

Student Edition

AN EARLY AMERICAN CHRISTMAS

A Revolutionary Holiday Celebration

by
Teresa & Paul Jennings



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CHARACTERS:

Contemporary American children (any number, multiple speaking parts)

Early American children (any number, multiple speaking parts)

TIME:

Today and the late 1700's

SETTING:

America

SEQUENCE 1

Opening Song: "O Christmas, Christmas!"

During the opening song, some contemporary American children (students) are decorating their school's performance area for their Early American Christmas program. They can be playing around with costumes and decorations typical of the era as they sing and even dance.

O CHRISTMAS, CHRISTMAS!

JOYOUS FOLK STYLE ($\text{d} = 150$; $\text{d} \cdot = 50$)

Teresa Jennings

4

(5)

8

(13)

8



1ST TIME - UNISON

2ND TIME - DIVISI INTO
ROUND

(22) ROBUSTLY!

A musical staff in G major with a common time signature. It consists of four measures. The first measure shows the beginning of a round. The second measure shows the continuation of the round. The third measure shows the end of the round. The fourth measure shows the end of the round. The lyrics are: 'Tis a joy - ous re - un - ion. O, Christ-mas, Christ-mas!' The dynamic is forte (f).

A musical staff in G major with a common time signature. It consists of four measures. The first measure shows the continuation of the round. The second measure shows the continuation of the round. The third measure shows the end of the round. The fourth measure shows the end of the round. The lyrics are: Joy - ous re - un - ion. O, Christ-mas, Christ-mas! The dynamic is sub. f (soft).

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A musical staff in G major with a common time signature. It consists of four measures. The first measure shows the continuation of the round. The second measure shows the continuation of the round. The third measure shows the end of the round. The fourth measure shows the end of the round. The lyrics are: Bright cel - e - bra - tion. O, Christ-mas, Christ-mas! The dynamic is sub. f (soft).

A musical staff in G major with a common time signature. It consists of four measures. The first measure shows the continuation of the round. The second measure shows the continuation of the round. The third measure shows the end of the round. The fourth measure shows the end of the round. The lyrics are: joy - ous re - un - ion. O, Christ-mas, Christ-mas!

O CHRISTMAS, CHRISTMAS!

I Sub. *p*

Bright cel - e - bra - tion. O, Christ-mas, Christ-mas!

II Sub. *p*

Joy - ous re - un - ion. O, Christ-mas, Christ-mas!

(38) I Sub. *f*

Hark! How the chil - dren are sing - ing, sing - ing!

II Sub. *f*

Bright cel - e - bra - tion. O, Christ-mas, Christ-mas!

I Sub. *p*

Hark! How the chil - dren are sing - ing, sing - ing!

II Sub. *p*

Bright cel - e - bra - tion. O, Christ-mas, Christ-mas!

(46) I Sub. *f*

Tra la la la la! O, Christ-mas, Christ-mas!

II Sub. *f*

Hark! How the chil - dren are sing - ing, sing - ing!

O CHRISTMAS, CHRISTMAS!

I sub. *p*

Tra la la la la! O, Christ-mas, Christ-mas!

II sub. *p*

Hark! How the chil-dren are sing-ing, sing-ing!

(54)

I

II

sub. *f*

Tra la la la la! O, Christ-mas, Christ-mas!

I

II

sub. *p*

Tra la la la la! O, Christ-mas, Christ-mas!

(62) 4 f > >

Christ-mas! Christ-mas! Tra la la la!

4 f > >

Christ-mas! Christ-mas! Tra la la la!

SEQUENCE 2

After the song, the students talk amongst themselves.

Our teacher says that this year we will be celebrating the holiday season the way Americans did when our country was just beginning.

That was more than 200 years ago!

I'll bet it was very different from the way we celebrate today.

Yeah. But we still hear about some of their weird customs today.

You mean like the Yule Log or the Boar's Head?

Yeah. Like that. And what the heck is "figgy pudding"?

I don't know. But I don't think I want any. (*Make yucky face.*)

(*Others make similar faces, too*)

You know, I think the Yule Log was practically a whole tree. It was really big.

Men that owned lots of land or estates and had big houses - and big fireplaces - burned the Yule Log for the whole Christmas season!

Wow. That must have been a big fire, too!

Can you imagine dragging a whole tree into your fireplace today?

Well, we drag a whole tree into our living rooms! You know – a Christmas tree!

I guess we do! Wonder how these traditions got started in the first place?

I don't know. I guess they're just passed along from person to person.

And from generation to generation.

Our ancestors had customs and beliefs that they practiced and taught their children to practice.

And their children taught their children and so on.

Even so, traditions don't have to be ancient.

That's right! We've started our own traditions since we were little.

You mean like watching Christmas specials on t.v. every year?

Yeah! I'll bet our ancestors didn't do that 200 years ago!

Not only that, but we are always adapting traditions, too. Adding our personal touches.

I suppose that means we all have traditions, doesn't it?

Others nod in agreement while song begins. Optional ad libs: Guess so, Yeah, I see your point, Probably so, I know what you mean, etc.

SEQUENCE 3

Song: "Traditions"

TRADITIONS

HALF-TIME HIP-HOP ($\text{d} = 80$; $\text{J} = 160$) ($\text{J} = \overline{\overline{J}}\overline{\overline{J}}$)

5

(6) 8.

3

Teresa Jennings



1. Tra -
2. Tra -

10



di - tion - al - ly,
di - tion - al - ly, the what you see
fam - i - ly is what we've come_ to be
where you're going to see



from stor-ies and cus-toms, hab - its and be - liefs, hand-ed
those stor-ies and cus-toms, hab - its and be - liefs, hand-ed

18



down gen - er - a - tion - al - ly. You see?
down gen - er - a - tion - al - ly. You see? Ev' - ry - bod - y has a
Ev' - ry - bod - y has the

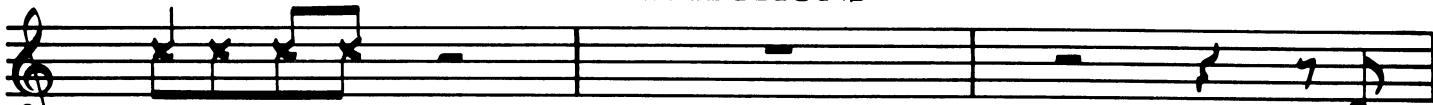


per - son - al ver - sion, a lev - el of im - mer - sion, tra - di - tion - al - ly. Like an
op - tion of cre - a - tion, a pri - vate var - i - a - tion, tra - di - tion - al - ly. All you



un - writ - ten law no one ev - er saw, but prac - ticed and re - spect - ed for
real - ly have to do is try to fol - low through, and prac - tice and re - spect it, tra -

TRADITIONS



cen - tur - ies.
di - tion - al - ly. }

1. Tra -

(28)

di - tions, _____ passed a hand-ed long from one to an-oth-er. Tra -
di - tions, _____ down from fa-thers and moth-ers. Tra -

*TO CODA
AFTER REPEAT*

1.

di - tions, _____ come to be. 2. Tra -
di - tions, _____ passed to

2.

3

D.S. AL CODA

me.

CODA

(42)

me.

1. Tra

di - tions, _____

passed a -

di - tions, _____

hand - ed

long from one to an-oth-er. Tra - di - tions _____ come to
down from fa - thers and moth-ers. Tra - di - tions _____ passed to

1.

2.

be.

2. Tra -

me.

2

YELL:

Tra - di - tions!

SEQUENCE 4

One of the students holds up a 13 star flag and looks wistfully at it.

I wonder what kind of traditions the kids had a couple of hundred years ago?

Wouldn't it be so cool to go back in time and ask them?

Others nod and ad lib: Wow! That would be awesome! Oh, yeah! Can you imagine?, etc.

SEQUENCE 5

The Early American children enter the stage opposite the contemporary children. Spotlight or highlight them somehow, if possible. They speak to the audience and/or the Contemporary kids. The Contemporary kids should turn to face them and react and respond to everything that is said as if they can actually communicate with the Early American children.

Here in our new country, there are people from all over the world.

Some of us are immigrants and some of us were born here.

We live in cities and towns, farms and villages.

We speak many different languages and with many different accents, depending on where we live or where we came from.

We have many different lifestyles, yet we have many things in common, too.

One of the things most of us have in common is the celebration of Christmas.

Many of us and our ancestors came here seeking the freedom to practice our own religions.

And celebrating Christmas is one of those freedoms.

As you might imagine, because we are so diverse, Christmas is celebrated in many different ways.

Some religious groups honor Christmas with quiet dignity and prayer, while others of us are quite exuberant and filled with an outward expression of joy.

In fact, the Father of our Country, George Washington, believed in making very merry at Christmas time.

Well, at least until the war began in 1776.

SEQUENCE 6

Underscore for Narration: "Milford – A Fuguing Tune"

He opened his home at Mount Vernon in Virginia to everyone he knew at Christmas time!

His Christmas celebration went on for days with guests coming and going or staying all along!

His home was decked with grand Christmas decorations and he provided more food and drink than anyone could ever want!

But one of the best parts of the celebrations for George Washington – and for all of us – is the Christmas music!

SEQUENCE 7

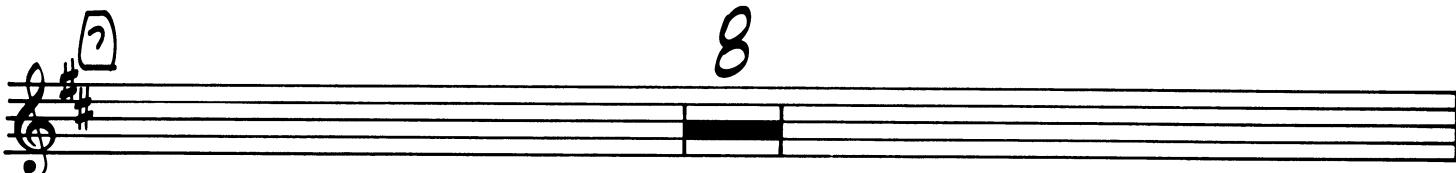
Songs: "Deck The Halls"

DECK THE HALLS

SUBILANTLY ($\text{d} = 80$; $\text{d} = 160$)

6

Traditional
arr. Paul Jennings



Musical staff showing measures 5-6. The first measure has a treble clef, a key signature of two sharps, and common time. The second measure begins with a repeat sign. The lyrics "3 TIMES" are written above the staff.

1. Deck the halls with boughs of hol - ly.
2. See the blaz - ing Yule be - fore us.
3. Fast a - way the old year pas - ses.

Fa la la la la la, la
Fa la la la la la, la
Fa la la la la la, la

Musical staff showing measures 7-8. The first measure has a treble clef, a key signature of two sharps, and common time. The second measure begins with a black bar.

la la la. 'Tis the sea - son to be jol - ly.
la la la. Strike the harp and join the chor - us.
la la la. Hail the new, ye lads and las - ses.

DECK THE HALLS

(23)

Fa la la la la, la la la la la.
Fa la la la la, la la la la la.
Fa la la la la, la la la la la.

Don we now our
Fol - low me in
Sing we joy - ous

gay ap - par - rel.
mer - ry meas - ure.
all to - geth - er.

Fa la la, la la la, la la la.
Fa la la, la la la, la la la.
Fa la la, la la la, la la la.

(1,2.)

Troll the an - cient yule - tide car - ol.
While I tell of Yule - tide treas-ure.
Heed - less of the wind and weath-er.

Fa la la la la, la la la la la.
Fa la la la la, la la la la la.

(3.)

Fa la la la la, la la la la la.

2

f

Fa la la la la!

SEQUENCE 8

Optional: Add your own cheerful and/or energetic Christmas song(s) here.

SEQUENCE 9

One of the traditions we have in common is caroling!

We go from house to house in the city!

We knock on our neighbors' doors in the towns!

We go from farm to farm in the country!

And we share our Christmas spirit in song!

SEQUENCE 10

Song Sequence: “Here We Come A-Caroling”

“The Coventry Carol”

“We Wish You A Merry Christmas”

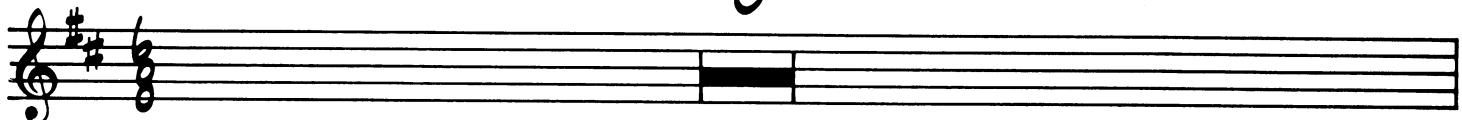
This section includes songs which can be used entirely, partially or adapted to suit your needs. Consider having groups of children from different sections of the country, e.g., New England, Virginia, or Ohio, perform parts of the sequence. This is also a good time to add any other carols of your choosing.

HERE WE COME A - CAROLING

MERRILY ($\text{d} = 96$)

8

Traditional
adapted/arr. Paul Jennings



(9) 4 TIMES

1. Here we come a - car ol ing a - mong the leaves so
 2. are not dai - ly beg - gars that go from door to
 3. We have got a lit - tle purse of stretch - ing leath - er
 4. Bless the mas - ter of this house, like wise the mis - tress,

green. door. skin. too. But We And Here we are neigh - bor's want a all the lit - tle lit - tle wan chil mon chil d'ring dren ey dren, so whom to a

($\text{d} = \text{d}$)

fair you have seen be seen. fore. in. you. Love and joy come to
 you line it well be with us to

HERE WE COME A - CAROLING

Musical notation for the first line of the song. The key signature is G major (one sharp). The lyrics are: "you, as we sing a song or two! And we". The music consists of quarter notes and eighth notes.

Musical notation for the second line of the song. The key signature is G major (one sharp). The lyrics are: "wish you, we wish____ you a hap - py new". The music includes a fermata over the eighth note in the third measure.

Musical notation for the third line of the song. The key signature is G major (one sharp). The lyrics are: "year! And we wish you a hap - py new____". The music includes a fermata over the eighth note in the fifth measure.

Musical notation for the fourth line of the song. The key signature is G major (one sharp). The lyrics are: "year!_____ 2. We". The music includes a fermata over the eighth note in the first measure and a dynamic marking "2. We" at the end.

Musical notation for the fifth line of the song. The key signature is G major (one sharp). The lyrics are: "year!_____ 2". The music includes a fermata over the eighth note in the first measure and a dynamic marking "2" at the end.

Musical notation for the final line of the song. The key signature is G major (one sharp). The lyrics are: "Here we come a - car - ol - ing, tra la!". The music includes a fermata over the eighth note in the eighth measure.

THE COVENTRY CAROL

EXPRESSIVELY ($\text{♩} = 80$)

8

Traditional
adapted/arr. Paul Jennings



GENTLY - LIKE A LULLABY

(9) *mp*



1. Lu - lay, thou lit - tle tin - y child.
2. O sis - ters, too, how may - we do,

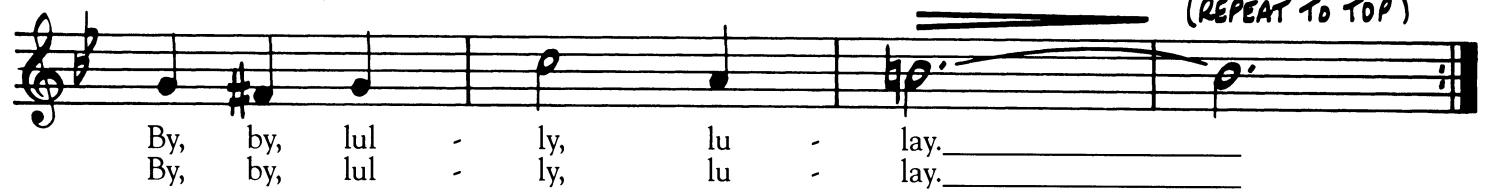


By, by, lul pre - ly, Lu - lay. Lul -
For to serve this day? This

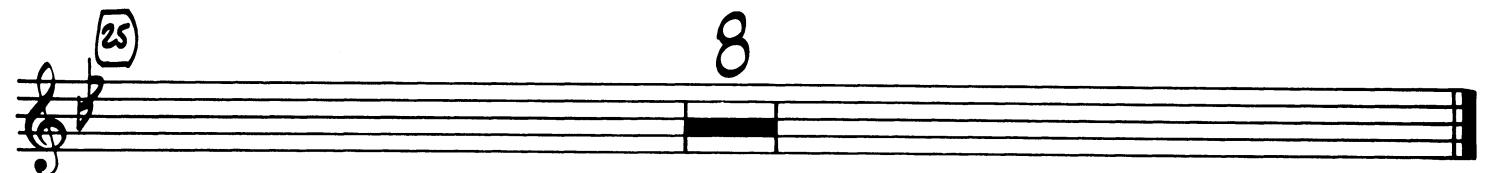


lay poor thou young - lit ling - tle for tin whom - y we child. sing.

(REPEAT TO TOP)



By, by, lul lul - ly, ly, lu lu - lay. lay.



8

WE WISH YOU A MERRY CHRISTMAS

Traditional
arr. Paul Jennings

MERRILY ($\text{♩} = 132$) 3 TIMES 7 f

The musical score consists of five staves of music. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It includes lyrics for the first three lines of the song. The second staff begins with a measure containing a circled '9'. The third staff begins with a measure containing a circled '17'. The fourth staff ends with a measure containing a circled '17'. The fifth staff concludes the piece.

1. We
2. Oh,
3. We

wish you a mer - ry Christ - mas. We wish you a mer - ry
bring us some fig - gy pud - ding. Oh, bring us some fig - gy
won't go un - til we get some. We go un - til we

Christ - mas. We wish you a mer - ry Christ - mas, and a
pud - ding. Oh, bring us some fig - gy pud - ding. Now
get some. We won't go un - til we get some. So

hap - py New Year! Good tid - ings to
bring some right here! } Good
bring some right here!

you wher - ev - er you are. Good

WE WISH YOU A MERRY CHRISTMAS

Musical notation for the first line of the song. The key signature is G major (one sharp). The lyrics are: tid - ings for Christ - mas and a hap - py New.

Musical notation for the second line of the song. The key signature is G major (one sharp). The lyrics are: Year! Year! We wish you a mer - ry. Measure 1,2. (To Top) Measure 3. Measure 26.

Musical notation for the third line of the song. The key signature is G major (one sharp). The lyrics are: Christ - mas. We wish you a mer - ry Christ - mas. We

Musical notation for the fourth line of the song. The key signature is G major (one sharp). The lyrics are: wish you a mer - ry Christ - mas and a hap - py New

Musical notation for the fifth line of the song. The key signature is G major (one sharp). The lyrics are: Year! Measure 2.

SEQUENCE 11

Underscore for Narration: Military drum

Tensions began to mount here in the 1770's.

England wanted to control America as a colony.

But we wanted our freedom.

All the children from the different parts of the country stand next to each other – united.

After the Declaration of Independence was written and signed in 1776, America went to war.

That first Christmas, we were not as joyous as in Christmases past.

Many men, young and old, were away from home fighting for our freedom and for the freedom of our families.

Still, we sang at Christmas. But our hearts were a bit more melancholy for a time.

SEQUENCE 12

Song: “Auld Lang Syne”

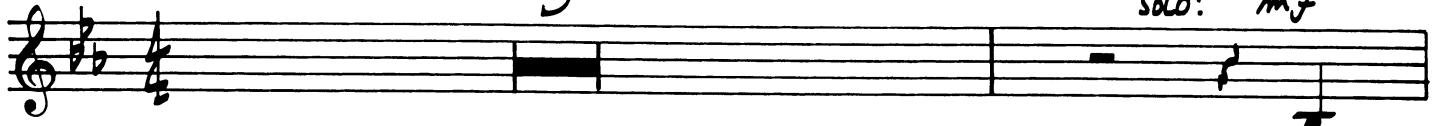
AULD LANG SYNE

POIGNANTLY ($\text{d} = 54$; $\text{d} = 108$)

3

arr. Teresa Jennings

Solo: *mf*



Should

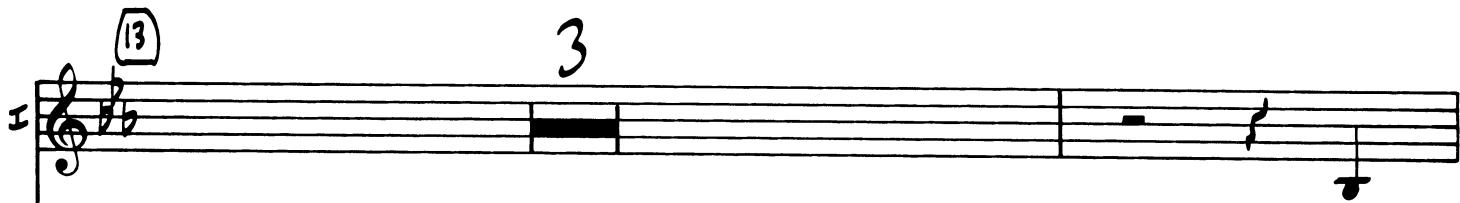


auld ac-quain-tance be for-got, and nev-er brought to mind? Should

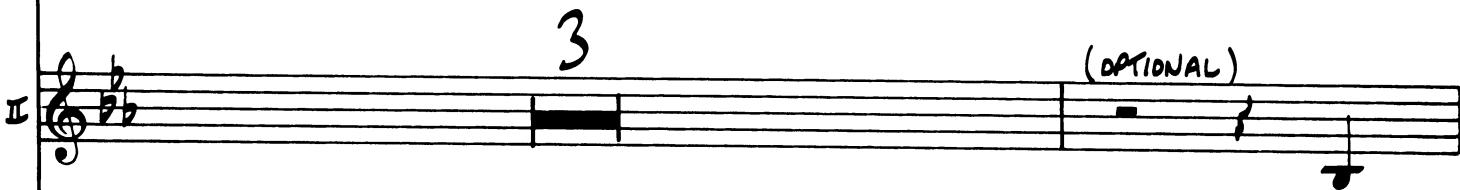


(END SOLO)

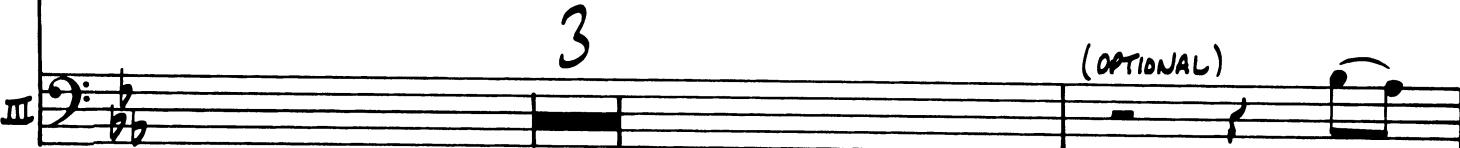
auld ac-quain-tance be for-got, and days of Auld Lang Syne?



1. Should



1. Should



(OPTIONAL)

1. Should



(OPTIONAL)

1. Should

AULD LANG SYNE

(17)

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

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

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

IV: auld ac-quain-tance take a cup of be for-got, and kind - ness yet for days of Auld Lang Syne? } For

V: auld ac-quain-tance take a cup_ of_ be for - got, and kind-ness_ yet for days of Auld Lang Syne? } For

VI: auld ac-quain-tance take a cup of be for-got, and kind-ness yet for days of Auld Lang Syne? } For

AULD LANG SYNE

25

I. Auld Lang Syne, my dear. For Auld Lang Syne. We'll

II. Auld Lang Syne, my dear. For Auld Lang Syne. We'll

III. Auld Lang Syne, my dear. For Auld Lang Syne. We'll

take a cup of kind-ness yet for Auld Lang Syne. 2. And

take a cup of kind-ness yet for Auld Lang Syne. 2. And

take a cup of kind-ness yet for Auld Lang Syne. 2. And

AULD LANG SYNE

2.

I
Syne. We'll take a cup of kind-ness yet for Auld Lang

II
Syne. We'll take a cup of kind-ness yet for Auld Lang

III
Syne. We'll take a cup of kind-ness yet for Auld Lang

Solo: mf

3

I
Syne. For Auld Lang Syne.

II
Syne.

III
Syne.

3

SEQUENCE 13

Optional: Add your own slow and/or gentle Christmas/Holiday/Seasonal songs here.

SEQUENCE 14

Underscore for Narration: “Chester”

America didn’t do very well in the beginning of the Revolution.

In December of 1776, we were cold and hungry.

Our soldiers were tired and scared.

But General George Washington was very brave and very smart.

He had an idea, which could have turned out terribly for our young country.

On Christmas night, General Washington led his soldiers across the icy waters of the Delaware River.

The British army was celebrating Christmas on the other side and they were not expecting to fight.

General Washington’s strategy paid off. The British army was completely surprised.

It was a victory for the young American army.

It was only one victory, but it was a victory we needed.

We still had a long battle ahead, but now we had hope.

The Revolutionary War lasted for many years.

And even though the British were defeated long before, a peace treaty was not signed until 1783.

And in all that time, we continued to celebrate Christmas each year, even though we waited and prayed for the war to end.

At long last, it did end, and our freedom had been won.

On Christmas Eve night in 1783, General George Washington returned to his beloved Mount Vernon just in time to celebrate once more.

There was, of course, great merriment.

SEQUENCE 15

Song: “Joy To The World”

JOY TO THE WORLD

SLOWLY ($\text{d} = 100$; $\text{j} = 200$)

8

Traditional
arr. Paul Jennings

The musical score consists of two staves of music in common time, key of G major. Staff I starts with a forte dynamic (f) and a tempo marking of 9. Staff II starts with a forte dynamic (f). Both staves have a handwritten mark "3 TIMES" above them. The lyrics are as follows:

Staff I:

- 1. Joy to the world! The Lord is come. Let
- 2. Joy to the world! Sav - ior reigns. Let
- 3. He rules the world with truth and grace. And

Staff II:

- 1. Joy to the world! The Lord is come. Let
- 2. Joy to the world! Sav - ior reigns. Let
- 3. He rules the world with truth and grace. And

Refrain:

earth men ceive her King! Let
men makes their songs em ploy! While
makes the na tions prove the

Staff I:

ev' field heart pare him room. And
ry and floods, rocks, hills and plains re-
glo ries of His right eous ness. And

Staff II:

ev' field heart pare him room. And
ry and floods, rocks, hills and plains re-
glo ries of His right eous ness.

JOY TO THE WORLD

heav'n and na - ture_ sing. And_ heav'n and na - ture_ sing. And_

peat the sound-ing_ joy, re - peat the sound-ing_ joy, re -

won-ders of His_ love. And_ won-ders of His_ love. And_

And Re - heav'n and na - ture sing. And heav'n and na - ture

Re And peat the sound-ing joy, And peat the sound-ing

25 And won-ders of His love. And won-ders of His

heav'n_ and_ heav'n_ and_ na - ture_ sing!

peat_ re - peat_ the sound-ing_ joy!

won - ders, won - ders of His love!

sing. And_ heav'n_ and_ na - ture_ sing!

joy. Re - peat_ the sound-ing_ joy!

love. And_ won - ders_ 38 f

Joy! _____ Joy! _____

8 f Joy! _____ Joy! _____

Joy! _____ 4

DIV. 8 8 8 8 4

Joy! _____

The musical score consists of two staves of music in G major (two sharps) and common time. The top staff begins with a treble clef, a key signature of two sharps, and a common time signature. The lyrics are written below the notes. Measure 1 starts with eighth-note chords. Measures 2-4 continue with eighth-note chords and lyrics. Measure 5 begins with a half note followed by eighth-note chords. Measures 6-8 continue with eighth-note chords and lyrics. Measure 9 starts with a half note followed by eighth-note chords. Measures 10-12 continue with eighth-note chords and lyrics. Measure 13 starts with a half note followed by eighth-note chords. Measures 14-16 continue with eighth-note chords and lyrics. Measure 17 starts with a half note followed by eighth-note chords. Measures 18-20 continue with eighth-note chords and lyrics. Measure 21 starts with a half note followed by eighth-note chords. Measures 22-24 continue with eighth-note chords and lyrics. Measure 25 starts with a half note followed by eighth-note chords. Measures 26-28 continue with eighth-note chords and lyrics. Measure 29 starts with a half note followed by eighth-note chords. Measures 30-32 continue with eighth-note chords and lyrics. Measure 33 starts with a half note followed by eighth-note chords. Measures 34-36 continue with eighth-note chords and lyrics. Measure 37 starts with a half note followed by eighth-note chords. Measures 38-40 continue with eighth-note chords and lyrics. Measure 41 starts with a half note followed by eighth-note chords. Measures 42-44 continue with eighth-note chords and lyrics. Measure 45 starts with a half note followed by eighth-note chords. Measures 46-48 continue with eighth-note chords and lyrics. Measure 49 starts with a half note followed by eighth-note chords. Measures 50-52 continue with eighth-note chords and lyrics. Measure 53 starts with a half note followed by eighth-note chords. Measures 54-56 continue with eighth-note chords and lyrics. Measure 57 starts with a half note followed by eighth-note chords. Measures 58-60 continue with eighth-note chords and lyrics. Measure 61 starts with a half note followed by eighth-note chords. Measures 62-64 continue with eighth-note chords and lyrics. Measure 65 starts with a half note followed by eighth-note chords. Measures 66-68 continue with eighth-note chords and lyrics. Measure 69 starts with a half note followed by eighth-note chords. Measures 70-72 continue with eighth-note chords and lyrics. Measure 73 starts with a half note followed by eighth-note chords. Measures 74-76 continue with eighth-note chords and lyrics. Measure 77 starts with a half note followed by eighth-note chords. Measures 78-80 continue with eighth-note chords and lyrics. Measure 81 starts with a half note followed by eighth-note chords. Measures 82-84 continue with eighth-note chords and lyrics. Measure 85 starts with a half note followed by eighth-note chords. Measures 86-88 continue with eighth-note chords and lyrics. Measure 89 starts with a half note followed by eighth-note chords. Measures 90-92 continue with eighth-note chords and lyrics. Measure 93 starts with a half note followed by eighth-note chords. Measures 94-96 continue with eighth-note chords and lyrics. Measure 97 starts with a half note followed by eighth-note chords. Measures 98-100 continue with eighth-note chords and lyrics.

SEQUENCE 16

Optional: Add your own joyous songs here.

SEQUENCE 17

And now we pass our traditions, customs and beliefs down to the future generations of Americans!

Speaker puts arm out toward Contemporary children. All the Early American children turn to face the Contemporary children. Spotlight returns to the Contemporary students, who speak once more.

SEQUENCE 18

You know, I don't think there's that much difference between the way kids celebrated back then and the way we do now.

I know what you mean. Even though there was a war, they continued to celebrate, just like we do today when there is war.

They hoped that the war would end so they could be together again with their loved ones, especially at Christmas.

That's exactly how we feel today.

Their families and friends were part of their spirit, even when they were separated. Just like today.

And they had gatherings and prayers, just like today.

They had big feasts and decorations, too.

They even used evergreens, like pine, spruce and holly, just like we do today.

And of course, music was a huge part of their celebration, too. Just like today!

I guess it's true. Even though 200 years have passed, we're not that different after all.

And now, it's our turn to pass our traditions, customs and beliefs down to future generations of Americans!

We've sure learned a lot from those Early Americans.

Especially how to celebrate An Early American Christmas!

SEQUENCE 19

Finale: "Season Of Joy!"

SEQUENCE 20

Bows: "Season Of Joy" Instrumental Version

THE END

SEASON OF JOY!

FOLK/LATIN ROCK ($d=80-84$; $d=160-168$) 4

Teresa Jennings



I

1. Put a-side your work life
2. Cel-e-brate your cel-e-brate

SING ON D.S. ONLY *mf*

II

1. Put a-side your work!
2. Cel-e-brate your life!

III

wor-ries! fam-ly!
Put Cel a-side cel-e-brate your with
trou-bles! It's all the your heart the

IV

Put Cel a-side cel-e-brate your wor-fam-ly! }
ries! _____ } It's the

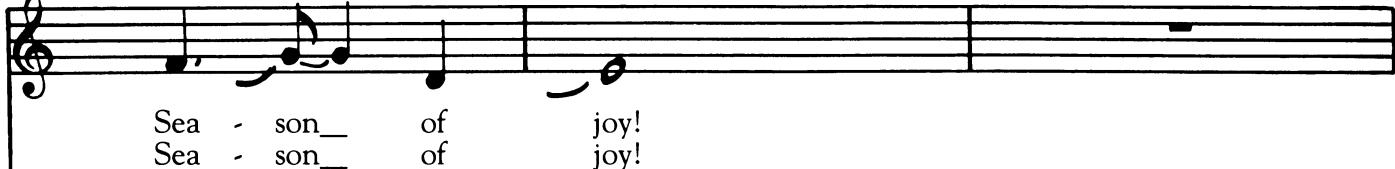
V

sea-son of joy!
sea-son of joy!
sea-son! _____

VI

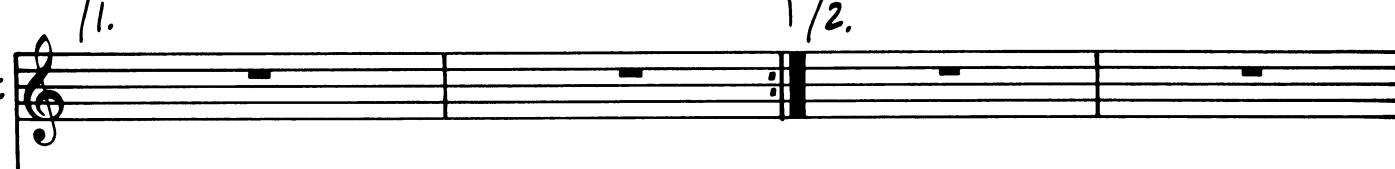
La la la la la

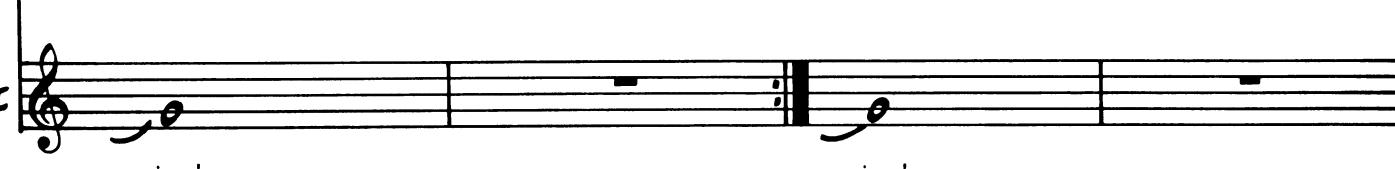
SEASON OF JOY!

I

 Sea - son_ of joy!
 Sea - son_ of joy!

II

 It's the sea - son_ of

I

 1.

II

 2.

joy! joy!

I

 Gath - er with_ your dear est friends! Let your dif - fi - cul ties end for

II

 Gath - er with_ your dear est friends! Let your dif - fi - cul ties end for

I

 now in the sea - son, the

II

 now in the sea - son! Now, sea - son_ of

*THESE RHYTHMS MAY BE
SIMPLIFIED OR ELIMINATED

SEASON OF JOY!

I

sea - son_ of joy! Oh!_

joy! Sea - son_ of joy! La_ la la la Oh!_

33

Sea - son,_ sea - son of joy and love! _____ Of

Sea - son,_ sea - son Joy and love! 'Tis the sea - son!_

I

joy and love! _____ Oh!_

'Tis the sea - son!_ 'Tis the sea - son! Oh!_

42

Sea - son,_ sea - son of joy and love! _____ Of

Sea - son,_ sea - son! Joy and love! 'Tis the sea - son!_

SEASON OF JOY!

TO CODA

joy _____ and love! _____

'Tis the sea - son!_

2 D.S. AL CODA

Sea - son!_ of joy! _____

2

CODA

CRES.

love, _____ love! _____ Oh! _____

CRES.

'Tis the sea - son! _____ Oh! _____

61

Sea - son, sea - son of joy and

Sea - son, sea - son! Joy and

SEASON OF JOY!

A musical score for two voices, likely soprano and alto, arranged for two staves. The top staff uses a treble clef and the bottom staff uses an alto clef. The music is in common time, indicated by a 'C' at the beginning of each staff. The lyrics are written below the notes, with some words underlined to indicate sustained sounds or specific phrasing. Measure numbers 1 through 10 are present above the staves, with measure 7 circled in a small oval. The lyrics include "love!", "Of", "joy", "and", "'Tis the sea - son!", "Oh!", "Sea - son, sea - son of", "Joy", "and", "love!", "Of", "Joy", "and", "love!", "'Tis the sea - son!", "and", "love!", "'Tis the sea -".

SEASON OF JOY!

I

son!_ Sea - son_ of

(8) 4 TIMES - FLUTE SOLO

1,2,3.

joy! Sea - son_ of

joy! La_ la_ la_ la_ la_ la!_ Sea - son_ of

4. 2

Sea - son_ of

2

Sea - son_ of

2 (opt. DIV.)

joy! Joy!

2 (opt. DIV.)

joy! Joy!