

Score

# Joy to the world

version 2015

G F Handel  
arr. Douglas Sham

Flute 1 *f*

Flute 2 *mf*

Clarinet in B $\flat$  *f*

Horn

Bass Brass

Percussion (Triangle, Cymbal) *f*

Timpani *f*

Violin I *f*

Violin II *mf*

Viola

Cello

A

Joy to the world

This musical score is for the piece "Joy to the World" and covers measures 10 through 19. The score is arranged for a full orchestra and includes the following parts:

- Fl. 1**: Flute 1, Treble clef, G major key signature.
- Fl. 2**: Flute 2, Treble clef, G major key signature.
- B♭ Cl.**: Bass Clarinet, Treble clef, G major key signature.
- Horn**: Horn, Treble clef, G major key signature.
- Trmb**: Trumpet, Bass clef, G major key signature.
- Perc**: Percussion, Treble clef, G major key signature.
- Tim**: Timpani, Bass clef, G major key signature.
- Vln. I**: Violin I, Treble clef, G major key signature.
- Vln. II**: Violin II, Treble clef, G major key signature.
- Vla**: Viola, Bass clef, G major key signature.
- Vc.**: Violoncello, Bass clef, G major key signature.

The score begins at measure 10, marked with a *10*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A prominent melodic line is shared between the Flute 1 and Flute 2 parts, which are often played in unison. The woodwind section (B♭ Clarinet, Horn, and Trumpet) provides harmonic support with sustained notes and rhythmic patterns. The string section (Violin I, Violin II, Viola, and Violoncello) plays a steady accompaniment, often with a prominent bass line. The percussion section includes a snare drum and timpani, with the timpani playing a rhythmic pattern of eighth notes. The score concludes at measure 19 with a final chord and a fermata over the last note.

Joy to the world

20

Fl. 1 *mp* *mf* *f*

Fl. 2 *p* *mp* *mf*

B♭ Cl. *mp* *mf* *f*

Horn *mp* *f*

Trmb *f*

Perc *p* *f*

Tim *f*

Vln. I *mp* *mf* *f* *mf*

Vln. II *p* *mp* *mf* *f*

Vla *mf* *f* *f*

Vc. *mf* *f* *mf*

B

Detailed description: This is a page of a musical score for the piece 'Joy to the World', page 3. The score is in G major (one sharp) and 2/4 time. It features a woodwind section with Flute 1 and 2, Bass Clarinet, Horn, and Trombone. The brass section includes Horn, Trombone, and Timpani. The string section consists of Violin I and II, Viola, and Violoncello. The percussion section includes Percussion and Timpani. The score begins at measure 20. Dynamics are indicated by *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *f* (forte). A rehearsal mark 'B' is located at the end of the page. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive.

This musical score is for the fourth page of the piece "Joy to the World". It features a variety of instruments including woodwinds, brass, strings, and percussion. The score is written in a key signature of two sharps (D major) and a 4/4 time signature. The woodwind section includes Flute 1 and 2, Clarinet in B-flat, and Horn. The brass section includes Trumpet and Trombone. The string section includes Violin I and II, Viola, and Violoncello. The percussion section includes Percussion and Timpani. The score begins at measure 30. The woodwinds and brass play melodic lines, while the strings provide harmonic support. The percussion is mostly silent, with some light effects indicated by short horizontal lines. Dynamics include *mp* (mezzo-piano) and *f* (forte).

Fl. 1 *mp*

Fl. 2 *f*

B $\flat$  Cl. *f*

Horn *mp*

Trmb

Perc

Tim

Vln. I

Vln. II

Vla

Vc.



This musical score is for the sixth measure of the piece 'Joy to the world'. It features a woodwind section with Flute 1 and 2, Bass Clarinet, Horn, and Trombone. The percussion section includes Percussion and Timpani. The string section consists of Violin I, Violin II, Viola, and Violoncello. The score is written in G major (one sharp) and 3/4 time. The woodwinds and strings are mostly in rests, with some activity in the string section. The dynamic marking *mp* is present in the Violin I part. The number 50 is written above the first staff of each section.

50

Fl. 1

Fl. 2

B $\flat$  Cl.

Horn

50

Trmb

50

Perc

50

Tim

50

Vln. I

*mp*

Vln. II

Vla

Vc.

Joy to the world

60

Fl. 1

Fl. 2

B $\flat$  Cl.

Horn

Trmb

Perc

Tim

Vln. I

Vln. II

Vla

Vc.

*p*

*mp*

*f*

*ff*

7

D

Detailed description: This page of a musical score for 'Joy to the World' covers measures 60 to 7. The score is for a full orchestra. The woodwind section (Flutes 1 & 2, B-flat Clarinet, Horn, and Trombone) is mostly silent, with a dynamic marking of *f* at the end of the section. The percussion section (Percussion and Timpani) features a rhythmic pattern of eighth notes, starting at *p* and increasing to *f*. The string section (Violins I & II, Viola, and Violoncello) is active throughout, with dynamics ranging from *p* to *ff*. A dynamic marking of *mp* is present in the Violin I part. A rehearsal mark 'D' is located at the beginning of measure 7.

Joy to the world

This musical score is for the piece "Joy to the world" and covers measures 70 through 78. The score is arranged for a full orchestra and includes the following parts:

- Fl. 1** (Flute 1): Treble clef, G major key signature. Features a melodic line with a long note in measure 75.
- Fl. 2** (Flute 2): Treble clef, G major key signature. Features a melodic line with a long note in measure 75.
- B♭ Cl.** (B-flat Clarinet): Bass clef, G major key signature. Features a melodic line with a long note in measure 75.
- Horn**: Treble clef, G major key signature. Features a melodic line with a long note in measure 75.
- Trmb** (Trumpet): Bass clef, G major key signature. Features a melodic line with a long note in measure 75.
- Perc** (Percussion): Treble clef, G major key signature. Features a single note in measure 75.
- Tim** (Timpani): Bass clef, G major key signature. Features a melodic line with a long note in measure 75.
- Vln. I** (Violin I): Treble clef, G major key signature. Features a melodic line with a long note in measure 75.
- Vln. II** (Violin II): Treble clef, G major key signature. Features a melodic line with a long note in measure 75.
- Vla** (Viola): Bass clef, G major key signature. Features a melodic line with a long note in measure 75.
- Vc.** (Violoncello): Bass clef, G major key signature. Features a melodic line with a long note in measure 75.

The score is written in G major (one sharp) and includes dynamic markings such as *70* and *mf*. The music is characterized by a melodic focus in the woodwinds and strings, with a steady rhythmic accompaniment in the brass and percussion.



Joy to the world

80

Fl. 1 *mf* *ff*

Fl. 2 *mp* *f*

B♭ Cl. *mf* *ff*

Horn *mp* *mf*

80 Trmb

80 Perc

80 Tim

Vln. I *mf* *ff*

Vln. II *mp* *f*

Vla *mp* *mf*

Vc. *mf*

*rit.*

Detailed description: This page of a musical score for 'Joy to the World' covers measures 80 through 87. The score is for a full orchestra and includes parts for Flute 1 and 2, Bass Clarinet, Horn, Trombone, Percussion, Timpani, Violin I and II, Viola, and Violoncello. The key signature is D major (two sharps) and the time signature is 4/4. The music begins at measure 80 with a tempo marking of 80. The woodwinds and strings play rhythmic patterns, with dynamic markings ranging from mezzo-forte (mf) to fortissimo (ff). The strings include crescendos and decrescendos. The score concludes with a 'rit.' (ritardando) marking in the final measure.

# Come, Thou Long-Expected Jesus

Score

2015 Xmas

Rowland Prichard (1830)

arr. Wilson Fong

The score is for a 3/4 time piece in B-flat major. The woodwind section (Flute 1, Flute 2, Clarinet in Bb, Horn in F, Trombone) and Percussion (Timpani) parts are currently blank. The string section (Violin 1, Violin 2, Viola, Cello) begins with a melody marked *mf* (mezzo-forte). The Violin 1 part starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The Violin 2 part starts with a half note F4, followed by quarter notes G4, A4, and Bb4. The Viola part starts with a half note E3, followed by quarter notes F3, G3, and A3. The Cello part starts with a half note C3, followed by quarter notes D3, E3, and F3.

Come, Thou Long-Expected Jesus p.2

A

Fl. 1

Fl. 2

B♭ Cl.

Hn.

Tbn.

Perc.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Come, Thou Long-Expected Jesus p.3

17

Fl. 1

Fl. 2

B♭ Cl.

Hn.

Tbn.

Perc.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This page of a musical score, titled 'Come, Thou Long-Expected Jesus p.3', contains measures 17 through 24. The score is arranged in five systems. The first system includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), and Bass Clarinet (B♭ Cl.). The second system includes Horn (Hn.) and Trombone (Tbn.). The third system includes Percussion (Perc.) and Timpani (Timp.). The fourth system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The Flute parts feature melodic lines with various note values and rests. The Bass Clarinet, Horn, Trombone, and Percussion parts are mostly silent, indicated by rests. The Timpani part has a few notes at the end of the system. The Violin and Viola parts play a steady accompaniment, while the Cello part provides a bass line. The score is written in a key signature of one flat (B♭) and a common time signature (C).

Come, Thou Long-Expected Jesus p.4

25

Fl. 1

Fl. 2

B♭ Cl.

25

Hn.

Tbn.

25

Perc.

Timp.

25

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This page of a musical score, titled 'Come, Thou Long-Expected Jesus p.4', covers measures 25 through 32. The score is arranged in systems for woodwinds, percussion, and strings. The woodwind section includes two flutes (Fl. 1 and Fl. 2) which play whole rests throughout. The B♭ Clarinet (Cl.) part features a melodic line with eighth and quarter notes, including some grace notes. The Horn (Hn.) part plays a melodic line with quarter and eighth notes, ending with a dotted half note. The Trombone (Tbn.) part plays whole rests. The percussion section includes a snare drum (Perc.) with whole rests and a timpani (Timp.) part with rhythmic patterns of eighth and quarter notes. The string section consists of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.), all playing a melodic line with quarter and eighth notes. The key signature has one flat (B♭) and the time signature is common time (C).

Come, Thou Long-Expected Jesus p.5

This musical score is for the hymn "Come, Thou Long-Expected Jesus" on page 5. It is arranged for a full orchestra and includes the following parts:

- Fl. 1:** Flute 1, Treble clef, starting at measure 33.
- Fl. 2:** Flute 2, Treble clef, starting at measure 33.
- B♭ Cl.:** B-flat Clarinet, Treble clef, starting at measure 33.
- Hn.:** Horn, Treble clef, starting at measure 33.
- Tbn.:** Trombone, Bass clef, starting at measure 33.
- Perc.:** Percussion, starting at measure 33.
- Timp.:** Timpani, Bass clef, starting at measure 33.
- Vln. 1:** Violin 1, Treble clef, starting at measure 33.
- Vln. 2:** Violin 2, Treble clef, starting at measure 33.
- Vla.:** Viola, Bass clef, starting at measure 33.
- Vc.:** Violoncello, Bass clef, starting at measure 33.

The score is written in a key signature of one flat (B-flat) and begins at measure 33. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The percussion part includes a snare drum pattern in the timpani line.

Come, Thou Long-Expected Jesus p.6

**B**

This musical score is for the hymn "Come, Thou Long-Expected Jesus" on page 6, section B. It is arranged for a full orchestra. The score consists of the following parts:

- Fl. 1**: Flute 1, Treble clef, B-flat key signature. Part 1 is mostly rests.
- Fl. 2**: Flute 2, Treble clef, B-flat key signature. Part 1 is mostly rests.
- B♭ Cl.**: Clarinet in B-flat, Treble clef, B-flat key signature. Part 1 contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5.
- Hn.**: Horn, Treble clef, B-flat key signature. Part 1 contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5.
- Tbn.**: Trombone, Bass clef, B-flat key signature. Part 1 contains a melodic line starting with a half note G3, followed by quarter notes A3, B3, and C4.
- Perc.**: Percussion, Percussion clef. Part 1 contains rests.
- Timp.**: Timpani, Bass clef, B-flat key signature. Part 1 contains rests.
- Vln. 1**: Violin 1, Treble clef, B-flat key signature. Part 1 is mostly rests.
- Vln. 2**: Violin 2, Treble clef, B-flat key signature. Part 1 contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5.
- Vla.**: Viola, Bass clef, B-flat key signature. Part 1 contains a melodic line starting with a half note G3, followed by quarter notes A3, B3, and C4.
- Vc.**: Cello, Bass clef, B-flat key signature. Part 1 is mostly rests.

The score is divided into measures by vertical bar lines. Rehearsal marks with the number "41" are placed above the Horn, Percussion, and Violin 1 staves. The key signature is B-flat major (one flat), and the time signature is common time (C).

Come, Thou Long-Expected Jesus p.7

49

Fl. 1

Fl. 2

B♭ Cl.

Hn.

Tbn.

Perc.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.



Come, Thou Long-Expected Jesus p.8

57

Fl. 1

Fl. 2

B $\flat$  Cl.

57

Hn.

Tbn.

57

Perc.

Timp.

57

Vln. 1

Vln. 2

Vla.

Vc.

The musical score is arranged in a system of staves. The first system contains Flute 1, Flute 2, and B-flat Clarinet. The second system contains Horn and Trombone. The third system contains Percussion and Timpani. The fourth system contains Violin 1, Violin 2, Viola, and Violoncello. The score begins at measure 57. The key signature has one flat (B-flat), and the time signature is common time (C). The percussion part consists of eighth notes on a single line. The string parts (Violin 1, Violin 2, Viola, and Violoncello) play a melodic line with eighth notes and quarter notes. The woodwind parts (Flute 1, Flute 2, B-flat Clarinet, Horn, and Trombone) play a similar melodic line with eighth notes and quarter notes.

Come, Thou Long-Expected Jesus p.9

65 *Broad, slower*

Fl. 1

Fl. 2

B♭ Cl.

Hn.

Tbn.

Perc.

Timp.

*mp*

Vln. 1

Vln. 2

Vla.

Vc.

# 03a O Come Emmanuel

Ancient Plainsong  
arr Wilson Fong

**Introduction**  
♩ = 108

Flute 1  
Flute 2  
Clarinet  
Horn  
Keyboard  
Percussion (triangle, Cymbal)  
Violin I  
Violin II  
Viola  
Cello/Bass

9 **A**

The score is written for a full orchestra and includes the following parts:

- Flute 1 and Flute 2: Treble clef, key signature of one sharp (F#), common time. They play a whole rest throughout the introduction.
- Clarinet: Treble clef, key signature of two sharps (F#, C#), common time. They play a whole rest throughout the introduction.
- Horn: Treble clef, key signature of two sharps (F#, C#), common time. They play a whole rest throughout the introduction.
- Keyboard: Treble and Bass clefs, key signature of one sharp (F#), common time. They play a whole rest throughout the introduction.
- Percussion (triangle, Cymbal): Treble clef, key signature of one sharp (F#), common time. They play a whole rest throughout the introduction.
- Violin I and Violin II: Treble clef, key signature of one sharp (F#), common time. They play a melody starting at measure 9 with dynamics *mf*, *p*, *mp*, and *mf*.
- Viola: Bass clef, key signature of one sharp (F#), common time. They play a melody starting at measure 9 with dynamics *mf*, *p*, *mp*, and *mf*.
- Cello/Bass: Bass clef, key signature of one sharp (F#), common time. They play a melody starting at measure 9 with dynamics *mf*, *p*, *mp*, and *mf*.

9 **A**

Fl 1  
Perc  
Vln. I

Fl 1

Fl 2

Perc

Vln. I

17

*f* *p* *mp*

17

17

17

Fl 1

Fl 2

Cl

Horn

Pno.

Perc

Vln. I

26

*mf* *mf*

B

B

B

B

*mf*

B

B

26

26

26

26

32

Fl 1  
Fl 2  
Cl  
Horn  
Pno.

Detailed description: This system of musical notation covers measures 32 through 38. It features five staves: Flute 1 (Fl 1), Flute 2 (Fl 2), Clarinet (Cl), Horn, and Piano (Pno.). The key signature is one sharp (F#). The Flute parts play a melodic line with eighth and sixteenth notes, often beamed together. The Clarinet and Horn parts provide harmonic support with sustained notes and some melodic fragments. The Piano accompaniment consists of chords and moving lines in both the right and left hands. Dynamic markings are not explicitly shown in this system.

39

Fl 1  
Fl 2  
Cl  
Horn  
Pno.

*f* *p* *mf*

Detailed description: This system of musical notation covers measures 39 through 45. It features the same five staves as the previous system. The key signature remains one sharp (F#). The Flute parts continue their melodic lines. The Clarinet and Horn parts have dynamic markings: *f* (forte), *p* (piano), and *mf* (mezzo-forte). The Piano accompaniment also has dynamic markings: *f*, *p*, and *mf*. The music concludes with a final cadence in measure 45.

This musical score is for the piece "O Come Emmanuel" and covers measures 46 through 52. The score is arranged for a full orchestra and includes the following parts:

- Flutes 1 & 2 (Fl 1, Fl 2):** Both parts begin at measure 46 with a half note G4. From measure 47 onwards, they play whole rests.
- Clarinet (Cl):** Begins at measure 46 with a half note G4. From measure 47 onwards, it plays whole rests.
- Horn:** Begins at measure 46 with a half note G4. From measure 47 onwards, it plays whole rests.
- Piano (Pno.):** The right hand begins at measure 46 with a half note G4. The left hand begins at measure 46 with a half note G3. From measure 47 onwards, both hands play whole rests.
- Percussion (Perc):** Features a rhythmic pattern of eighth notes and rests starting at measure 46.
- Violins I & II (Vln. I, Vln. II):** Both parts begin at measure 46 with a half note G4. From measure 47 onwards, they play a melodic line consisting of eighth notes and quarter notes, with some phrasing slurs.
- Viola:** Begins at measure 46 with a half note G3. From measure 47 onwards, it plays a melodic line consisting of quarter notes and half notes.
- Violoncello/Bass (vC/Bass):** Begins at measure 46 with a half note G2. From measure 47 onwards, it plays a melodic line consisting of quarter notes and half notes.

Measure 46 is marked with a ***f*** dynamic. A common time signature **C** is indicated above the first measure of each part. The score concludes at measure 52.

58 *2nd time only* *ritard.* 2.

Fl 1 *f* *p* *mf* *2nd time ritard.* 2.

Fl 2 *f* *p* *mf* *2nd time ritard.* 2.

Cl *f* *p* *mf* *2nd time ritard.* 2.

Horn *f* *p* *mf* *2nd time ritard.* 2.

Pno. Brass *f* *p* *mf* *2nd time ritard.* 2.

Perc *f* *p* *mf* *2nd time ritard.* 2.

Vln. I *f* *p* *mf* *2nd time ritard.* 2.

Vln. II *f* *p* *mf* *2nd time ritard.* 2.

Viola *f* *p* *mf* *2nd time ritard.* 2.

vC/Bass *f* *p* *mf* *2nd time ritard.* 2.

Detailed description: This is a page of a musical score for the piece 'O Come Emmanuel'. The page is numbered 5 in the top right corner. The title '03a O Come Emmanuel' is centered at the top. The score is arranged in a system of staves. The instruments included are Flute 1 (Fl 1), Flute 2 (Fl 2), Clarinet (Cl), Horn, Piano (Pno.), Percussion (Perc), Violin I (Vln. I), Violin II (Vln. II), Viola, and Violoncello/Bass (vC/Bass). The key signature is one sharp (F#), and the time signature is 2/4. The score begins at measure 58, which is marked '2nd time only'. The music features a variety of dynamic markings: *f* (forte), *p* (piano), and *mf* (mezzo-forte). A 'ritard.' (ritardando) marking is used to indicate a gradual deceleration of the tempo towards the end of the section. The score concludes with a double bar line and a '2.' indicating a second ending. The notation includes various note values, rests, and articulation marks.

Score

# 03b Veni Emmanuel

\*\*quartet only

Zoltan Kodaly  
from French Missal

(♩ = c. 58) 1

Violin 1 *pp*

Violin 2

Viola

Cello *pp*

⑦ *cresc.* *f*

V1 *cresc.* *f*

V2 *cresc.* *f*

Vla *cresc.* *f*

VC *f*

⑬

V1

V2

Vla

VC



03b Veni Emmanuel - p.2

18 2 *mf* *mf*

V1  
V2  
Vla  
VC

Detailed description: This system contains measures 18 through 22. It features four staves: V1 (Violin I), V2 (Violin II), Vla (Viola), and VC (Violoncello). The key signature is three flats (B-flat major/C minor). Measure 18 starts with a circled '18' and a boxed '2'. The dynamics are marked *mf* (mezzo-forte) at the beginning and end of the system. The V1 staff has a melodic line with a fermata in measure 18 and a crescendo leading to a fermata in measure 22. The V2 staff has a similar melodic line with a fermata in measure 18 and a crescendo leading to a fermata in measure 22. The Vla and VC staves provide a harmonic accompaniment with a steady eighth-note pattern in measures 18-21, followed by a fermata in measure 22.

23 *cresc.* *mf* *cresc.* *cresc.* *cresc.*

V1  
V2  
Vla  
VC

Detailed description: This system contains measures 23 through 27. It features four staves: V1 (Violin I), V2 (Violin II), Vla (Viola), and VC (Violoncello). The key signature is three flats. Measure 23 starts with a circled '23'. The dynamics are marked *mf* (mezzo-forte) at the beginning of the system, and *cresc.* (crescendo) is indicated above each staff. The V1 staff has a melodic line with a crescendo leading to an accent (>) in measure 27. The V2 staff has a similar melodic line with a crescendo leading to an accent (>) in measure 27. The Vla and VC staves provide a harmonic accompaniment with a steady eighth-note pattern in measures 23-26, followed by a fermata in measure 27.

28 *f* *f* *f* *f*

V1  
V2  
Vla  
VC

Detailed description: This system contains measures 28 through 32. It features four staves: V1 (Violin I), V2 (Violin II), Vla (Viola), and VC (Violoncello). The key signature is three flats. Measure 28 starts with a circled '28'. The dynamics are marked *f* (forte) at the beginning and end of the system. The V1 and V2 staves have a melodic line with a crescendo leading to a fermata in measure 32. The Vla and VC staves provide a harmonic accompaniment with a steady eighth-note pattern in measures 28-31, followed by a fermata in measure 32.

03b Veni Emmanuel - p.3

3

33

V1

V2

Vla

VC

*f*

38

V1

V2

Vla

VC

*dim.*

43

V1

V2

Vla

VC

*dim.*

*Rall.*

*pp*

03b Veni Emmanuel - p.4

*a tempo*  
*f*

48

V1

V2

Vla

VC

4

53

V1

V2

Vla

VC

58

*dim.* *sost.* *pp* *a tempo*

V1

V2

Vla

VC

03b Veni Emmanuel - p.5

63

V1 *cresc.* *f*

V2 *cresc.* *f*

Vla *cresc.* *f*

VC *cresc.* *f*

68

V1 *dim.* **5** *p*

V2 *dim.*

Vla *dim.*

VC *dim.* *p*

73

V1

V2 *p*

Vla *p*

VC

03b Veni Emmanuel - p.6

78 *cresc.*

V1  
V2  
Vla  
VC

83 *f ff*

V1  
V2  
Vla  
VC

88 *Rall. dim. p*

V1  
V2  
Vla  
VC

Score

# 04 Long Ago Prophets Knew

Ancient Plainsong  
arr Wilson Fong

2nd time only

The score is written for a large ensemble. The key signature is two sharps (D major), and the time signature is common time (C). The instruments and their parts are as follows:

- Flute 1:** Plays a melodic line starting with a grace note, marked "2nd time only".
- Flute 2:** Plays a similar melodic line, also marked "2nd time only".
- Clarinet:** Provides a rhythmic accompaniment with eighth notes.
- Horn:** Provides a rhythmic accompaniment with quarter notes.
- Xylophone:** Plays a rhythmic pattern of eighth notes.
- Percussion:** Indicated by a rest.
- Triangle:** Plays a rhythmic pattern of eighth notes.
- Violin I:** Provides a rhythmic accompaniment with quarter notes.
- Violin II:** Provides a rhythmic accompaniment with eighth notes, marked *f*.
- Viola:** Provides a rhythmic accompaniment with eighth notes, marked *f*.
- Cello Bass:** Provides a rhythmic accompaniment with eighth notes, marked *f* and "with DBass".

This musical score is for the piece "04 Long Ago Prophets Knew". It is a page from a larger score, indicated by the number "2" in the top left. The score is written for a variety of instruments, including two Flutes (Fl 1 and Fl 2), Clarinet (Cl), Horn, Percussion (Prec), Triangle (Tri), Violin I (Vln. I), Violin II (Vln. II), Viola, and Cello/Bass (vC B). The music is in a key signature of two sharps (F# and C#) and begins at measure 9. The Flutes and Clarinet parts are mostly silent in the first four measures, then play a melodic line. The Horn part plays a rhythmic pattern of eighth notes. The Percussion part plays a series of chords. The Triangle part plays a steady eighth-note pattern. The Violin I and II parts play a melodic line, with the Violin II part having a long note in the final two measures. The Viola and Cello/Bass parts play a steady eighth-note pattern, with the Cello/Bass part having a long note in the final two measures.

17

Fl 1

Fl 2

Cl

Horn

xyl

Prec

Tri

Vln. I

Vln. II

Viola

vC B



Score

# 05 Prayer to Jesus

## 禱求耶穌

Richard de Castre (1430)  
劉永生 (c) 浩聲讚衞 (2009)

Carol in Dorian mode  
Sir Richard R. Terry (1923)

Violin 1

Violin 2

Viola

Cello

Musical score for Violin 1, Violin 2, Viola, and Cello, measures 1-8. The score is in Dorian mode (one flat) and common time. The instruments are Violin 1, Violin 2, Viola, and Cello. The music features a melodic line with various rhythmic values and phrasing.

9

V1

V2

Vla

VC

*cresc.* *dim.*

*cresc.* *dim.*

*cresc.* *dim.*

*cresc.* *dim.*

Musical score for Violin 1, Violin 2, Viola, and Cello, measures 9-16. The score continues from measure 9. It includes dynamic markings: *cresc.* and *dim.* for each instrument. The instruments are Violin 1 (V1), Violin 2 (V2), Viola (Vla), and Cello (VC).

05 Prayer to Jesus - p.2

17 *mf*

V1

V2

Vla

VC

This block contains the musical notation for measures 17 through 24. It features four staves: V1 (Violin I), V2 (Violin II), Vla (Viola), and VC (Violoncello). The music is in a minor key, indicated by a single flat in the key signature. The dynamic marking is *mf* (mezzo-forte). The notation includes various note values, slurs, and hairpins indicating dynamics. The first system ends with a repeat sign.

25

V1

V2

Vla

VC

This block contains the musical notation for measures 25 through 32. It features the same four staves as the previous system: V1, V2, Vla, and VC. The music continues in the same minor key and *mf* dynamic. The notation includes various note values, slurs, and hairpins. The system concludes with a double bar line and repeat dots.

# 06 Hark the Herald Angels Sing

Score

[Subtitle]

[Composer]  
Arr Vivian Cham

A

Flute 1

Flute 2

Clarinet in B $\flat$

Horn in F

Trombone

Percussion

Timpani

Violin 1

Violin 2

Viola

Cello

The score is written for a full orchestra and is in 4/4 time. The key signature has one flat (B-flat). The score is divided into two systems. The first system includes Flute 1, Flute 2, Clarinet in B-flat, Horn in F, Trombone, Percussion, and Timpani. The second system includes Violin 1, Violin 2, Viola, and Cello. A rehearsal mark 'A' is placed above the first measure of the Flute 1 staff in the second system. The music features a variety of rhythmic patterns and melodic lines across the instruments.

06 Hark the Herald Angels Sing p.2

This musical score page contains measures 9 through 16 of the piece 'Hark the Herald Angels Sing'. The score is arranged in a system with the following instruments and parts:

- Fl. 1:** First Flute, Treble clef, B-flat key signature. Measures 9-16 show a melodic line with various articulations and dynamics.
- Fl. 2:** Second Flute, Treble clef, B-flat key signature. Measures 9-16 show a melodic line, often playing in unison with the first flute.
- B♭ Cl.:** Bass Clarinet, Treble clef, F major key signature. Measures 9-16 show a melodic line.
- Hn.:** Horns, Treble clef, B-flat key signature. Measures 9-16 are mostly rests.
- Tbn.:** Trombones, Bass clef, B-flat key signature. Measures 9-16 show a bass line with some sustained notes.
- Perc.:** Percussion, Treble clef. Measures 9-16 are mostly rests.
- Timp.:** Timpani, Bass clef, B-flat key signature. Measures 9-16 are mostly rests.
- Vln. 1:** Violin 1, Treble clef, B-flat key signature. Measures 9-16 show a melodic line.
- Vln. 2:** Violin 2, Treble clef, B-flat key signature. Measures 9-16 show a melodic line.
- Vla.:** Viola, Bass clef, B-flat key signature. Measures 9-16 show a melodic line with some slurs.
- Vc.:** Violoncello, Bass clef, B-flat key signature. Measures 9-16 show a bass line.

The score begins with a measure rest (9) and continues through measure 16. The key signature is B-flat major (two flats). The time signature is not explicitly shown but is implied to be 4/4 based on the notation.

06 Hark the Herald Angels Sing p.3

Musical score for measures 17-24 of 'Hark the Herald Angels Sing' (page 3). The score is arranged for a full orchestra and includes the following parts:

- Fl. 1**: Flute 1, Treble clef, G major key signature.
- Fl. 2**: Flute 2, Treble clef, G major key signature.
- B♭ Cl.**: Clarinet in B-flat, Treble clef, G major key signature.
- Hn.**: Horn, Treble clef, G major key signature.
- Tbn.**: Trombone, Bass clef, G major key signature.
- Perc.**: Percussion, no clef, G major key signature.
- Timp.**: Timpani, Bass clef, G major key signature.
- Vln. 1**: Violin 1, Treble clef, G major key signature.
- Vln. 2**: Violin 2, Treble clef, G major key signature.
- Vla.**: Viola, Bass clef, G major key signature.
- Vc.**: Violoncello, Bass clef, G major key signature.

The score begins at measure 17. The Flute 1 part features a melodic line with eighth and sixteenth notes. The Flute 2 and Violin 2 parts play a steady eighth-note accompaniment. The Clarinet in B-flat, Trombone, and Violoncello parts provide harmonic support with various rhythmic patterns. The Horn, Percussion, and Timpani parts are mostly silent, indicated by rests. The Violin 1 and Viola parts also play melodic lines. The score concludes at measure 24.

06 Hark the Herald Angels Sing p.4

**B**

Musical score for 'Hark the Herald Angels Sing' page 4, section B. The score includes parts for Flute 1, Flute 2, Bass Clarinet, Horn, Trombone, Percussion, Timpani, Violin 1, Violin 2, Viola, and Violoncello. The score is written in 4/4 time and features a key signature of one flat (B-flat). The section begins at measure 25. The Flute 1 part has a melodic line with eighth and quarter notes. The Flute 2 part has a similar melodic line. The Bass Clarinet part has a more complex line with eighth and quarter notes. The Horn and Trombone parts have a simple harmonic accompaniment. The Percussion and Timpani parts have a simple rhythmic accompaniment. The Violin 1 and Violin 2 parts have a melodic line with eighth and quarter notes. The Viola and Violoncello parts have a simple harmonic accompaniment.

06 Hark the Herald Angels Sing p.5

33

Fl. 1

Fl. 2

B $\flat$  Cl.

Hn.

Tbn.

Perc.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

06 Hark the Herald Angels Sing p.6

C

Musical score for measures 41-48 of 'Hark the Herald Angels Sing'. The score is arranged for a full orchestra and includes the following parts:

- Fl. 1: Flute 1, Treble clef, B-flat key signature.
- Fl. 2: Flute 2, Treble clef, B-flat key signature.
- B $\flat$  Cl.: Bass Clarinet, Treble clef, B-flat key signature.
- Hn.: Horn, Treble clef, B-flat key signature.
- Tbn.: Trombone, Bass clef, B-flat key signature.
- Perc.: Percussion, Common time signature.
- Timp.: Timpani, Bass clef, B-flat key signature.
- Vln. 1: Violin 1, Treble clef, B-flat key signature.
- Vln. 2: Violin 2, Treble clef, B-flat key signature.
- Vla.: Viola, Bass clef, B-flat key signature.
- Vc.: Violoncello, Bass clef, B-flat key signature.

The score begins at measure 41. A common time signature 'C' is indicated above the first system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion part includes snare and tom patterns. The string parts provide a harmonic foundation with sustained notes and moving lines.



06 Hark the Herald Angels Sing p.7

This musical score page contains measures 49 through 56 of the piece 'Hark the Herald Angels Sing'. The score is arranged in systems for various instruments:

- Fl. 1:** Flute 1, Treble clef, B-flat key signature.
- Fl. 2:** Flute 2, Treble clef, B-flat key signature.
- B<sup>b</sup> Cl.:** B-flat Clarinet, Treble clef, B-flat key signature.
- Hn.:** Horn, Treble clef, B-flat key signature.
- Tbn.:** Trombone, Bass clef, B-flat key signature.
- Perc.:** Percussion, Common time signature.
- Timp.:** Timpani, Bass clef, B-flat key signature.
- Vln. 1:** Violin 1, Treble clef, B-flat key signature.
- Vln. 2:** Violin 2, Treble clef, B-flat key signature.
- Vla.:** Viola, Bass clef, B-flat key signature.
- Vc.:** Violoncello, Bass clef, B-flat key signature.

The score begins at measure 49. The percussion part includes a snare drum pattern in measures 49-50 and a timpani roll in measures 51-52, with a dynamic marking of *mp* (mezzo-piano) starting in measure 51. The woodwinds and strings play melodic and harmonic lines throughout the passage.

06 Hark the Herald Angels Sing p.8

57

Fl. 1

Fl. 2

B♭ Cl.

Hn.

Tbn.

Perc.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This page of a musical score contains measures 57 through 64. The score is arranged in a system of 12 staves. The top three staves are for woodwinds: Flute 1 (Fl. 1), Flute 2 (Fl. 2), and Bass Clarinet (B♭ Cl.). The next two staves are for brass: Horn (Hn.) and Trombone (Tbn.). The percussion section consists of four staves: Percussion (Perc.), Timpani (Timp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score begins at measure 57. Flute 1 plays a melodic line with many beamed eighth notes. Flute 2 and Bass Clarinet play similar melodic lines. Horns and Trombones play sustained chords and rhythmic patterns. Percussion includes snare and tom-tom patterns. Violins and Viola play melodic lines, while the Cello provides a bass line. The score concludes at measure 64.

Score

# O Holy Night

Adolphe-Charles Adam  
arr Wilson Fong 2008

The score is arranged in a standard orchestral format with the following parts:

- Flute 1**: Treble clef, common time. Rest in the first measure, then a whole note A in the second measure.
- Flute 2**: Treble clef, common time. Rest in the first measure, then a whole note A in the second measure.
- Clarinet in B $\flat$  1**: Treble clef, key signature of one sharp (F#), common time. Rest in the first measure, then a whole note A in the second measure.
- Horn**: Treble clef, key signature of one sharp (F#), common time. Rest in the first measure, then a whole note A in the second measure.
- Timpani**: Bass clef, common time. Rest in the first measure, then a whole note A in the second measure.
- Percussion**: Common time. Rest in the first measure, then a whole note A in the second measure, marked "Triangle + Cymbal".
- Piano**: Treble and Bass clefs, common time. The right hand features a melodic line with triplets of eighth notes, starting with a *mf* dynamic. The left hand provides a harmonic accompaniment with chords and single notes.
- Violin 1**: Treble clef, common time. Starts with a *p* dynamic, then a *p* dynamic in the second measure. Rest in the first measure, then a whole note A in the second measure.
- Violin 2**: Treble clef, common time. Starts with a *p* dynamic, then a *p* dynamic in the second measure. Rest in the first measure, then a whole note A in the second measure.
- Viola**: Alto clef, common time. Rest in the first measure, then a whole note A in the second measure.
- Cello**: Bass clef, common time. Rest in the first measure, then a whole note A in the second measure.
- Double Bass**: Bass clef, common time. Starts with a *p* dynamic, then a *p* dynamic in the second measure. Rest in the first measure, then a whole note A in the second measure.

# O Holy Night

2  
7

This musical score page covers measures 7 through 12 of the piece "O Holy Night". It features a full orchestral arrangement with the following parts:

- Fl. 1 & Fl. 2:** Flute parts, both starting with rests and playing a half note G#4 in measure 10 at a mezzo-piano (*mp*) dynamic.
- B♭ Cl. 1:** Bass Clarinet part, starting with a rest and playing a half note G#4 in measure 10, with dynamics ranging from *p* to *mf*.
- Horn:** Horn part, starting with a rest and playing a half note G#4 in measure 10 at a mezzo-piano (*mp*) dynamic.
- Timp. & Perc.:** Timpani and Percussion parts, both starting with rests.
- Pno.:** Piano part, featuring a complex texture with triplets in the right hand and chords in the left hand.
- Vln. 1 & Vln. 2:** Violin parts, playing sustained notes with dynamic markings.
- Vla.:** Viola part, playing sustained notes with dynamic markings.
- VC:** Violoncello part, playing sustained notes with dynamic markings.
- D.B.:** Double Bass part, starting with a rest and playing a half note G#4 in measure 12.

# O Holy Night

B

3

13

Fl. 1

Fl. 2

B♭ Cl. 1

Horn

Timp.

Perc.

Pno.

Vln. 1

Vln. 2

Vla

VC

D.B.

*p*

*f*

B

B

B

B

*f*

# O Holy Night

4

19

Fl. 1

Fl. 2

B♭ Cl. 1

Horn

Timp.

Perc.

Pno.

Vln. 1

Vln. 2

Vla

VC

D.B.

Detailed description: This is a page of a musical score for the piece 'O Holy Night'. The page is numbered '4' at the top left. The title 'O Holy Night' is centered at the top. The score is arranged in a grand staff format with multiple staves for different instruments. The instruments listed on the left are Fl. 1, Fl. 2, B♭ Cl. 1, Horn, Timp., Perc., Pno., Vln. 1, Vln. 2, Vla, VC, and D.B. The music is in 4/4 time and the key signature has one sharp (F#). The score begins at measure 19, indicated by a '19' above the first staff. The Flute 1 part has a melodic line with some grace notes. The Flute 2 part has a similar melodic line. The Clarinet and Horn parts play sustained notes. The Timp and Perc parts have rests. The Piano part has a complex accompaniment with chords and moving lines. The Violin 1 part has a triplet pattern. The Violin 2 part has a similar triplet pattern. The Viola, VC, and D.B. parts provide a harmonic foundation with sustained notes and some movement.









O Holy Night

8

This musical score page, numbered 8, contains measures 43 through 48 of the piece "O Holy Night". The score is arranged in a standard orchestral format with the following parts:

- Fl. 1 & Fl. 2:** Flute parts in treble clef, playing melodic lines with slurs and grace notes.
- B♭ Cl. 1:** Bass Clarinet in treble clef, playing a supporting melodic line.
- Horn:** Horn in treble clef, playing a sustained harmonic accompaniment.
- Timp. & Perc.:** Timpani and Percussion parts, both showing rests in this section.
- Pno.:** Piano part in grand staff (treble and bass clefs), featuring a complex texture of triplets in both hands.
- Vln. 1 & Vln. 2:** Violin parts in treble clef, both showing rests.
- Vla.:** Viola in bass clef, playing a sustained harmonic accompaniment.
- VC & D.B.:** Violoncello and Double Bass in bass clef, playing a sustained harmonic accompaniment.

The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as slurs, grace notes, and triplet markings.

This page of the musical score for "O Holy Night" covers measures 49 through 54. The score is arranged for a full orchestra and piano. The instruments and their parts are as follows:

- Fl. 1 & 2:** Flute parts with melodic lines and trills in measure 54.
- B♭ Cl. 1 & Horn:** Clarinet and Horn parts with sustained notes and melodic fragments.
- Timp. & Perc.:** Timpani and Percussion parts with rhythmic patterns and accents.
- Pno.:** Piano part featuring a complex texture of triplets in the left hand and sustained chords in the right hand.
- Vln. 1 & 2:** Violin parts with melodic lines and trills in measure 54.
- Vla.:** Viola part with sustained notes.
- VC & D.B.:** Violoncello and Double Bass parts with sustained notes.

Measure 49 is marked with a **49** above the staff. Measure 54 includes dynamic markings such as **f** (forte) and **mf** (mezzo-forte), and a **D** chord symbol. The score concludes with a **f** dynamic marking at the bottom right.

O Holy Night

10

This page of the musical score for "O Holy Night" covers measures 55 through 60. The score is arranged for a full orchestra and includes the following parts:

- Fl. 1:** Features a complex melodic line with frequent triplets, indicated by "3" and a slur over the notes.
- Fl. 2:** Provides a harmonic accompaniment with sustained notes and some melodic movement.
- B♭ Cl. 1:** Plays a simple, steady harmonic line.
- Horn:** Similar to the B♭ Cl. 1, providing a consistent harmonic support.
- Timp. (Timpani):** Shows a series of rests, indicating it is silent during these measures.
- Perc. (Percussion):** Also shows rests, indicating it is silent.
- Pno. (Piano):** Both staves show rests, indicating the piano is silent.
- Vln. 1:** Mirrors the melodic line of Fl. 1.
- Vln. 2:** Provides a harmonic accompaniment, often playing sustained notes.
- Vla. (Viola):** Plays a simple harmonic line.
- VC (Violoncello):** Plays a simple harmonic line.
- D.B. (Double Bass):** Plays a simple harmonic line.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The first measure (55) begins with a treble clef and a key signature of one sharp. The music concludes with a double bar line and a fermata over the final notes of the strings.



O Holy Night

12

This page of the musical score for "O Holy Night" covers measures 67 through 70. The score is arranged for a full orchestra and includes the following parts:

- Fl. 1 & 2:** Flutes, playing a melodic line with a *rit.* marking and a *p* dynamic.
- B♭ Cl. 1 & Horn:** Clarinet and Horn, playing a similar melodic line with a *rit.* marking and a *p* dynamic.
- Timp. & Perc.:** Timpani and Percussion, providing rhythmic accompaniment with a *rit.* marking and a *pp* dynamic.
- Pno.:** Piano, playing a melodic line with a *rit.* marking and a *mf* dynamic.
- Vln. 1 & 2:** Violins, playing a melodic line with a *rit.* marking and a *p* dynamic.
- Vla.:** Viola, playing a melodic line with a *rit.* marking and a *p* dynamic.
- VC & D.B.:** Violoncello and Double Bass, playing a melodic line with a *rit.* marking and a *p* dynamic.

The score features several *rit.* (ritardando) markings in green boxes, indicating a gradual deceleration of the tempo. Dynamic markings include *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). The piece is in 2/2 time, and the key signature has one sharp (F#).