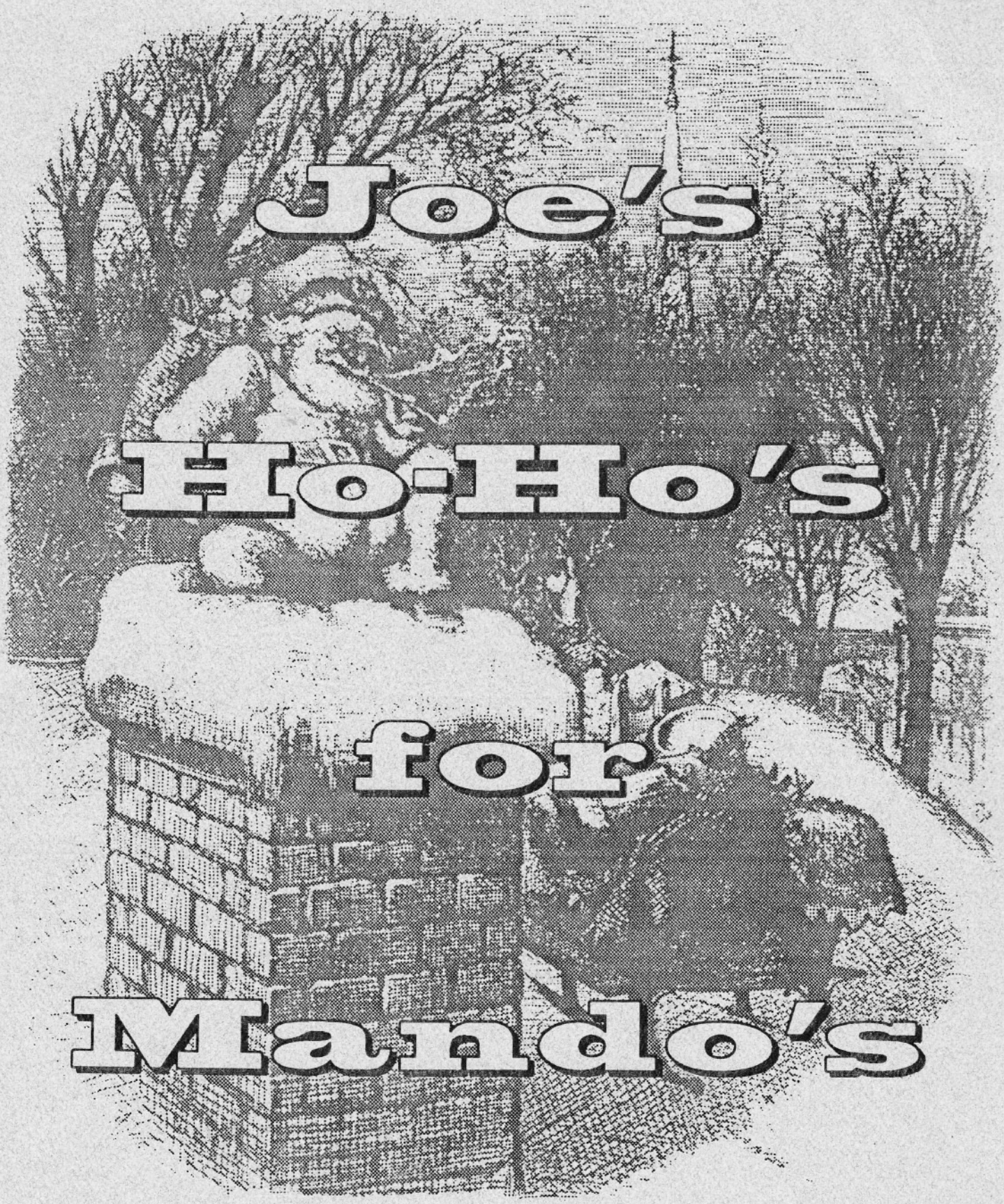
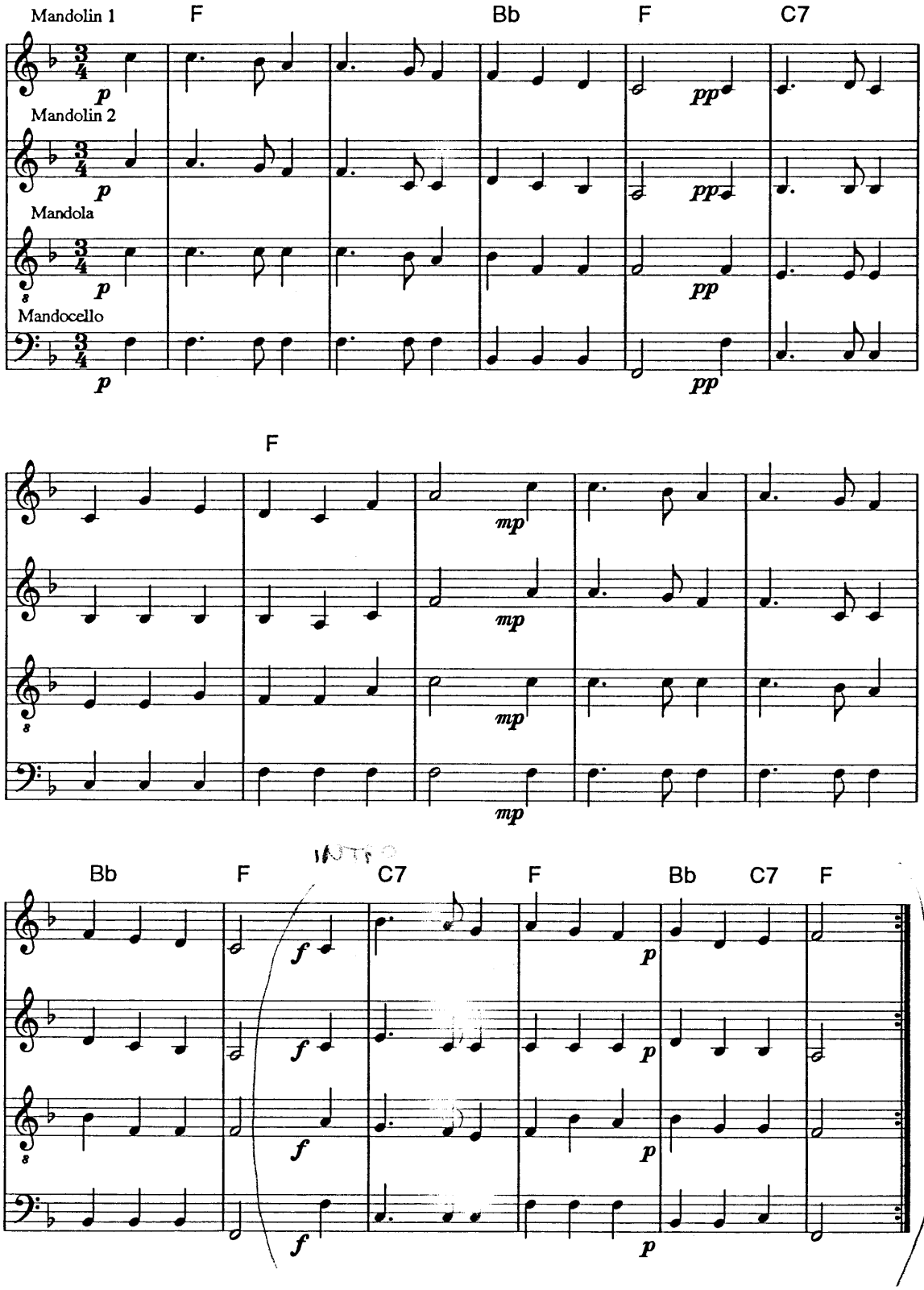

Joe's
Ho-Ho's
for
Mando's

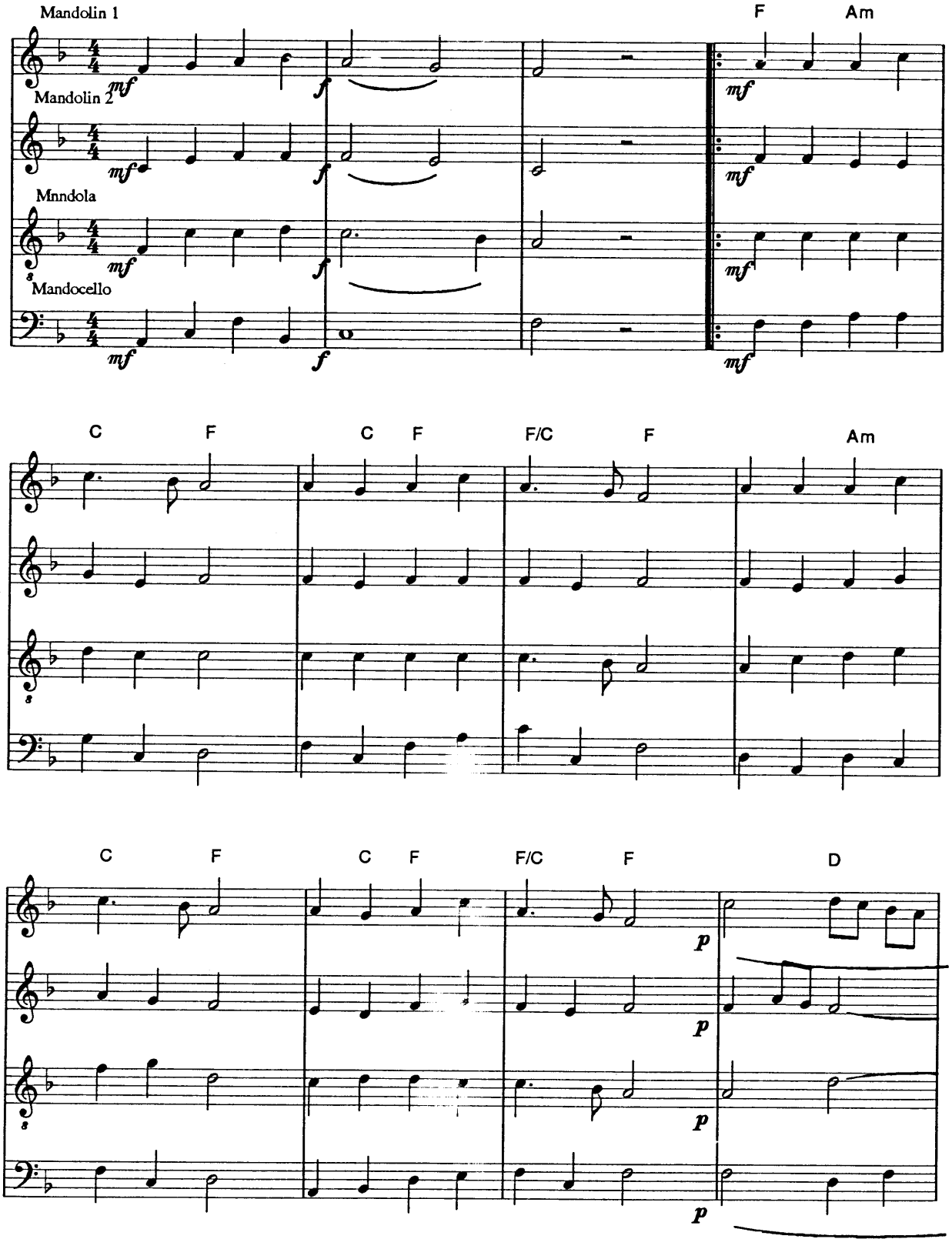
Away in the Manger

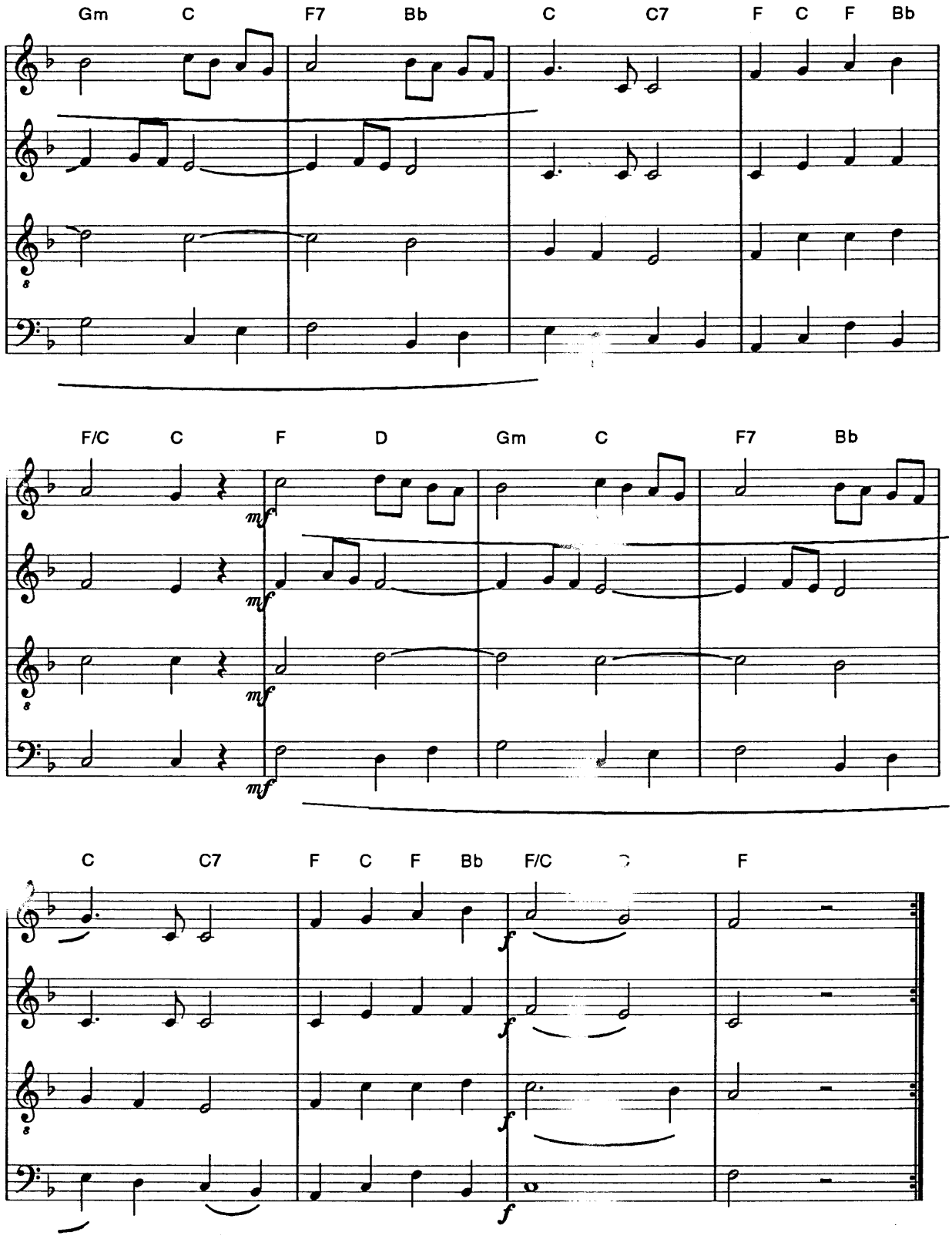
Traditional



Angels We Have Heard on High

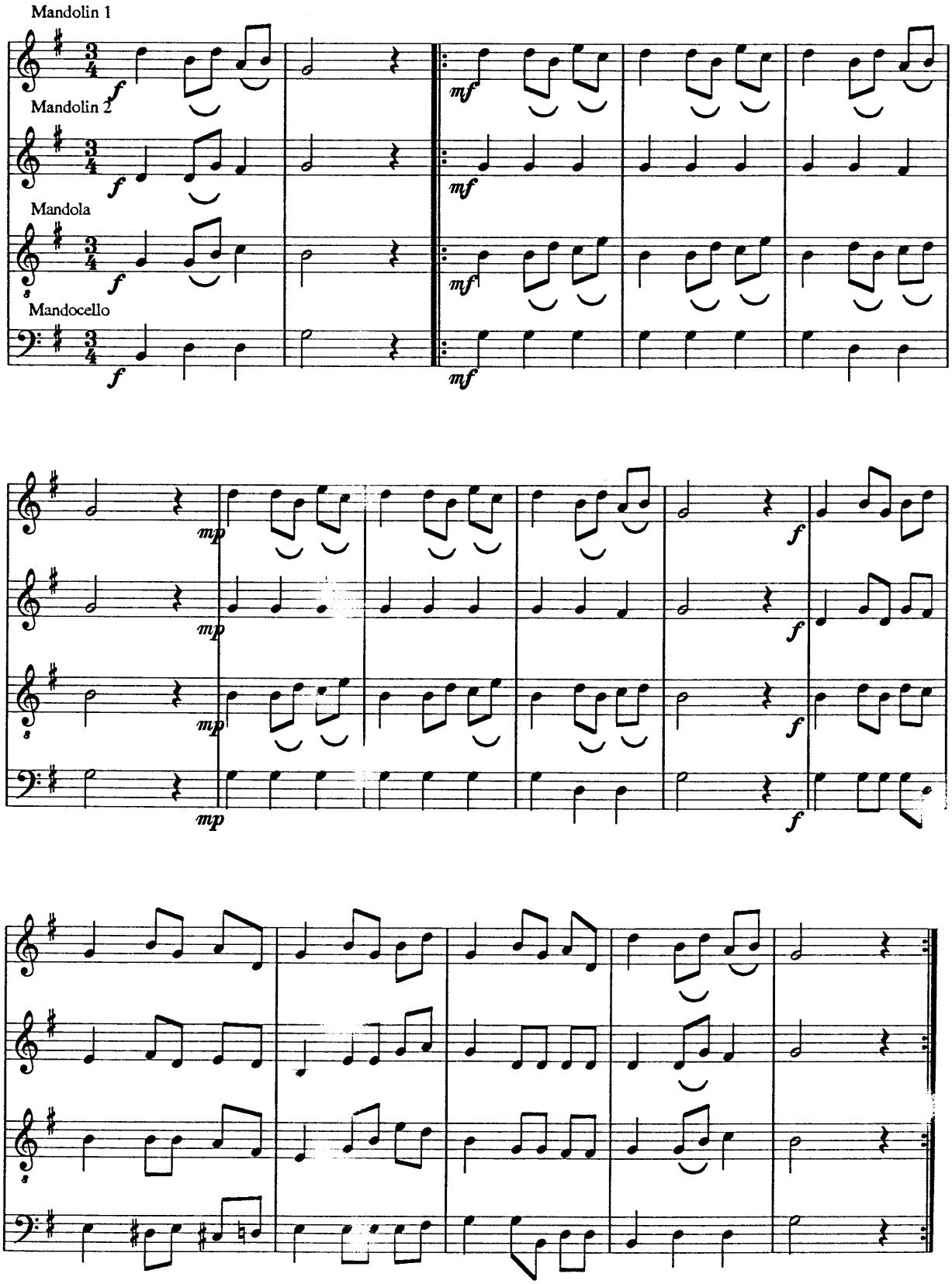
Traditional




Gm C F7 Bb C C7 F C F Bb
F/C C F D Gm C F7 Bb
C C7 F C F Bb F/C C F

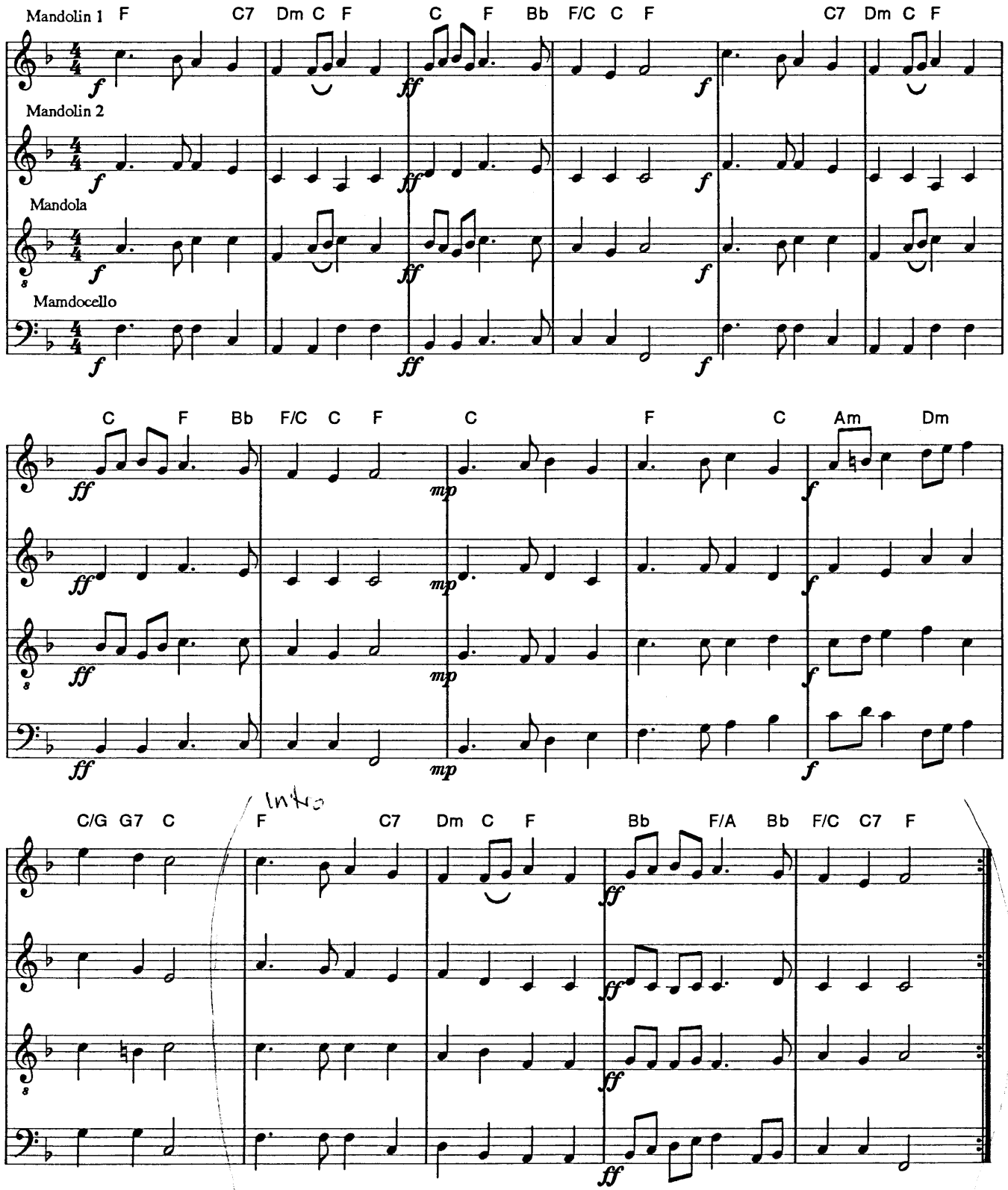
Carol of the Shepherds

Old-Bohemian Carol



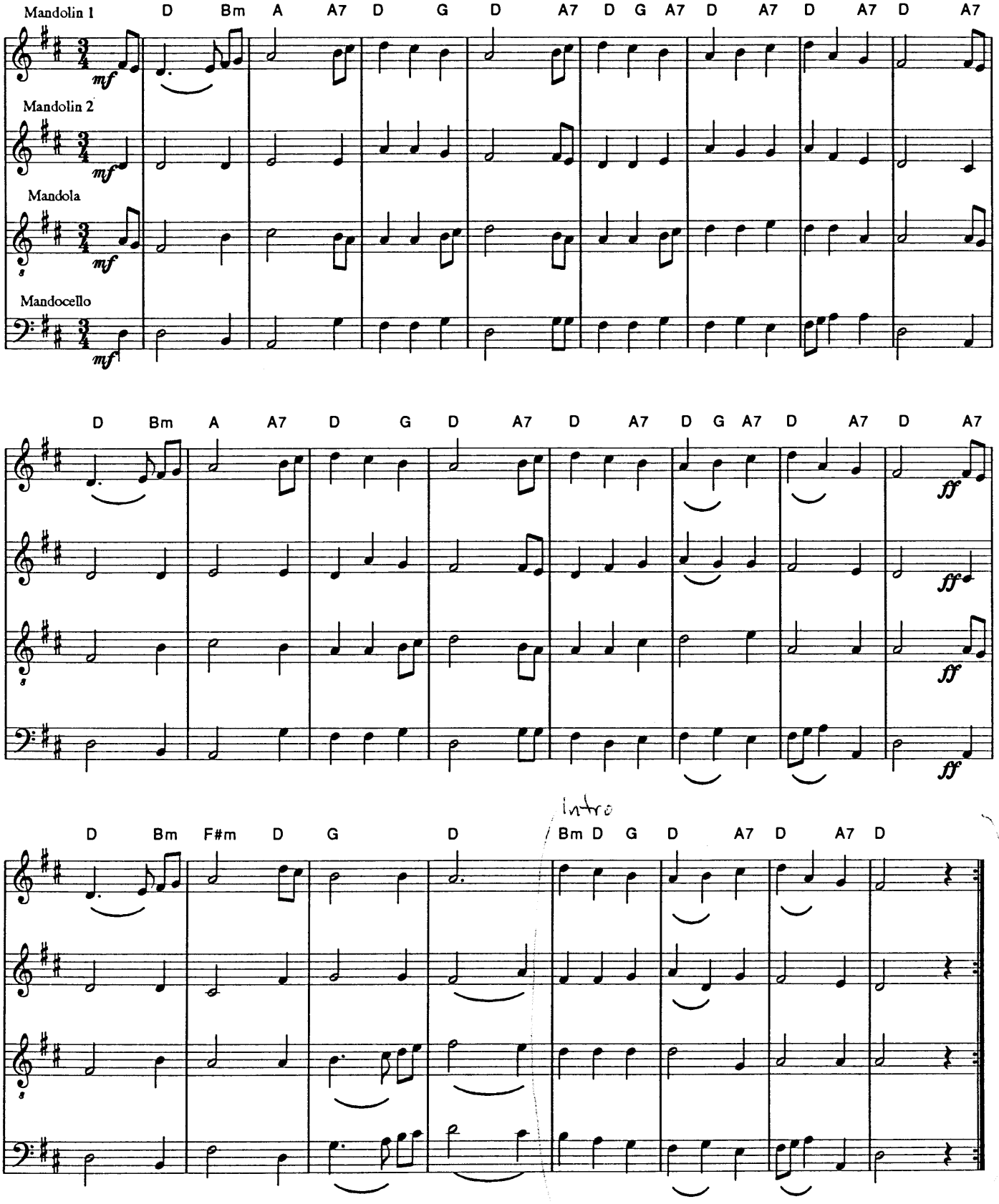
Deck the Halls

Old Welsh Air



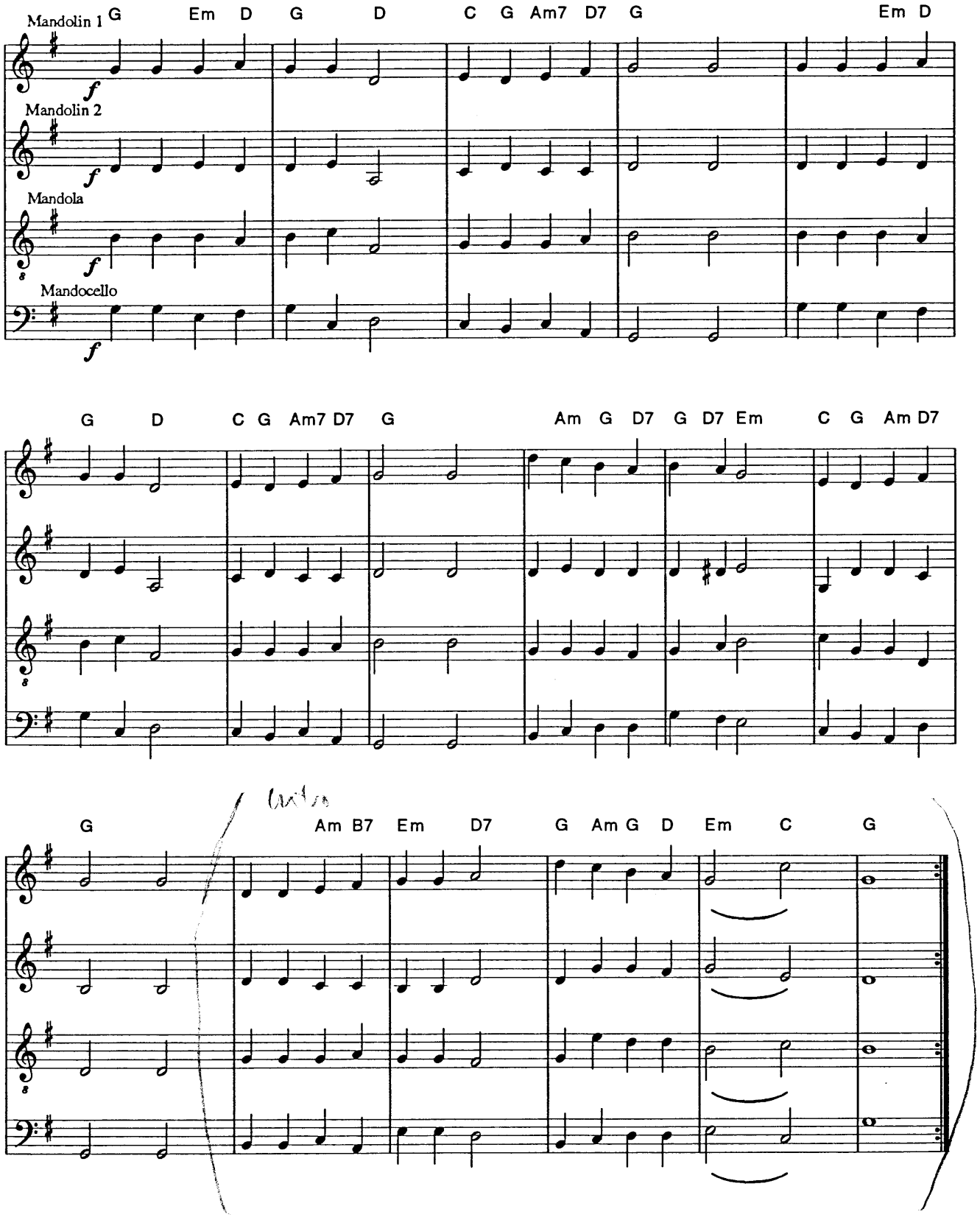
The First Noel

Traditional



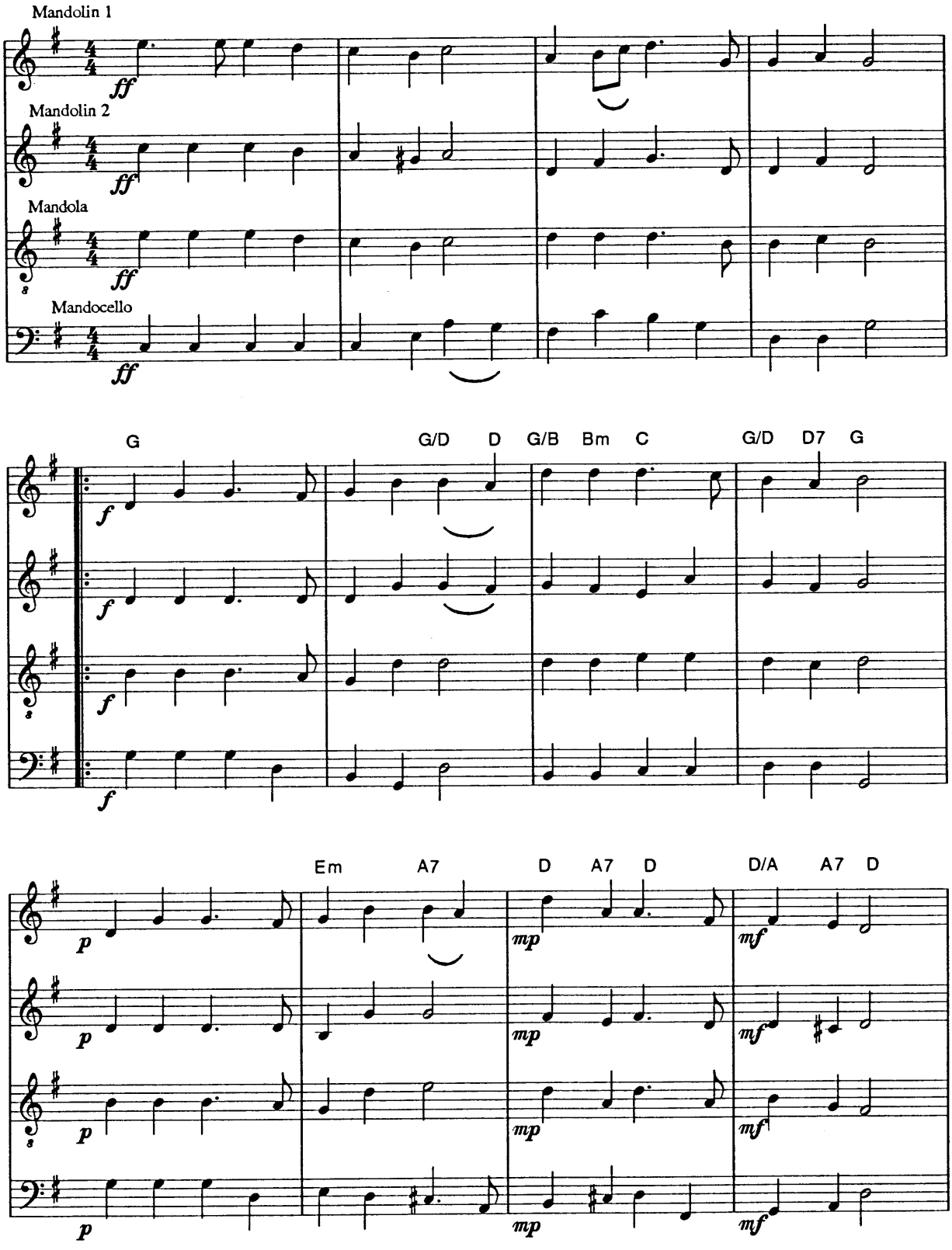
Good King Wenceslas

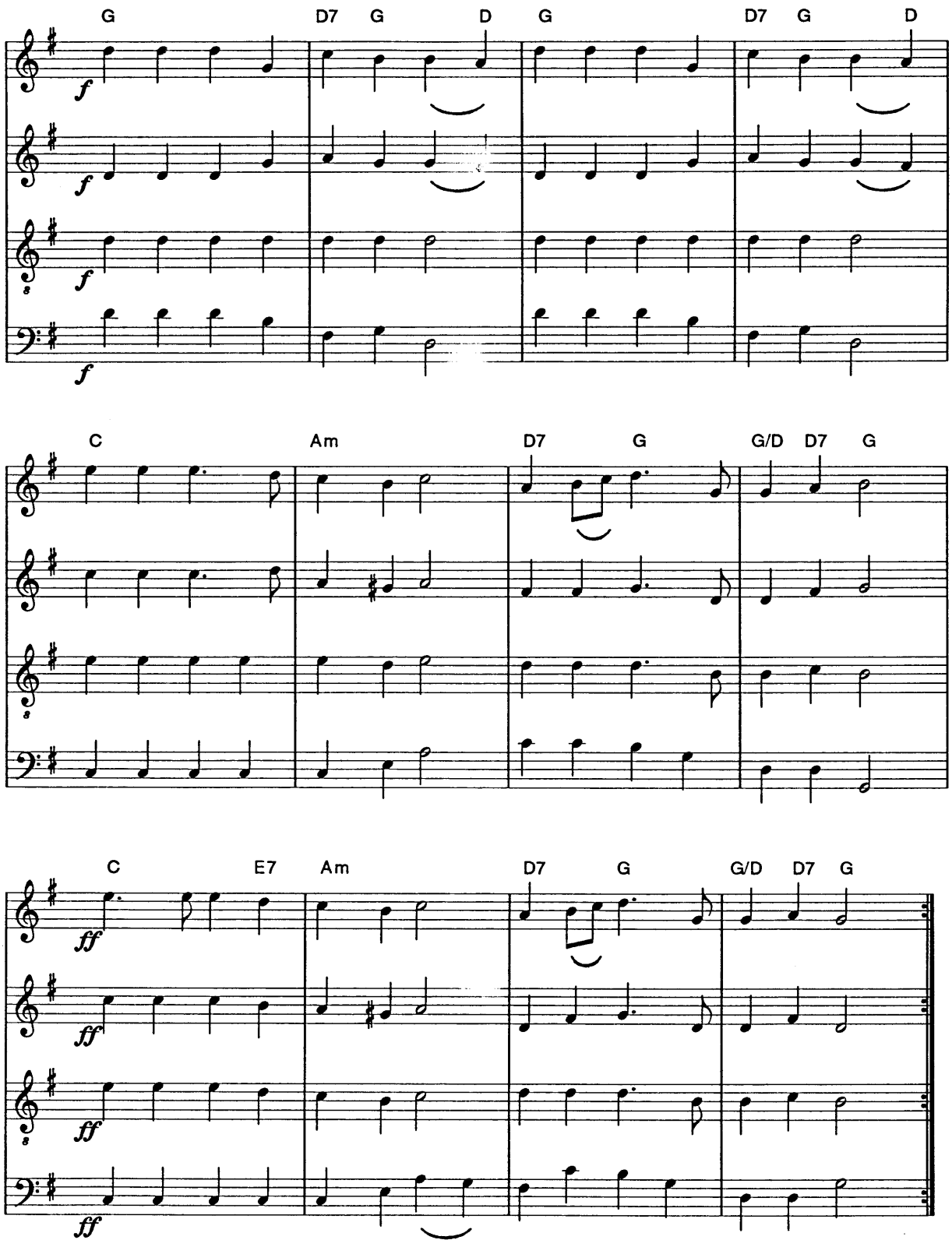
Traditional



Hark! the Herald Angels Sing

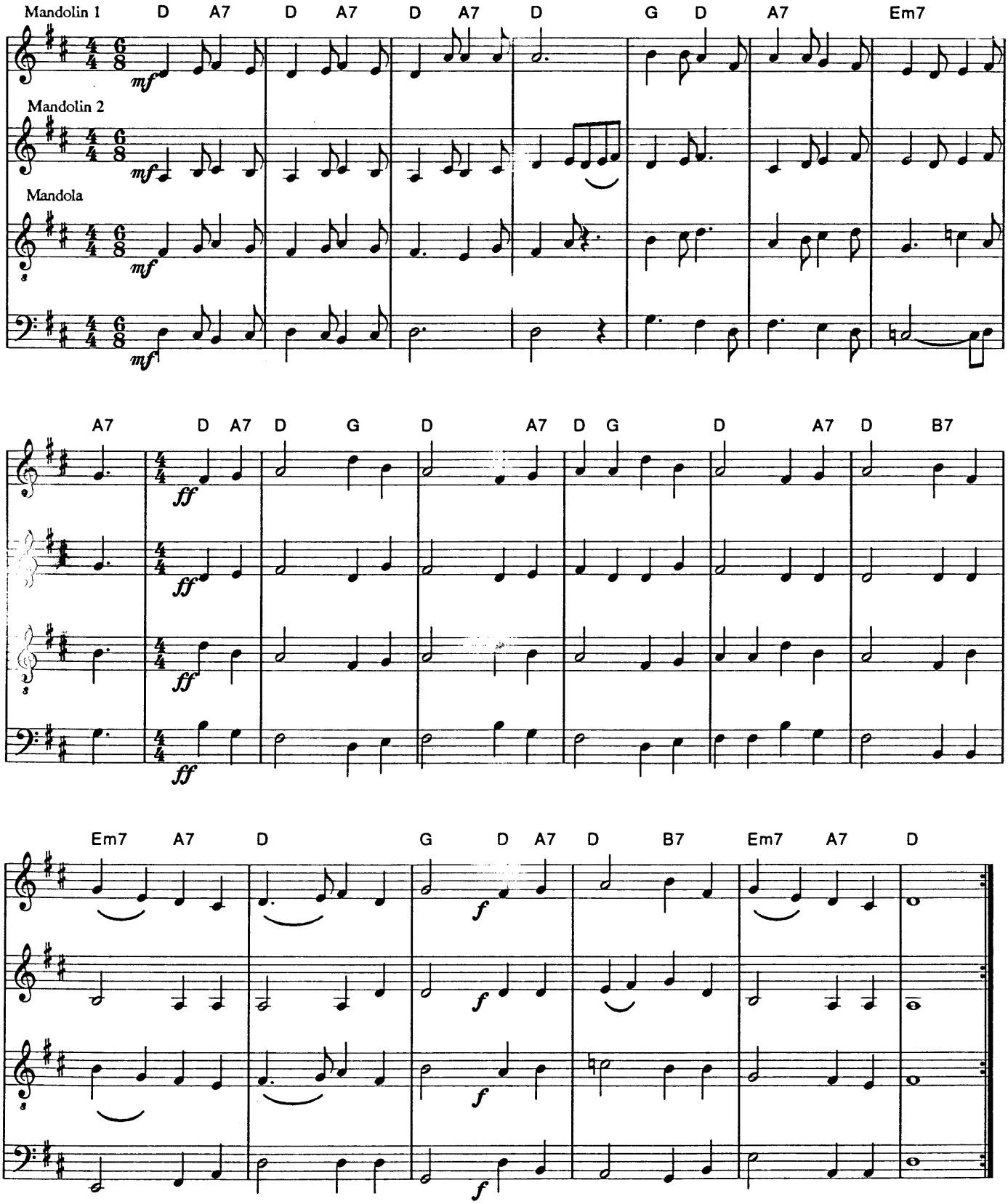
Music: Felix Mendelssohn




G
D7 G D
G
D7 G D
C
Am
D7 G
G/D D7 G
C
E7
Am
D7 G
G/D D7 G

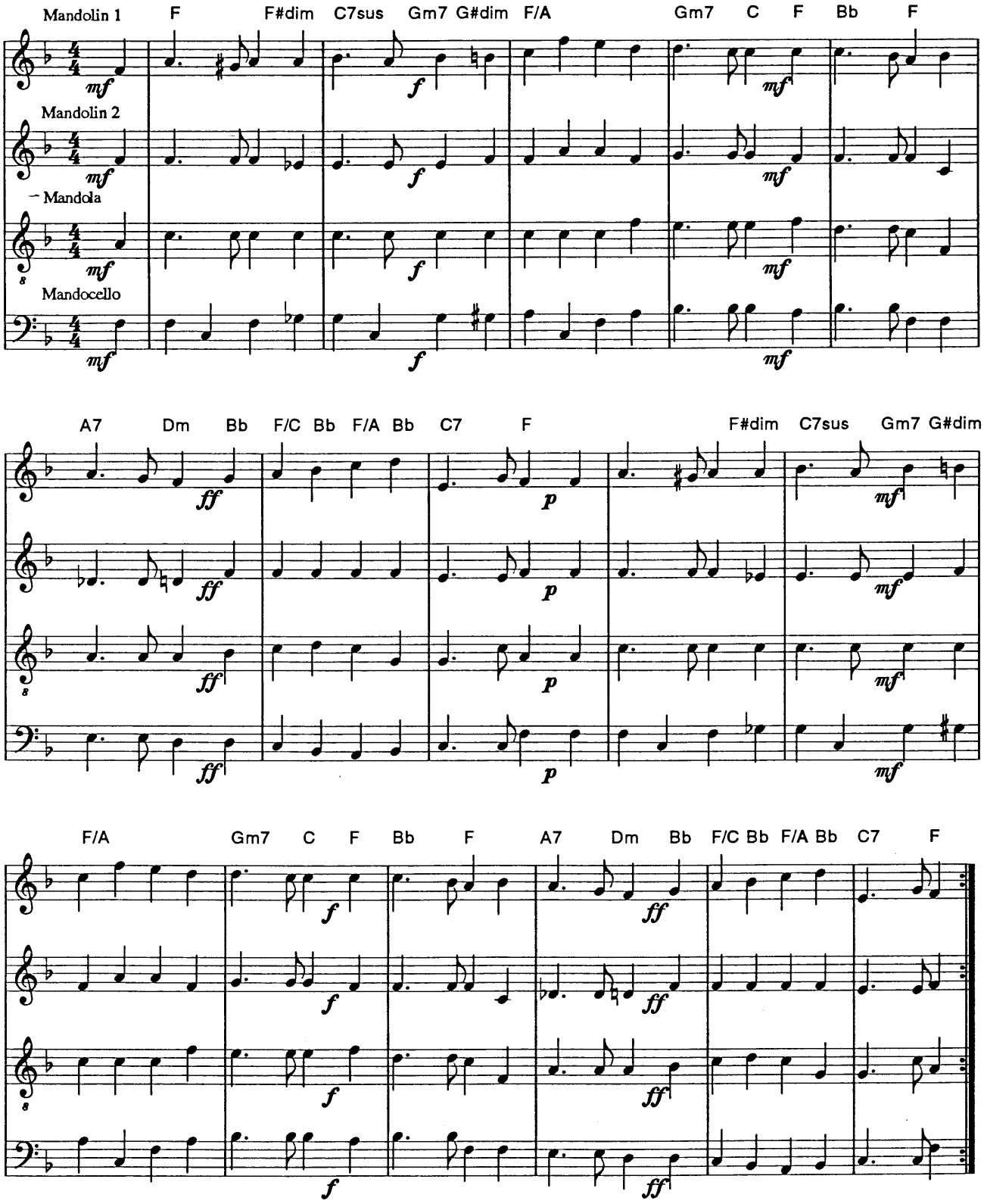
Here We Come A-Wassailing

Traditional



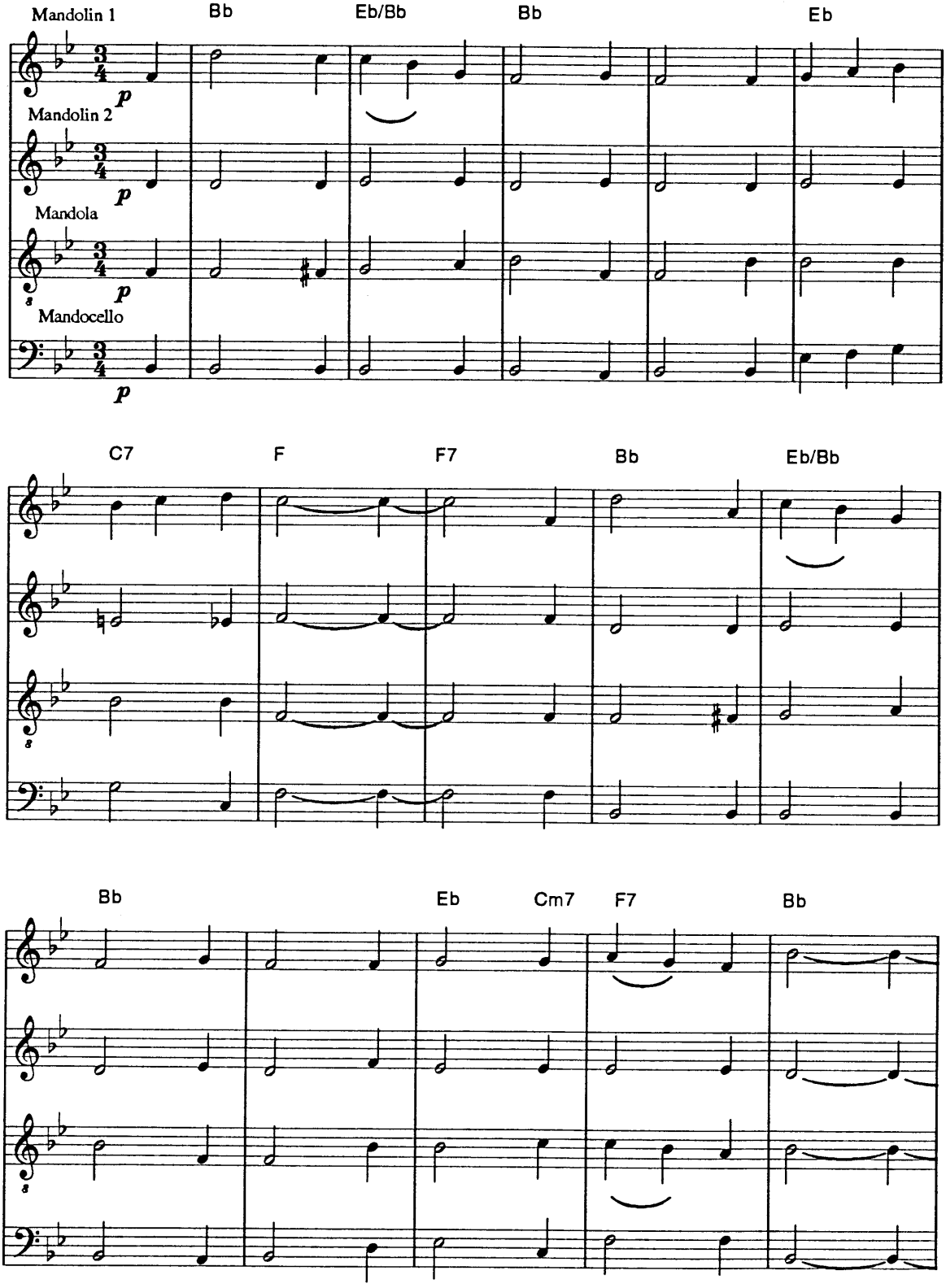
I Heard the Bells on Christmas Day

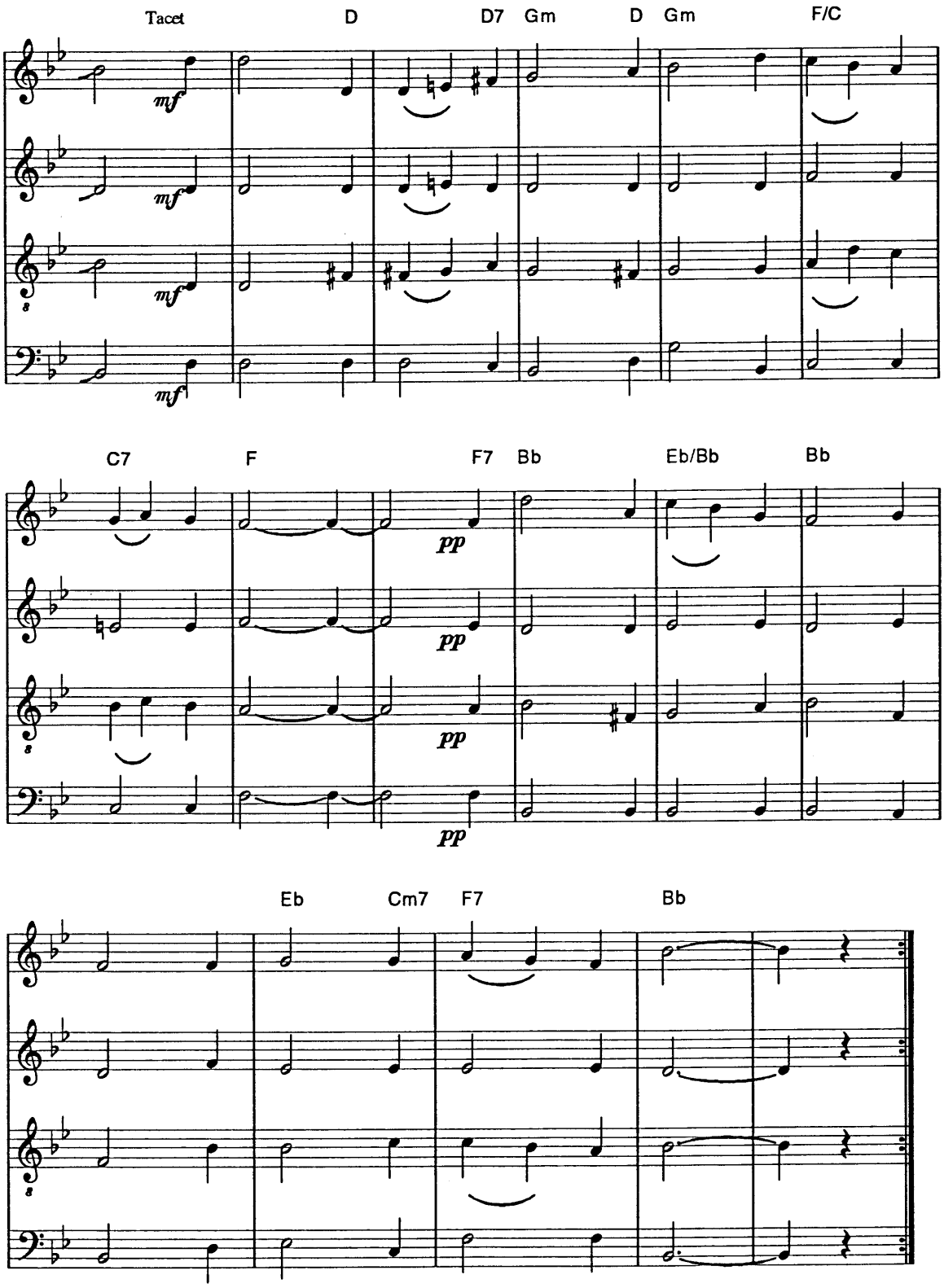
J. Baptiste Calkin



It Came Upon the Midnight Clear

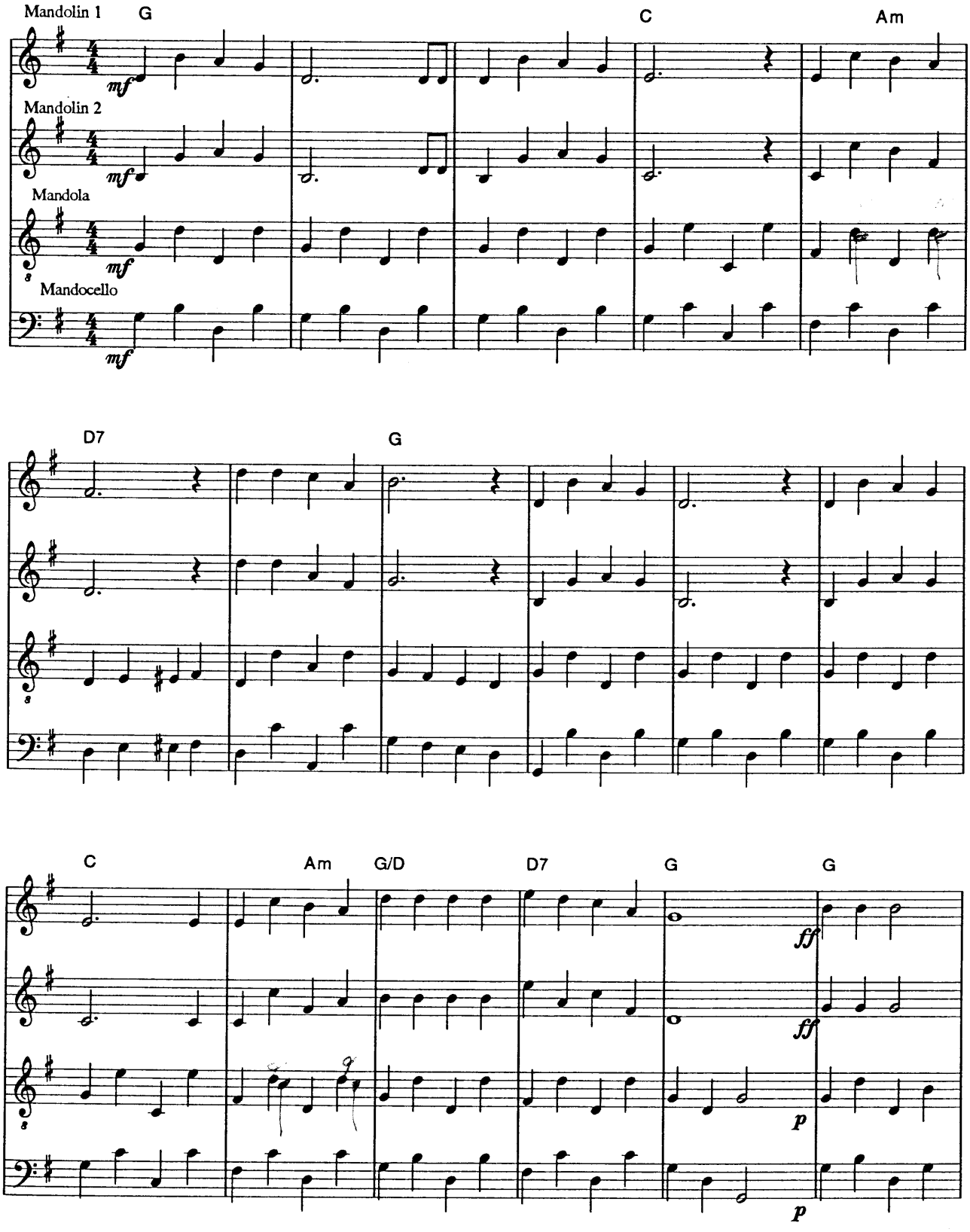
Music: Richard Storrs Willis

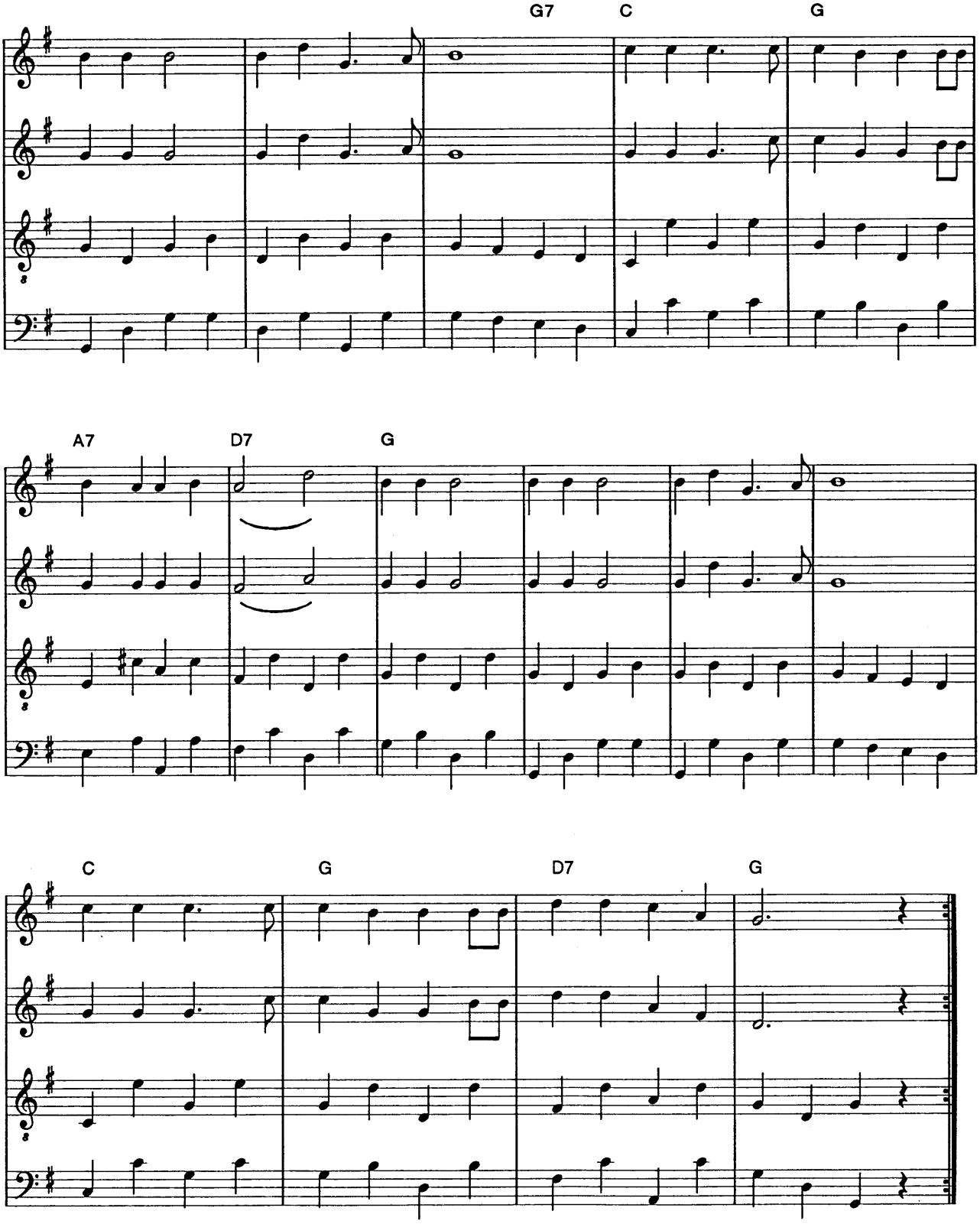



Tacet
D
D7
Gm
D
Gm
F/C
C7
F
F7
Bb
Eb/Bb
Bb
Eb
Cm7
F7
Bb

Jingle Bells

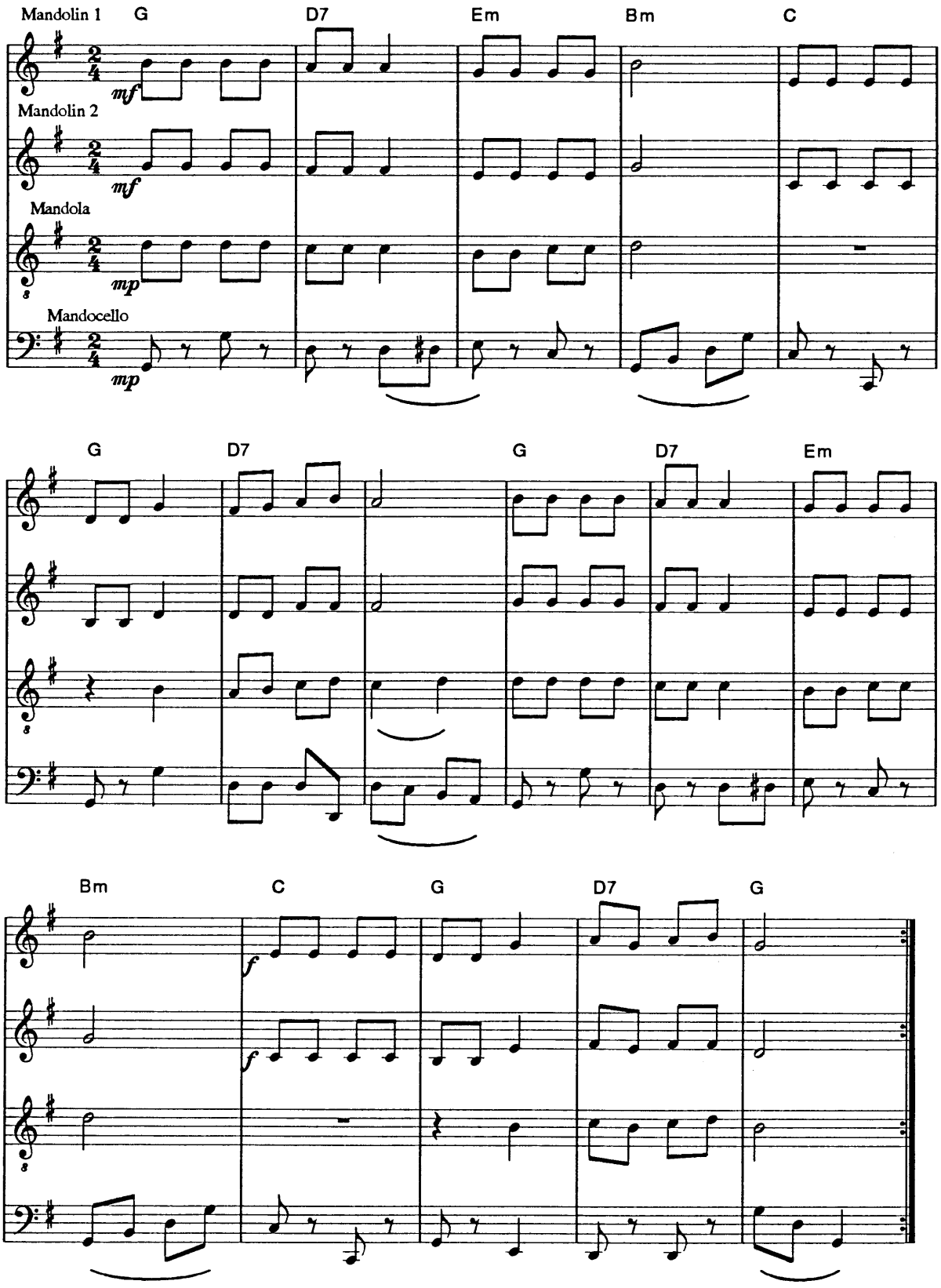
James Pierpont




G7
C
G
A7
D7
G
C
G
D7
G

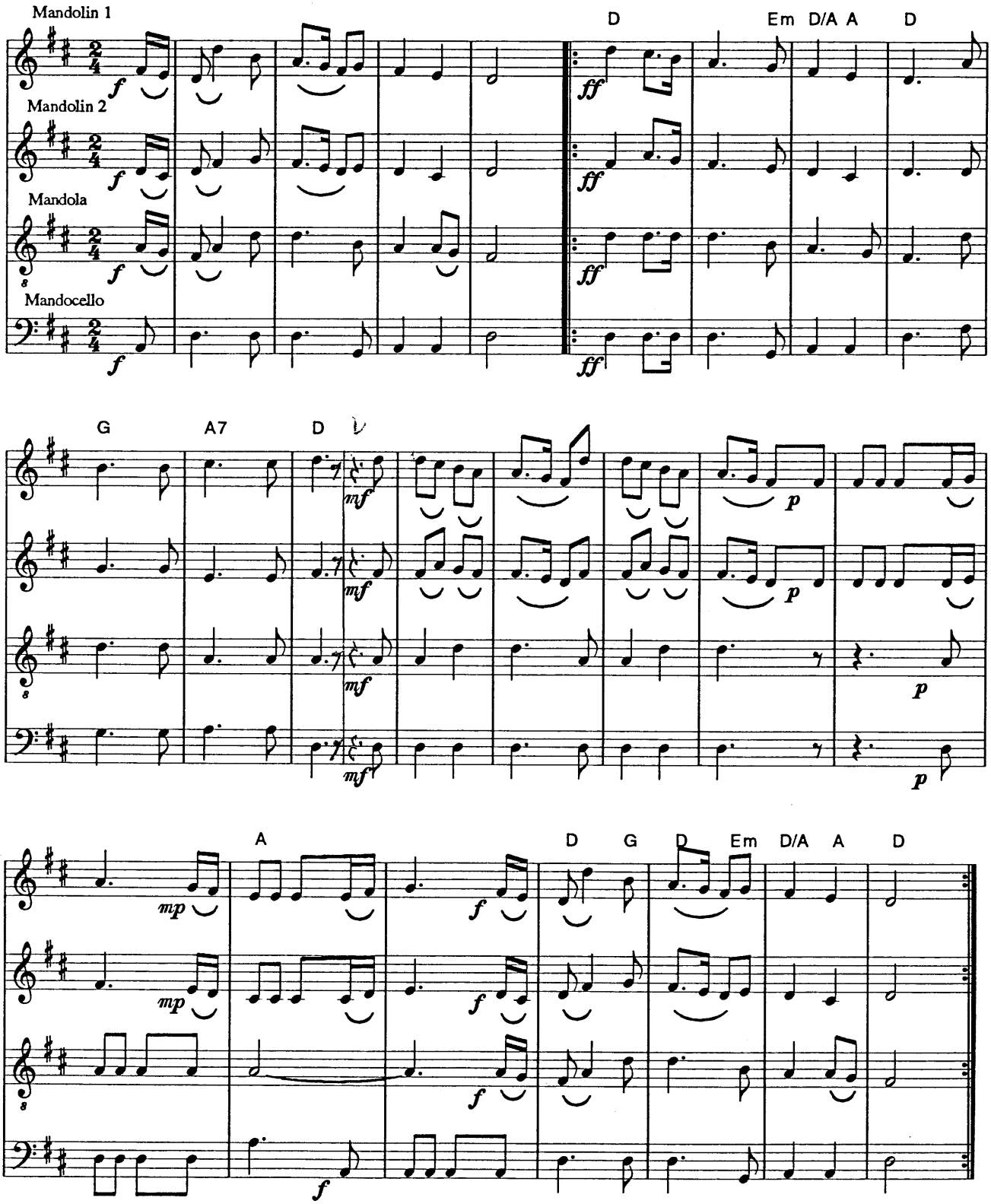
Jolly Old Saint Nicolas

Traditional



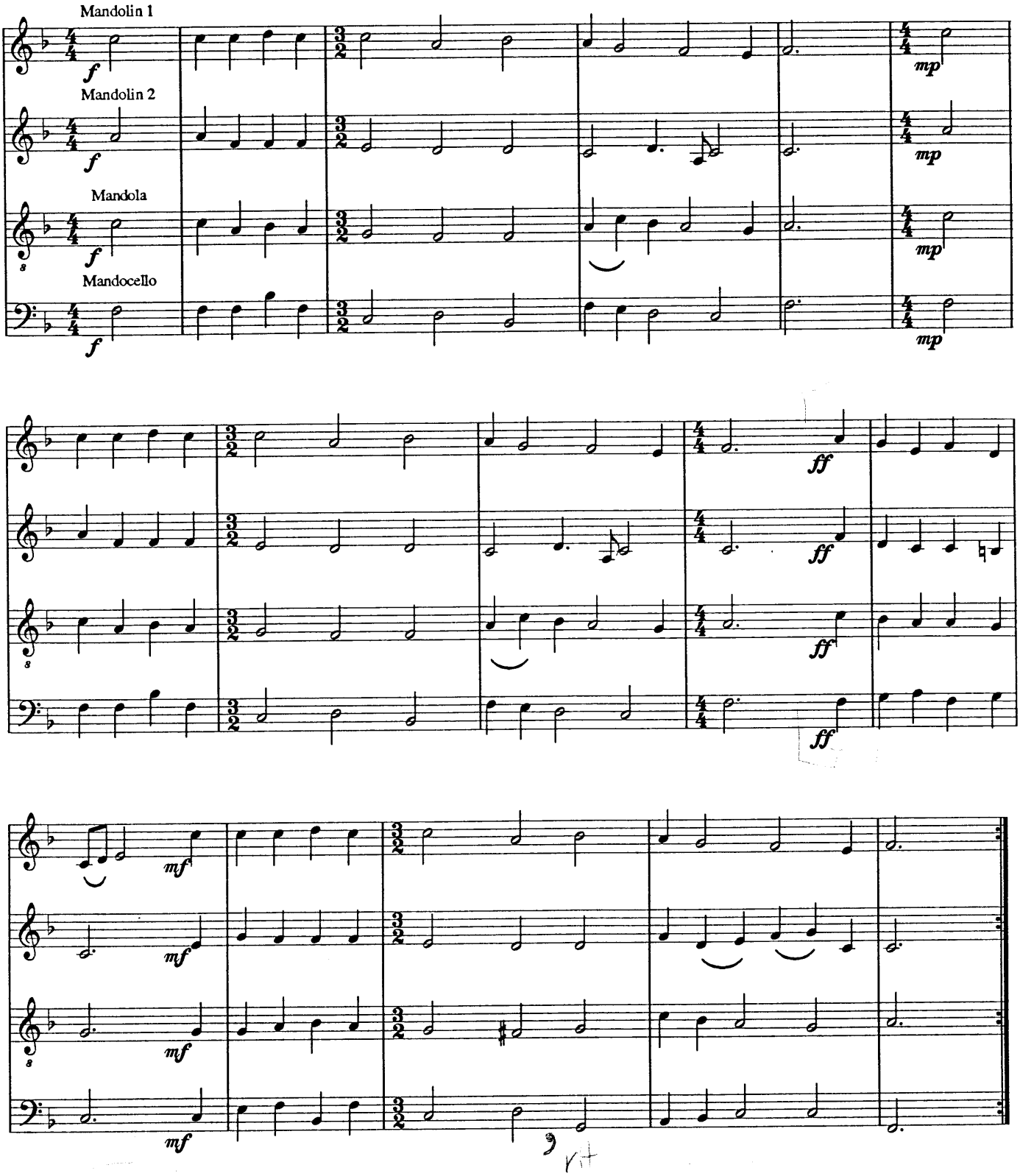
Joy to the World

Music: Lowell Mason



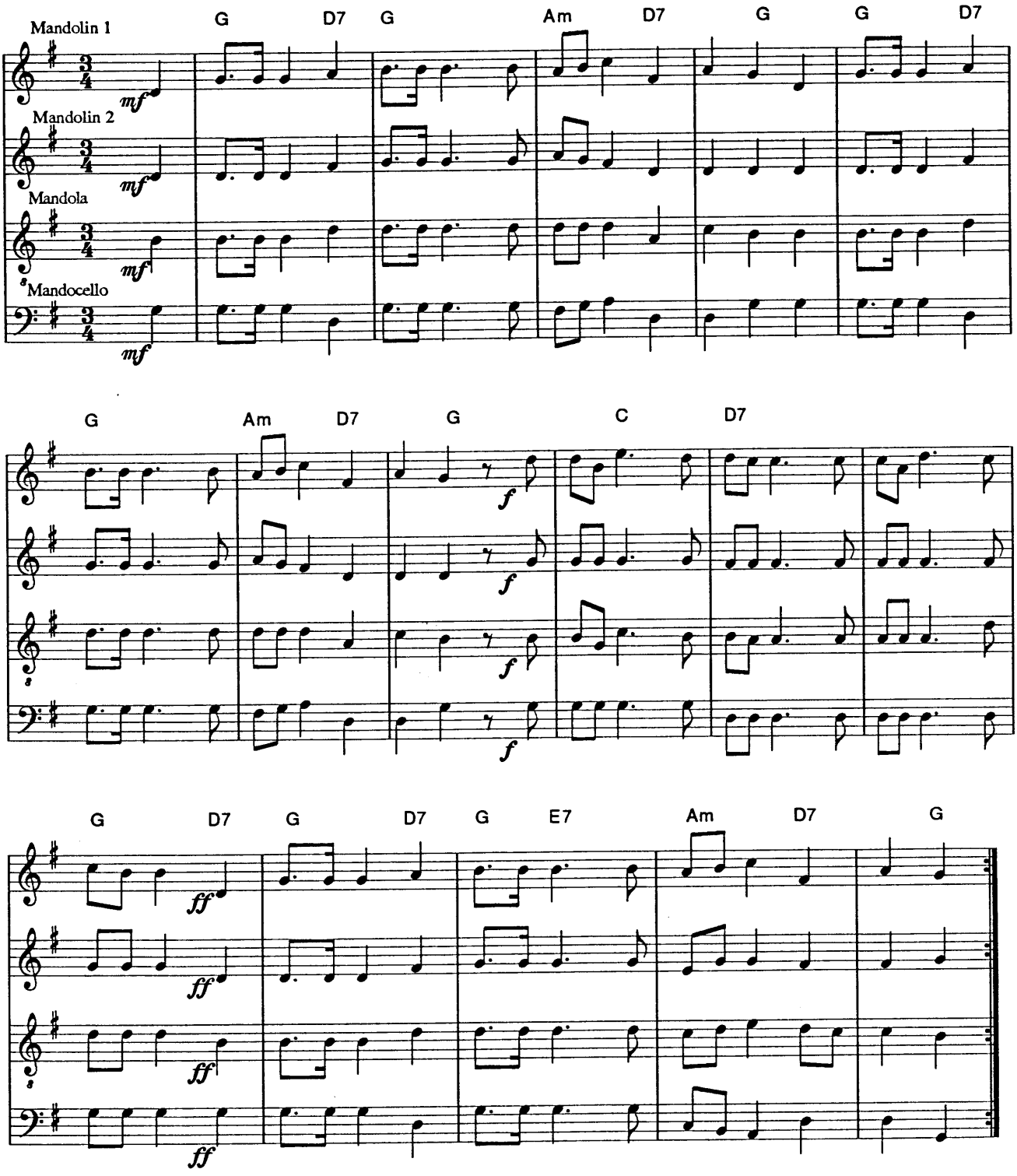
Lo, How a Rose E'er Blooming (Es ist Ein' Ros')

Traditional, Arr: Michael Praetoriu



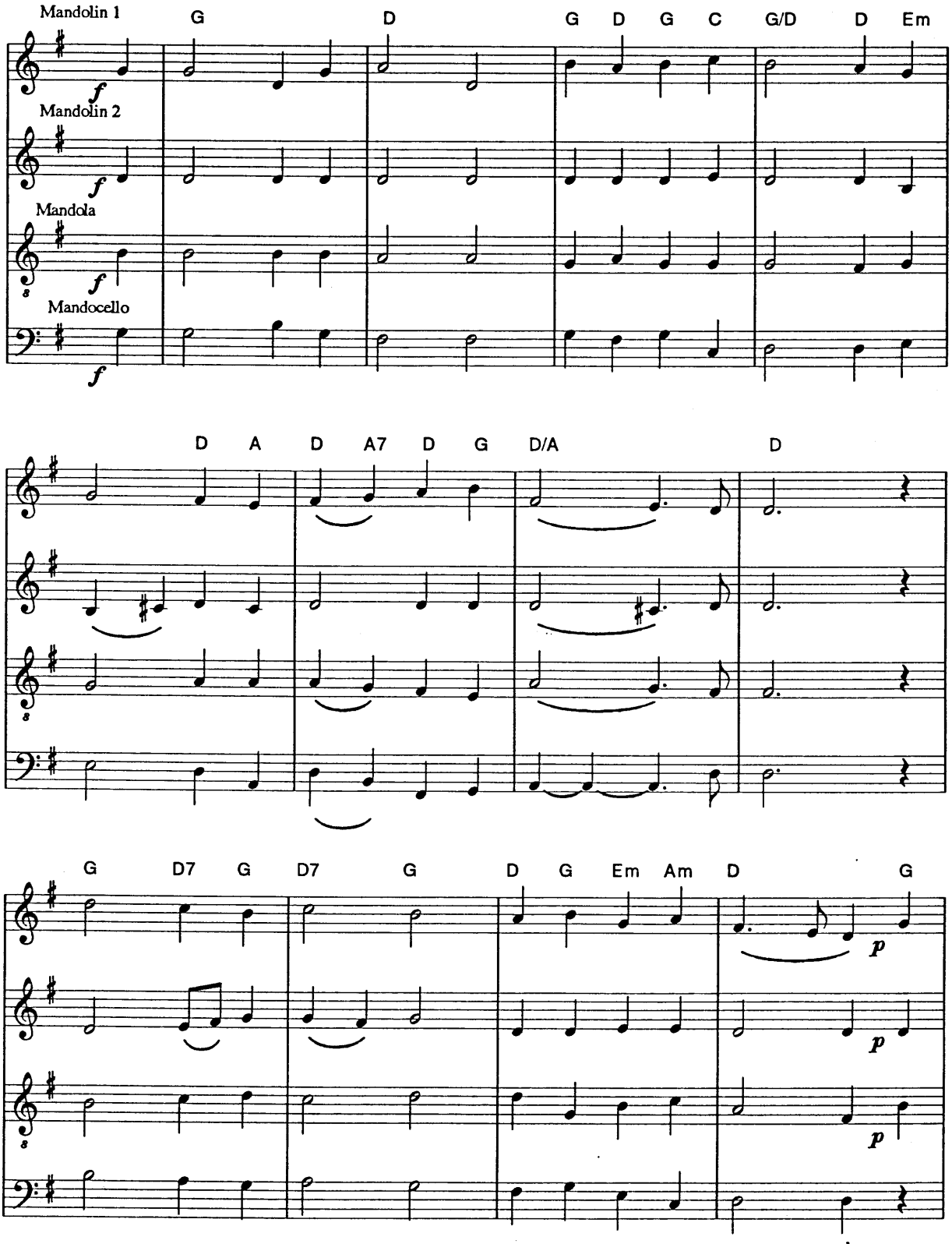
O Christmas Tree (O Tannenbaum)

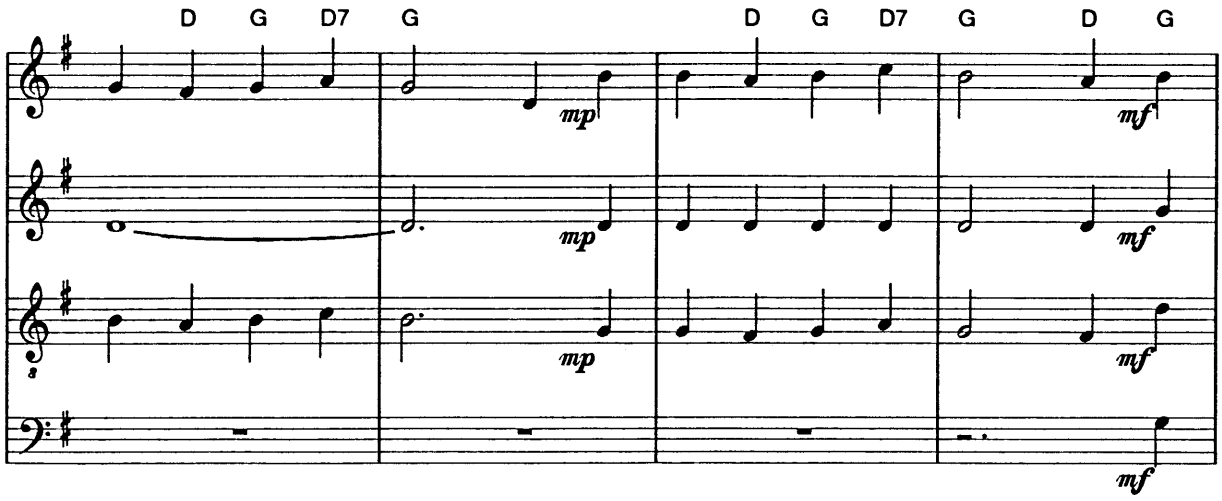
Traditional

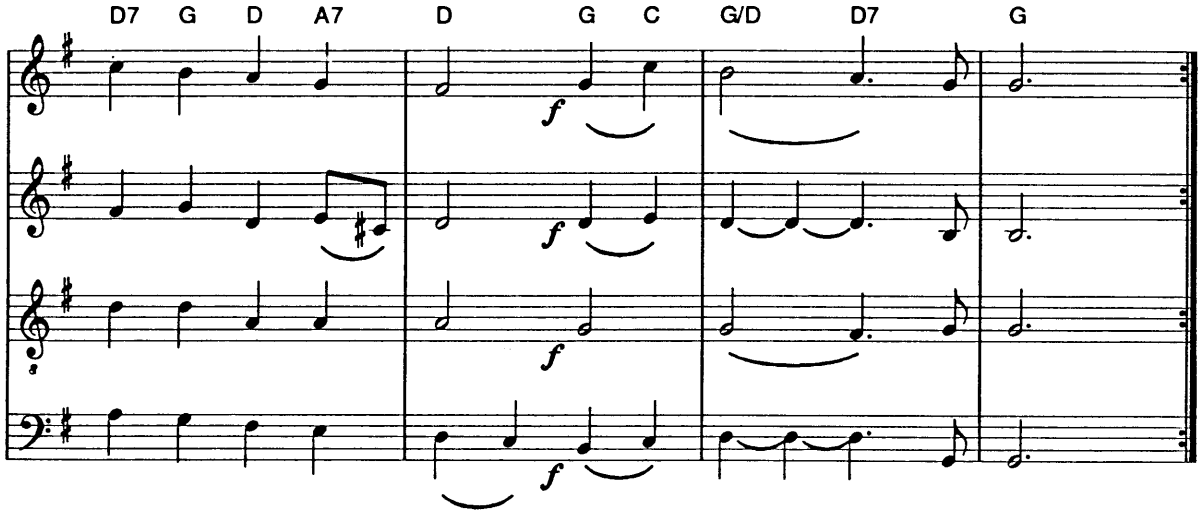


O Come, All Ye Faithful (Adeste Fideles)

Music: John Reading

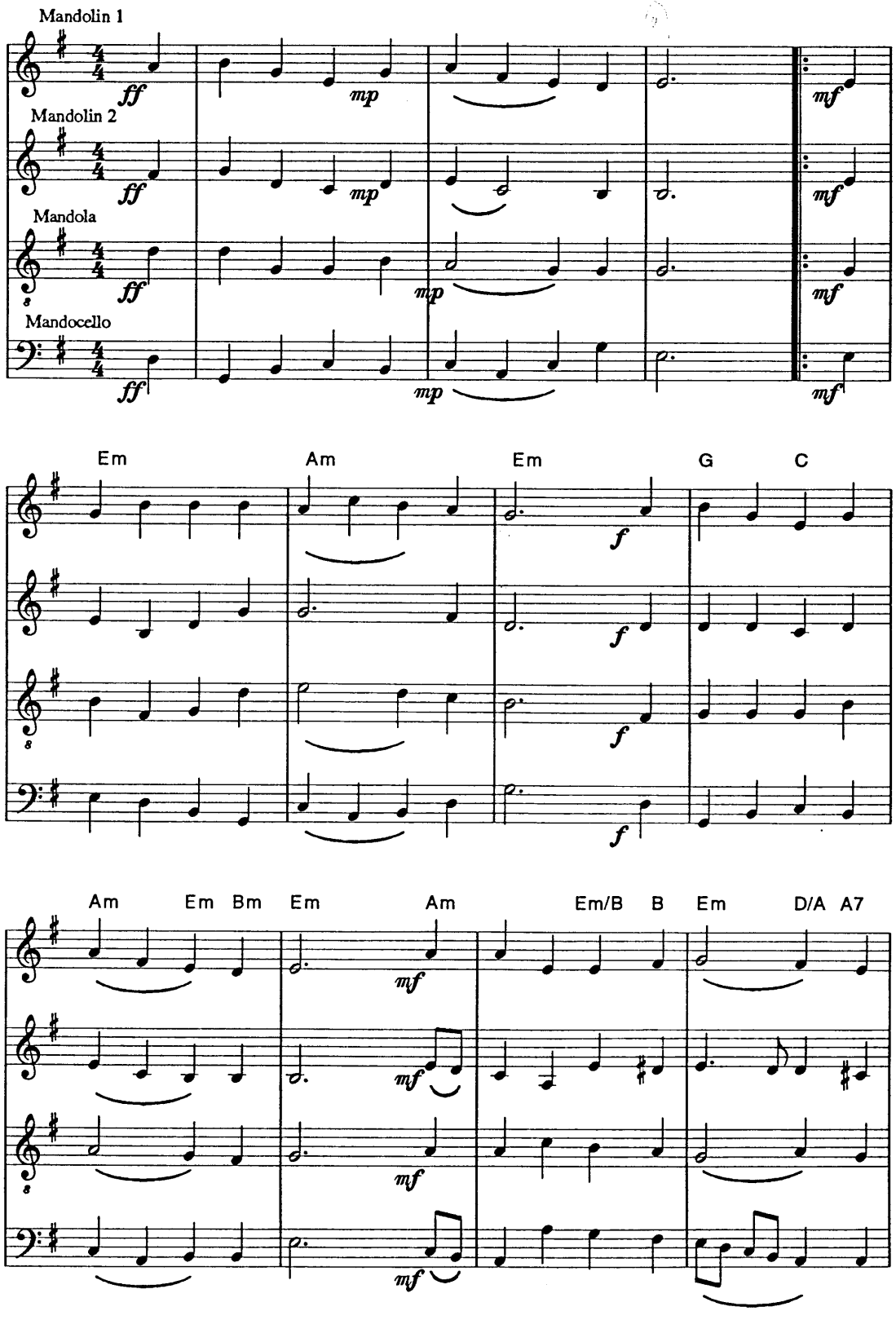


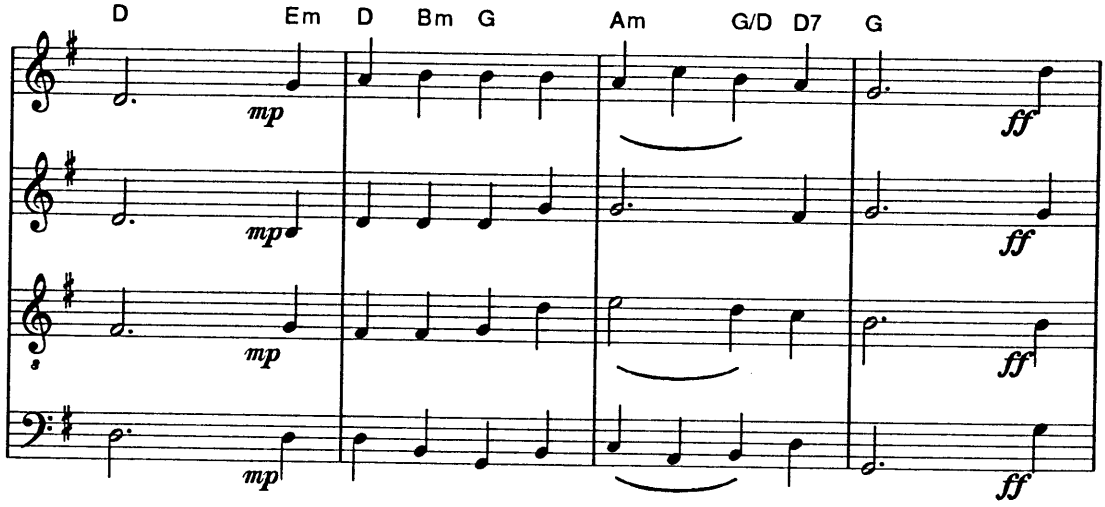

D G D7 G
D G D7 G D G
mp
mf

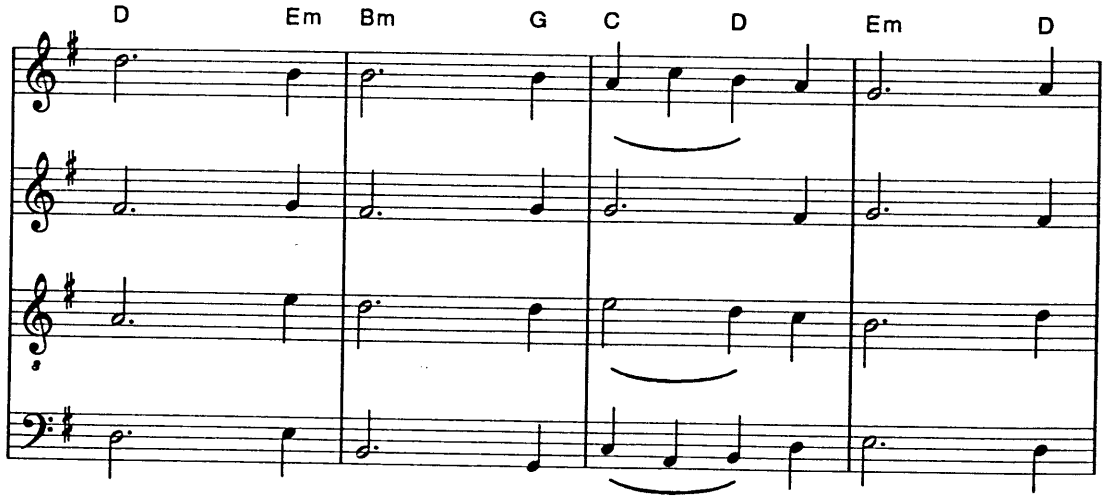

D7 G D A7
D G C
G/D D7 G
f

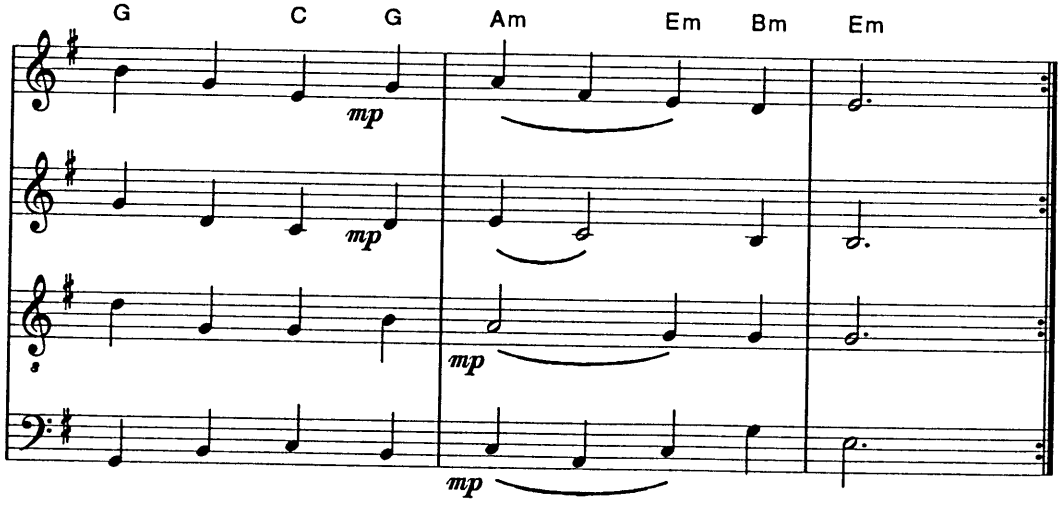
O Come, O Come Immanuel

Plainsong, 13th Century



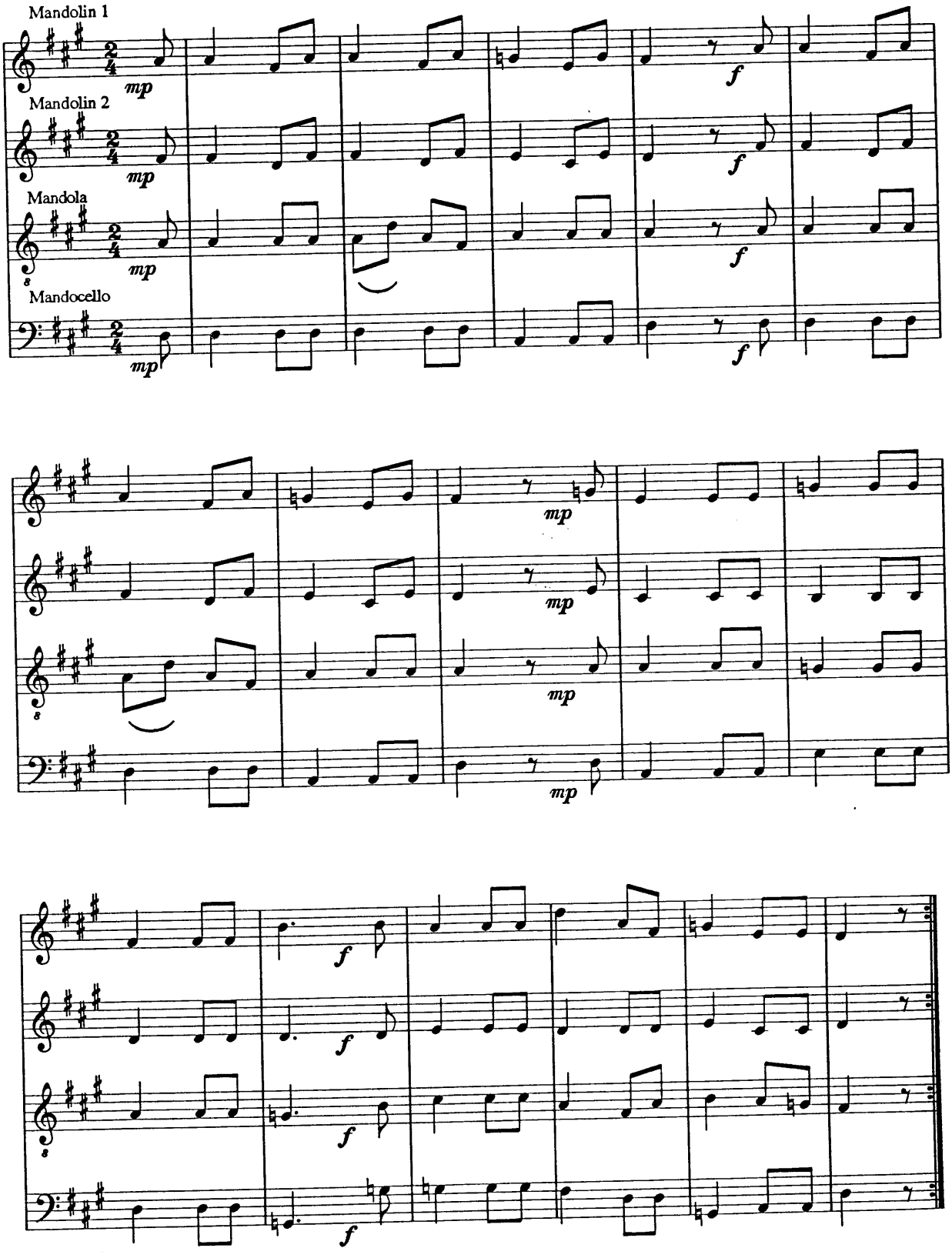

D
Em
D
Bm
G
Am
G/D
D7
G
mp
ff


D
Em
Bm
G
C
D
Em
D


G
C
G
Am
Em
Bm
Em
mp

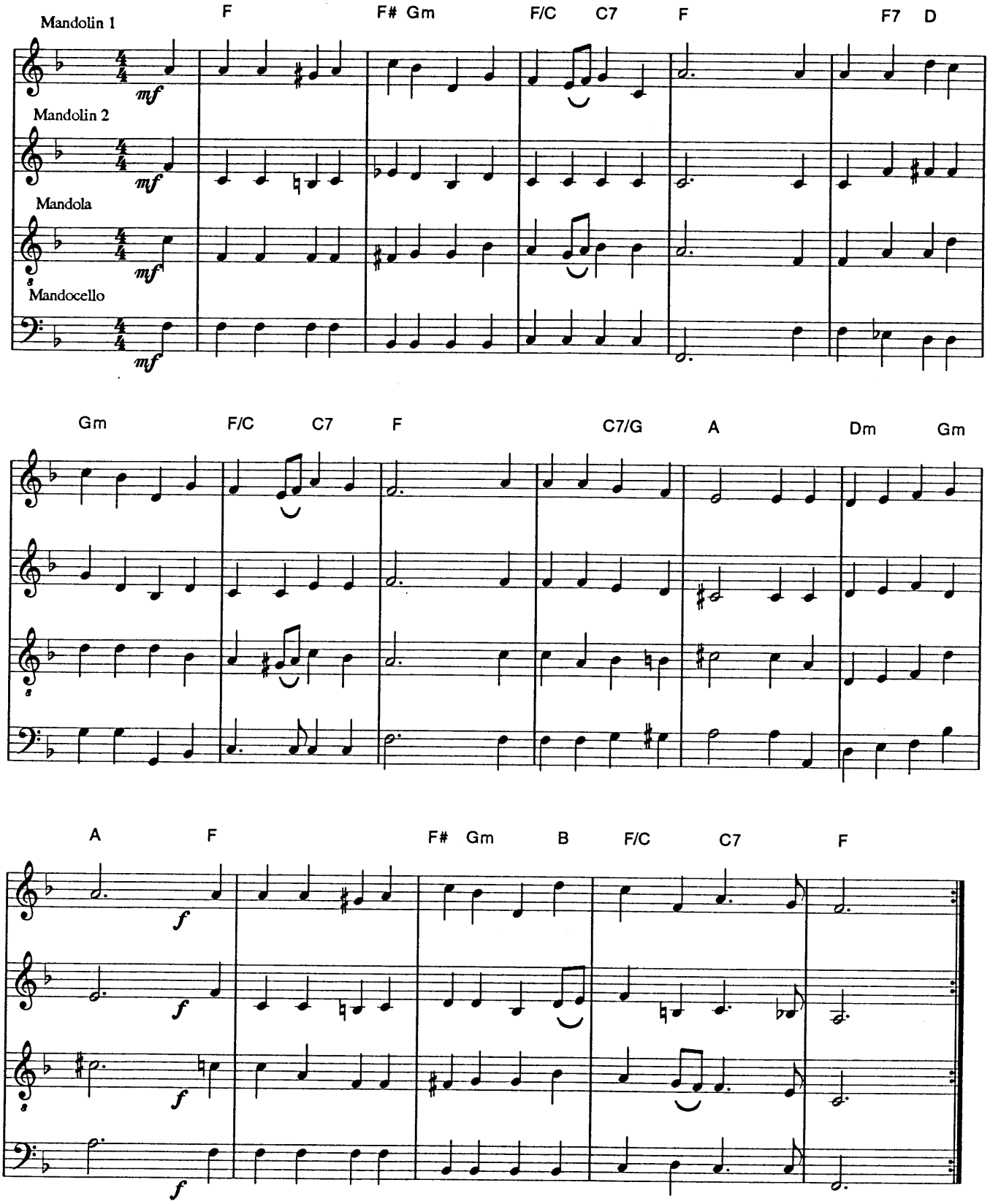
O Come, Little Children

Music: J.A.P. Schulz



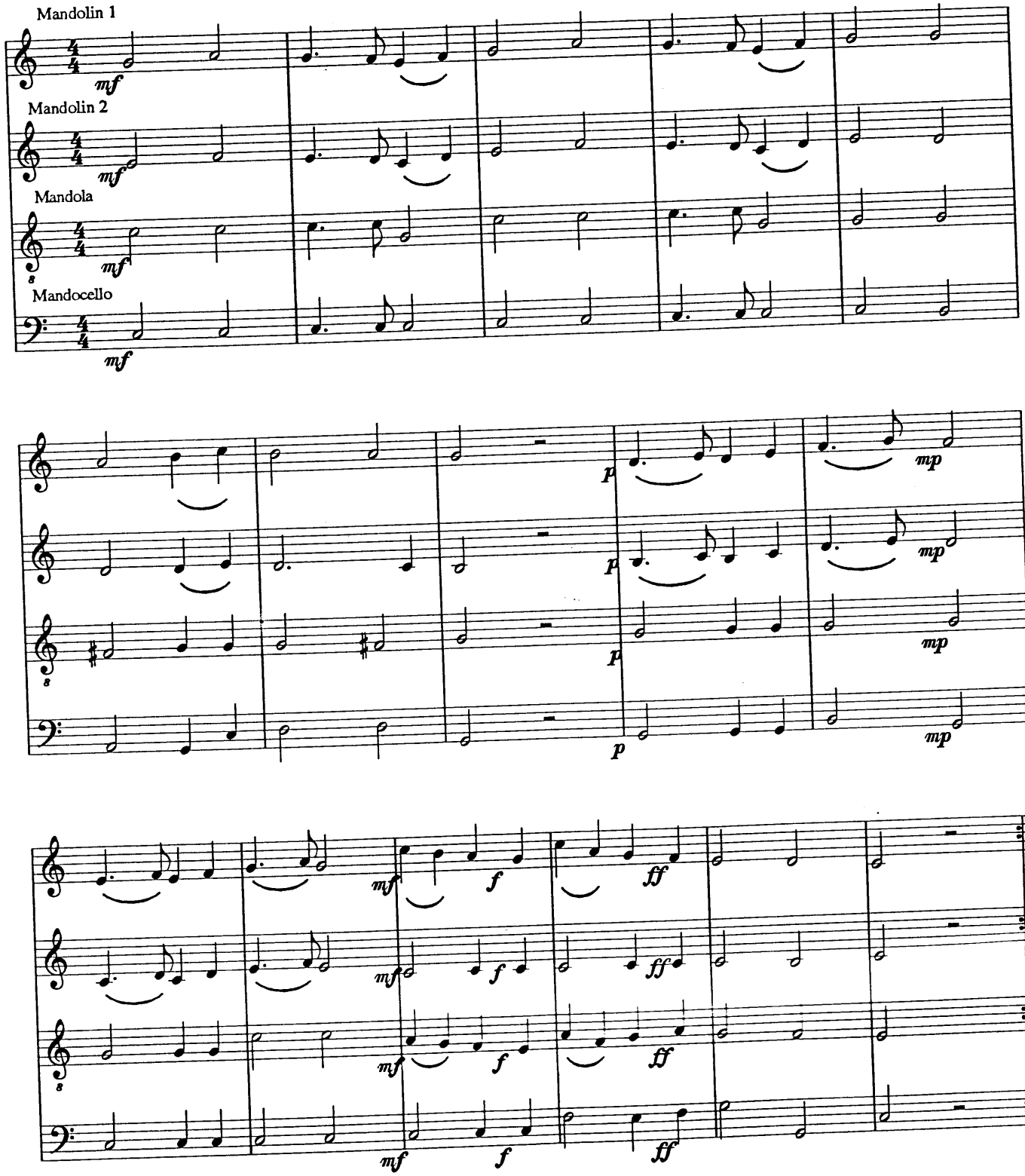
O Little Town of Bethlehem

Music: Lewis H. Redner



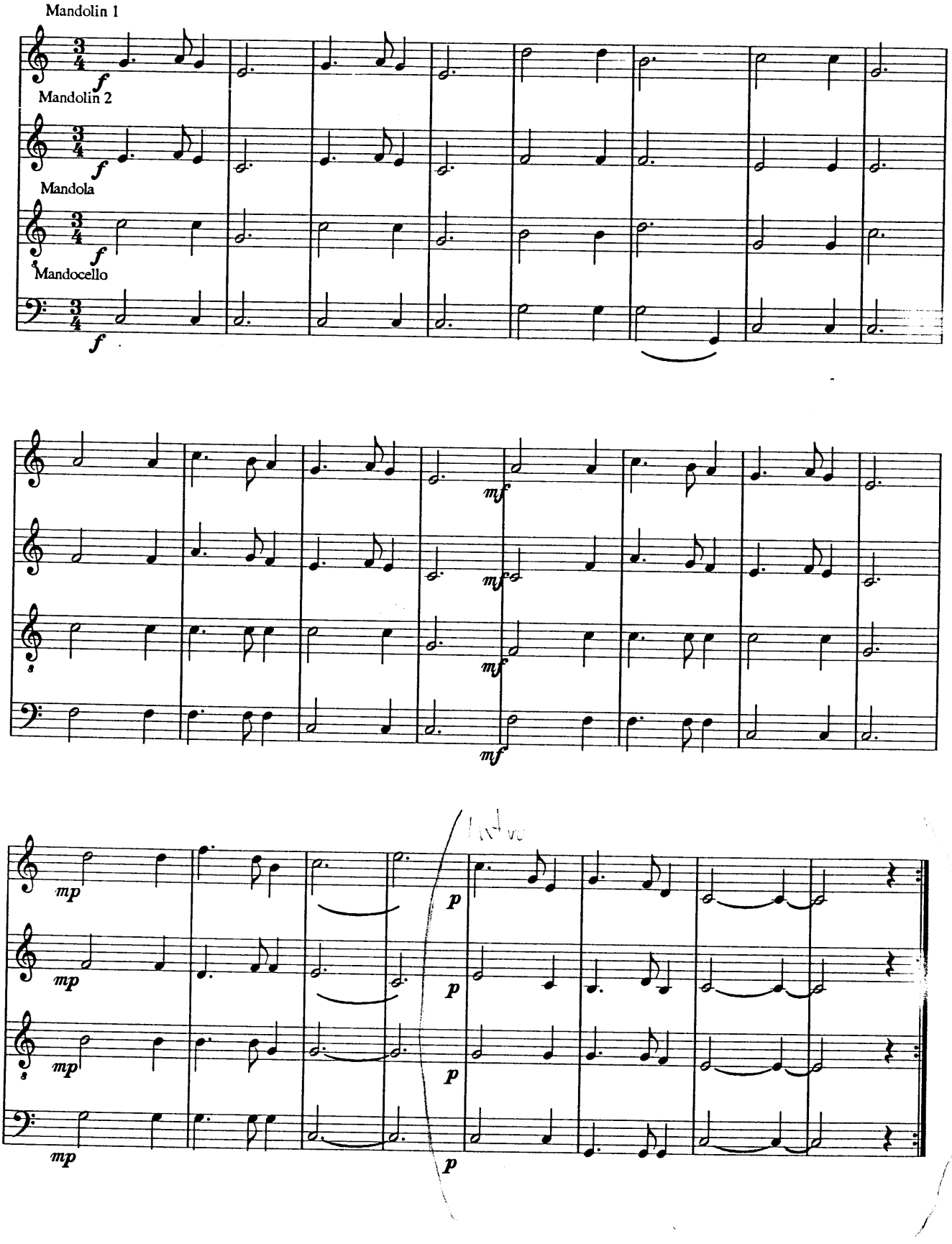
O Sanctissima

Traditional Sicilian



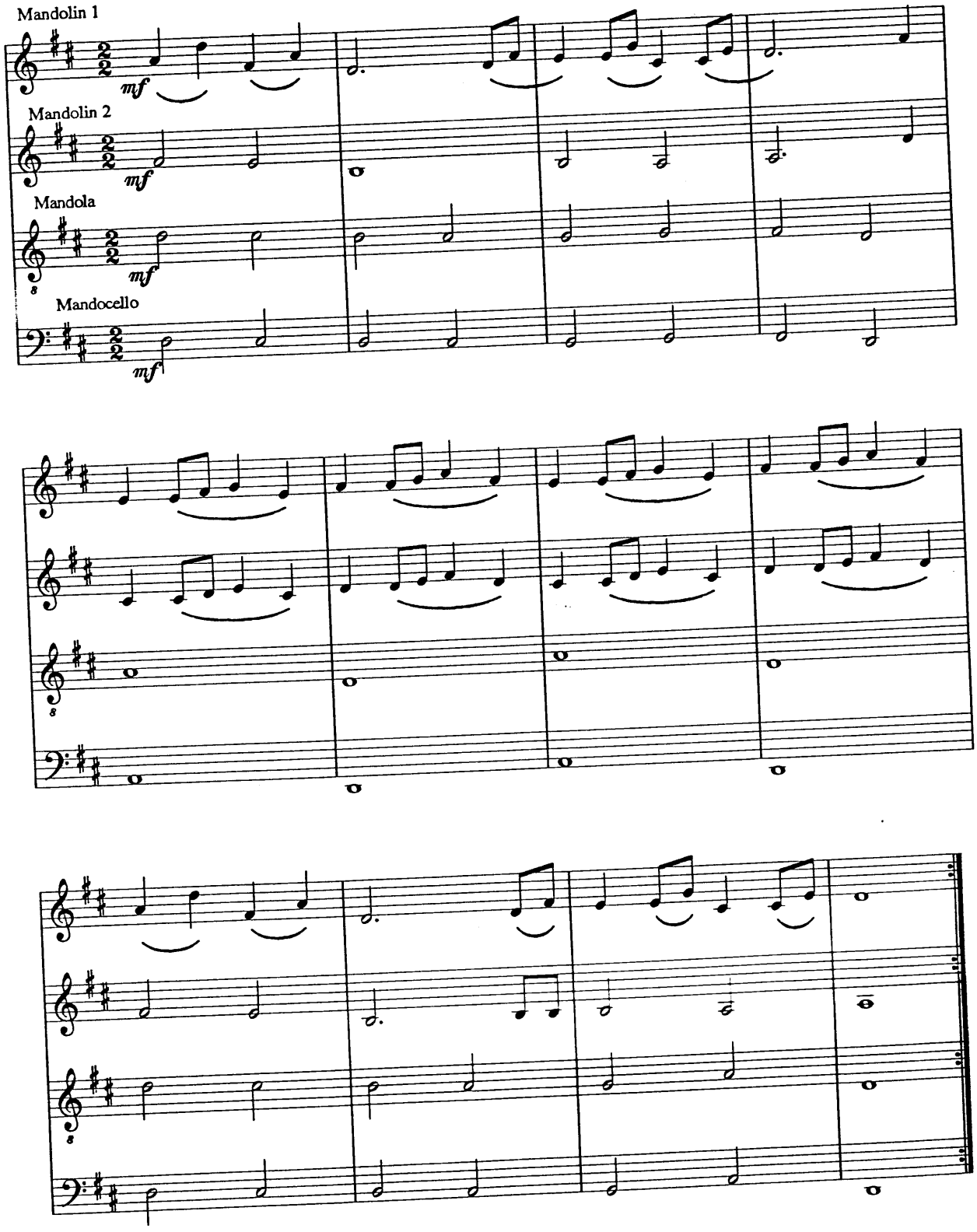
Silent Night

Music: Franz Gruber



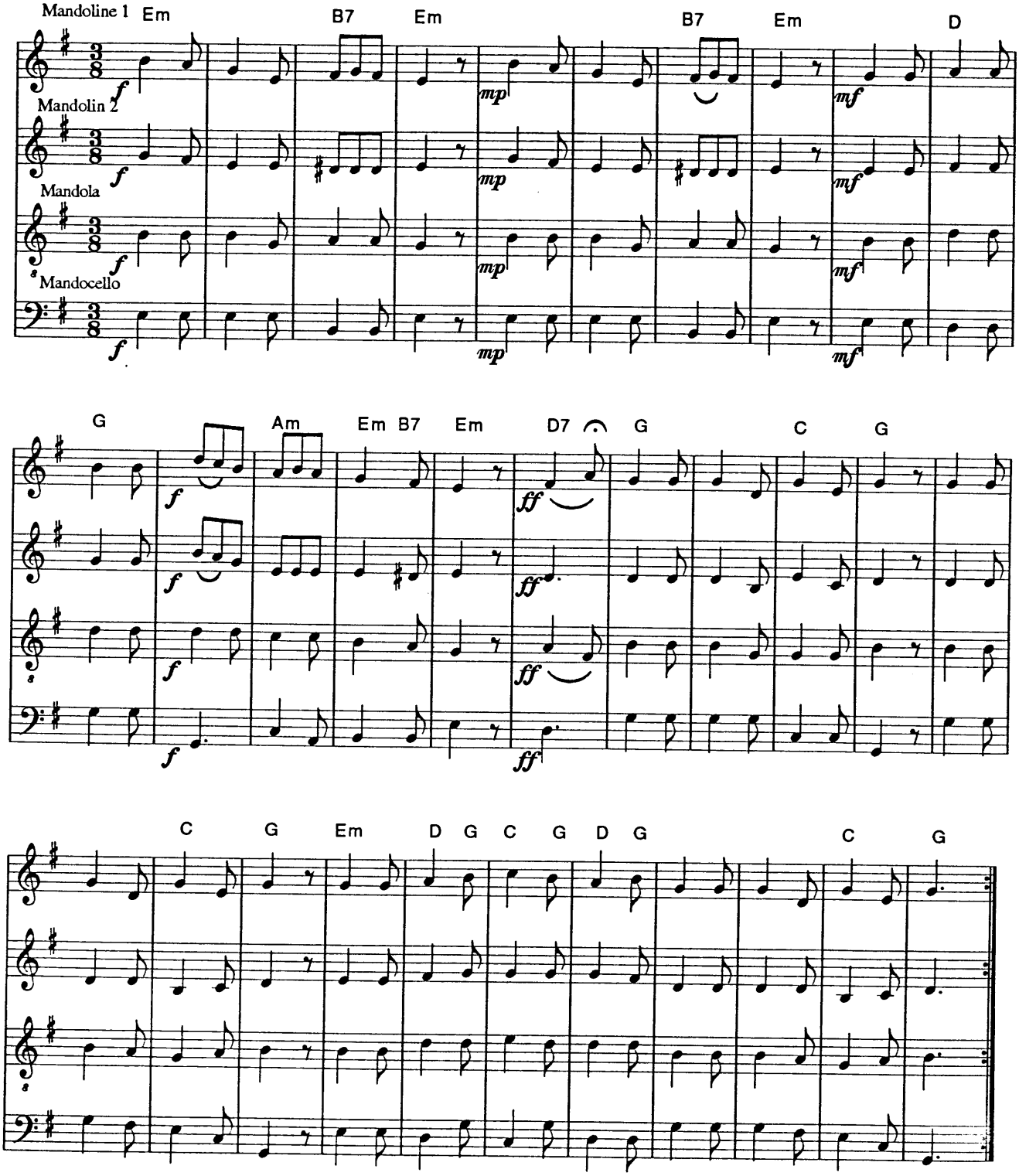
Still, Still, Still

An Austrian Carol



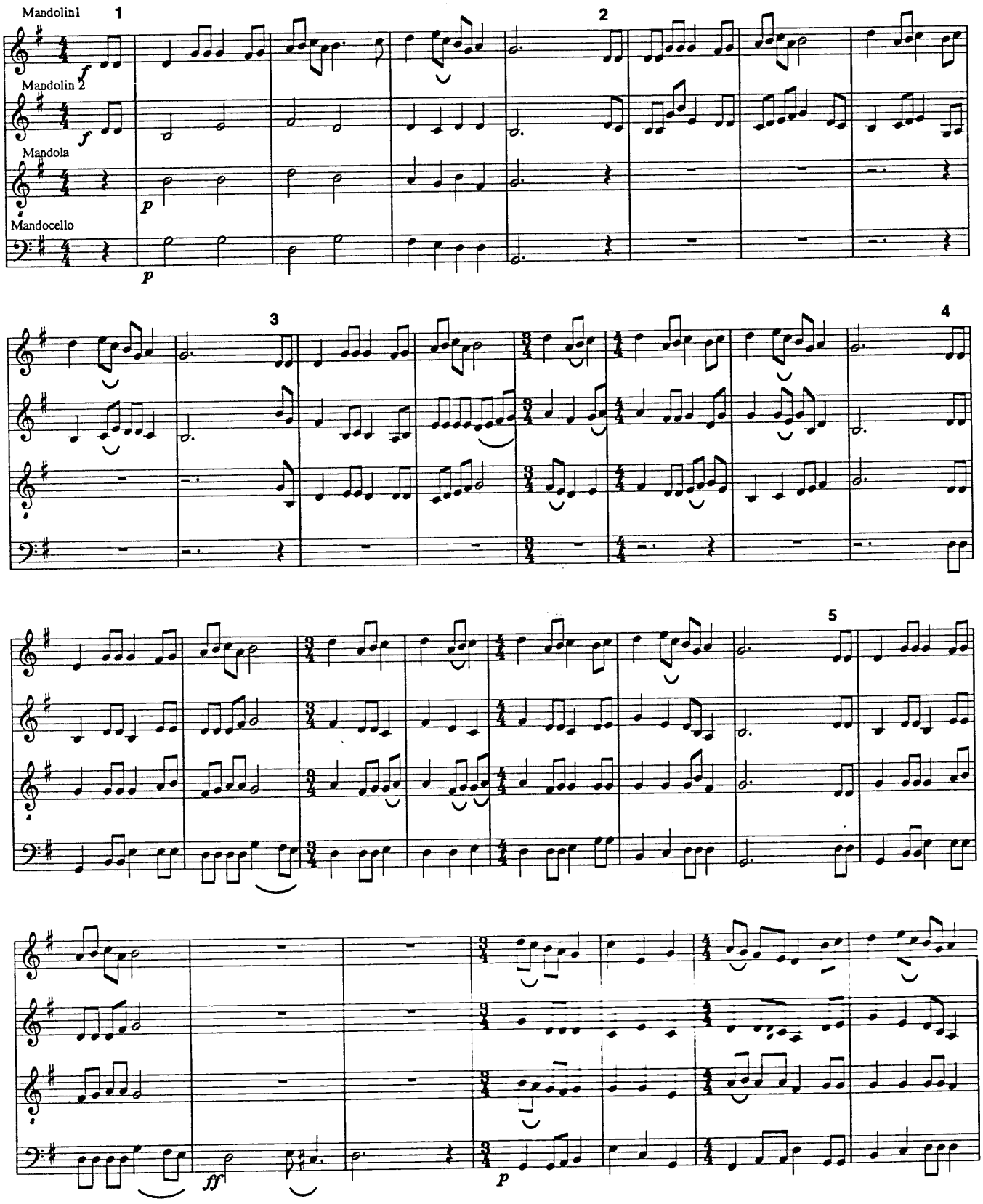
We Three Kings of Orient Are

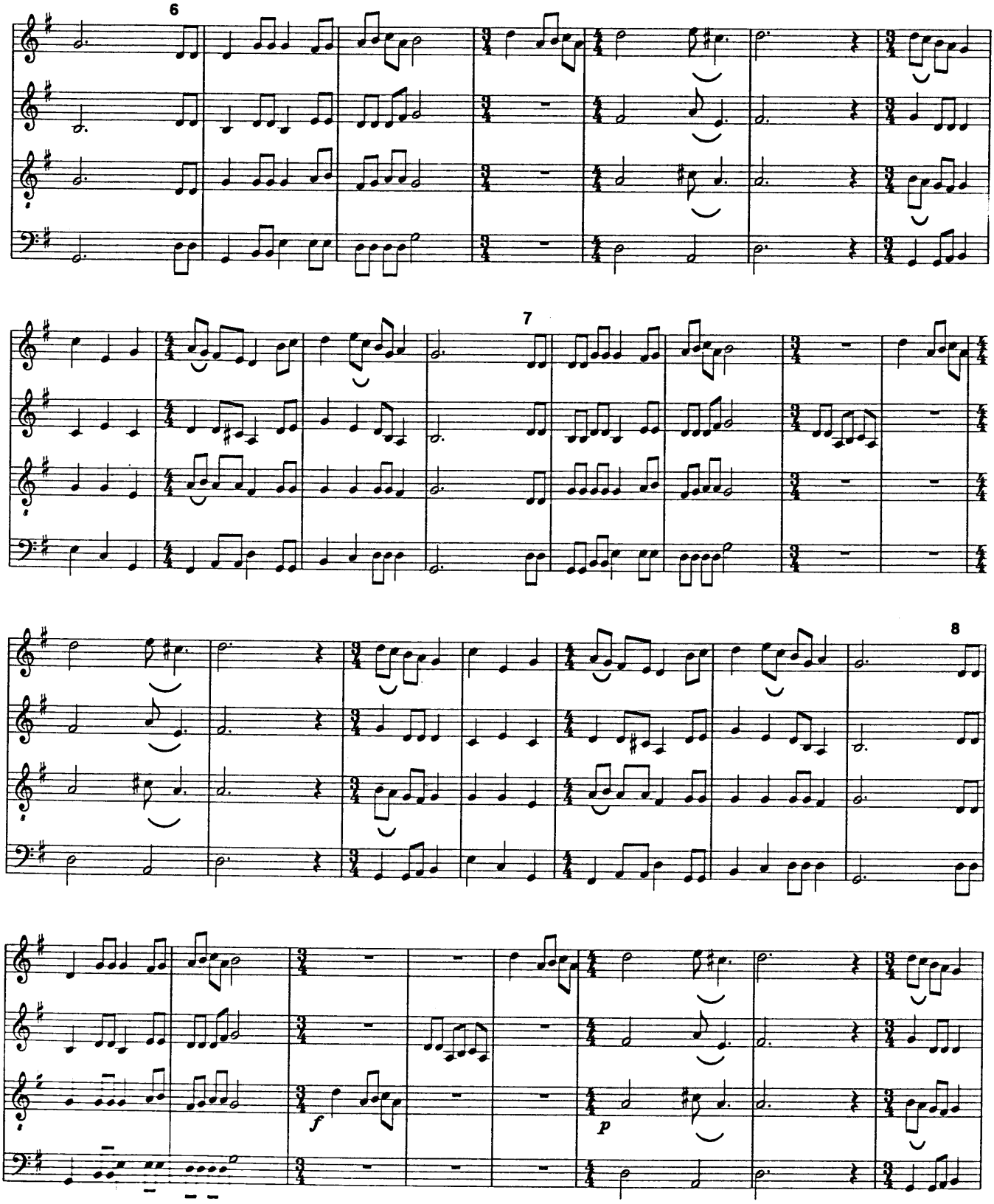
John Henry Hopkins

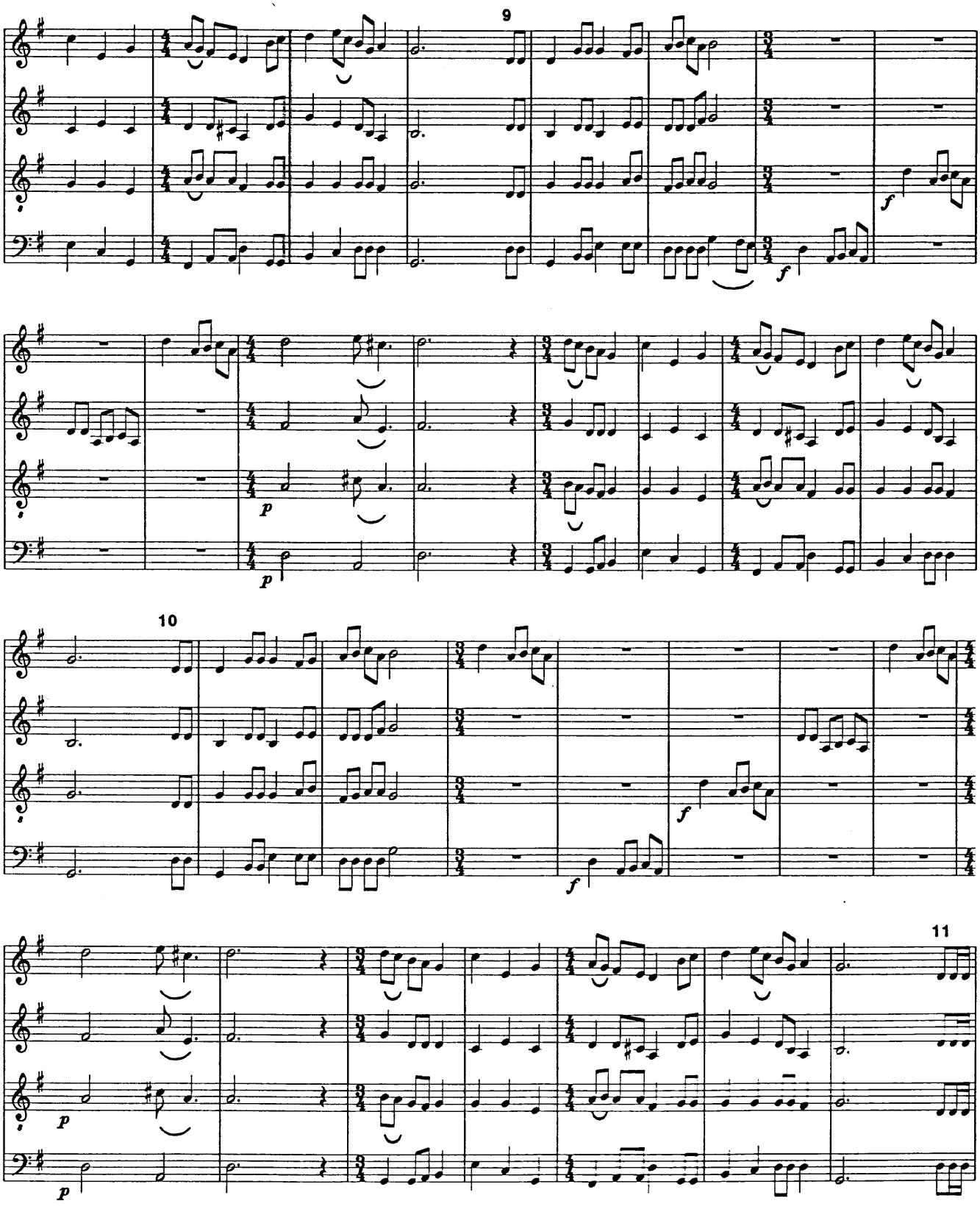


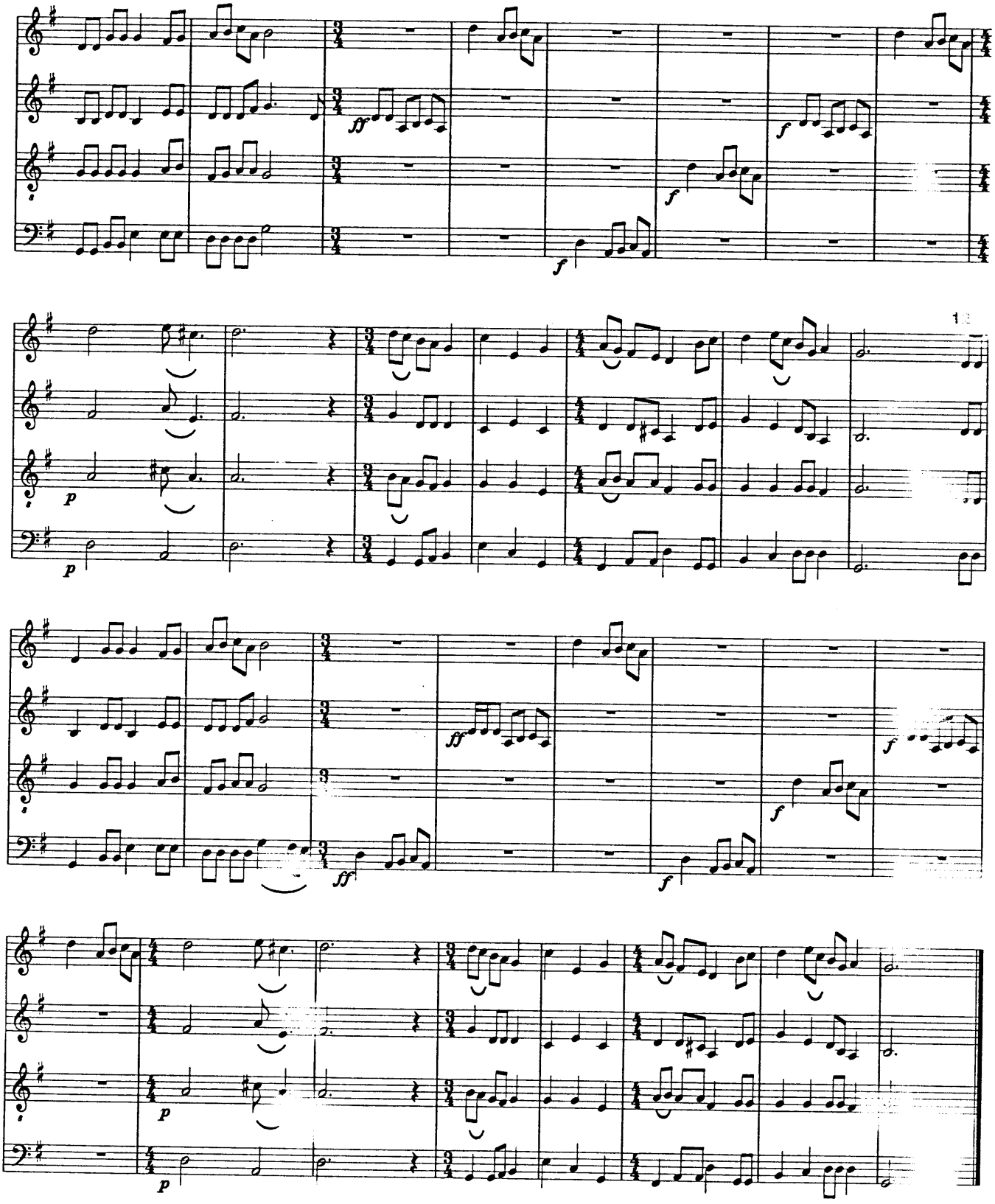
The Twelve Days of Christmas

Traditional



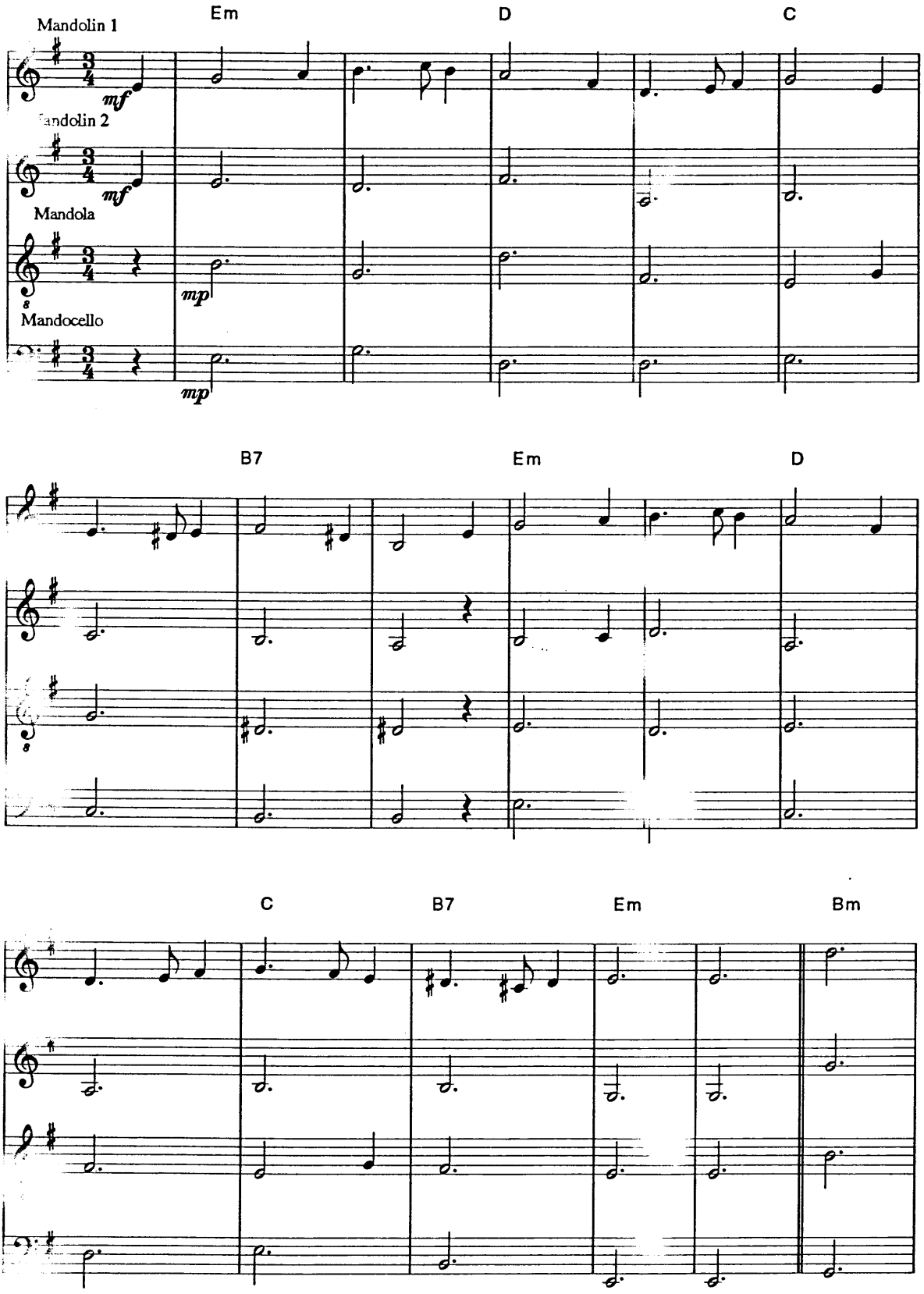

6
7
8
f
p

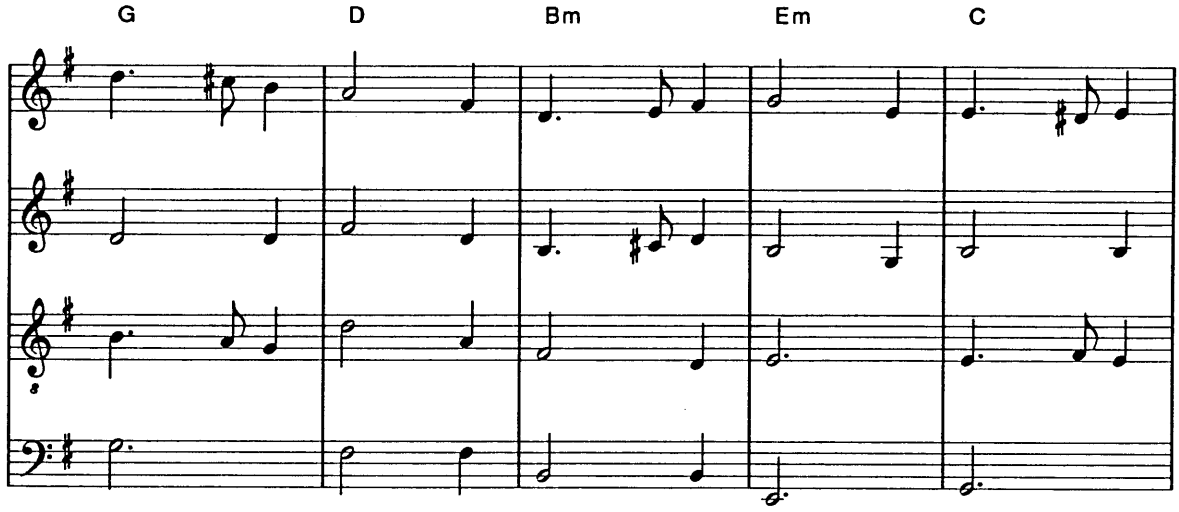

9
10
11

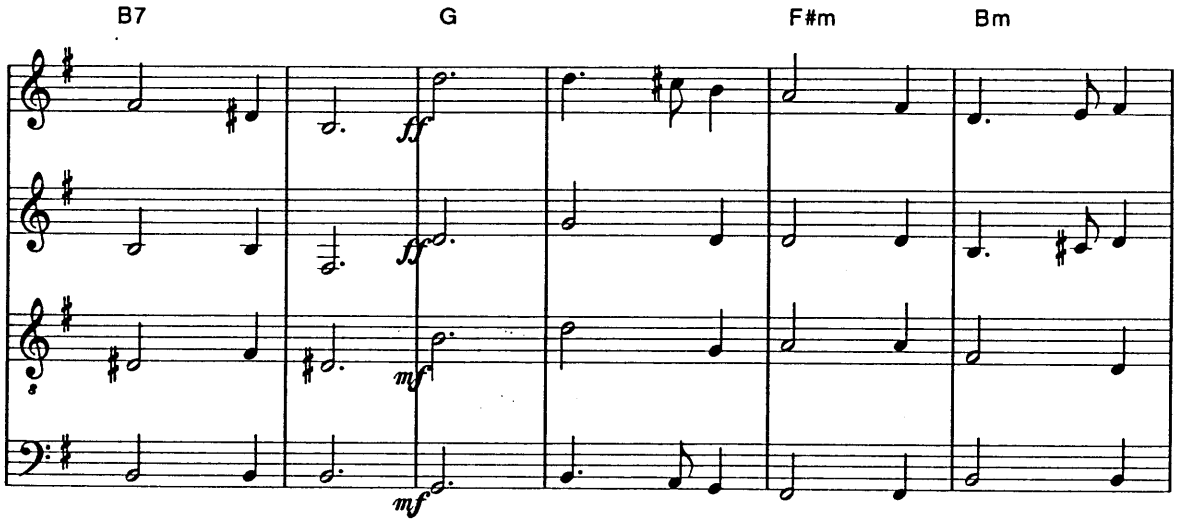

ff
f
f
f
p
p
ff
ff
f
f
f
p
p

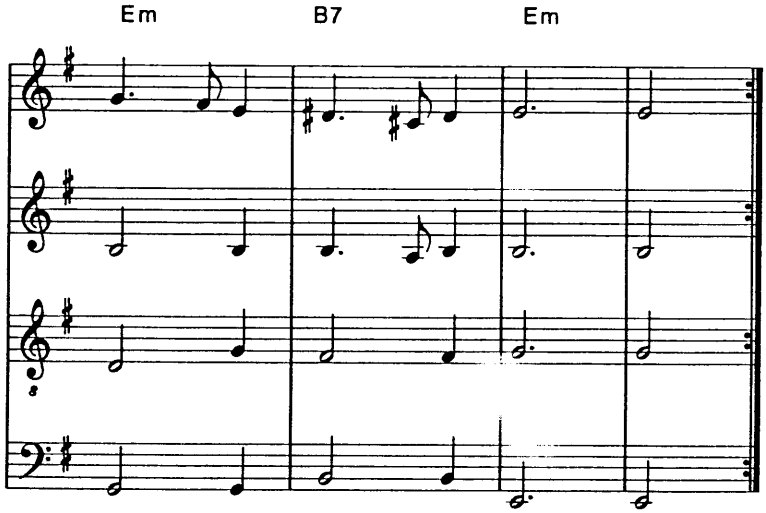
What Child Is This (Greensleeves)

Traditional



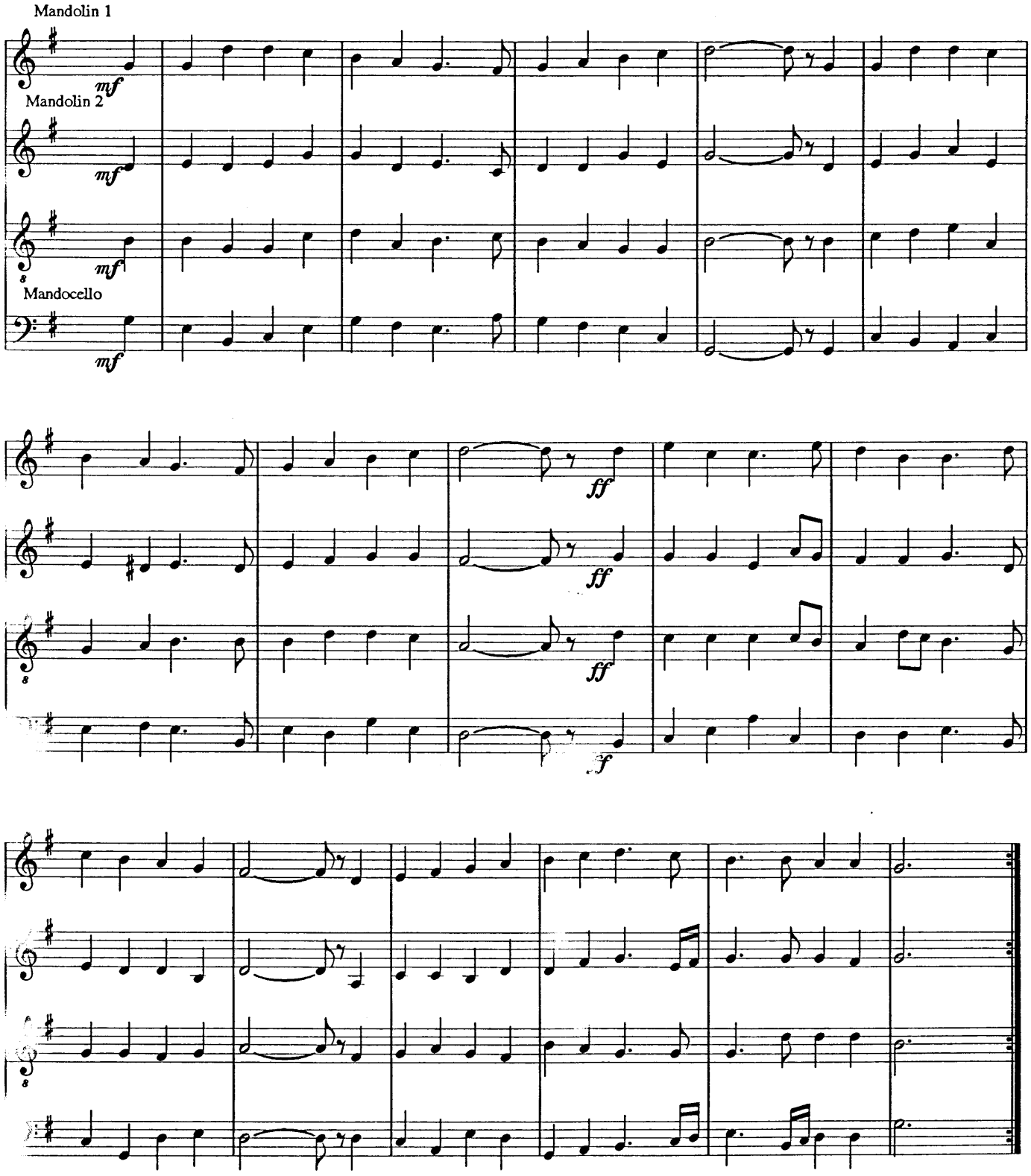

G
D
Bm
Em
C


B7
G
F#m
Bm
ff
ff
mf
mf


Em
B7
Em

While Shepherds Watched

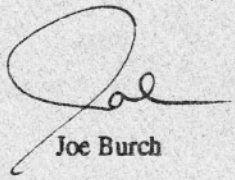
G. F. Handel



Joe's Ho-Ho's for Mando's

This collection of Christmas songs are arranged to be played in a loop so that each piece could be played three, four or twenty times depending on your own interpretations and the patience of your audience. Hence, there are no first and second endings. Therefore it is left up to you, as the performer, to add interest each time the piece comes around. Once au natural, then pontecello, maybe sul tasto, or maybe with a bit of mute. Of course, a raised octave can always apply. Maybe a tempo change. Slow ritards are always a nice way out. Do we dare swing the beat? Only you and your ensemble will know for sure.

...have a Merry Mando Christmas.



Joe Burch