

*To my father,
The Rev. Dr. Clark E. Hobby,
who seeks to radiate God's holy light every day of his life*

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PERFORMANCE OPTIONS

The products needed to perform each option are listed below.

Option 1: *Choir, Brass Quintet, Percussion, *Handbells, **Organ, Piano, opt. Children's Choir*

Choral Score	70-013
Leader's Guide	70-013L
Full Score	70-013A
Instrumental Parts	70-013B

(2 Trumpets, Horn, 2 Trombones, Percussion, Handbells, Organ, Piano)

→ **Option 2:** *Choir, Chamber Orchestra, **Organ, Piano, opt. *Handbells, opt. Harp, opt. Children's Choir*

Choral Score	70-013
Leader's Guide*	70-013L
Orchestral Score	70-013C
Orchestral Parts	70-013D

(Flute, Oboe, Clarinet, Bassoon, Horn, 2 Trumpets, 2 Trombones, Percussion, Organ, Strings, opt. Handbells, opt. Harp)

Option 3: *Choir, **Organ, Piano, opt. Children's Choir*

Choral Score	70-013
Leader's Guide	70-013L

* The work calls for 3 octaves of handbells; additional octaves may be added at the discretion of the director.

** When using Options 1 or 2, the organist plays from the organ score found in the instrumental or orchestral parts. When using Option 3, the organist plays from the choral score. The Postlude is performed only when using Options 1 or 2.

If a candlelighting ceremony is included in the service, it should take place during "Break Forth, O Beauteous Heavenly Light". See Leader's Guide for further information.

The Leader's Guide includes readings, production and staging suggestions, and a reproducible order of worship.

All readings are taken from *From Glory into Glory* (MSM-90-42) by Susan Palo Cherwien.

The following are available for download on the *Holy Light* product page at www.morningstarmusic.com:

- a reproducible children's choir score (70-013E-E)
- reproducible artwork for the worship service folder
- a reproducible order of worship in JPG and PDF format
- reproducible individual hymn pages in JPG and PDF format

Below are the Handbells/Handchimes used charts for the five pieces using Handbells/Handchimes. These charts are also on the separate Handbell part.

Processional on Let All Mortal Flesh Keep Silence

3 Octaves
Handbells Used: 31

Musical notation for 'Let All Mortal Flesh Keep Silence' featuring two staves (treble and bass clef) with various notes and accidentals.

Break Forth, O Beauteous Heavenly Light

3 Octaves
Handbells Used: 26

Musical notation for 'Break Forth, O Beauteous Heavenly Light' featuring two staves (treble and bass clef) with various notes and accidentals.

Oh, Come, Little Children

3 Octaves
Handbells Used: 23

Musical notation for 'Oh, Come, Little Children' featuring two staves (treble and bass clef) with various notes and accidentals.

2 Octaves
Handchimes Used: 14

Musical notation for 'Oh, Come, Little Children' (Handchimes) featuring two staves (treble and bass clef) with various notes and accidentals.

Joy to the World (hymn)

3 Octaves
Handbells Used: 31

Musical notation for 'Joy to the World (hymn)' featuring two staves (treble and bass clef) with various notes and accidentals.

Flourish on Joy to the World

3 Octaves
Handbells Used: 31

Musical notation for 'Flourish on Joy to the World' featuring two staves (treble and bass clef) with various notes and accidentals.

COMPOSER'S NOTES

From the beginning stages of its creation, *Holy Light* was designed to offer flexibility for directors and choirs. It may be utilized as a complete service of readings and carols; as a cycle of carols (the director may wish to choose excerpts from the collection) for concerts or pre-service music on Christmas Eve; or as a collection from which individual anthems may be separately drawn. Additional flexibility is offered with required performing forces. Several of the movements invite the inclusion of either children's choir or treble voices, while others make provisions for the option of congregational participation.

The creation of this orchestration has continued this effort towards flexibility. To assist the conductor's preparation, performance suggestions for several of the movements have been included here with the hopes of adding clarity. In general, it should be noted that indications for dynamics, articulations, and organ registrations throughout the work may need to be modified to accommodate the performing forces and the local worship or concert space.

Since some conductors don't have the luxury of frequently working with larger orchestral scores, the publisher graciously agreed to print the full score in "C"—meaning that, with the exception of the instruments that transpose an octave (string bass, bells, glockenspiel, etc), the notes provided in the full score are the actual sounding pitch. Furthermore, the decision not to "optimize" systems within movements permits the conductor to move from page to page, always knowing where a certain instrumental line will appear.

Provided with the initial comments above and the information below, it is my hope that the conductor will feel better equipped to run efficient rehearsals, culminating in a positive worship or concert experience for all involved.

Robert A. Hobby, 2010

I. **Let All Mortal Flesh Keep Silence** (SATB with opt. Congregation)

Handbells (opt.), Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, 2 Trumpets, 2 Trombones, Timpani, Suspended Cymbal (opt), Crash Cymbal (opt.), Harp (opt.), Organ, Strings

Originally written for handbells, the opening section (meas. 1-36) is intended to create a sense of awe and mystery that becomes increasingly thicker in texture and more active with each stanza. Therefore, the beginning may be played individually by handbells, harp, or strings. Or the conductor may wish to pair the harp and strings or harp and handbells together. The inclusion of harp, handbells, and strings all together, however, is discouraged. Since this movement is intended to serve as a processional, the conductor should develop a plan prior to rehearsals, taking into account logistical issues such as movement and placement of the choir and the ability of the singers to maintain a good ensemble with the instruments. If utilizing handbells, one may choose to have the bells process with the singers, playing from memory.

II. **Come, Thou Long-Expected Jesus** (Two-Part Mixed Voices or SATB)

Wind Chimes (opt.), Harp (opt.), Organ (substitute for Harp), Strings

An organ part is provided in case a harp is not available. It is not desirable to have both instruments play at the same time.

III. **My Lord, What a Morning** (SATB and Soprano Solo)

Piano only; all other instruments are tacet.

IV. Still, Still, Still (SATB, opt. Children's Choir or Treble Solo)

Flute, Oboe, Clarinet in B-flat, Bassoon, Harp (opt.), Strings

The melody line for the children is doubled by flute and clarinet. If, however, the two instruments played together are too dominant for the children's voices, the conductor may eliminate one to create a better balance. There is no substitute for harp; this part may be completely omitted.

V. He Is Born (SATB with opt. Congregation)

Flute, Oboe, Clarinet in B-flat, Bassoon, 2 Trumpets, 2 Trombones, Glockenspiel, Triangle, Tambourine, Organ, Strings

VI. What Child Is This? (SATB)

Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, Harp (opt.), Organ (substitute for Harp), Strings

An organ part is provided in case a harp is not available. It is not desirable to have both instruments play at the same time.

VII. Bring a Torch, Jeannette, Isabella (SATB)

Flute, Oboe, Clarinet in B-flat, Bassoon, Finger Cymbals, Strings

VIII. Break Forth, O Beauteous Heavenly Light (SATB, opt. Children on Melody)

Handbells (opt.), Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, 2 Trumpets, 2 Trombones, Timpani, Organ, Strings

The movement can be played with or without handbells.

IX. O Little Town of Bethlehem (Instruments Only)

Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, Trombone (opt.), Strings

A modest optional trombone part has been provided only if the bassoon solo needs reinforced.

X. Oh, Come, Little Children (SATB, opt. Children's Choir or Treble Voices)

Handbells (opt.), Flute, Oboe, Clarinet in B-flat, Bassoon, Strings

If handbells are utilized, the winds should be omitted; in the absence of handbells, the parts are covered by the winds.

XI. Go, Tell It on the Mountain (SATB with opt. Congregation)

Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, Two Trumpets, Two Trombones, Tambourine, Snare Drum (opt.), Harp (opt.), Organ, Strings

XII. Joy to the World (Unison Choir with opt. Congregation)

Handbells (opt.), Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, 2 Trumpets, 2 Trombones, Timpani, Suspended Cymbal, Crash Cymbal, Harp, Organ, Strings

XIII. Flourish on Joy to the World (Instruments Only)

Handbells (opt.), Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, 2 Trumpets, 2 Trombones, Timpani, Suspended Cymbals Crash Cymbal, Harp (opt.), Organ, Strings

Processional on Let All Mortal Flesh Keep Silence

Liturgy of St. James;
Tr. Gerard Moultrie

SATB, with opt. Congregation

Robert A. Hobby

Stanza 1: Unison Women (Choir)

Mysterioso (♩ = ca. 60)

Handbells *pp* LV Play measures 1-37 at the discretion of the conductor.

Flute

Oboe

Clarinet

Bassoon

Horn

Trumpet I
II

Trombone I
II

Timpani
(Cymbals)

Harp *pp* Play measures 1-37 at the discretion of the conductor.

Organ

Soprano
Alto

Tenor
Bass

Violin I *pp* *con sord.* Play measures 1-37 at the discretion of the conductor.

Violin II *pp* *con sord.* Play measures 1-37 at the discretion of the conductor.

Viola *pp* *con sord.* Play measures 1-36 at the discretion of the conductor.

Cello *pp* *con sord.* Play measures 1-36 at the discretion of the conductor.

Double Bass Play measures 33-37 at the discretion of the conductor.

Text: Liturgy of St. James, 5th cent.; tr. 1864, Gerard Moultrie, 1829-1885, alt. (PD).

Tune: PICARDY, French folk tune, 17th century (PD).

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7 A

HB.

7 A

Fl.

Ob.

Cl.

Bsn.

7 A

Hn.

I
Tpt.
II

I
Tbn.
II

7 A

Timp.
(Cymb.)

7 A

Hp.

7 A

Org.

7 A

(Solo or Small Group) **p**

S
A

1. Let all mor - tal flesh keep__ si - lence,_____

T
B

7 A

Unison

Vln. I

Vln. II

Vla.

Vc.

D.B.

13

HB.

13

Fl.

Ob.

Cl.

Bsn.

13

Hn.

I
Tpt.
II

I
Tbn.
II

13

Timp.
(Cymb.)

13

Hp.

13

Org.

13

S
A

and with fear and trem - bling___ stand;_____

(Additional Women join)
mp

pon - der noth - ing earth - ly___

T
B

13

Vln. I

Vln. II

Vla.

Vc.

D.B.

Come, Thou Long-Expected Jesus

Two-Part Mixed Voices or SATB

Charles Wesley

Robert A. Hobby

With a sense of yearning (♩ = ca. 69)

Wind Chimes

Harp *mp*

*Organ { Strings *mp*

Man.

Soprano Alto *Unison mp*

Come, thou long - ex - pect - ed Je - sus, born to set thy -

Tenor Bass

Violin I

Violin II

Viola

Cello

Double Bass

*Organ plays only in absence of Harp.

If sung as Two-Part Mixed Voices, the women sing the Soprano part and the men sing the Bass part.

Text: Charles Wesley, 1707-1788, and written in 1744 (PD).

Tune: JEFFERSON, W. Walker, Southern Harmony, 1835 (PD).

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6

W. Ch.

6

Hp.

6

Org.

6

S
A

peo - ple free;

6

T
B

Unison mp

from our fears and sins re - lease us; let us find our rest in thee.

6

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description of the musical score: The score is for page 23 of a piece. It features seven staves. The top staff is for W. Ch. (Wood Chimes), marked with a '6' and a fermata. The second staff is for Hp. (Harp), marked with a '6'. The third staff is for Org. (Organ), marked with a '6'. The fourth staff is for S/A (Soprano/Alto), marked with a '6', with the lyrics 'peo - ple free;'. The fifth staff is for T/B (Tenor/Bass), marked with a '6', with the lyrics 'from our fears and sins re - lease us; let us find our rest in thee.' and a 'Unison mp' marking. The bottom three staves are for Vln. I, Vln. II, Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass), all marked with a '6' and containing rests.

11 *piu mosso*

W. Ch.

11 *piu mosso*

Hp.

11 *piu mosso*

Org.

11 *piu mosso* *Div. mf*

S
A

Is - rael's strength and con - so - la - tion, hope of all the

T
B

Div. mf

11 *piu mosso*

Vln. I

Vln. II

Vla. *mf*

Vc.

D.B. *mp*

My Lord, What a Morning

SATB and Soprano Solo

African-American Spiritual, *adapt.*

Robert A. Hobby

Slowly, with very great freedom

Soprano Solo

My Lord, what a morn - ing; my Lord, what a

Piano

4

morn - ing; oh, my Lord, what a morn - ing, when the

4

mp colla voce

7

In time (♩ = 60)

stars be - gin to fall.

7

9

mf

My Lord, what a morn - ing;

9

mf

Text: African-American Spiritual, *adapt.* (PD).
Tune: BURLEIGH, an African-American Spiritual (PD).
Music: Originally published 2005, MSM-50-6059.

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11 my Lord, what a morn - ing; oh,

my Lord, what a morn - ing; oh,

13 my Lord what a morn - ing, when the

my Lord, what a morn - ing, Lord, when the

15 stars be - gin to fall.

stars be - gin to fall.

You'll

A

17 hear the trum - pet sound to wake the

19

na - tions un - der - ground,

21

look - ing to my God's right hand, when the

23 (Soprano Solo) *mf*

Oh,

S

A

T

B

stars be - gin to fall.

23

25

my Lord, what a morn - ing;

p

Oo, my Lord,

p

25

Still, Still, Still

SATB, opt. Children's Choir or Treble Solo

Traditional Austrian carol

Robert A. Hobby

Sweetly (♩ = ca. 76)

Flute

Oboe *mf*

Clarinet *mf*

Bassoon *mf*

Harp *p*

Children

Soprano
Alto *Sweetly* (♩ = ca. 76)

Tenor
Bass

Violin I *con. sord.*

Violin II *con. sord.* *p*

Viola *con. sord.* *p*

Cello *con. sord.* *p*

Double Bass

Text: Traditional Austrian carol, *tr.* anonymous (PD).
 Tune: *STILL, STILL, STILL*, traditional Austrian carol (PD).
 Music: Newly composed, and copyright © 2010 with this publication.

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He Is Born

SATB, with opt. Congregation

Trad. French carol

Robert A. Hobby

Refrain: Unison Voices (Choir)

Sprightly (♩ = ca. 132)

Text: Traditional French, first published in Dom G. Legeay's *Noëls anciens*, 1875-1876; tr. anonymous (PD).
 Tune: *IL EST NÉ*, traditional French. What appears to be the first publication of this tune is in R. Grosjean's *Airs des Noël lorrain* (1862), where it is called "Ancien air de chasse." It bears some resemblance to an old Normandy hunting tune "Tête bizarre," although it's quite possible that it really is an 18th-century piece in rustic style (PD).
 Music: Newly composed, and copyright © 2010 with this publication.

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8

Fl.

Ob.

Cl.

Bsn.

I Tpt II

Tbn.

8

Glk.

8

Trgl.

8

Tamb.

8

Org.

8

S A

Child, play the o - boe and bag - pipes mer - ri - ly! He is

T B

8

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

(Tpt. 1)

mp

sw

15

Fl.

Ob.

Cl.

Bsn.

15

I
Tpt
II

Tbn.

15

Glk.

15

Trgl.

15

Tamb.

15

Org.

15

S
A

born, the ho - ly Child, sing we all of the Sav - ior mild.

T
B

15

Vln. I

Vln. II

Vla.

Vc.

D.B.

What Child Is This

SATB

William C. Dix

Robert A. Hobby

Freely flowing (♩ = ca. 40)

Flute *mp*

Oboe

Clarinet

Bassoon

Horn *mp*

Harp *p*

Organ *(Organ plays only in absence of harp.)*

Soprano/Alto *p*
Oo, _____

Tenor/Bass *Unison p*

Violin I *p*

Violin II *p*

Viola *p*

Cello *p*

Double Bass *pizz.*
mp

Text: William C. Dix, 1837-1898, and written ca. 1871 (PD).

Tune: GREENSLEEVES, English ballad, 16th century (PD).

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6

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Org.

S
A

T
B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

Soprano mp

oo, oo. What child is this, who, laid to rest, on

Detailed description: This page of a musical score, numbered 78, contains staves for various instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Harp (Hp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The vocal parts are Soprano (Soprano mp) and Tenor/Bass (T B). The score is in 6/8 time and features a key signature of one sharp (F#). The vocal line includes the lyrics: "oo, oo. What child is this, who, laid to rest, on". Dynamic markings include *p* (piano) for the woodwinds and *mp* (mezzo-piano) for the soprano. The harp part includes a crescendo hairpin.

11

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Org.

S
A

T
B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

+ Alto

Mar - y's lap _____ is sleep - ing? Whom an - gels greet _____ with an - thems sweet _____ while shep - herds watch _____ are

Bring a Torch, Jeannette, Isabella

SATB

Traditional French

Robert A. Hobby

Playfully (♩ = ca. 54)

The score is for a 3/8 time piece in B-flat major. It features woodwinds (Flute, Oboe, Clarinet, Bassoon), strings (Violin I, Violin II, Viola, Cello, Double Bass), and vocal staves (Soprano/Alto, Tenor/Bass). Finger cymbals are indicated by vertical bars. The tempo is 'Playfully' with a quarter note equal to approximately 54 beats per minute. The woodwinds and strings play a rhythmic pattern of eighth notes, often with accents. The vocal staves are currently empty. Dynamics include *mf* and *pizz.* (pizzicato).

Text: Traditional French, *tr.* Edward Cuthbert Nunn, 1868-1914, *alt.* (PD).

Tune: *BRING A TORCH*, 14th century traditional French carol (PD).

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7

Fl.

Ob.

Cl.

Bsn.

7

F. Cym.

7

S
A

7

T
B

Unison mf

Bring a torch, — Jean - nette, Is - a - bel - la!

7

Vln. I

arco mp

Vln. II

Vla.

arco mp

Vc.

arco mp

D.B.

arco mp

Detailed description: This page of a musical score, numbered 94, contains staves for woodwinds, strings, and a vocal soloist. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) are marked with a dynamic of *mp* (mezzo-piano) and play an *arco* (arco) passage. The vocal soloist (Tenor/Bass) is marked *Unison mf* and sings the lyrics: "Bring a torch, — Jean - nette, Is - a - bel - la!". The score is in a key with one flat and a 3/4 time signature. The page number 7 is written above the first staff of each section.

13

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

F. Cym.

13

S A *Unison mf*

It is Je - sus, good

T B

Bring a torch, to the cra - dle run!

13

Vln. I

Vln. II

Vla.

Vc. pizz. *mf*

D.B. pizz. *mf*

Break Forth, O Beauteous Heavenly Light

SATB, opt. Children on melody

St. 1, Johann Rist; tr. J. Troutbeck

St. 2, Norman E. Johnson

Robert A. Hobby

The musical score is arranged for SATB choir and a full orchestra. It begins with a tempo marking of $\text{♩} = \text{ca. } 66$. The score includes parts for Handbells, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet I & II, Trombone I & II, Timpani, Organ, Soprano and Alto, Tenor and Bass, Violin I & II, Viola, Cello, and Double Bass. The organ part includes specific registration instructions: "I: Flute 8', 4', II to I" and "II: Flute 8', 4'", along with pedal ("Ped: 16', 8'") and manual ("Man.") settings. The vocal parts feature the lyrics "Break forth, O beau-teous heav'n - ly light, and" with musical notation for notes and rests. Performance markings such as *legato*, *p*, and *mp* are used throughout the score.

*Accompany choir in performance only when necessary. Play organ part from measure 40, beat 4, to the end.

Text: St. 1, Johan Rist, 1607-1667; tr. 1873, John Troutbeck, 1832-1889, alt. (PD).

Text: St. 2, Norman E. Johnson, 1928-1983, © 1973, 1996 Covenant Publications. Used by permission. All rights reserved.

Tune: *ERMUNTRE DICH*, by Johann Schop, d. 1665, and written in 1641 (PD).

Harmonization: from the Christmas Oratorio by Johann Sebastian Bach, 1685-1750, and written in 1734 (PD).

Arrangement: Newly composed, and copyright © 2010 with this publication.

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6

HB

6

Fl.

Ob.

Cl.

Bsn.

6

Hn.

I
Tpt.
II

p

(Tpt. II) legato

p

I
Tbn.
II

p

6

Timp.

6

Org.

6

S
A

ush - er in the morn - ing; O shep - herds, shrink not

6

T
B

6

Vln. I

Vln. II

Vla.

Vc.

D.B.

11

HB

Fl.

Ob.

Cl.

Bsn.

Hn.

I
Tpt.
II

I
Tbn.
II

Timp.

Org.

S
A

T
B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

(Tpt. II)

p

p

mp

mf

mf

with_ af-fright, but_ hear_ the_ an - gel's_ warn - ing. This_

Detailed description of the musical score: The score is for page 112 of a piece. It features a full orchestral ensemble and vocal parts. The instruments shown are Horns (HB), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpets I and II (Tpt. I, II), Trombones I and II (Tbn. I, II), Timpani (Timp.), Organ (Org.), Soprano (S) and Alto (A) voices, Tenor (T) and Bass (B) voices, Violins I and II (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one sharp (F#) and the time signature is 4/4. The score begins at measure 11. The vocal parts enter with the lyrics 'with_ af-fright, but_ hear_ the_ an - gel's_ warn - ing.' and 'This_'. The organ and strings provide accompaniment. Dynamics include piano (p), mezzo-piano (mp), and mezzo-forte (mf). The organ part has a *mp* dynamic marking. The vocal parts have a *mf* dynamic marking. The horn and trumpet parts have a *p* dynamic marking. The trombone part has a *p* dynamic marking. The organ part has a *mp* dynamic marking. The vocal parts have a *mf* dynamic marking.

O Little Town of Bethlehem

(Instruments Only)

Robert A. Hobby

Quietly; with freedom (♩ = ca. 92)

Flute

Oboe

Clarinet

Bassoon

Quietly; with freedom (♩ = ca. 92)

Horn

Trombone

((Trombone plays at the discretion of the conductor.))

Quietly; with freedom (♩ = ca. 92)

Violin I

Violin II

Viola

Cello

Contrabass

Tune: *ST. LOUIS*, Lewis H. Redner, 1831-1908 (PD).

Music: Originally published 2000 in *Three Christmas Preludes*, Set I, by Robert A. Hobby, MSM-10-145. This arrangement for orchestra copyright © 2010 with this publication.

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This musical score page, numbered 121, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Trombone (Tbn.). The brass section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one flat and a 4/4 time signature. The Flute part begins with a measure of rest, followed by a melodic line starting in the third measure with a *mf* dynamic. The Oboe, Clarinet, and Bassoon parts also begin with rests, with the Clarinet and Bassoon entering in the second measure at a *mp* dynamic. The Horn part enters in the second measure with a *p* dynamic. The Violoncello part has a *mp* dynamic marking in the second measure. The Violin I and II parts have rests in the first two measures, while the Viola part has a whole note in the first measure. The Contrabass part has a whole note in the first measure. The score includes various musical notations such as slurs, ties, and dynamic markings.

Musical score for measures 14-18, featuring woodwinds, brass, and strings. The score is in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Trombone (Tbn.). The brass section includes Trumpet (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 14: Flute (Fl.) and Bassoon (Bsn.) play a melodic line starting on G4, moving to A4, B4, and C5. The Bassoon part is marked *mf*. Oboe (Ob.) and Clarinet (Cl.) play a similar melodic line. Horn (Hn.) and Trombone (Tbn.) play a rhythmic accompaniment of quarter notes. Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.) are silent. Violoncello (Vc.) and Contrabass (Cb.) play a bass line of quarter notes.

Measure 15: Flute (Fl.) and Bassoon (Bsn.) continue their melodic line. The Bassoon part is marked *mf*. Oboe (Ob.) and Clarinet (Cl.) continue their melodic line. Horn (Hn.) and Trombone (Tbn.) continue their rhythmic accompaniment. Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.) are silent. Violoncello (Vc.) and Contrabass (Cb.) continue their bass line.

Measure 16: Flute (Fl.) and Bassoon (Bsn.) continue their melodic line. The Bassoon part is marked *f*. Oboe (Ob.) and Clarinet (Cl.) continue their melodic line. Horn (Hn.) and Trombone (Tbn.) continue their rhythmic accompaniment. Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.) are silent. Violoncello (Vc.) and Contrabass (Cb.) continue their bass line.

Measure 17: Flute (Fl.) and Bassoon (Bsn.) continue their melodic line. The Bassoon part is marked *f*. Oboe (Ob.) and Clarinet (Cl.) continue their melodic line. Horn (Hn.) and Trombone (Tbn.) continue their rhythmic accompaniment. Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.) are silent. Violoncello (Vc.) and Contrabass (Cb.) continue their bass line.

Measure 18: Flute (Fl.) and Bassoon (Bsn.) continue their melodic line. The Bassoon part is marked *f*. Oboe (Ob.) and Clarinet (Cl.) continue their melodic line. Horn (Hn.) and Trombone (Tbn.) continue their rhythmic accompaniment. Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.) are silent. Violoncello (Vc.) and Contrabass (Cb.) continue their bass line.

Oh, Come, Little Children

SATB, Children's Choir or Treble Voices

St. 1-3: Christoph von Schmid

St. 4 Robert A. Hobby

Robert A. Hobby

With youthful enthusiasm (♩ = ca. 60)

Handbells *mf*

Flute *f* (Flute is tacet for entire movement when handbells are present.)

Oboe *mf* (Oboe is tacet for entire movement when handbells are present.)

Clarinet *mf* (Clarinet is tacet for entire movement when handbells are present.)

Bassoon *mf* (Bassoon is tacet for entire movement when handbells are present.)

Children's Choir

Soprano Alto

Tenor Bass

Violin I

Violin II

Viola

Cello *mf* (When Handbells are present, cello should enter on beat 4 of measure 8.)

Double Bass

Text: St. 1-3 Christoph von Schmid, 1768-1854, *Tr.* anonymous (PD); St. 4 Robert A. Hobby, b. 1962.Tune: *IHR KINDERLEIN, KOMMET*, Johann Abraham Peter Schultz, 1747-1800 (PD).

Music: Newly composed, and copyright © 2010 with this publication.

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7 A

HB. *mp*

7 A

Fl. *mf*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

7 *mf* A

Child. Oh, come, lit - tle chil - dren, oh, come, one and all to

7

S
A

T
B

7 A

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B.

Detailed description: This page of a musical score, numbered 130, contains staves for various instruments and a child's vocal line. The score is in a key with two flats (B-flat and E-flat) and a common time signature. It begins with a rehearsal mark 'A' in a box at measure 7. The instruments include Horns in B-flat (HB.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Child's voice (Child.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The child's vocal line has lyrics: "Oh, come, lit - tle chil - dren, oh, come, one and all to". Dynamic markings include *mp* (mezzo-piano) for the horns, oboe, bassoon, and double bass; *mf* (mezzo-forte) for the flute; and *p* (piano) for the strings. The score is divided into measures by vertical bar lines.

13

HB.

13

Fl.

mf

Ob.

mp

Cl.

mp

Bsn.

mp

13

Child.

Beth - le - hem's sta - ble, in Beth - le - hem's stall. And see with re - joic - ing this

13

S

A

13

T

B

13

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score, numbered 131, contains staves for various instruments and vocal soloists. The woodwind section includes Horns (HB.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), with dynamic markings of *mf* and *mp*. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The vocal soloists are Soprano (S), Alto (A), Tenor (T), and Bass (B). A Child soloist part is also present with lyrics: "Beth - le - hem's sta - ble, in Beth - le - hem's stall. And see with re - joic - ing this". The score is in a key with two flats and a 3/4 time signature. The page number 131 is in the top right corner.

Go, Tell It On the Mountain

SATB with opt. Congregation

Refrain: African American Spiritual

Stanzas: John W. Work

Robert A. Hobby

Introduction

With a swing (♩ = ca. 100)

Flute

Oboe

Clarinet

Bassoon

Horn

Trumpet I

Trumpet II

Trombone I

Trombone II

Tambourine

Snare Drum

Harp

Organ

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Double Bass

I: Dark Flues 8' (4'), Tremolo, II to I; II: Dark Flues 8' (4'), Light Reed 8', Tremolo

Ped: Flute 16', 8', I to Ped., II to Ped.

mp

mf

Text: Refrain: African-American spiritual; Stanzas: John W. Work, 1872-1925, alt. (PD).
Tune: GO TELL IT, African-American spiritual (PD).
Music: Newly composed, and copyright © 2010 with this publication.

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6

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn.

I
Tpt. II

I
Tbn. II

6

Tamb.

S. D.

6

Hp.

6

Org. *mf*

Unison *mf* (+ Congr.)

S
A
T
B

Go, tell it on the moun - tain, o - ver the hills and

6

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

9

Fl.

Ob.

Cl.

Bsn.

9

Hn.

I
Tpt.
II

I
Tbn.
II

9

Tamb.

S. D.

9

Hp.

9

Org.

9

S
A

ev - 'ry - where; go, tell it on the moun - tain that

T
B

9

Vln. I

Vln. II

Vla.

Vc.

D.B.

Joy to the World

Unison Voices and Congregation,
with opt. Soprano Descant

Isaac Watts

Robert A. Hobby

Introduction
Brightly (♩ = ca. 76)

Handbells

Flute

Oboe

Clarinet

Bassoon

Horn

Trumpet I

Trumpet II

Trombone I

Trombone II

Cymbals

Timpani

Harp

Organ

Soprano

Unison Voices

Violin I

Violin II

Viola

Cello

Double Bass

Brightly (♩ = ca. 76)

I: Full to Mix., II to I
II: Full to Mix.

Ped: 16', 8', 4', II to Ped.

(Descant)

(Melody)

Brightly (♩ = ca. 76)

Text: Isaac Watts, 1674-1748, *alt.* (PD).

Tune: *ANTIOCH*, George Frideric Handel, 1685-1759 (PD).

Music: Originally published 1996 as *Joy to the World*, MSM-20-150.

Music: Newly arranged, and copyright © 2010 with this publication.

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This page of a musical score covers measures 8 through 13. The instruments and parts are arranged vertically as follows: Horns (HB), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn I (Hn. I), Trumpet I (Tpt. I), Trumpet II (Tpt. II), Horn II (Hn. II), Trombone I (Tbn. I), Trombone II (Tbn. II), Cymbals (Cym.), Timpani (Timp.), Harp (Hp.), Organ (Org.), Unison Voices, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *mf*. The key signature has two sharps (F# and C#), and the time signature is 4/4. A rehearsal mark '8' is placed at the beginning of each staff. The Unison Voices part consists of a single line of music. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) feature a melodic line with slurs and accents, while the woodwinds and brass play supporting parts with various articulations.

This page of a musical score, numbered 173, contains the following parts and markings:

- HB.** (Horn B): Rests throughout the system.
- Fl.** (Flute): Starts with a rest, then plays a melodic line with a slur and a *rit.* marking at the end.
- Ob.** (Oboe): Starts with a rest, then plays a melodic line.
- Cl.** (Clarinet): Starts with a rest, then plays a melodic line.
- Bsn.** (Bassoon): Starts with a rest, then plays a melodic line.
- Hn.** (Horn): Starts with a rest, then plays a melodic line with a *ff* marking.
- I Tpt. II** (Trumpets): Starts with a rest, then plays a rhythmic pattern with a *ff* marking.
- I Tbn. II** (Trombones): Starts with a rest, then plays a rhythmic pattern with a *ff* marking.
- Cym.** (Cymbal): Rests throughout the system.
- Timp.** (Timpani): Starts with a rest, then plays a rhythmic pattern.
- Hp.** (Harp): Rests throughout the system.
- Org.** (Organ): Starts with a rest, then plays a melodic line with a *rit.* marking at the end.
- Unison Voices**: Rests throughout the system.
- Vln. I** (Violin I): Starts with a rest, then plays a melodic line with a slur and a *rit.* marking at the end.
- Vln. II** (Violin II): Starts with a rest, then plays a melodic line.
- Vla.** (Viola): Starts with a rest, then plays a melodic line.
- Vc.** (Violoncello): Starts with a rest, then plays a melodic line.
- D.B.** (Double Bass): Starts with a rest, then plays a melodic line.

Flourish on Joy to the World (Instruments Only)

Robert A. Hobby

With energy (♩ = ca. 132)

The score is arranged in systems for the following instruments:

- Handbells
- Flute
- Oboe
- Clarinet
- Bassoon
- Horn
- Trumpet I & II
- Trombone I & II
- Timpani (Cymbals)
- Harp
- Organ
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

Key performance instructions include:

- Organ:** I: Full to Mixture, I to Ped.; II: Full to Mixture; *mp* slightly detached; *mf*
- Violins/Violas/Cello/Double Bass:** *f*, *pizz.*
- Timpani:** *p*

Tune: *ANTIOCH*, George Frideric Handel, 1685-1759 (PD).
 Music: Newly composed, and copyright © 2010 with this publication.

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This page of a musical score includes parts for the following instruments:

- HB.** (Horn Basso)
- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Bsn.** (Bassoon)
- Hn.** (Horn)
- I Tpt. II** (Trumpet I and II)
- I Tbn. II** (Tuba I and II)
- Timp. (Cymb.)** (Timpani and Cymbal)
- Hp.** (Harp)
- Org.** (Organ)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- D.B.** (Double Bass)

The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. It begins with a rehearsal mark '6'. The woodwind and brass sections have rests for the first four measures, followed by entries in the fifth measure. The strings play a rhythmic accompaniment of eighth notes throughout. The organ part includes a 'Ped: + Rds., I to Ped.' instruction and a dynamic marking of *f*. The harp part has a dynamic marking of *mf*. The violin and viola parts are marked 'arco' and *mf*. The double bass part is marked 'arco' and *mf*. The overall dynamic range includes *f* (forte) and *mf* (mezzo-forte).

11

HB.

Fl.

Ob.

Cl.

Bsn.

Hn.

I
Tpt.
II

I
Tbn.
II

11

Timp.
(Cymb.)

11

Hp.

11

Org.

(Ped.)

11

Vln. I

pizz.
f

arco
mf

Vln. II

pizz.
f

arco
mf

Vla.

pizz.
f

arco
mf

Vc.

pizz.
f

arco
mf

D.B.

f

46 *molto rit.* Sk R

HB. *f* *ff*

46 *loco* *molto rit.*

Fl. *ff* *sfz* *ff*

Ob. *ff* *sfz* *ff*

Cl. *ff* *sfz* *ff*

Bsn. *ff* *sfz* *ff*

46 *mf* *molto rit.*

Hn. *f* *ff*

I Tpt. II *p* *f* *ff*

I Tbn. II *p* *f* *ff*

46 *mp* *molto rit.* (Susp. Cym.) *mp* *f* *ff* (Crash Cym.) (choke)

Timp. (Cymb.) *mp* *mp* *f* *ff* (Timp.)

46 (D Maj.) (muffle)

Hp. *f*

46 *molto rit.*

Org. *ff*

46 *pizz.* *mp* *arco* *ff* *sfz* *ff*

Vln. I *pizz.* *mp* *arco* *ff* *sfz* *ff*

Vln. II *pizz.* *mp* *arco* *ff* *sfz* *ff*

Vla. *pizz.* *mp* *arco* *ff* *sfz* *ff*

Vc. *pizz.* *mp* *arco* *ff* *sfz* *ff*

46 *mp* *arco* *ff* *sfz* *ff*

D.B. *mp* *arco* *ff* *sfz* *ff*