

Piano • Vocal • Chords

SELECTIONS FROM
THE POLAR EXPRESS



THE POLAR EXPRESS

Words and Music by
GLEN BALLARD and ALAN SILVESTRI

Briskly $\text{♩} = 144$
F7

* Conductor: All aboard!

mf

All aboard!

Well? Ya coming?

Kids: It's a

Verse 1:

F

Fsus

F

Ne - ver takes a

B \flat

rest!

B \flat m

mag - ic car - pet on a rail, nev - er takes a rest,

*The Conductor's spoken lyric cues are indicated in italics.

F F/E Dm7 G7 C7

fly - ing through the moun - tains and the snow. You can

F Fsus F Cm7 F7
You can ride for free!

ride for free and join the fun, if you just say yes, 'cause

Bb Bbm F/C G7/B C7sus C7 F You bet!

that's the way things hap - pen on the Po - lar Ex - press!

Db Ab/C Fm7 Bbm7 Eb7 Abmaj7

Whoo, whoo, the whis - tle blows; that's the sound of her sing - ing.

E Ebm7 Abm7 Bbm7 Eb7 C7sus C7
 Gol - ly, look at her go!

Ding, ding, her bell will ring. Gol - ly, look at her go! You can

F Fsus F Cm7 F7 'Cause

won - der if you'll get there soon, an - y - bod - y's guess, 'cause

Bb that's the way things F/C hap - pen G7/B on the C7sus Po - lar C7 Ex - press! F

that's the way things hap - pen on the Po - lar Ex - press!

Bridge 1:

Db Ab/C Fm7 Bbm7 Eb7 Abmaj7 Yeah!

When we get there, we'll scream "Yeah!"

E Ebm7 Abm7 A Bbm7
 bang, bang, bang!

We'll ar - rive with a bang, bang, bang,

Eb7 Gm7(4) Dbmaj7 C7

whoo, hoo, hoo, laugh - ing all the way. Conductor: It's a

Verse 2:
 Ab Absus Ab Db Dbm

choo - choo with a stun - ning view that ri - vals all the best, but

Ab Ab/G Fm7 Bb7 Eb7

you won't ev - er see it ad - ver - tised. It's a

Ab Absus Ab Ebm7 Ab7

sim - ple fact: we stay on track, though some - times — we di - gress. *But*

Db Dbm Ab/Eb Bb7/D Eb7sus Eb7 Ab

that can on - ly hap - pen on the Po - lar Ex - press!

Db Ab/C Fm7 Bbm7 Eb7 Abmaj7

Hiss, hiss, the steam - ing mist; that's the sound of her breath - ing.

E Ebm7 Abm7 Bbm7 Eb7 C7sus C7

Clang, clang, the boil - er bangs; what a won - der - ful show! With a

F *And* F^{sus} to eat! F B \flat B \flat m

com - fy seat and lots to eat, boy, it's just the best.

F F/E Dm7 G7 C7 *With a*

Wish it would - n't ev - er have to end. _____ *With a*

F F^{sus} F Cm7 F7 *'Cause*

lit - tle luck, we'll be on time. There's no need to stress, 'cause

B \flat B \flat m F/C G7/B C7^{sus} C7 F *'Cause*

that's the way things hap - pen on the Po - lar Ex - press!

Bridge 2:

Db

Ab/C

Fm7

Bbm7

Eb7

Abmaj7

Conductor: Lights are gleam - ing, far a - cross the snow.

E

Ebm7

Abm7

NC.

You're not dream - ing! May I pre - sent:

The North Pole! If it's

(Drum fill, rock beat)

Verse 3:

Ab

Absus

Ab

Db

Dbm

pen - guins you ex - pect to view, you sure - ly have - n't guessed

Ab Ab/G Fm7 Bb7 Eb7

Conductor: With a

they all live down at the oth - er end.

Kids: With a

Ab lit - tle luck, we'll Ab/sus be on time. Ab There's no need to Ebm7 stress, Ab7 'cause

lit - tle luck, we'll be on time. There's no need to stress, 'cause

Db that's the way things Dbm hap - pen on the Eb7sus Po - lar Eb7 Ex - press! Ab

that's the way things hap - pen on the Po - lar Ex - press!

Db Ab/C Fm7 Bbm7 Eb7 Abmaj7
Who, who, the whis - tle blows; That's the sound of her breath - ing.

Who, who, the whis - tle blows; that's the sound of her breath - ing.

E Ebm7 Abm7 Bbm7 Eb7 C7sus C7

Ding, ding, the bell will ring. Gol - ly, look at her go! If you

F Fsus F Cm7 F7

wan - na join us, come a - long; I'll check my ³ man - i - fest. 'Cause

Bb Bbm F/C G7/B C7sus C7 F

that's the way things hap - pen on the Po - lar Ex - press!

Verse 4:
G Gsus G C Cm

(Inst.)

G G/F# Em7 A7 D7

This system contains the first four measures of music. The guitar part has chords G, G/F#, Em7, A7, and D7. The piano accompaniment features a melody in the right hand and a bass line in the left hand.

G Gsus G Dm7 G7

This system contains the next four measures. The guitar part has chords G, Gsus, G, Dm7, and G7. The piano accompaniment continues with a similar melodic and bass structure.

C Cm G/D A7/C# D7sus D7 G

This system contains the final four measures of the main section. The guitar part has chords C, Cm, G/D, A7/C#, D7sus, D7, and G. The piano accompaniment concludes with a double bar line and a key signature change to three flats.

Bridge 3:

Db A/C Fm7 Bbm7 Eb7 Abmaj7
Yeah!

When we get there, we'll scream "Yeah!"

This system contains the Bridge 3 section. The guitar part has chords Db, A/C, Fm7, Bbm7, Eb7, and Abmaj7. The lyrics are: "When we get there, we'll scream 'Yeah!'". The piano accompaniment provides harmonic support for the vocal line.

E Ebm7 Abm7 A Bbm7 bang, bang, bang!

We'll ar - rive with a bang, bang, bang,

Eb7 Gm7(4) Dbmaj7 C7

who, hoo, hoo, laugh - ing all the way. If you

F Fsus F Cm7 F7

wan - na join us, come a - long; You can be our guest! 'Cause

Gm9 Roll - er -

that's the way it hap - pens on the roll - er -

Bbm7 coast - er, Gm7 Po - lar C7sus C7 Ex -

coast - er, Po - lar Ex -

F7 press! Next stop, one hundred and thirteen forty-four Edgebrook Avenue.

press!

Next stop, one hundred and thirteen forty-four Edgebrook Avenue.

Repeat and fade

Ah ah ah, that is not a toy, young man. Young man, that is not a toy. Take your seat, please; take your seat.

WHEN CHRISTMAS COMES TO TOWN

Words and Music by
GLEN BALLARD and ALAN SILVESTRI

Slowly and gently ♩ = 80

N.C.

The piano introduction is in 4/4 time with a key signature of two flats (Bb and Eb). The right hand (RH) begins with a melody of quarter notes: Bb4, Ab4, Gb4, F4, E4, D4, C4. The left hand (LH) provides a simple accompaniment of quarter notes: Bb3, Ab3, Gb3, F3, E3, D3, C3. The tempo is marked 'Slowly and gently' with a quarter note equal to 80 beats per minute. The dynamics are marked 'p' (piano) and 'N.C.' (no capo). The instruction '(with pedal)' is written below the bass staff.

This system contains the first line of the song. The vocal line is written in a soprano clef and includes the lyrics: "La la la la la la la la la la la la la la la la la la... I'm". The piano accompaniment is in 4/4 time, with the right hand (RH) playing a melody of eighth notes and the left hand (LH) playing a bass line of quarter notes. The dynamics are marked 'l.h.' (left hand) and 'p' (piano). The key signature remains two flats.

This system contains the second line of the song. The vocal line is written in a soprano clef and includes the lyrics: "wish-ing on a star and try-ing to be-lieve that, e - ven though it's far, he'll". The piano accompaniment is in 4/4 time, with the right hand (RH) playing a melody of eighth notes and the left hand (LH) playing a bass line of quarter notes. The dynamics are marked 'p' (piano). The key signature remains two flats.

Ebsus Eb Fm7 Bb7/D Eb Eb/G Ab Eb/G

find me Christ-mas Eve. I guess that San-ta's bus-y 'cause he's nev-er come a-round. I

Fm7 Bb7sus Eb Ebsus Eb Ebsus Eb

think of him when Christ-mas comes to town. The

mp

Ebsus Eb Ebsus Eb Ebsus Eb

best time of the year, when ev-'ry-one comes home; with all this Christ-mas cheer it's

Ebsus Eb Fm7 Bb/D Eb Eb/G Ab Eb/G

hard to be a-lone. Put-ting up the Christ-mas tree with friends who come a-round, it's

Fm7 Fm7/B \flat E \flat sus E \flat

so much fun when Christ - mas comes to town.

cresc.

C \flat D \flat /C \flat B \flat m7 E \flat m

Pres - ents for the chil - dren wrapped in red and green;

mf

C \flat D \flat /C \flat B \flat m7 E \flat m

all the things I've heard a - bout but nev - er real - ly seen.

Fm7(b5) /E \flat B \flat 7/D E \flat m /D G \flat /D \flat

No one will be sleep - ing on the night of Christ - mas Eve, hop - ing

F#m7 B7 Fm7 Bb7sus Bb7 Eb Ebsus Eb Ebsus Eb

San - ta's on his way.

mp

Ebsus Eb Ebsus Eb Fm7 /Eb Bb/D Eb Eb/G Ab Eb/G

Fm7 Fm7/Bb Ebsus Eb Cb Db/Cb

Pres - ents for the chil - dren

mf

Bbm7 Ebm Cb Db/Cb Bbm7 Ebm

wrapped in red and green; all the things I've heard a-bout but nev - er real - ly seen.

Fm7(b5) /Eb Bb7/D Ebm /D Gb/Db F#m7 B7

No one will be sleep-ing on the night of Christ-mas Eve, — hop-ing San - ta's on his

Fm7 Bb7sus Bb7 Eb Ebsus Eb Ebsus Eb

way. When San - ta's sleigh bells ring, I lis - ten all a-round. The

mp

Ebsus Eb Ebsus Eb Fm7 Bb/D

her - ald an - gels sing; I nev - er hear a sound. And all the dreams_ of chil - dren, — once

Eb Eb/G Ab Eb/G Fm7 Fm7/Bb Bdim7 Cm F9

lost, will all be found. That's all I want when Christ-mas comes to town.

Fm7 Fm7/Bb

That's all I want when Christ - mas comes _____ to

Eb Ebsus Eb Ebsus Eb Ebsus Eb Ebsus Eb

town.

Ebsus Eb Ebsus Eb Ebsus Eb Ebsus Eb

Ebsus Eb Ebsus Eb Ebsus Eb Ebsus Eb

ROCKIN' ON TOP OF THE WORLD

Words and Music by
GLEN BALLARD and ALAN SILVESTRI

Fast rocking swing $\text{♩} = 224$ ($\text{♩} = \text{♩}^3$)

N.C.

mf (Drums)

3 (Drums cont.)

8va

r.h.

One, two, one, two, three, four!

Verse:



1. 2. Rock-in' on top of the world. Rock-in' on top of the world. The

3. (Inst. solo ad lib...)



place is hop - pin'; there ain't no stop - pin'. Rock-in' on top of the world.

C7

F7

1.

Lift your spir-its; swing that girl. — Rock-in' on top of the world to - night..

2.

3.

Bridge:

Bb7

world to - night, yeah. ...end solo) Up here where it's freez - in', ev - 'ry -

F7

Bb7

bod - y needs some heat. — No more ring - y ding - y; time to

Db7

C7

N.C.

get up on your feet. — I am up on my feet.

Verse:



Rock-in' on top of the world.____ Rock-in' on top of the world.____ The



place is hop - pin'; there ain't no stop - pin'. Rock-in' on top of the world.____



Throw your hon-ey; swing that girl.____ Rock-in' on top of the world to - night, yeah.

Verse:

A-boo-by doo-by yab-ba doo-bay. Ya-dab-ba doo-by yab-ba doo-bay.



Yeah, yeah, — yeah, — yeah, yeah. Yab-ba dab-ba dab-ba dab-ba dab-ba dab-bay. —



Um-bob-ba doo-bot, um - bob-ba doo-dot, — dot. Dig-git - ty dig-git - ty dig-git - ty dig-git - ty

Bridge:



dig-git - ty dig-git - ty dig-git - ty ga! Up here where it's freez - in', ev - 'ry -



bod - y needs — some heat. — No more ring - y ding - y; time to

N.C.

E \flat 7



D7



get up on your feet. I am up on my feet.

Verse:



Rock-in' on top of the world. Rock-in' on top of the world. The



place is hop - pin'; there ain't no stop - pin'. Rock-in' on top of the world.



1.

Throw your hon-ey; swing that girl. Rock-in' on top of the world to - night.

2.

Verse:

world to - night, _ yeah. 1. (*Inst. solo ad lib...*)
 2. A - boo-by doo-by yab-ba doo-bay. Ya-dab-ba

doo-by yab-ba doo-bay. Yeah, yeah, _ yeah, _ _ yeah, yeah. Yab-ba dab-ba dab-ba dab-ba

dab - ba dab - bay, _ Um - bob - ba doo - bot, um bob - ba doo - dot, _ _ dot.

1. 2.

Dig-git - ty dig-git - ty dig-git - ty dig-git - ty ...end solo) dig-git - ty dig-git - ty dig-git - ty ga!

BELIEVE

Words and Music by
GLEN BALLARD and ALAN SILVESTRI

Moderately slow $\text{♩} = 80$

E G#m/D# E G#m/D#

mp
(with pedal)

Verse:

E G#m/D# E G#m/D#

1. Chil - dren_ sleep - ing, snow is soft - ly fall - ing.
2. Trains move_ quick - ly_ to their jour - ney's end.

F#m Eb F#m A B

Dreams are call - ing_ like bells in_ the dis - tance.
Des - ti - na - tions_ are where we_ be - gin a - gain.

E G#m/D# E G#m/D#

We Ships were go dream sail ers, ing not far so long a - go, a - cross the sea,

F#m Eb F#m A B

but one trust - ing by one, star - light we all had to grow up. to get where they need to be.

G#m A D/F#

When it seems the mag - ic slipped a - way, we find it all a - gain on Christ - mas. When it seems that we have lost our way, we find our - selves a - gain on Christ - mas.

mf

1. To Next Strain | 2. Chorus: Bsus B Bsus B E F#m11

Day. Be - Day. Be - lieve in what your heart is say - ing,

cresc.

E(9)/G# A E B(4)/D#

hear the mel - o - dy — that's play - ing. There's no time to waste, — there's so

F#m7 E/B Bsus E F#m11

much to cel - e - brate. — Be - lieve in what you feel — in - side — and

E(9)/G# G#7(#5) C#m

give your dreams the wings — to fly.

F#m7 B7sus E G#m/D#

You have ev - 'ry - thing you — need — if you just — be - lieve.

1. *8va*

2.
 E F#m11 E(9)/G# A E B(4)/D# F#m7 E/B Bsus

— be-lieve. If you just — be-lieve, if you just —

E F#m11 E(9)/G# A E B(4)/D# F#m7 E/B Bsus

— be-lieve, if you just — be-lieve. Just be -

E F#m11 E(9)/G# A E B(4)/D# F#m7 E/B Bsus

lieve, just — be-lieve.

Repeat ad lib. and fade

E F#m11 E(9)/G# A E B(4)/D# F#m7 E/B Bsus

HOT CHOCOLATE

Words and Music by
GLEN BALLARD and ALAN SILVESTRI

Up-tempo swing ♩ = 240 (♩ = ♪³ ♪)

N.C.

mf (Drums)

(Drums cont. sim.)

Chorus:

G13 C9

Hot! Hot! Ooh, _____ we got it. Hot! Hot! Hey, _____ we got it.

Am7 Am7/D G13

Hot! Hot! Say, _____ we got it. Hot choc - 'late!

C9

Hot! Hot! Oh, we got it. Hot! Hot! So, we got it.

Am7 Am7/D G13

Hot! Hot! Yo, we got it. Hot choc-late!

Bridge:
C9 A♭13 G13 B♭13

Here we've on - ly got one rule: nev - er, ev - er let it cool...

A13 D13 NC.

Keep it, cook it in the pot. Whad-da-ya got? Hot choc-o-late!

(Drum solo ad lib... ...end solo)

Chorus:

G13

C9

Hot! Hot! Ooh, _____ we got it. Hot! Hot! Hey, _____ we got it.

Am7

Am7/D

G13

Hot! Hot! Say, _____ we got it. Hot choc - 'late!

C9

Hot! Hot! Oh, _____ we got it. Hot! Hot! So, _____ we got it.

Am7

Am7/D

G13

Hot! Hot! Yo, we got it. Hot choc-'late!

Bridge:

C9

Db13(b5)

C9

Here we on - ly got one rule. Here we on - ly got one rule.

G13

Ab13

G13

Nev - er, ev - er let it cool... Nev - er, ev - er let it cool...

A13

D13 N.C.

Keep it, cook it in the pot. Soon ya got hot choc - o - late!

1. | 2.

(Drum fill) (Drum fill)

Chorus:

Bb13

Eb9

Hot! Hot! Hey, we got it! Hot! Hot! Whoa, we got it.

Cm7

Cm7/F

Hot! Hot! Yeah, we got it.

1. | 2.

Bb13

Hot! Hot! Oh, we got it. we got it.

Chorus:

B13

E9

Hot! Hot! Yeah, we got it. Hot! Hot! Oh, we got it,

1.

C#m7

C#m7/F#

B13

Hot! Hot! Yeah, we got it. Hot! Hot! Yeah, we got it.

2.

C#m7/F#

C

we got it.

C#

D

F# G/F# G#F# A/F# Bb/F# B/F# C/F# C#F# D/F#

Musical notation for the first system. The treble staff contains whole rests. The bass staff contains a sequence of chords: F# (mp), G/F# (mp), G#F# (mp), A/F# (mp), Bb/F# (mp), B/F# (mp), C/F# (mp), C#F# (mp), and D/F# (mp). The dynamics are marked *mp* and *cresc. poco a poco*.

Eb/F# E/F# F/F# F# F#maj7 F#6 F#+ F#E

Musical notation for the second system. The treble staff contains whole rests. The bass staff contains a sequence of chords: Eb/F# (mf), E/F# (mf), F/F# (mf), F# (mf), F#maj7 (mf), F#6 (mf), F#+ (mf), and F#E (mf). The dynamics are marked *mf*.

D#7 N.C. Am7 Eb13(b5) C/D

Musical notation for the third system. The treble staff contains whole rests. The bass staff contains a sequence of chords: D#7, N.C., Am7, Eb13(b5), and C/D. There are triplet markings (3) over the bass line in the second and third measures.

G/D E9 E7(b9) Am11 D7sus(b9) G13 N.C.

Musical notation for the fourth system. The treble staff contains whole rests. The bass staff contains a sequence of chords: G/D, E9, E7(b9), Am11, D7sus(b9), G13, and N.C. The lyrics "Hot choc - 'latel" are written below the bass staff. The system ends with a double bar line.

SPIRIT OF THE SEASON

Words and Music by
GLEN BALLARD and ALAN SILVESTRI

Moderately bright, with spirit ♩ = 108

Ab N.C.

Bong bong bong bong. Fa la la la la la la la. Bong bong bong bong. Fa la

la la la la la la la la.

It's the spir - it of the sea - son. You can feel it in the air. You can hear it if you lis - ten

Ab Ab(9) Bbm7/Ab Eb7/Ab

Ab Ab/C Db Bbm7 Eb Ab Ab/C

f

mf

C7/E Fm Bb/D Eb Cm Db N.C. Db/Eb Eb

ev - 'ry-where, so much care, like a prayer.... What - ev-er it is, you need to share it.

mp

Ab /Bb /Eb Ab B /C# /F# B

It's the spir - it of the sea-son. You can hear it in the air.

f

/C# F#sus Gmaj9 D2/F# D/F#

Peo - ple smile_ as they pass you by; the

mp

Em7 A7 D Gmaj9 D/F#

day will be here soon. Dreams are danc-ing in the chil - drens' eyes.

mf

G F# Bm E/G# Asus

Hearts are sing - ing, bells are ring - ing too.

E F#m7 E/G# A2 F#m B

It's the spir - it of the sea - son fill - ing hearts with lov - ing care,

G Am G/B B7/D# Em A/C# D Bm7 C

like a shin - ing star, it glis - tens ev - 'ry - where, feel it there like a prayer... What -

N.C. C/D D G /A /D G

ev - er it is, you need to share it. It's the spir - it of the sea - son.

A /B /E A

It's the spir - it of the sea - son.

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#). The vocal line has a melodic phrase with notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of chords and moving lines in both hands.

D Em7 D(9)/F# G2 Em7 A7 D Em7 D(9)/F#

mf

The second system continues the piano accompaniment. It features a treble clef staff with chords and a bass clef staff with a steady bass line. The dynamic marking is mezzo-forte (mf).

F#7/A# Bm E A D/F# G

mp

The third system continues the piano accompaniment. It features a treble clef staff with chords and a bass clef staff with a steady bass line. The dynamic marking is mezzo-piano (mp).

D5 Asus

f

The fourth system continues the piano accompaniment. It features a treble clef staff with chords and a bass clef staff with a steady bass line. The dynamic marking is forte (f).

Gmaj9 D/F# Em7 A7 D

Snow is fall-ing as you rush down-town. The cit - y seems to glow.

mp

Gmaj9 D/F# G F# Bm E/G# Asus A

Laugh-ter mix-es with the hap - py sounds. Hearts are sing-ing, bells are ring-ing too.

mf

Fsus F C C/E F(9) Dm7 Gsus

It's the spir - it of the sea - son fill - ing heart with lov - ing care,

f

C C/E E7/G# D/F# G Em F

like a shin-ing star, it glis-tens ev - 'ry-where, feel it there like a prayer... What-

mp

C /D /G C

ev - er it is, you need to share it. It's the spir - it of the sea - son.

/D /G C Gsus C /D /G C

You can hear it in the air. It's the spir - it of the sea - son.

/D /G C Gsus

You can hear it ev - 'ry - where.

G7sus/C C N.C. C

Fa la la la la.

mp *f* *ff*

SANTA CLAUS IS COMIN' TO TOWN

Words by
HAVEN GILLESPIE

Music by
J. FRED COOTS

Moderately

Chord diagrams: C, C7, F, Fm, C, C7, F, Fm, C, Am, Dm, G7, C, G7, C, C7, F, Fm, C, C7, F, Fm, C, Am, Dm, G7, C.

You bet - ter watch out, you bet - ter not cry, bet - ter not pout, I'm
 tell - ing you why: San - ta Claus is com - in' to town.
 He's mak - ing a list and check - ing it twice. Gon - na find out who's
 naugh - ty and nice: San - ta Claus is com - in' to town.

C7 F C7

He sees you when you're sleep - in', he knows when you're a -

F D7 G G#dim7 Am7 D7

wake. He knows if you've been bad or good, so be good for good - ness

G7 G7(#5) C C7 F Fm C C7

sake. Oh! You bet - ter watch out, you bet - ter not cry, bet - ter not pout, I'm

F Fm C Am Dm G7 C

tell - ing you why: San - ta Claus is com - in' to town.

WINTER WONDERLAND

Words by
DICK SMITH

Music by
FELIX BERNARD

Moderately (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}$)

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked 'Moderately' with a quarter note equal to a dotted quarter note.

System 1: The piano part begins with a forte (*f*) dynamic. The vocal line starts with a whole note chord. Chord diagrams are provided above the staff: Bb7, F7, Bb7, and Eb.

System 2: The piano part begins with a piano (*p*) dynamic. The vocal line starts with a whole note chord. Chord diagrams are provided above the staff: Eb, Fm7/Bb, Eb, Fm7(b5)/Cb, Bb7, Verse: Eb, and Fm7/Bb. The lyrics are: "O - ver the ground_ lies a

System 3: The piano part continues with a piano (*p*) dynamic. The vocal line continues with a whole note chord. Chord diagrams are provided above the staff: Eb, Fm7/Bb, Eb, Fm7/Bb, Eb, and Bb7. The lyrics are: "man - tle of white, _ a heav - en of dia - monds shine down through the night; _

System 4: The piano part continues with a piano (*p*) dynamic. The vocal line continues with a whole note chord. Chord diagrams are provided above the staff: Eb, Cm, F7, Bb7, Eb, and Cm7. The lyrics are: "two hearts are thrill - in' in spite of the chill _ in the weath - er.

E7/B



Bb7



Eb



Fm7/Bb



Eb



Fm7/Bb



Love knows no sea - son, love knows no clime;—

Eb



Fm7/Bb



Eb



Bb7



Eb



Cm



ro-mance can blos - som an - y old time.— Here in the o - pen, we're

F7



Bb7



Eb



Cm7



E7



Bb7



walk - in' and hop - in' to - geth - er! Sleigh bells

Refrain:

Eb



ring, are you lis - t'nin'? In the

p-f

Bb7



lane, snow is glis - t'nin'; a beau - ti - ful sight, — we're

hap - py to - night, — walk - in' in a win - ter won - der - land! Gone a -

F7 Bb7 Eb

way is the blue - bird, here to stay is a

Bb7

new bird. { He sings a love song, — as we go a - long, — }
 { He's sing - ing a song, — as we go a - long, — }

F7 Bb7 Eb

walk - in' in a win - ter won - der - land!

G D7 G

In the mead - ow we can build a snow - man,

D7 G

{ then pre - tend that he is Par - son Brown.
and pre - tend that he's a cir - cus clown.

Bb F7 Bb

He'll say, "Are you mar - ried?" We'll say, "No, man! But
We'll have lots of fun with Mis - ter Snow - man, un -

C7

F7

Bb7



you til can do the job when you're in town!" Lat - er
 the oth - er kid - dies knock 'im down! When it

Eb

Bb7



on, we'll con - spire, as we dream by the
 snows, ain't it thrill - in', though your nose gets a

fire, chill - in'? to face un - a - fraid the plans that we made,
 We'll frolic and play the Es - ki - mo way,

1.

2.

F7

Bb7

Eb

Bb7

Eb



walk - in' in a win - ter won - der - land! Sleigh bells land!

IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS

By
MEREDITH WILLSON

Moderately



mf



It's be - gin - ning to look a lot like Christ - mas,

p



ev - 'ry - where you go. { Take a
There's a



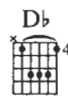
look in the five - and - ten, glis - ten - ing once a - gain, with
tree in the grand ho - tel, one in the park, as well, the



can - dy canes and sil - ver lanes a - glow. _____ } It's be -
 stur - dy kind that does - n't mind the snow. _____ }



gin - ning to look a lot like Christ - mas,



{ toys soon in the ev bells - 'ry will store. start. But And the the



pret - ti - est sight to see is the hol - ly that will be on your
 thing that will make them ring is the car - ol that you sing right with -

Bbm7

Eb7

1.

To Patter

2.

Fine

Ab

Ab

own in front door. A pair of heart.

Patter

C7

Fm

C7

Fm

hop - a - long boots and a pis - tol that shoots is the wish of Bar-ney and Ben;

dolls that will talk and will go for a walk is the hope of Jan - ice and Jen; and

Eb7

Adim7

Eb7

D.S. al Fine

Mom and Dad can hard - ly wait for school to start a - gain. It's be -

mf

p

SILVER BELLS

Words and Music by
JAY LIVINGSTON and RAY EVANS

Moderately and tenderly

N.C.

B \flat /D

E \flat

F7 sus

F7

The piano introduction consists of two staves of music in 3/4 time. The right hand plays chords with a grace note on the first measure. The left hand plays a simple accompaniment. Dynamics include *f*, *mf*, *rall.*, and *p*. The tempo is marked 'Moderately and tenderly'.

Verse:

(with pedal)

B \flat (9)

Cm7(4)

F7

B \flat (9)

Christ - mas makes you feel e - mo - tion - al. It may bring

The first system of the verse features a vocal line and piano accompaniment. The piano part is marked *mp a tempo*. Chord diagrams for B \flat (9), Cm7(4), F7, and B \flat (9) are provided above the staff.

Cm7(4)

F7

Gm

Gm(maj7)

par - ties or thoughts de - vo - tion - al. What - ev - er hap - pens or

The second system continues the verse. Dynamics include *mf*. Chord diagrams for Cm7(4), F7, Gm, and Gm(maj7) are provided above the staff.

Gm7

C9

B \flat /D

D \flat dim7

F7

Edim7

Cm7/F

F7

what may be, here is what Christ - mas - time means to me: Cit - y

The third system concludes the verse. Dynamics include *mp*, *rall.*, *p*, and *mp*. Chord diagrams for Gm7, C9, B \flat /D, D \flat dim7, F7, Edim7, Cm7/F, and F7 are provided above the staff.

Refrain:

Bb

Bbmaj7

Bb7

Eb



side - walks, bus - y side - walks dressed in hol - i - day and style. In the
street - lights, e - ven stop - lights blink a bright red and green, as the

a tempo

mf

F7

Cm7

Bb

Eb

Bb/D

Cm7



air there's a feel - ing of their Christ - mas. Chil - dren
shop - pers rush home with their trea - sures. Hear the

p

mp

Bb

Bbmaj7

Bb7

Eb

F7



laugh - ing, peo - ple pass - ing, meet - ing smile af - ter smile, and on ev - 'ry street
snow crunch, see the kids bunch, this is San - ta's big scene, and a - bove all this

mf

Bb

F9

Bb

cor - ner you hear:
bus - tle you hear:

Sil - ver bells,

mp

E \flat F C7 F7 B \flat F9

sil-ver bells; it's Christ-mas - time in the cit - y.

B \flat E \flat

Ring - a - ling. hear them ring.

mp

F C7 F7 1. B \flat E \flat /B \flat B \flat maj7 Cm7 F7

Soon it will be Christ-mas Day. Strings of

mf *p* *mp*

2. B \flat E \flat /B \flat B \flat maj7 F7 B \flat

Day.

mf *rall.* *p* *pp*

HERE COMES SANTA CLAUS

(Right Down Santa Claus Lane)

Words and Music by
GENE AUTRY and OAKLEY HALDEMAN

Moderately bright

Chord diagrams: F, C7, Cdim7

Here comes San - ta Claus! Here comes San - ta Claus! Right down San - ta Claus

mf







Chord diagram: C7

Lane.

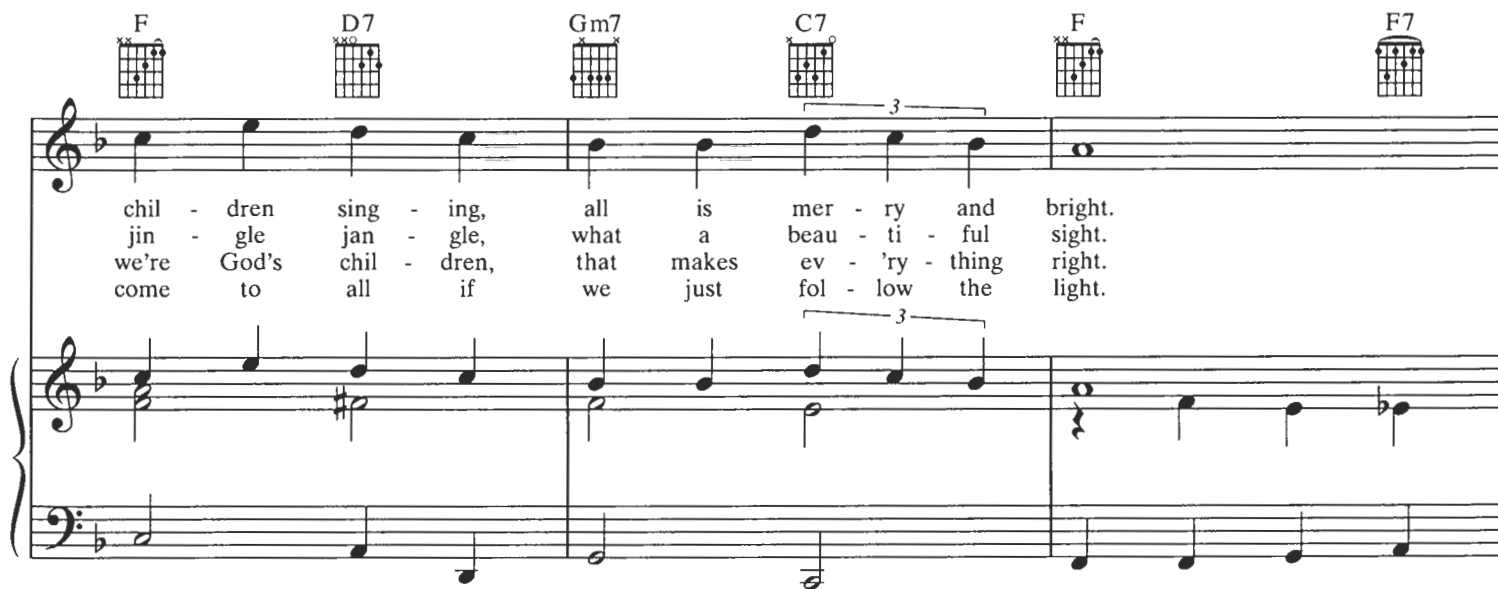
Vix - en and Blitz - en and all his rein - deer are
 He's got a bag that is filled with toys for the
 He does - n't care if you're rich or poor for he
 He'll come a - round when the chimes ring out, then it's





Chord diagrams: F, Fdim7, F, F7, Bb, Bdim7

pull - ing on the rein. Bells are ring - ing,
 boys and girls a - gain. Hear those sleigh bells
 loves you just the same. San - ta knows that
 Christ - mas morn a - gain. Peace on earth will

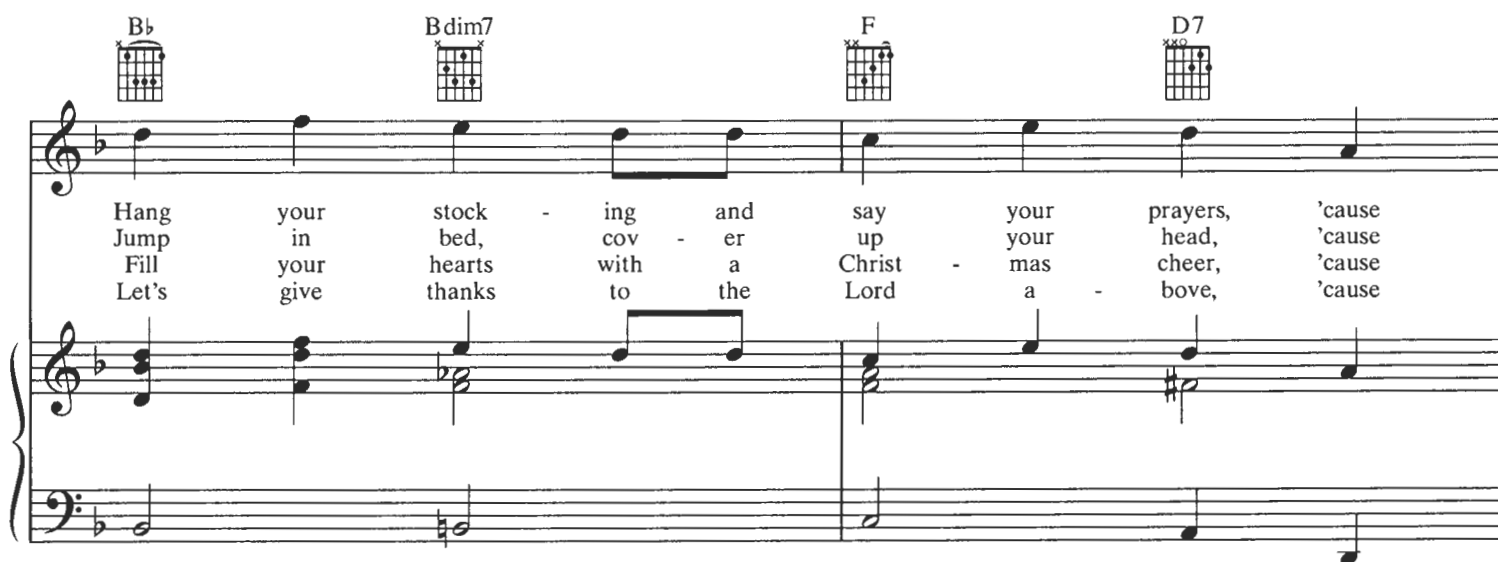











chil - dren sing - ing, all is mer - ry and bright.
 jin - gle jan - gle, what a beau - ti - ful sight.
 we're God's chil - dren, that makes ev - 'ry - thing right.
 come to all if we just fol - low the light.



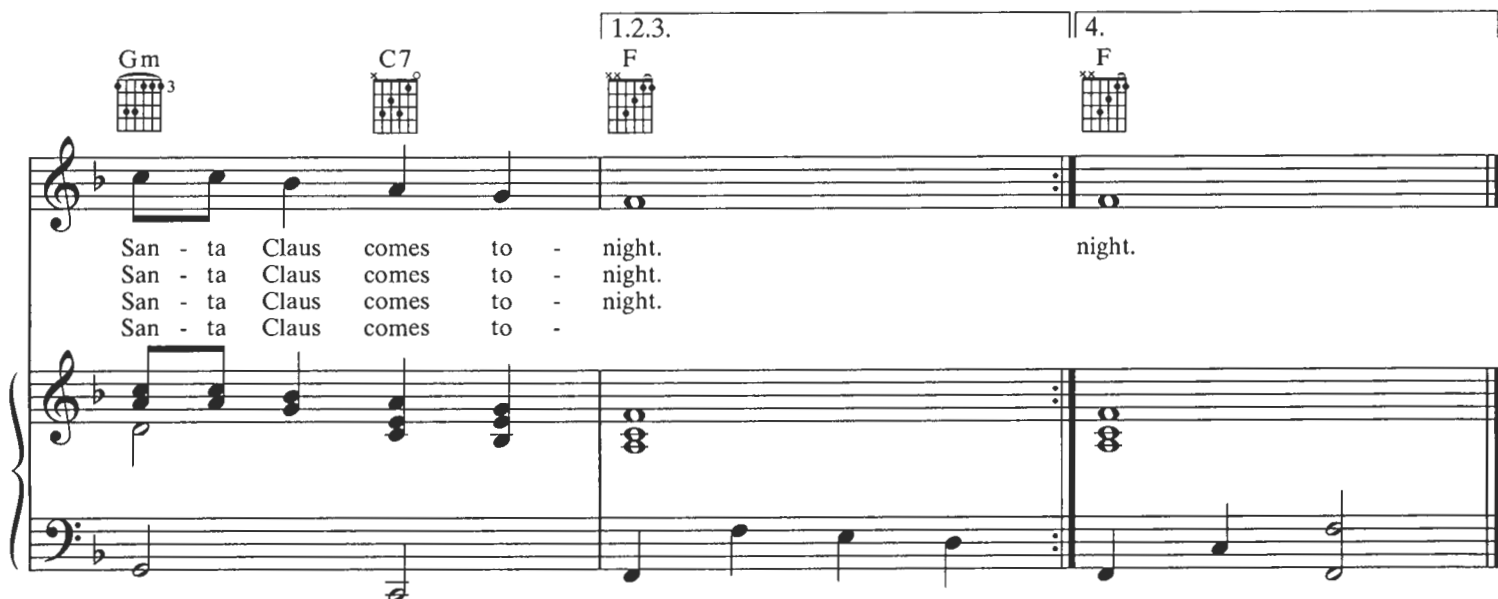
Hang your stock - ing and say your prayers, 'cause
 Jump in bed, cov - er up your head, 'cause
 Fill your hearts with a the Christ - mas cheer, 'cause
 Let's give thanks to the Lord a - bove, 'cause



San - ta Claus comes to - night. night.
 San - ta Claus comes to - night.
 San - ta Claus comes to - night.
 San - ta Claus comes to -

1.2.3. 4.



SUITE FROM THE POLAR EXPRESS

Moderately ♩ = 120

Music by
ALAN SILVESTRI and GLEN BALLARD

The musical score is presented in five systems, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with a dynamic marking of *mf* and includes the instruction *(with pedal)* under the bass line. The score features a variety of musical textures, including arpeggiated chords in the right hand and rhythmic patterns in the left hand. The piece concludes with a *dim* marking in the final system.

First system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a supporting bass line. A *rall.* (rallentando) marking is present in the final measure of the system.

Second system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a supporting bass line. A *mf* (mezzo-forte) dynamic marking and an *a tempo* marking are present in the first measure.

Third system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a supporting bass line. The system concludes with a double bar line.

Faster ♩ = 160

Fourth system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a supporting bass line. The system concludes with a double bar line.

Fifth system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a supporting bass line. The system concludes with a double bar line.

Sixth system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a supporting bass line. The system concludes with a double bar line.

First system of musical notation. The treble clef staff begins with a dynamic marking of *f* (forte). The piece concludes this system with a *simile* marking. The bass clef staff provides a steady accompaniment.

Second system of musical notation. The treble clef staff features a series of accented notes (marked with *>*) in the right hand, while the bass clef staff continues with its accompaniment.

Third system of musical notation. The treble clef staff begins with a dynamic marking of *mf* (mezzo-forte). The right hand plays a sequence of chords and moving lines, while the bass clef staff provides accompaniment.

Fourth system of musical notation. The treble clef staff continues with accented notes in the right hand. The bass clef staff maintains the accompaniment.

Fifth system of musical notation. The treble clef staff features a series of chords and moving lines. The bass clef staff continues with its accompaniment.

Sixth system of musical notation. The treble clef staff continues with accented notes in the right hand. The bass clef staff maintains the accompaniment.

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, some marked with accents (>). The bass staff contains a steady eighth-note accompaniment. The key signature has one flat (B-flat).

Slower ♩ = 84

The second system continues the piece with a slower tempo. It features a treble staff with a melodic line and a bass staff with a more active accompaniment. Dynamic markings include *p* (piano) and *mp* (mezzo-piano). The key signature remains one flat.

The third system shows a change in time signature. It starts in 2/4 and then changes to 4/4. The treble staff has a melodic line with some slurs, and the bass staff has a rhythmic accompaniment. The key signature is still one flat.

The fourth system continues with a consistent eighth-note accompaniment in the bass staff. The treble staff features a melodic line with some rests. The key signature is one flat.

The fifth system is characterized by dense chordal textures in the treble staff, with many beamed notes. The bass staff continues with a rhythmic accompaniment. The key signature is one flat.

The sixth system features complex rhythmic patterns and chromatic movement in both staves. The treble staff has many beamed notes and slurs, while the bass staff has a more active accompaniment. The key signature is one flat.

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and accidentals.

Second system of musical notation, starting with the dynamic marking *mf poco maestoso*.

Third system of musical notation, continuing the piece with various rhythmic and melodic lines.

Faster ♩ = 170

Fourth system of musical notation, marked *f* and featuring the instruction *Bong! simile*.

Fifth system of musical notation, including the lyrics: Bong! Bong! Fa la la la la la la la la.

Sixth system of musical notation, including the lyrics: Bong! Bong! Bong! Bong! Fa la la la la la la la la.

First system of musical notation. Treble clef, bass clef, key signature of three flats (B-flat, E-flat, A-flat), and 4/4 time signature. The piece begins with a mezzo-forte (*mf*) dynamic. The melody in the treble clef features a series of eighth notes with slurs, while the bass clef provides a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece in the same key and time signature. The melodic line in the treble clef continues with slurred eighth notes, and the bass clef accompaniment remains consistent.

Third system of musical notation. The time signature changes to 2/4. The melody in the treble clef consists of quarter notes, and the bass clef accompaniment also uses quarter notes.

Fourth system of musical notation, featuring vocal entries. The treble clef contains the vocal line with lyrics: "Bong! Bong! Bong! Bong! Fa la la la la la la la la." The first two "Bong!"s are marked with accents (>). The third "Bong!" is marked *simile*. The bass clef provides a simple accompaniment of quarter notes.

Fifth system of musical notation, continuing the vocal line. The lyrics are: "Bong! Bong! Bong! Bong! Fa la la la la la la la la." The accompaniment in the bass clef continues with quarter notes.

Sixth system of musical notation. The piece returns to a mezzo-forte (*mf*) dynamic. The treble clef melody features slurred eighth notes, and the bass clef accompaniment consists of quarter notes.

First system of musical notation, consisting of a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a rhythmic accompaniment with eighth notes.

Second system of musical notation. The treble clef features notes with accents (v) and slurs. The bass clef has notes with slurs and accents. A dynamic marking 'p' (piano) is present in the bass clef.

Third system of musical notation. The treble clef has notes with accents and slurs. The bass clef features notes with accents and slurs. A dynamic marking 'p' is visible.

Fourth system of musical notation. The treble clef has notes with accents and slurs. The bass clef has notes with accents and slurs. A dynamic marking 'p' is present in the bass clef.

Fifth system of musical notation with lyrics. The treble clef contains the lyrics: **Bong!** *f* Bong! Bong! *simile* Bong! Fa la la la la la la la. The bass clef has notes with slurs and accents.

Sixth system of musical notation with lyrics. The treble clef contains the lyrics: Bong! Bong! Bong! Bong! Fa la la la la la la la. The bass clef has notes with slurs and accents.

la. rit.

Slower ♩ = 132

mf rit.

rall. rit.

A little slower ♩ = 126

rit.

rit. rit.

Slower ♩ = 84

p rit.