

# Rockin' Around The Christmas Tree

For SSA and Piano  
Performance Time: Approx. 2:00

Arranged by  
ROGER EMERSON

Music and Lyrics by  
JOHNNY MARKS

Moderate swing  $\text{♩} = 120$  ( $\text{♩} = \text{♩}^3 \text{♩}$ )

C C6 C6/A F6/D G7

*mf* (Opt. sleighbells through-out)

The piano introduction is in 4/4 time. The right hand plays chords in the treble clef: C (C4-E4-G4), C6 (C4-E4-G4-A4), C6/A (C4-E4-G4-A4), F6/D (F4-A4-C5-D5), and G7 (G4-B4-D5-F5). The left hand plays a rhythmic accompaniment of quarter notes: C2, E2, G2, A2, B2, D3, E3, F3, G3, A3, B3, D4, E4, F4, G4, A4, B4, C5.

Soprano I  
Soprano II  
Alto

Rock - in' a - round \_ the Christ - mas tree \_ at the

*mf*

The vocal parts (Soprano I, Soprano II, and Alto) enter on the first line of lyrics. The piano accompaniment continues with the same chords and rhythm as the introduction. The lyrics are: "Rock - in' a - round \_ the Christ - mas tree \_ at the".

G7 Unis. Dm7 G7

Christ - mas par - ty hop. \_ Mis - tle - toe hung where

*sim.*

The vocal parts continue on the second line of lyrics. The piano accompaniment continues with the same chords and rhythm. The lyrics are: "Christ - mas par - ty hop. \_ Mis - tle - toe hung where".

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Dm7 G7 Dm7 G7 *Unis.* C2 C

you can see \_\_\_ ev - 'ry cou - ple tries to stop. \_\_\_

13 C C6 C C6 G7 *Unis.*

Rock-in' a - round \_ the Christ - mas tree, \_ let the Christ - mas spir - it ring. \_

Dm7 G7 Dm7 G7

Lat - er we'll have some pump-kin pie \_\_\_ and we'll

Dm7 G7 *Unis.* C F F6

do some car - ol - ing \_\_\_\_\_ You will get a

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'do some car - ol - ing' followed by a long horizontal line indicating a sustained note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

Fmaj7 F6 Em Em7 Am *cresc.* E+

sen - ti - men - tal feel - ing when you hear voic - es sing - ing, *cresc.*

The second system continues the musical score. The vocal line has the lyrics 'sen - ti - men - tal feel - ing when you hear voic - es sing - ing,' with a *cresc.* marking. The piano accompaniment includes a *cresc.* marking in the right hand. The key signature remains one flat.

Am7 D *f* N.C. G7

“Let’s be jol - ly, deck the halls with boughs of hol - ly.”

The third system concludes the musical score. The vocal line has the lyrics '“Let’s be jol - ly, deck the halls with boughs of hol - ly.”’ with a *f* marking. The piano accompaniment features a *f* marking and a *^* (accent) marking. The key signature remains one flat.

29 *mf* C C6 C C6 G7 *Unis.*

*mf*

Rock - in' a - round \_ the Christ - mas tree, \_ have a hap - py hol - i day. \_

Dm7 G7 Dm7 G7

Ev - 'ry - one danc - ing mer - ri - ly \_ in the

37 Dm7 G7 *Unis.* C F F6

new old fash - ioned way. \_ You will get a

Fmaj7 F6 Em Em7 Am *cresc.* E+

sen - ti - men - tal feel - ing when you hear voi - ces sing - ing,  
*cresc.*

The first system of the score features a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'sen - ti - men - tal feel - ing when you hear voi - ces sing - ing,'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4. The system concludes with a *cresc.* marking.

Am7 N.C. bum doo doo doo doo oh \_\_\_\_\_

Let's be jol - ly," bum doo doo oh, \_\_\_\_\_

*div.* bum Bum doo doo oh \_\_\_\_\_

The second system continues the musical piece. It includes vocal lines with lyrics and a piano accompaniment. The lyrics include 'Let's be jol - ly,"' and 'bum doo doo oh, \_\_\_\_\_'. The piano accompaniment features a *div.* (divisi) marking. The system ends with a *cresc.* marking.

bum. D7 N.C. G7

bum. "Deck the halls with boughs of hol - ly."  
*f*

bum. *f*

The third system features a vocal line with the lyrics 'bum. "Deck the halls with boughs of hol - ly."' and a piano accompaniment. The piano accompaniment includes a *f* (forte) dynamic marking. The system concludes with a double bar line and a key signature change to two flats (Bb).

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D $\flat$  D $\flat$ 6 D $\flat$  D $\flat$ 6 A $\flat$ 7 *Unis.*  
 Rock-in' a - round \_ the Christ - mas tree, \_ have a hap - py hol - i - day. \_

E $\flat$ m7 A $\flat$ 7 E $\flat$ m7 A $\flat$ 7  
 — Ev - 'ry - one danc - ing mer - ri - ly \_ in the

A $\flat$ 7 A $\flat$ 7(b9) A $\flat$ 9 A $\flat$ 7 D $\flat$ 6 D $\flat$   
 new old fash - ioned way. \_ Yeah.