 F 7 F 8 F 9 F 10 F

V.1. (All) Prince Al - bert mar - ried Vic -
V.2. (Victorian 1) Well, im - por - tant is
V.3. (All) A tur - key din - ner was

The vocal introduction consists of five measures. Measure 6 has an F chord. Measure 7 has an F chord. Measure 8 has an F chord. Measure 9 has an F chord. Measure 10 has an F chord. The melody is in the voice part, and the piano accompaniment is in the right and left hands. The key signature has one flat (Bb) and the time signature is 3/4.

11 D7 12 D7 13 Gmin 14 Gmin 15 Gmin

to - ri - a and came to join us here.
 fa - mily time, with chil - dren cen - us stage
 pop - u - lar but most - ly for the rich!

The piano and vocal accompaniment for measures 11-15. Measure 11 has a D7 chord. Measure 12 has a D7 chord. Measure 13 has a Gmin chord. Measure 14 has a Gmin chord. Measure 15 has a Gmin chord. The melody is in the voice part, and the piano accompaniment is in the right and left hands. The key signature has one flat (Bb) and the time signature is 3/4.

16 Gmin 17 C 18 C 19 C 20 C

(Victorian 2) He in - tro - duced new Christ - mas cus - toms -
 and Mince choirs of were Christ mas ca - mas sing - toms -
 pies were made but now with fruit, ers a

The piano and vocal accompaniment for measures 16-20. Measure 16 has a Gmin chord. Measure 17 has a C chord. Measure 18 has a C chord. Measure 19 has a C chord. Measure 20 has a C chord. The melody is in the voice part, and the piano accompaniment is in the right and left hands. The key signature has one flat (Bb) and the time signature is 3/4.

'How Christmas Came To Be' by Andrew Oxspring & Ian Faraday – Piano Score

21 F 22 F 23 F 24 F 25 F

such a bright i - dea! A fa - vourite
now are all the rage! The shops - are
ve - ry mod - ern switch! The Christ - mas

26 F 27 D7 28 D7 29 Gmin 30 Gmin

fea - ture of he passed on from life in Ger - ma -
full of gifts to a buy to place be - neath - our
cra - cker had a surge in pop - u - la - ri -

31 Gmin 32 Gmin 33 D \flat 34 D \flat 35 F/C

ny . would add some gla - mour to your
tree (All) and gree - tings cards - are mass pro -
ty, while Dick - ens sto - ries told - of

36 D7 37 Gmin 38 C7 39 F 40 F

house; the good old Christ - mas tree!
duced, hung up for all cha - ri - see!
peace and love and and ri - ty.

The piano score is written for a grand piano, featuring a right-hand melody and a left-hand accompaniment. The key signature is one flat (B-flat major or D minor). The score is divided into four systems, each with five measures. Chord symbols are placed above the measures: F, D7, Gmin, and F/C. The lyrics are written below the right-hand staff. The score includes various musical notations such as notes, rests, and accidentals. The lyrics are: 'such now ve - ry mod - ern switch! A The shops - are vourite are mas', 'fea - ture of he passed on from life in Ger - ma - full of gifts to a buy to place be - neath - our cra - cker had a surge in pop - u - la - ri -', 'ny . would add some gla - mour to your tree (All) and gree - tings cards - are mass pro - ty, while Dick - ens sto - ries told - of', 'house; the good old Christ - mas tree! deduced, hung up for all cha - ri - see! peace and love and and ri - ty.'

'How Christmas Came To Be' by Andrew Oxspring & Ian Faraday – Piano Score

Gmin C7 F F More lively!

41 42 43 44

Chorus (All) The Vic -

f

45 46 47 48

to - rians loved their Christ - mas. Yes, they real - ly had a ball! **(Victorians)** Raise a

sim.

49 50 51 52

B \flat F G7 C

glass - God save the Queen! And good - will to one and all! **(All)** If you

53 54 55 56

F F B \flat A

re - ckon they were stuf - fy, prim and pro - per some might say, think a -

'How Christmas Came To Be' by Andrew Oxspring & Ian Faraday – Piano Score

57 Dmin D^b 58 F/C Dmin 59 F/C C7 1.2. F 60 **D.C.**

bout the things they star - ted, things we all en - joy to - day!

3. 61 F 62 F/C C7 63 F

f

Ho! Ho! Ho!

Very jolly! ♩ = 140

Music & lyrics by Andrew Oxspring

Voice 1 **F** 2 **C** 3 **F**

Piano **Chorus** He puts his red suit on, buck - les

up his belt and then he's rea - dy to go, go, go! His

7 **Gmin** 8 **Amin** 9 **B♭** **to next section after V.2. chorus** 

sleigh's ful - ly loa - ded as he hits the skies with a twin - kle in his eye and a....

10 **C** 11 **F** 12 **C**

Ho! Ho! Ho!

V.1. He's a
V.2. He's a

'How Christmas Came To Be' by Andrew Oxspring & Ian Faraday – Piano Score

13 F 14 F 15 F

fel - la who goes b... y ma - ny names and you're free to take your pick.
fel - la we hope will be cal - ling in for a sher - ry and mince pie.

mf

16 F 17 Bb 18 Bb

Fa - ther Christ - mas, San - ta Claus a... nd Pa - pa No - ël, Chris
If we're ve - ry well - be - haved and we do as we're told, then

19 F 20 F 21 Dmin C

Krin - gle or Saint Nick. He's had some im - age chan -
may - be he'll drop by? It's al - ways been his mis -

22 Bb 23 Dmin C 24 Bb

ges, he's played a - round with style, but now he's
sion, through - out the cen - tu - ries, to bring a

'How Christmas Came To Be' by Andrew Oxspring & Ian Faraday – Piano Score

25 **F** 26 **Gmin** 27 **B \flat**

set - tled on a look which, in an - y - bo - dy's book, is bound to raise a smile!
lit - tle bit of joy t... o ev - ery girl and boy and boy, how he a suc - ceeds!

28 **C** 29 **C** **rpt. 2 times** **then cut to next section** 30 **C** **next section** 31 **F**

Chorus He puts his Ho! Ho! Ho!

32 **F** **V.3. Instrumental** 33 **F** 34 **F**

35 **B \flat** 36 **B \flat** 37 **F** 38 **F**

39 **Dmin** **C** 40 **B \flat** 41 **Dmin** **C** 42 **B \flat**

43 F 44 Gmin 45 B \flat 46 C

47 C 48 F 49 B \flat 50 C

Chorus He puts his red suit on, buck - les up his belt and then he's rea - dy to go,

f

51 F 52 Gmin 53 Amin 54 B \flat

go, go! His sleigh's ful - ly loa - ded as he hits the skies with a twin - kle in his eye and a....

55 C 56 F 57 C 58 F

Ho! Ho! Ho!

Roll On, Christmas Day

Gently $\text{♩} = 130$

Music & Lyrics by Andrew Oxspring

Piano

The piano introduction consists of four measures in G major, 4/4 time. The melody is in the right hand, starting with a quarter rest, followed by eighth and quarter notes. The bass line is in the left hand, starting with a quarter note, followed by eighth and quarter notes. Chords G, G, Emin, and C are indicated above the measures. The dynamic is *mp*.

Voice 1

The first system of the vocal and piano accompaniment. The vocal line (Voice 1) is in the right hand, starting with a whole rest, followed by a quarter note. The piano accompaniment is in the left hand, starting with a quarter note, followed by eighth and quarter notes. Chords Dsus4, D, C, and C are indicated above the measures. The dynamic is *mf*.

The second system of the vocal and piano accompaniment. The vocal line (Voice 1) is in the right hand, starting with a quarter note, followed by eighth and quarter notes. The piano accompaniment is in the left hand, starting with a quarter note, followed by eighth and quarter notes. Chords G, G, Emin, and C are indicated above the measures. The dynamic is *mf*.

V.2. you sit and think a - bout see what Christ - mas will bring,
more than e - nough to see a smile ligh - ting up

The third system of the vocal and piano accompaniment. The vocal line (Voice 1) is in the right hand, starting with a quarter note, followed by eighth and quarter notes. The piano accompaniment is in the left hand, starting with a quarter note, followed by eighth and quarter notes. Chords D, D, C, and C are indicated above the measures. The dynamic is *mf*.

what might be fa - the ces most im - por - tant you thing? The
all the be fa - ces of the ones you love. And

'How Christmas Came To Be' by Andrew Oxspring & Ian Faraday – Piano Score

G G Emin C

17 18 19 20

gifts round the tree? So ma - ny good things to eat? Well,
just be - ing near to ev - ery - one you hold dear, well,

D D C C

21 22 23 24

Christ - mas means a lit - tle more to me.
that's the won - der of this time of year.

to next section for rest of V.2.

cresc.

G G Emin Emin

25 Voice 2 26 27 28

Oh, oh, oh, oh, oh, oh, oh, oh, oh, oh, oh, oh,

Oh, oh, oh, oh, oh, oh, oh, oh, oh, oh, oh, oh,

f

'How Christmas Came To Be' by Andrew Oxspring & Ian Faraday – Piano Score

Chords: C, C, 1. D, D

Measures: 29, 30, 31, 32

Vocal lines (Soprano and Alto):

oh, oh, oh, oh, oh, oh, oh, oh, oh, oh, oh, oh,

Piano accompaniment (Right and Left Hand):

next section (V.2. continued)

Chords: D, D, Emin, Emin

Measures: 33, 34, 35, 36

D.S. (Da Capo)

Vocal lines (Soprano and Alto):

oh, oh, oh... oh, oh, oh... And as the win - ter winds

Piano accompaniment (Right and Left Hand):

V.2. It's

mf (mezzo-forte)

Chords: G, G, Amin, Amin

Measures: 37, 38, 39, 40

Vocal lines (Soprano and Alto):

bring their i - cy chill, we'll be wrapped up safe and warm in a

Piano accompaniment (Right and Left Hand):

'How Christmas Came To Be' by Andrew Oxspring & Ian Faraday – Piano Score

41 42 43 44

Dsus4 D G G

(Voice 3 on repeat only)

(Voice 2 on repeat only)

Oh, oh, oh,

Oh, oh, oh, oh, oh, oh,

blan-ket of good-will. **Voice 1 - chorus with repeat** Roll on Christ - mas Day, we know good

f

45 46 47 48

Emin Emin C C

oh. oh. oh,

oh, oh, oh, oh, oh, oh,

oh, oh, oh, oh, oh, oh,

oh, oh, oh, oh, oh, oh,

times are on their way, Let your home be filled with joy and

'How Christmas Came To Be' by Andrew Oxspring & Ian Faraday – Piano Score

Chords: D, D, G, G

Measures: 49, 50, 51, 52

Lyrics: Oh, oh, oh, oh, oh, oh. Oh, oh, oh, oh, oh, oh. Lift your voi - ces high and let your

laugh - ter.

Chords: Emin, Emin, C, C

Measures: 53, 54, 55, 56

Lyrics: oh, oh, oh, oh, oh, oh. oh, oh, oh, oh, oh, oh. trou-bles pass you by, and may peace be in your heart for e - ver

1. Dsus4 D 2. Dsus4 D

57 oh, oh, oh, 58 oh, oh, oh.... 59 oh, oh, oh.... 60

oh, oh, oh, oh, oh, oh.... oh, oh, oh....

af - ter. af - ter.

61 G 62 G 63 Emin

mp

64 C 65 Dsus4 66 D

67 C 68 C 69 G

rit. *p*