

We Wish You a Merry Christmas

Traditional English Carol
arr. Ryan Nowlin

Allegro

f

1 2 3 4

5 6 7 *last time rit.* 8 **To Continue** 9 **Final Ending**

mp

10 11 12 13

mp

14 (opt.) 15 16 17

f

*For solo with piano accompaniment, play A beginning at the *.

Adeste Fideles

(O Come, All Ye Faithful)

John F. Wade (1711-1786)
English Composer
arr. Ryan Nowlin

Maestoso

The musical score consists of three systems of staves, labeled A, B, and C. Each system contains three staves. The first system (measures 1-4) starts with a *f* dynamic and ends with a *mf* dynamic. The second system (measures 5-8) starts with a *(mf)* dynamic. The third system (measures 9-12) continues the piece. Measure 13 is marked with a box containing the number 13. A large, diagonal watermark reading 'SAMPLE' is overlaid across the entire score.

*For solo with piano accompaniment, rest during the introduction, then play A beginning at the *.

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Joy to the World

Lowell Mason (1792-1872)
American Composer
arr. Bruce Pearson

Allegro Maestoso

The musical score is arranged in three staves, labeled A, B, and C. The time signature is 4/4. The tempo is marked 'Allegro Maestoso'. The score is divided into three systems of four measures each.

- System 1 (Measures 1-4):**
 - Staff A: Starts with *mp* (mezzo-piano) and transitions to *mf* (mezzo-forte) at measure 3.
 - Staff B: Starts with *mp* and transitions to *mf* at measure 3.
 - Staff C: Starts with *mp* and transitions to *mf* at measure 3.
- System 2 (Measures 5-8):**
 - Staff A: Starts with *f* (forte) and includes accents (>) over measures 5, 6, and 7.
 - Staff B: Starts with *f* and includes accents (>) over measures 5, 6, and 7.
 - Staff C: Starts with *f* and includes accents (>) over measures 5, 6, and 7.
- System 3 (Measures 9-13):**
 - Staff A: Measure 9 is boxed with the number 9 and marked with an asterisk (*). It includes an accent (>) over measure 9.
 - Staff B: Includes an accent (>) over measure 9.
 - Staff C: Includes an accent (>) over measure 9.

*For solo with piano accompaniment, rest during the introduction, then play A beginning at the *.

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