

In December

2-Part

MERRY LIGHT POP/ROCK (♩=140)

Teresa Jennings

+BELL-LIKE SYNTHS

Musical score for the first system of 'In December'. It features a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#). The tempo is marked as 'MERRY LIGHT POP/ROCK (♩=140)'. The score includes a melody line with notes and rests, and a bass line with notes and rests. There are several annotations: 'N.C.' above the first measure, 'f' above the first measure, 'ONLY KICK, E. KICK' below the first measure, 'CLAVES' above the fourth measure, and 'PEDAL FREELY TO CONNECT TASTEFULLY' below the bass line.

Musical score for the second system of 'In December'. It features a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#). The score includes a melody line with notes and rests, and a bass line with notes and rests. There are several annotations: a circled '5' above the first measure, 'CLAPS' above the first measure, 'END BELL-LIKE SYNTHS' above the fourth measure, 'CLAVES' above the fourth measure, '+E. CLAPS WITH VOCAL CLAPS' below the first measure, 'SINGLE BELLS' below the second measure, and '(END PEDAL)' below the fourth measure.



In December

9 *f* *x* - *x* - CLAPS CONT., SIM

I
 In De-cem-ber, it seems, we try a lit-tle hard - er.
 In De-cem-ber, it seems, we do a lit-tle bet - ter.

II
f
 Hard - er.
 Bet - ter.

ACOUSTIC GUITAR ARPEGGIOS HIT GTR. BODY
 (PED. RH TO CHANGES) *G* *D* *A* *Bm1* CONT., SIM

+SYNTH; STRINGS ON ON REPEAT
 SPARSE DRUMS 1ST TIME,
 FULL DRUMS 2ND TIME

NO PED. LH
 SINGLE BELLS
 T. BELLS CONT., SIM

13

I
 In De-cem-ber, it seems, we think a lit-tle more. Oh.—
 In De-cem-ber, it seems, we give a lit-tle more. Oh.—

II
 In De - cem - ber, it seems, think a lit-tle more.— Oh.
 In De - cem - ber, it seems, give a lit-tle more.— Oh.

G *D* *A* *Bm1*

In December

17

I
In De - cem - ber, we seem to feel— a change. Oh.—

II
In De - cem - ber, we seem to feel— a change.— Oh.

GTR. \diamond S + CHORUSED ELEC. - PRETTY

G D A Bm1 Bm1⁷

DRUMS INCREASE
CONT., SIM.

PEDAL TO CHANGES

21

(STAGGER BREATHING)
(NB)

I
In De - cem - ber, it seems we're not— the same.—— Is it true—

II
In De - cem - ber, it seems we're not— the same.—— Is it true—

G D A Bm1 Bm1/A

FILL

In December

25 *CLAPS* *CLAPS CONT., SIM.*

(NB)

I — we're a lit-tle bit hap - pi - er, a lit-tle bit cheer - i - er, a lit-tle more

II — we're a lit-tle bit hap - pi - er, a lit-tle bit cheer - i - er, a lit-tle more

RHYTHMIC GTRS.
+ POWER GTRS.

G *D* *A*

FULL TIME

Ped.
J. BELLS WITH CLAPS

29

I light?— Is it true— we're a lit-tle bit jol - li - er, a lit-tle bit mer-

II light?— Is it true— we're a lit-tle bit jol - li - er, a lit-tle bit mer-

Bm1 *Bm1/A* *G* *D*

In December

33

Two vocal staves (I and II) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for both vocal parts are: "ri - er, and dare we say, bright?_ Oh oh oh". The piano accompaniment features a bass line with chords and a treble line with chords. Chords are labeled: A, Bm1, Bm1/A, G. A "FILL" is indicated with a dashed line in the bass line between measures 34 and 35. A performance instruction reads: "+BELL-LIKE SYNTHS WITH VOCAL 1; FLUTE-LIKE SYNTH WITH VOCAL 2".

37

Two vocal staves (I and II) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for vocal part I are: "oh oh oh oh in De - cem - ber. Oh oh oh". The lyrics for vocal part II are: "De - cem - ber. Oh.". The piano accompaniment features a bass line with chords and a treble line with chords. Chords are labeled: D, A, Bm1, Bm1/A, G. A "FILL" is indicated with a dashed line in the bass line between measures 38 and 39. A performance instruction "(NB)" is placed above the second vocal staff.

In December

TO CODA (AFTER D.S.)

CLAPS

(NB)

oh oh oh oh in De - cem - ber.

De - cem - ber.

D TO CODA (AFTER D.S.) A Bm1 (m. 9)

FILL

41 3 TIMES
SUB. mf - BUILD 3RD TIME

Would that we could al - ways see

mf SING 2ND + 3RD TIMES

Would that we could al - ways see the

SING 3RD TIME

see, to see, to al - ways see the

3 TIMES
GMA⁷ D A Bm1⁷

HALFTIME
SUB. mf - BUILD 3RD TIME

Ped.

+Bub 3RD TIME; BASS MORE FREELY 3RD TIME

In December

45

f - 3RD TIME 1., 2.

I the bet - ter selves we want to be.

II bet - ter selves we want to be.

III *f* - 3RD TIME *mf* - ENTER 2ND TIME
bet - ter selves we want to We want to

G D A Bm

f - 3RD TIME FILL - - - -

D.S. AL CODA
(NB) (m. 25)

3.

I be. Is it true -

II (NB)
be. Is it true -

III be. - - - -

Bm D.S. AL CODA
(m. 25)

FILL OUT OF HALFTIME - - - -

CODA

CLAPS

oh in De - cem-ber!

De - cem-ber!

CODA

A

FILL - - - -