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CHRISTMAS ALBUM

1. ES IST EIN' ROS' ENTSPRUNGEN

A great and mighty wonder

Clarinet 1.2 in B $\flat$

Melody harmonised by
MICHAEL PRAETORIUS
(c. 1571-1621)
Arranged by **DAVID E. STONE**

Broadly

The musical score is written for Clarinet 1.2 in B $\flat$ and consists of five systems of music. The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with a 'Broadly' marking and a forte (f) dynamic. The second system includes a first ending bracket labeled 'A' with a forte (f) dynamic and a 'Tr. 2' (trill) marking. The third system features a mezzo-forte (mf) dynamic. The fourth system includes a second ending bracket labeled 'B' with a forte (f) dynamic. The fifth system includes a third ending bracket labeled 'C' and ends with a forte (f) dynamic. The score is written in a single staff with a treble clef and a key signature of one sharp (F#).

2. CHRISTMAS PIECE

Op. 72 No. 3

FELIX MENDELSSOHN

(1809–1847)

Arranged by DAVID E. STONE

Con moto

The musical score is written for two staves, likely representing the Clarinet 1 and 2 parts. It is in 2/4 time and the key of D major (indicated by two sharps). The piece is marked "Con moto".

The first system includes dynamics *mf*, *sf*, and *p*. The second system includes a first ending bracket labeled "A" and dynamics *p*. The third system includes *cresc.* markings. The fourth system includes a *f* dynamic.

First system of musical notation for Clarinet 1.2 in Bb. The key signature is three sharps (F#, C#, G#). The music is written in two staves. The first staff has a treble clef and the second staff has a bass clef. The music consists of eighth and quarter notes. Dynamics include *p* (piano) in measures 3, 4, and 5.

Second system of musical notation for Clarinet 1.2 in Bb. The key signature is three sharps (F#, C#, G#). The music is written in two staves. The first staff has a treble clef and the second staff has a bass clef. The music consists of eighth and quarter notes. Dynamics include *cresc.* (crescendo) in measures 1 and 2, *f* (forte) in measure 3, and *sf* (sforzando) in measure 4. A rehearsal mark **B** is placed above the first staff in measure 1.

Third system of musical notation for Clarinet 1.2 in Bb. The key signature is three sharps (F#, C#, G#). The music is written in two staves. The first staff has a treble clef and the second staff has a bass clef. The music consists of eighth and quarter notes. Dynamics include *sf* (sforzando) in measures 1 and 2, and *p* (piano) in measure 3. Accents are present in measures 4 and 5.

Fourth system of musical notation for Clarinet 1.2 in Bb. The key signature is three sharps (F#, C#, G#). The music is written in two staves. The first staff has a treble clef and the second staff has a bass clef. The music consists of eighth and quarter notes. Dynamics include *p* (piano) in measures 1 and 2. A rehearsal mark **C** is placed above the first staff in measure 3. Accents are present in measures 4 and 5.

Fifth system of musical notation for Clarinet 1.2 in Bb. The key signature is three sharps (F#, C#, G#). The music is written in two staves. The first staff has a treble clef and the second staff has a bass clef. The music consists of eighth and quarter notes. Dynamics include *cresc.* (crescendo) in measures 1 and 2, *mf* (mezzo-forte) in measure 3, and *p* (piano) in measure 4. The system ends with a double bar line.

3. PASTORALE AD LIBITUM

Christmas Concerto, Op. 6 No. 8

ARCANGELO CORELLI
(1653–1713)

Arranged by DAVID E. STONE

Largo

5

A

p

5

p

to Coda ⊕

Tr. 2 *p*

p

p

B

mf

mf

f

f

First system of musical notation for Clarinet 1.2 in Bb. It consists of two staves in treble clef with a key signature of two sharps (F# and C#). The music features various note values including eighth and sixteenth notes, with rests. Dynamics include piano (*p*) and forte (*f*). A rehearsal mark 'C' is placed above the staff.

Second system of musical notation for Clarinet 1.2 in Bb. It consists of two staves in treble clef with a key signature of two sharps (F# and C#). The music continues with various note values and rests. Dynamics include piano (*p*).

Third system of musical notation for Clarinet 1.2 in Bb. It consists of two staves in treble clef with a key signature of two sharps (F# and C#). The music continues with various note values and rests. Dynamics include piano (*p*).

D.C. al Coda

⊕ CODA

Fourth system of musical notation for Clarinet 1.2 in Bb, marked as the Coda. It consists of two staves in treble clef with a key signature of two sharps (F# and C#). The music features various note values and rests. Dynamics include piano (*p*) and pianissimo (*pp*).

Fifth system of musical notation for Clarinet 1.2 in Bb. It consists of two staves in treble clef with a key signature of two sharps (F# and C#). The music features various note values and rests. Dynamics include forte (*f*). A rehearsal mark 'D' is placed above the staff.

Sixth system of musical notation for Clarinet 1.2 in Bb. It consists of two staves in treble clef with a key signature of two sharps (F# and C#). The music features various note values and rests. Dynamics include piano (*p*) and pianissimo (*pp*).

TRADITIONAL MELODY
Arranged by DAVID E. STONE

Allegretto moderato

A 4

Fine **B** *p*

C 4

D.C. al Fine

D.C. al Fine

5. THE SHEPHERDS' FAREWELL

The Childhood of Christ

HECTOR BERLIOZ

(1803-1869)

Arranged by DAVID E. STONE

Allegretto

First system of musical notation for the Clarinet 1.2 part. It consists of two staves in 3/4 time with a key signature of two sharps (F# and C#). The music begins with a forte (*f*) dynamic. The first staff has a triplet of eighth notes followed by a quarter rest, then a half note. The second staff has a triplet of eighth notes followed by a quarter rest, then a half note. The system ends with a first ending bracket over a quarter rest, marked with a first ending '1'.

Second system of musical notation. It continues the melody from the first system. The first staff has a half note, then a quarter rest, then a half note. The second staff has a half note, then a quarter rest, then a half note. The system ends with a first ending bracket over a quarter rest, marked with a first ending '1'.

Third system of musical notation, marked with a box 'A'. It begins with a fourth ending bracket over a quarter rest, marked with a fourth ending '4'. The first staff has a half note, then a quarter rest, then a half note. The second staff has a half note, then a quarter rest, then a half note. The system ends with a first ending bracket over a quarter rest, marked with a first ending '1'.

Fourth system of musical notation, marked with a box 'B'. It begins with a second ending bracket over a quarter rest, marked with a second ending '2'. The first staff has a half note, then a quarter rest, then a half note. The second staff has a half note, then a quarter rest, then a half note. The system ends with a first ending bracket over a quarter rest, marked with a first ending '1'.

Fifth system of musical notation. It begins with a first ending bracket over a quarter rest, marked with a first ending '1'. The first staff has a half note, then a quarter rest, then a half note. The second staff has a half note, then a quarter rest, then a half note. The system ends with a first ending bracket over a quarter rest, marked with a first ending '1'.

6. SLEIGH RIDE

LEROY ANDERSON

(1908-1975)

Arranged by DAVID E. STONE

Allegro con ritmo

f

A

(2nd time only)

f

(2nd time only)

(2nd time only)

(2nd time only)

both times **B**

mf

both times

mf

to Coda ⊕

C

7

7

f

f

fz

mf

f

fz

mf

f D.S. al Coda

⊕ CODA

p

cresc.

mf

f

ff

p

cresc.

mf

f

ff

7. CHORALE PRELUDE

Es ist ein' Ros' entsprungen

JOHANNES BRAHMS
(1833-1897)

Arranged by DAVID E. STONE

Larghetto e dolce

The musical score is written for Clarinet 1.2 in Bb and is in 6/4 time. It consists of two staves. The tempo and mood are indicated as 'Larghetto e dolce'. The score includes several dynamic markings: *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), and *pp* (pianissimo). Section markers A, B, and C are placed above the first staff of each system. The piece concludes with a double bar line and repeat signs.

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quality by notable living composers as well as carefully selected compositions by older masters. Whereas HSS001 and HSS200 each has its own standard instrumentation with cued parts, HSS300 consists of works that can be performed only in the instrumentation specified by the composer.

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