

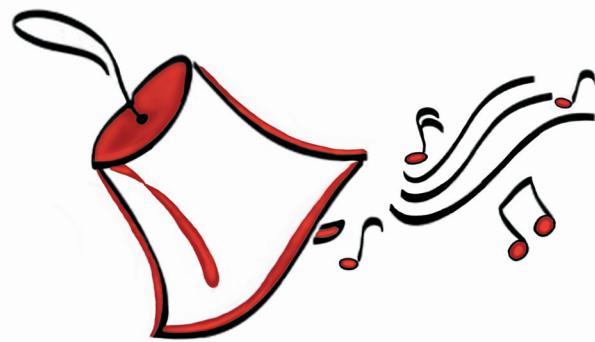
Catalog # 20291-M

3 octaves handbells (G4-C7)  
SA(B) Choral with Piano Accompaniment

AGEHR Level II

# The Night Before Christmas

(A Visit from St. Nicholas)



Setting by  
Derek K. Hakes

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*From the Top Music*  
Albuquerque, NM  
[www.FromTheTopMusic.com](http://www.FromTheTopMusic.com)

for the 2009-2010 *Cambiata Choir* at Creekside Middle School; Mr. Rodney Whiteman, director

# The Night Before Christmas

(*A Visit from St. Nicholas*)

Cat. 20291-M  
AGEHR Level II

SA(B), piano, handbells

Words by Clement Clarke Moore (1779-1863)

Derek K. Hakes  
ASCAP

Flowing ( $\bullet = \text{ca. 88}$ )

Soprano/Alto: 2, 3, 4, *mp*, 'Twas the

Baritone: 2, 3, 4, *mp*, 'Twas the

Piano: *mp*, 2, 3, 4

Handbells: 2, 3, 4

**5**

S/A: night be - fore Christ - mas, when all through the house not a

B: night be - fore Christ - mas, when all through the house not a

Pno.:  $\text{F} \text{ F} \text{ F}$ ,  $\text{F} \text{ F} \text{ F}$ ,  $\text{F} \text{ F} \text{ F}$ ,  $\text{F} \text{ F} \text{ F}$

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14 15

Please return to our store  
to order this item.

21 S/A - - - -

22 Pno. *poco cresc.*

23 SA: *mf* The chil - dren were

24 HB *mp* *mf*

25 S/A nes - tled all snug in their beds, while vi - sions of

26 Pno. *mf*

27 HB *mf*

28 S/A Please return to our store to order this item.

29 S/A su - gar - plums danced in their heads; and Ma in her

30 Pno. *mf*

31 HB *mf*

32 S/A

33 Pno. *mf*

34 HB *mf*



A bit faster; menacingly ( $\bullet$  = ca. 92)

41

S/A      out    on the lawn    there a - rose    such a clat-ter,

B

Pno.

HB

42

(jauntily)

*Ran.*    \*

43

S/A

B      sprang from my bed    to see what was the mat - ter.

Pno.

HB

44

SA: *mf*

A -

*Please return to our store  
to order this item.*

*Ran.*    \*

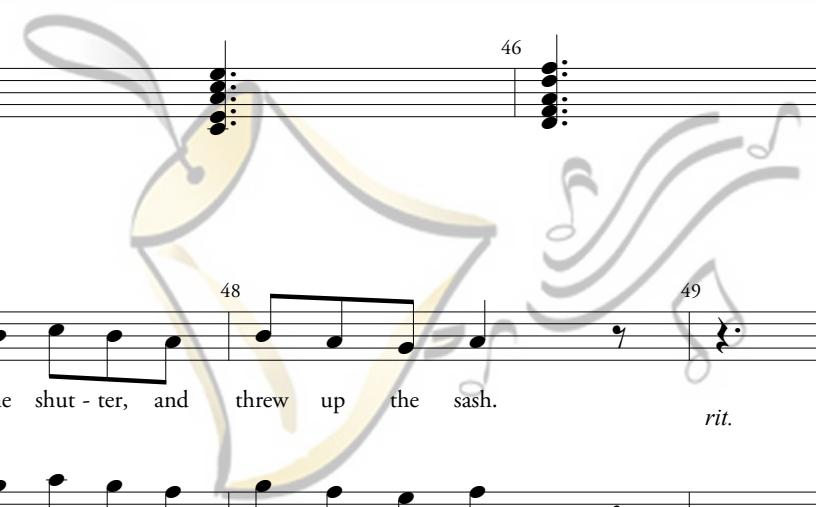
43

44

Quicker ( $\bullet$  = ca. 68)

45 S/A way to the win - dow I flew like a flash, \_\_\_\_\_ tore  
 46 B I flew like a flash, \_\_\_\_\_ tore  
 Pno. *mf*  
 HB *mf*

45 S/A o - pen the shut - ter, and threw up the sash.  
 46 B o - pen the shut - ter, and threw up the sash.  
 SA: *mp* The *rit.*  
 Pno. *rit.*  
 HB 47 rit.



*Please return to our store  
to order this item.*

**Waltz-like** ( $\bullet$  = ca. 134)

**Slower** ( $\bullet$  = ca. 62)

**Tempo I** ( $\text{♩} = \text{ca. } 88$ )

S/A

64 *mp* 65 66 67

with a lit - tle old dri - ver, so live - ly and

Pno.

64 65 *mp* 66 67

*ped.* *ped.* *ped.* *ped.*

HB

64 65 *mp* 66 67

S/A

68 quick, I knew in a mo - ment it must be St.

Pno.

68 69 70 71

HB

72 S/A  Nick.  
 73 B   
 74 Pno.  More  
 72 HB 

**Quicker** ( $\text{♩} = \text{ca. } 68$ )

S/A 75 76 77 78

ra - pid than ea - gles, his cour - sers they came, and he whist - led and shou - ted and called them by name:

B 79

ra - pid than ea - gles, his cour - sers they came, and he whist - led and shou - ted and called them by name:

Pno. *mf*

\*

**Suddenly faster** ( $\text{♩} = \text{ca. } 120$ )

Bass solos ~ \*

B 79 80 **f** #1 81 #2 #3 82 #4:

"Now Da - sher! now, Dan - cer! now, Pran - cer and Vken! On

Pno. *mp*

#5: #6: #1 - #3: #4 - #6: All B:

B 83 84 85 86

Co - met! on, Cu - pid! on, Don - ner and Blit - zen! To the top of the porch, to the top of the wall, now,

Pno.

\* *Sprechstimme*: half spoken (quasi speaking with vocal inflections); see also measures 148-149  
These may be spoken by S or A voices if Bass voices are not available.

**Suspenseful** ( $\bullet$  = ca. 58)

B

dash a-way! dash a-way! dash a-way all!"

**p**

As dry leaves that be-fore the wild

Pno.

*poco a poco cresc.*

Musical score for piano. The top staff shows a treble clef, a key signature of one flat, and a bass clef. The bottom staff shows a bass clef. The piano part consists of a bass line in the bass staff and chords in the treble staff. The bass line consists of eighth-note patterns: quarter note followed by three eighth notes, then a half note followed by two eighth notes, and so on. The chords in the treble staff are primarily composed of three notes: a root note, a third, and a fifth. These chords are separated by vertical bar lines. The first four measures show a progression from C minor to E minor. The next four measures show a progression from E minor to G major. The final four measures show a progression from G major back to C minor.

*poco cresc.*

S/A

94 up to the house - top the cour - sers they flew, with the sleigh full of toys, and St.

B

95

96 *f*

up to the house - top the cour - sers they flew, with the sleigh full of toys, and St.

Pno.

*mf* *poco cresc.*

*f*

97 S/A Ni - cho - las too.

98 B Ni - cho - las too.

99 Pno. *mp*

100 101 12 6 8

102 S/A **Dancing** (♩ = ca. 64) 103 SA solo #1: ***mf*** 104 105 #2

S/A And then, in a twinkling, I heard on the roof the

Pno. *mf*

106 S/A pranc-ing and paw-ing of each lit - tle hoof. 107 #3 108 109 \*  
As I drew in my head, and was tur-ning a-round,

Pno.

110 S/A All SA: 111 112 (portamento style) 113

S/A down the chim-ney St. Ni - cho - las came \_\_\_\_\_ with a bound.

Pno. *8va - 1*

1 2 1 2 3 4 5

12 6 8 3 4

\* The Baroque turn in measure 109 is optional; it is merely provided as a text painting tool.

**Slower; legato and with wonder (• = ca. 82)**

114

S/A

B

Pno.

HB

115

116

117

*mp*

He was dressed all in fur from his  
head to toe.

*mp*

*mp*

*mp*

114

115

116

117

*mp*

S/A

118 head to his foot, and his clothes were all tar - nished with

B

119

120

121

Pno.

118

119

120

121

HB

This musical score page shows four staves. The top three staves are vocal parts: Soprano Alto (S/A), Bass (B), and Piano (Pno.). The piano part includes a bass line with bass clef and a treble line above it. The bottom staff is for the Harpsichord (HB). Measure numbers 118, 119, 120, and 121 are indicated above the staves. The vocal parts sing a repeating phrase: "head to his foot, and his clothes were all tar - nished with". The piano part provides harmonic support with sustained chords. The harpsichord part consists of sustained notes. The score uses common time, except for measures 119 and 120 which are in 6/8 time, as indicated by the sixteenth-note patterns. Measure 121 returns to common time. The key signature is A major (two sharps) throughout.

122

S/A      123      124      125

ash - es and soot; a bun - dle of toys he had

B

Pno.

HB

126

S/A      127      128      129

flung on his back, and he looked like a ped - dler just

B

Pno.

HB

130 S/A      131      132      *mf*

S/A      op - ning      his pack.      accel.      A only: His

B      op - ning      his pack.

Pno.      *Led.*      *Led.*      *Led.*      *accel.*

HB      130      131      132

**A bit faster; sparkling** ( $\bullet$  = ca. 60)

133 S only: 134 SA: 135

S/A

eyes, how they twin - kled his dim - ples, how mer - ry! his cheeks were like ro - ses, his

Pno.

*mf*

Reo. Reo. Reo. Reo.

nose like a cher - ry. His droll lit-tle mouth was drawn up like a bow, and the

Pno.

Red.

Red.

Red.

Red.

Red.

139 S/A      140      141

beard on his chin was as white as the snow.

B      Solo #1 *mp*

The

Pno.

142 S/A      143      144      145

He

B      stump of a pipe he held tight in his teeth, and the smoke it en - cir - cled his head like a wreath. He

Pno. *mp*

146 S/A      147      148      149

had a broad face and a lit - tle round bel - ly that shook when he laughed (Ho! Ho! Ho!) like a

B      had a broad face and a lit - tle round bel - ly that shook when he laughed (Ho! Ho! Ho!) like a

Pno.

S/A

150

bowl-ful of jel - ly.

151

—

152

—

153

He was chub - by and plump, a right

B

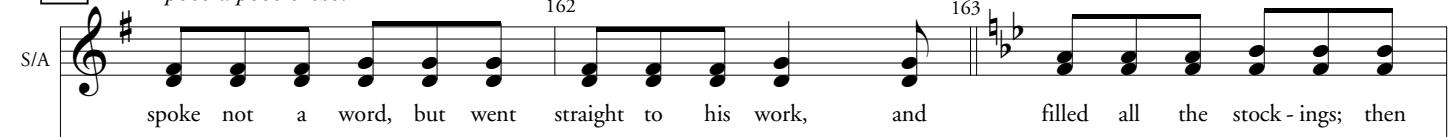
bowl-ful of jel - ly.

He was chub - by and plump, a right

Pno.

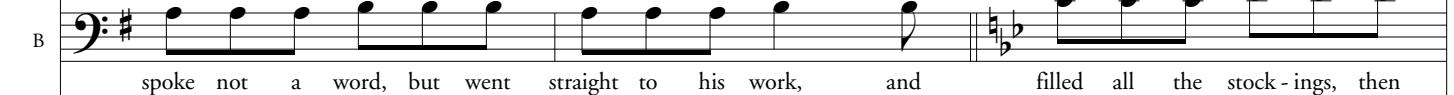
(Roll if necessary)

161 *poco a poco cresc.*

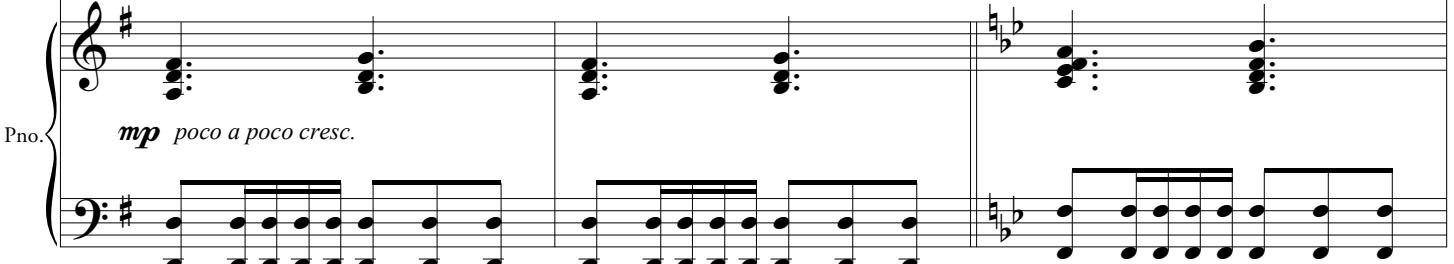
S/A 

spoke not a word, but went straight to his work, and filled all the stock - ings; then

*poco a poco cresc.*

B 

spoke not a word, but went straight to his work, and filled all the stock - ings, then

Pno. 

*mp poco a poco cresc.*

164 

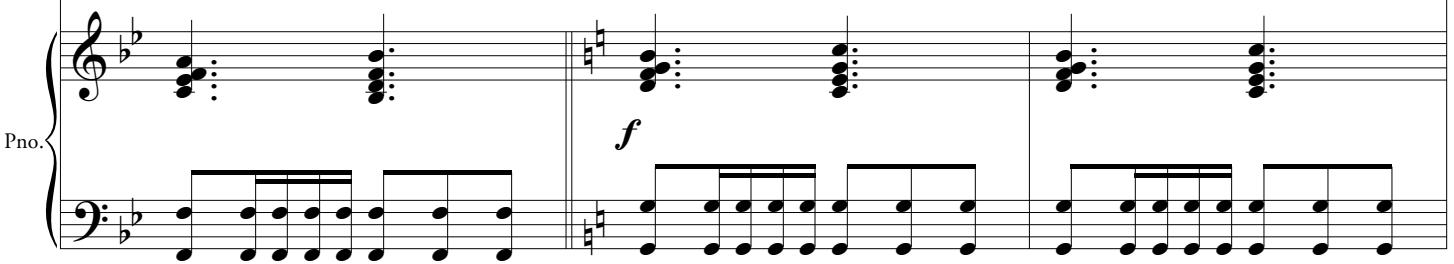
turned with a jerk, and lay - ing his fin - ger a - side of his nose, and

*f*

165 

turned with a jerk, and lay - ing his fin - ger a - side of his nose, and

*mp*

Pno. 

*f*

167

S/A      168      169      rit.      He      sprang      to his      sleigh,      to      his  
 gi-v ing a nod, up the chim-ney he rose.

B      170      171  
 gi-v ing a nod, up the chim-ney he rose.      He      sprang      to his      sleigh,      to      his

Pno.      (+HB)  
 rit.      f  
 mp      167      168      169      170      171  
 rit.      f  
 Pno.      Pno.  
 HB      167      168      169      170      171  
 f

S/A

team gave a whis - tle, and a - way they all flew like the

B

team gave a whis - tle, and a - way they all flew like the

Pno.

*Reo.* *Reo.* *Reo.* *Reo.*

HB

172 173 174 175

More broadly ( $\bullet$  = ca. 76)

176 S/A down of a thi - stle. 177 rit. *mf* 179 *poco cresc.*

B But I heard him ex -

Pno. *mf* *poco cresc.*

*poco cresc.*

176 HB 177 178 179 *mf* *poco cresc.*

Re. Re. Re. rit.

180 S/A claim, 'ere he drove out of sight, "Hap-py Christ - mas to

B claim, 'ere he drove out of sight, "Hap-py Christ - mas to

Pno. *f*

180 HB 181 182 183 *f*

Re. Re. Re. \*

184 S/A: all, ————— 185 and to all a good rit. 186 3/4 187 3/4

B: all, ————— and to all a good ————— 3/4 3/4

Pno. 3/4 rit.

184 HB: 3/4 185 3/4 186 3/4 rit. 187 3/4

188 S/A: a tempo night!" 189 3/4 190 rit. 191 192

B: night!" 3/4 3/4 3/4 3/4

Pno. a tempo rit. mp pp

188 HB: a tempo 189 3/4 190 rit. 191 192 mp