

Catalog # 20503-M

3, 4, 5 or 6 octaves handbells

Level 3

Narrator/vocal solo

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# *T was the Night Before Christmas*



*Arranged by*  
Sondra K. Tucker

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*From the Top Music*  
Albuquerque, NM  
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For the Houston Chamber Ringers

# 'Twas the Night Before Christmas

for 3-6 octaves Handbells and Soloist or Narrator

Cat. 20503-M

Level 3

Handbells used: 3 - 6 octaves

3 octave choirs omit notes in ( )  
4 octave choirs omit notes in [ ]  
5 octave choirs omit notes in < >

Copyrighted material Ken Darby and Harry Simeone  
Barcarolle - in 2 (♩. = 54) Arranged by SONDRA K. TUCKER (ASCAP)

mp (A) mp

'Twas the night be - fore Christ - mas and all through the house,

**'Twas The Night Before Christmas**  
based on a poem by Clement Clarke Moore ~ Music by Harry Simeone and Ken Darby  
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7 8 9

not a crea - ture was stir - ring, not ev - en a mouse.

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10 11 12

The stock - ings were hung by the chim - ney with care,

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13 14 15

in hopes that St. Nich - o - las soon would be there.

16 B 18

The child - ren were nest - led all snug in their wee lit - tle

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beds, While vi - sions of su - gar - plums

22 *poco rit.* Please return to our store to order this item. 23 *a tempo* 24

danced in their wee lit - tle heads. \_\_\_\_\_ Ma -

\*5 and 6 octave choirs may double top note 8va under brackets throughout.

25 26 27

ma in her ker - chief and I in my cap had just set - tled

28 29 30

down for a long win - ter's

31 32 34

nap.

Lively (♩ = 120)

rall. mf

\* Mallet all grace notes

35 36 *mf* (D) 3 3 38 3 3

When out on the lawn there a - rose such a clat - ter,

39 40 41 3 3 42 3 3

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

43 44 45 3 3 46 *accel.* 3 3

A - way to the win - dow I flew like a flash, tore

R

47 3 3 48 3 3 49 50 *mf*

o - pen the shut - ters, threw o - pen the sash! Then

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(E) Waltz moderato (♩. = 63)

52 53 54 55

what to my won - der - ing eyes should ap - pear but a min - ia - ture

*mf* TD

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56 57 58 59 60

sleigh and eight ti - ny rein - deer.

TD

LV LV



61 62 64 65

(F)

With a lit - tle old dri - ver so live - ly and

TD TD

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66 67 68 69 70

quick that I knew right a - way that it must be St.

TD

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71 72 73 74

*mf* (G)

Nick! More ra - pid than

LV LV *mf*

76 77 78 79 80

ea - gles his cours - ers they came, And he whist - led and shout - ed and

81 82 83 84 85

called them by name: "Now Dash - er! Now Dan - cer! Now Pran - cer! Now

RT \* RT RT RT RT RT

86 87 88 89

Vix - en! On Com - et! On Cu - pid! On Don - ner and Blit - zen!

RT (R) RT RT RT RT RT

*cresc.*

\* RT centered between staves applies to TC stems-down and BC stems-up

91 92 93 94 95

To the top of the porch, to the

96 97 98 *f* 99 100

top of the wall, Dash a - way, dash a - way, dash a - way,

101 102 103 104 105 *mf*

dash a - way all! So

I

107 108 109 110

up to the house - top the cours - ers they flew with a sleigh full of

111 112 113 114 115 116

toys and St. Nich - o - las too!

TD

117 118 119 120 121

And then in a twink - ling I heard on the roof all the

122 123 124 125 126

clat - ter - ing noise of each gal - lop - ing hoof.

127 128 129 131

All bun - dled in fur from his

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132 133 134 135 136

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

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\* Ties broken for clarity

137 138 139 140 141

soot. I drew in my head and was turn - ing a - round, when

RT\* RT RT RT RT RT

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142 143 144

down the chim - ney he came with a bound!

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146 147 148 149

\* RT centered between staves applies to TC stems-down and BC stems-up

150 151 152 153 154

A bag full of toys he had

155 156 157 158 159

flung on his back and he looked like a lit - tle old ped - dler just

*rit.*

160 161 162 163

open - ing his pack.

*accel.*

*- vocal*

164 165 166

167 168 170

Moderato (♩ = 76)

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rit.

R → SB

171 172

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(spoken) His eyes, how they twink - led so gay! His dim - ples, how mer - ry were they! His



173 *3* *3* *3* *3* 174 *3* *3* *3* *3*

cheeks were like ro - ses when kissed by the sun! His nose like a cher - ry, all wrink - led with fun! His

175 *3* *3* *3* *3* 176 *3* *3* *3*

droll lit - tle mouth was drawn up like a bow! The beard on his chin was as white as the snow!

(M) Rhythmic and bright ( $\text{♩} = 72$ )

178 *f* 179

The stump of a lit - tle old

180 181 182 183

pipe he held tight in his teeth. And the smoke went a - round and a -

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184 185 186

round and a - round his head like a wreath. Oh!

RT RT

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187 188 189 190

He was so jol - ly and plump, a right jol - ly old, jol - ly old elf. And I

191 192 193 194

laughed and I laughed and I laughed when I saw him in spite of my - self. He

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196 197 198

had a broad face, Ho! Ho! Ho! And a lit - tle round bel - ly. Hee! Hee! Hee! That

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199 200 201 202

shook when he laughed, Ho! Ho! Ho! Like a bowl full of jel - ly. Hah! Hah! Hah! He

203 204 205 206

gave me a wink of his eye and a twist of his head. A

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207 208 209 210

chuck-le and a smile and I knew all the while I had noth - ing to dread.

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Slow 4, dolce (♩ = 66)

212

*p*

He spoke not a word, but went straight to his work,

213 214

he filled all the stock - ings, — then turned with a jerk,

215 216

and lay - ing a fin - ger a - side of his nose —

Brilliant - in 1 (♩. = 66)

217 218 219 220 221

and giv - ing a nod, up the chim - ney he rose.

*mf* Sk \*

\* Sk stems-down TC and stems-up BC

222 223 224 225

(P)  $\text{♩} = \text{♩}$  *f* 227

He sprang to his sleigh, to his team gave a whis - tle, \_\_\_\_\_

228 229

and a - way they all flew \_\_\_\_\_ like the down \_\_\_\_\_ of a this - tle. \_\_\_\_\_

230 231 *rit.*

But I heard him ex - claim \_\_\_\_\_ ere he drove \_\_\_\_\_ out of sight:

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Q *pp calmato* 233 234 Tempo I

"Mer - ry Christ - mas to all and to all \_\_\_\_\_ good night."

*pp* *accel. e cresc.*

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235 236 237

*rit. e dim.*

Not too slow

(R)

239 240

*p*

Musical score for measures 239 and 240. The score is in G major (one sharp) and 4/4 time. Measure 239 starts with a piano (*p*) dynamic. The melody in the right hand features a dotted quarter note followed by an eighth note, with a fermata over the eighth note. The bass line consists of a sustained chord in the left hand and a single note in the right hand. Measure 240 continues the melody with a similar rhythmic pattern and a fermata. The bass line remains similar.

241 242 243

*p*

Tis the night af - ter Christ - mas and all through the house,

Musical score for measures 241, 242, and 243. The score is in G major (one sharp) and 4/4 time. Measure 241 is a whole rest. Measure 242 starts with a piano (*p*) dynamic. The melody in the right hand is a dotted quarter note followed by an eighth note. The bass line consists of a sustained chord in the left hand and a single note in the right hand. Measure 243 continues the melody with a similar rhythmic pattern. The bass line remains similar.

244 245 246

not a crea - ture is stir - ring, not ev - en a mouse.

Musical score for measures 244, 245, and 246. The score is in G major (one sharp) and 4/4 time. Measure 244 is a whole rest. Measure 245 starts with a piano (*p*) dynamic. The melody in the right hand is a dotted quarter note followed by an eighth note. The bass line consists of a sustained chord in the left hand and a single note in the right hand. Measure 246 continues the melody with a similar rhythmic pattern. The bass line remains similar.



247 248 249

The pre - sents are scat - tered and bro - ken, I fear.

250 251 252

and Saint Nich - o - las won't come a - gain for a year. \_\_\_\_\_

253 254 255

The child - ren are nest - led all snug in their wee lit - tle

256 257 258

beds, \_\_\_\_\_ While mem - ories of su - gar - plums

259 *poco rit.* 260 *a tempo* 261

dance in their wee lit - tle heads. \_\_\_\_\_ Ma -

*poco rit.* *a tempo*

262 263 264

ma in her ker - chief, Pa - pa in his cap, are set - tled at

265 266 267

last for a long win - ter's

268 269 270

nap.

LV LV

271 272

R *pp* *ppp*

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