

JOY TO THE WORLD

Advent & Christmas Duets
for C and/or B Instruments



ARRANGEMENTS BY

Lloyd Larson

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JOY TO THE WORLD

HOPE Publishing Company
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Advent & Christmas Duets
for C and/or B-flat Instruments

Arrangements by
Lloyd Larson

CD Information

There are two enclosed CDs inside the front and back covers.
One contains full piano accompaniment tracks for each title.

The other contains PDF files
of the C & B $\flat$ instrumental parts.

If you have any questions or problems with the CDs please call
our customer service department for assistance 800-323-1049
or email hope@hopepublishing.com

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Lloyd Larson

A native of Illinois, Lloyd Larson received a Bachelor of Arts from Anderson University in Anderson, Indiana and a Master of Church Music from Southern Baptist Theological Seminary in Louisville, Kentucky. He has served as Minister of Music in churches in Kokomo and New Albany, Indiana and Columbus, Ohio. In 1989, Mr. Larson completed an editorial assignment for a new hymnal for the Church of God, entitled *Worship the Lord* and went on to co-edit the recently released *Hymnal Companion* for the same hymnal. He also serves as a staff writer for *Creator Magazine*.

Besides being published as a composer and arranger through Hope Publishing Company, Mr. Larson's works may be found in the catalogs of Fred Bock Publishing, Beckenhorst Press, Lorenz, Praise Gathering Music Group, Richmond Press, Shawnee Press and his own publishing company, LarSong Publications.

In demand throughout the country as a composer and choral clinician, Lloyd Larson now resides in Maple Grove, Minnesota with his wife, Marci, and children, Stephanie, Philip and Jeffrey.

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With the growing interest for using instrumentalists in worship, there is always a need for music which will accommodate numerous instrumental combinations. By design, *Joy to the World!* is intended to be a versatile resource which will meet the needs of a wide range of duet combinations with keyboard accompaniment for the seasons of Advent and Christmas. This collection contains some of the most familiar and favorite melodies arranged in a wide variety of styles.

The C and B flat instrumental parts provide virtually an unlimited number of configurations by which these arrangements may be performed: any two C instruments, any two B flat instruments, or any combination of C and B flat instruments. Having both parts scored on each insert even enables one instrument to carry Part I for a while and then move to Part II at a later point in the music, if desired.

The master score contains the keyboard and solo parts in C to enhance rehearsal and performance for everyone. One particular feature of the instrumental parts is the fact that the solo lines are done in octaves throughout. Some C instrumentalists, for example, might prefer to play an entire selection an octave higher than others might. At the very least, there could be an occasional phrase which an instrumentalist might prefer to play at a different octave. The octave lines in each part should facilitate those kinds of performance options.

Phrasing and slur indications have been sparsely included. Use your best musicianship in interpreting and including such. Allow the sounds and message of the season to come forth by your interpretation as you celebrate the good news: *"Joy to the world! The Lord is come!"*

Lloyd Larson

Christmas Angels

for Instrumental duet and Keyboard accompaniment

Traditional French Carol (GLORIA)
Felix Mendelssohn (MENDELSSOHN)
arr. by LLOYD LARSON (ASCAP)

Joyously, lightly ♩ = 116

Keyboard

The musical score is written for three parts: Keyboard, Instrument I, and Instrument II. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Joyously, lightly' with a quarter note equal to 116 beats per minute. The dynamic for the keyboard part is mezzo-forte (mf). The score is divided into measures, with measure numbers 5 and 10 indicated in circles. The keyboard part provides a harmonic foundation with chords and moving lines, while the instrumental parts play a melodic line. The score is watermarked with 'HOPE Publishing Company' and 'PREVIEW COPY NOT FOR PERFORMANCE'.

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Measures 15-19 of a musical score. The score is written for four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). The key signature is one flat (B-flat). Measure 15 is marked with a circled '15'. The music features a mix of eighth and sixteenth notes, with some rests. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the page.

Measures 20-24 of a musical score. The score is written for four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). The key signature is one flat (B-flat). Measure 20 is marked with a circled '20'. The music continues with similar rhythmic patterns. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the page.

Measures 25-29 of a musical score. The score is written for four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). The key signature is one flat (B-flat). Measure 25 is marked with a circled '25'. The music includes dynamic markings: *f* (forte) and *mf* (mezzo-forte). A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the page.

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30

mp

mp

mp

35

mf

mf

mf

40

f

f

f



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45

mp *f* *mf*

This system contains the first three staves of music. The first staff is a single melodic line with dynamics *mp*, *f*, and *mf*. The second staff is a single melodic line with dynamics *mp*, *f*, and *mf*. The third staff is a grand staff (treble and bass clef) with dynamics *mp*, *f*, and *mf*. The music is in 2/4 time and features a variety of note values and rests.



50

mf *mf*

This system contains the next three staves of music. The first staff is a single melodic line with dynamics *mf* and *mf*. The second staff is a single melodic line with dynamics *mf* and *mf*. The third staff is a grand staff (treble and bass clef) with dynamics *mf* and *mf*. The music is in 2/4 time and features a variety of note values and rests.



55

This system contains the final three staves of music. The first staff is a single melodic line. The second staff is a single melodic line. The third staff is a grand staff (treble and bass clef). The music is in 2/4 time and features a variety of note values and rests.

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60

f

65

rit. f a tempo

mf rit. f a tempo

70

75

ff

ff

ff

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80

mp *cresc.* *ff* *rit.*

mp *cresc.* *ff* *rit.*

mp *cresc.* *ff* *rit.*

Come, Thou Long-Expected Jesus

for Instrumental duet and Keyboard accompaniment

HYFRYDOL

Rowland H. Prichard

arr. by LLOYD LARSON (ASCAP)

Joyously! ♩. = 72

Keyboard

mp

⑤

I

II *mp*

mp

⑩

15

mf

mf

mf

20

cresc.

f

cresc.

f

cresc.

f

25

mf

mf

mf

30

mp

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35

mp

40

(45)

mf

mf

mf

(50)

mf

f

(55)

f

f

f

60

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This system contains measures 60 through 64. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has four flats, and the time signature is 3/8. Measure 60 is marked with a circled '60'. The piano part includes a prominent eighth-note accompaniment in the right hand and a more active bass line in the left hand.

65

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This system contains measures 65 through 69. The vocal melody continues with a series of eighth notes. The piano accompaniment maintains a consistent rhythmic pattern with eighth notes in the right hand and chords in the left hand. Measure 65 is marked with a circled '65'.

70

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This system contains measures 70 through 74. The vocal melody concludes with a long note in measure 70, followed by a series of eighth notes. The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand. Measure 70 is marked with a circled '70'.

75

ff

ff

ff

mf

mf

mf

80

f

rit.

f

rit.

f

rit.

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Coventry Carol

for Instrumental duet and Keyboard accompaniment

English Melody
arr. by LLOYD LARSON (ASCAP)

Reflectively, freely ♩ = 84

I

II

Keyboard

p

mp

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Since 1892

15

p *mp*

20

p *mp*

25

p *mp*

30

mf

mp

cresc.

mf

35

cresc.

mf

40

f

f

f

45

dim.

mf

dim.

mf

dim.

mf

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50

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f *mf* *dim.* *mp*

55

mf

60

mf

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Musical score for measures 55-64. The score is written for three staves: Treble, Alto, and Bass. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a melody in the Treble staff, a supporting line in the Alto staff, and a bass line in the Bass staff. A large watermark "HOPE Publishing Company Since 1892" is overlaid on the score. A smaller watermark "FOR PROMOTIONAL USE ONLY" is also visible.

65

Musical score for measures 65-70. The score is written for three staves: Treble, Alto, and Bass. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a melody in the Treble staff, a supporting line in the Alto staff, and a bass line in the Bass staff. A large watermark "HOPE Publishing Company Since 1892" is overlaid on the score. A smaller watermark "FOR PROMOTIONAL USE ONLY" is also visible.

70

Musical score for measures 70-75. The score is written for three staves: Treble, Alto, and Bass. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a melody in the Treble staff, a supporting line in the Alto staff, and a bass line in the Bass staff. A large watermark "HOPE Publishing Company Since 1892" is overlaid on the score. A smaller watermark "FOR PROMOTIONAL USE ONLY" is also visible.

(75)

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MEASURES 75-79

Measures 75-79 are in 3/4 time. Measures 75-77 are marked *mf*. Measures 78-79 are marked *f* and feature a crescendo. The piano part has a melodic line in the right hand and a bass line in the left hand.

(80)

MEASURES 80-84

Measures 80-84 are in 3/4 time. Measures 80-81 are marked *ff*. Measures 82-84 are marked *mf* and *mp* with a crescendo. The piano part has a melodic line in the right hand and a bass line in the left hand.

(85)

MEASURES 85-89

Measures 85-89 are in 3/4 time. Measures 85-86 are marked *Slowly, freely* and *p*. Measures 87-89 are marked *molto rit.* and *p*. The piano part has a melodic line in the right hand and a bass line in the left hand.

Joy to the World! the Lord Is Come

for Instrumental duet and Keyboard accompaniment

ANTIOCH

Lowell Mason, based on G. F. Handel

arr. by LLOYD LARSON (ASCAP)

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Lightly, with movement ♩ = 108

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I

II

Keyboard

5

10

tr

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15

mf

30 35

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40 *mf*

45

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This musical score is for piano and voice, spanning measures 30 to 45. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems. The first system (measures 30-35) features a vocal line with whole and half notes, and a piano accompaniment with chords and eighth-note patterns. The second system (measures 36-40) includes a vocal line with eighth-note runs and a piano accompaniment with a trill (tr) and a mezzo-forte (mf) dynamic marking. The third system (measures 41-45) continues the vocal melody and piano accompaniment, with a mezzo-forte (mf) dynamic marking at measure 45. A large, diagonal watermark reading 'FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is overlaid across the entire page.

50

mp

mp

mp

55

tr

60

65

mp

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70

mp *mf* *tr* *mf* *tr*

75

mf

80

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This musical score is for piano and voice. It consists of three systems of staves. The first system (measures 70-74) features a vocal line with lyrics and piano accompaniment. The piano part includes a dense chordal texture in the left hand and a more melodic line in the right hand. The second system (measures 75-79) shows the vocal line continuing with lyrics, while the piano accompaniment becomes more sparse, focusing on the right hand. The third system (measures 80-84) shows the vocal line continuing with lyrics, and the piano accompaniment returns to a more active role with a melodic line in the right hand and a supporting line in the left hand. The score is marked with dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *tr* (trill). The key signature is one sharp (F#), and the time signature is 4/4.

85

mp *mf*

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90

f

95

100

tr. *rit.* *tr.* *rit.*

O Come, O Come, Emmanuel

for Instrumental duet and Keyboard accompaniment

VENI EMMANUEL

Thomas Helmore

arr. by LLOYD LARSON (ASCAP)

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Slowly, freely ♩ = 100

I

II

Keyboard

mf

mf

⑤

10 15

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20 *Flowing* ♩ = 144
a tempo

molto rit. *mf* *mp* *a tempo*

molto rit. *mp* *a tempo*

molto rit. *mf* *mp* *a tempo*

Flowing ♩ = 144

25

mp

30

35

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This musical score is for piano and voice, spanning measures 25 to 35. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part is written in grand staff (treble and bass clefs). The voice part consists of two staves (treble and bass clefs). The score is divided into three systems. The first system (measures 25-29) features a piano introduction with a melodic line in the right hand and a bass line in the left hand. The voice enters in measure 25 with a melody in the treble staff. The second system (measures 30-34) continues the piano accompaniment and the vocal melody. The third system (measures 35-35) concludes the page with a final piano chord and a vocal note. A large, diagonal watermark reading 'FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is overlaid across the entire page. The publisher's name 'HOPE Publishing Company' and 'Since 1892' are also visible in the background.

40

cresc. *f*

cresc. *f*

mf

45

f *f*

50

55

mf *dim.* *p*

mf *dim.* *p*

mf

60

mf

mf

mf

65

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70

f

f

75

ff

ff

80

dim. *mf*

dim. *mf*

dim. *mf*

85

90

mp *mp* *mp*

95

mf

mf

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mp

mp

rit.

rit.

rit.

100

dim.

molto rit.

p

dim.

molto rit.

p

dim.

molto rit.

p

What Child Is This?

for Instrumental duet and Keyboard accompaniment

GREENSLEEVES

Traditional English melody

arr. by LLOYD LARSON (ASCAP)

Gently, freely ♩ = 92

Keyboard

The musical score is written for three parts: Keyboard, Instrument I, and Instrument II. The Keyboard part begins with a piano (*p*) dynamic and features a steady eighth-note accompaniment in the left hand and chords in the right hand. Instrument I and II enter at measure 5, marked with a circled 5. They play a melody in the right hand while the Keyboard continues its accompaniment. At measure 10, marked with a circled 10, the instrumental parts continue their melody. At measure 15, marked with a circled 15, the instrumental parts move to a mezzo-piano (*mp*) dynamic. The score concludes with a final chord in the Keyboard and a sustained note in the instrumental parts.

(20)

p

(25)

p

(30)

(35)

mp

p

mp

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rit. *mf* *a tempo*

rit. *mf* *a tempo*

rit. *mf* *a tempo*

40

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45

50

f

f

f

55

mp *f*

mp *mf* *f*

mp *f*

60

mp *p*

mp *p*

mp

65

mf

mf

70

75

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80

mp

mp *mf*

mp *mf*

FOR PROMOTIONAL USE ONLY

85

f

f

f

FOR PROMOTIONAL USE ONLY

90

mf *ff*

mf *f*

mf *ff*

95

ff *rit.* *mf a tempo*

ff *rit.* *mf a tempo*

rit. *mf a tempo*

100

105

mp *molto rit.*

mp *molto rit.*

mp *molto rit.*

The First Noel

for Instrumental duet and Keyboard accompaniment

Traditional English Carol
arr. by LLOYD LARSON (ASCAP)

Gently, freely ♩ = 76

I

II

Keyboard

mp *mf* *mp* *mf*

rit.

10

mp *rit.* *mp* *rit.* *mp* *rit.*

15

a tempo *mf* *mp*

a tempo *mf* *mp*

a tempo *mf*

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20

mf *mf* *mp* *mf*

25

mp *mp*

(30)



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mp

mp

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This system contains measures 30 through 35. It features a vocal line with a melodic phrase starting on a whole note, followed by eighth and sixteenth notes. The piano accompaniment includes a treble staff with chords and a bass staff with a steady eighth-note pattern. A dynamic marking of *mp* is present in both staves.

(36)



mp

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This system contains measures 36 through 40. The vocal line continues with a melodic phrase. The piano accompaniment features a treble staff with chords and a bass staff with a steady eighth-note pattern. A dynamic marking of *mp* is present in the vocal staff.

(40)



mf

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This system contains measures 40 through 44. The vocal line continues with a melodic phrase. The piano accompaniment features a treble staff with chords and a bass staff with a steady eighth-note pattern. A dynamic marking of *mf* is present in the vocal staff.

45

50

55

60

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65

f *rit.*

f *rit.*

mf *f* *rit.*

70

mf *a tempo* *mp*

mf *a tempo* *mp*

mf *a tempo* *mp*

75

rit. *p*

rit. *p*

rit. *p*

God Rest Ye Merry, Gentlemen

for Instrumental duet and Keyboard accompaniment

Traditional 18th Century London Melody
arr. by LLOYD LARSON (ASCAP)

Light Jazz ♩. = 116

I

II

Keyboard

mp

**ad lib*

mp

mp

5

*One of the hallmarks of jazz is improvisation. As a result, the instrumental lines can be interpreted as skeleton outlines for improvising, if desired.

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Musical score for measures 1-9. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is B-flat major (two flats). The time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests. A large, faint watermark "HOPE Publishing Company Since 1892" is overlaid across the first system.

⑩

Musical score for measures 10-14. The score continues with the same instrumentation. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). The watermark "FOR PROMOTIONAL USE ONLY" is visible diagonally across the page.

⑮

Musical score for measures 15-18. The score continues with the same instrumentation. The watermark "FOR PROMOTIONAL USE ONLY" is visible diagonally across the page.

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First system of music, measures 1-3. The score is in 3/4 time and B-flat major. It features a vocal melody in the upper staves and piano accompaniment in the lower staves. The piano part includes chords and moving lines in both hands.

Second system of music, measures 4-6. The score continues with the vocal melody and piano accompaniment. Measure 4 is marked with a circled 20. The piano part features a melodic line in the right hand and a supporting line in the left hand. Dynamics include *mp* (mezzo-piano).

Third system of music, measures 7-10. The score includes a section marked "J. = J. Very freely" and a circled 25. The piano part features a melodic line in the right hand and a supporting line in the left hand. Dynamics include *mf* (mezzo-forte).

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30

mp

35

mf

mp

40

mp *mf*

mf

12

12

12

12

This musical score is for a piano and voice piece, spanning measures 30 to 40. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is written for a voice part (treble clef) and a piano accompaniment (grand staff). The piano part features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, often using chords. The voice part has a melodic line with some rests. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). There are crescendo and decrescendo hairpins. Measure numbers 30, 35, 40, and 12 are indicated. A large diagonal watermark reads 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE'. The publisher's name 'HOPE Publishing Company Since 1892' is also visible.

$\text{♩} = \text{♩}$. (Tempo I)

mp *mf*

mp *mf*

$\text{♩} = \text{♩}$. (Tempo I)

mp *mf*

892

45

f *mf*

f

f

50

mf

mf

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55

f

mf

f

f

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60

mf

mf

mf

65

f

f

f

mf

mf

mf

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(70)

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Musical score for measures 70-74. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is B-flat major (two flats). The time signature is 4/4. The music features a melody in the upper staves and a piano accompaniment in the grand staff. The dynamics are marked *f* (forte) for measures 70-72 and *mp* (mezzo-piano) for measures 73-74. The piano part includes a complex, arpeggiated figure in the right hand and a more rhythmic bass line in the left hand.

Musical score for measures 75-79. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is B-flat major (two flats). The time signature is 4/4. The music features a melody in the upper staves and a piano accompaniment in the grand staff. The dynamics are marked *mf* (mezzo-forte) for measures 75-76 and *mp* (mezzo-piano) for measures 77-79. The piano part includes a complex, arpeggiated figure in the right hand and a more rhythmic bass line in the left hand.

(75)

Musical score for measures 80-84. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is B-flat major (two flats). The time signature is 4/4. The music features a melody in the upper staves and a piano accompaniment in the grand staff. The dynamics are marked *mf* (mezzo-forte) for measures 80-81 and *mp* (mezzo-piano) for measures 82-84. The piano part includes a complex, arpeggiated figure in the right hand and a more rhythmic bass line in the left hand.

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For the Music of Creation • O God beyond All Praising • Gethsemane (*with* The Power of the Cross)
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Revelation Song • In Remembrance • You Are Mine • There Is a Redeemer/I Know That My Redeemer Lives
There's Something about That Name • How Deep the Father's Love for Us

Today's Hymns & Songs

Duets for C and/or B-flat and/or Bass Clef Instruments

Book & Accomp. CD — 8720

10,000 Reasons • Come, Share the Lord • Everlasting God • I Would Be True
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Joy in the Morning • Somebody's Knockin' at Your Door • Jesus Messiah

Contemporary Praise

Duets for C and/or B-flat Instruments

Book — 8091 Book & Accomp. CD — 8374 Accomp. CD — 8091C

Shine, Jesus, Shine • Great Is the Lord • Mary, Did You Know? • Lord of the Dance
I Love You, Lord • On Eagle's Wings • Lord, I Lift Your Name on High
Here I Am, Lord • Hymn of Promise • The Gift of Love

Contemporary Praise II

Duets for C and/or B-flat Instruments

Book — 8191 Book & Accomp. CD — 8192

Open the Eyes of My Heart • Make Me a Channel of Your Peace • You Are My All in All
The Power of Your Love • Great Is Thy Faithfulness • Shout to the Lord • Lamb of God
One Bread, One Body • As the Deer • How Beautiful

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Since 1832 Instrument
part

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FOREWORD

With the growing interest for using instrumentalists in worship, there is always a need for music which will accommodate numerous instrumental combinations. By design, *Joy to the World!* is intended to be a versatile resource which will meet the needs of a wide range of duet combinations with keyboard accompaniment for the seasons of Advent and Christmas. This collection contains some of the most familiar and favorite melodies arranged in a wide variety of styles.

The C and B flat instrumental parts provide virtually an unlimited number of configurations by which these arrangements may be performed: any two C instruments, any two B flat instruments, or any combination of C and B flat instruments. Having both parts scored on each insert even enables one instrument to carry Part I for a while and then move to Part II at a later point in the music, if desired.

The master score contains the keyboard and solo parts in C to enhance rehearsal and performance for everyone. One particular feature of the instrumental parts is the fact that the solo lines are done in octaves throughout. Some C instrumentalists, for example, might prefer to play an entire selection an octave higher than others might. At the very least, there could be an occasional phrase which an instrumentalist might prefer to play at a different octave. The octave lines in each part should facilitate those kinds of performance options.

Phrasing and slur indications have been sparsely included. Use your best musicianship in interpreting and including such. Allow the sounds and message of the season to come forth by your interpretation as you celebrate the good news: *"Joy to the world! The Lord is come!"*

Lloyd Larson

HOPE Publishing Company

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Christmas Angels

for Instrumental duet and Keyboard accompaniment

Traditional French Carol (GLORIA)
Felix Mendelssohn (MENDELSSOHN)
arr. by LLOYD LARSON (ASCAP)

Joyously, lightly ♩ = 116

The musical score is written for two staves (I and II) and a keyboard accompaniment. It is in G major (one sharp) and 2/4 time. The tempo is marked 'Joyously, lightly' with a quarter note equal to 116 beats per minute. The score begins with a 3-measure rest for both parts, followed by a melody starting on a half note G. The first system includes dynamics 'mf' and a circled measure number 5. The second system includes a circled measure number 10. The third system includes a circled measure number 15. The fourth system includes a circled measure number 20. The fifth system includes a circled measure number 25, a forte 'f' dynamic, and a mezzo-forte 'mp' dynamic. The score concludes with a 2-measure rest and a final chord.

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This musical score is for a piano piece, spanning measures 30 to 55. It is written for two staves in treble and bass clefs, with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from mezzo-piano (mp) to fortissimo (f). There are several triplet markings (indicated by a '3' in a bracket) and a double bar line with a repeat sign. The score is watermarked with 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY - NOT FOR PERFORMANCE'.

Measures 30-34: The first system contains measures 30 to 34. Measure 30 starts with a mezzo-piano (mp) dynamic. Measures 32 and 34 feature triplet markings. Measure 33 has a mezzo-forte (mf) dynamic.

Measures 35-39: The second system contains measures 35 to 39. Measure 35 starts with a mezzo-piano (mp) dynamic. Measures 37 and 39 feature triplet markings. Measure 38 has a forte (f) dynamic.

Measures 40-44: The third system contains measures 40 to 44. Measure 40 starts with a forte (f) dynamic. Measure 44 has a mezzo-forte (mf) dynamic.

Measures 45-49: The fourth system contains measures 45 to 49. Measure 45 starts with a mezzo-forte (mf) dynamic. Measure 49 has a mezzo-forte (mf) dynamic.

Measures 50-54: The fifth system contains measures 50 to 54. Measure 50 starts with a mezzo-forte (mf) dynamic. Measure 54 has a mezzo-forte (mf) dynamic.

Measures 55-59: The sixth system contains measures 55 to 59. Measure 55 starts with a mezzo-forte (mf) dynamic. Measure 59 has a forte (f) dynamic.

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60

2

rit.

65

f *a tempo*

f *a tempo*

2

75

ff

ff

80

mp *cresc.*

ff *rit.*

mp *cresc.*

ff *rit.*

Come, Thou Long-Expected Jesus

for Instrumental duet and Keyboard accompaniment

HYFRYDOL

Rowland H. Prichard

arr. by LLOYD LARSON (ASCAP)

Joyously! ♩. = 72

4 ⑤

mp

4

mp

⑩

⑮

mf

mf

⑳

cresc.

f

cresc.

f

The musical score is written for an instrumental duet and keyboard accompaniment. It features two staves, I and II, in a key of D major (two sharps) and a 6/8 time signature. The tempo is marked 'Joyously!' with a quarter note equal to 72 beats per minute. The score is divided into four systems, each containing two staves. The first system starts with a 4-measure rest for both staves, followed by a 5-measure rest for staff I and a 4-measure rest for staff II. The second system begins at measure 10. The third system begins at measure 15. The fourth system begins at measure 20. Dynamics include mezzo-piano (mp), mezzo-forte (mf), and forte (f). Crescendos are marked in the final system. A large diagonal watermark reading 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is overlaid on the score.

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This musical score is for a piano piece, spanning measures 25 to 50. It is written for two staves, treble and bass clef. The key signature has two sharps (F# and C#). The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). Measure numbers 25, 35, 40, 45, and 50 are circled. The score concludes with a double bar line and repeat signs.

25 *mf* 3

mp 35 *mp*

40

45 *mf* *mf*

50 3 2 3 2

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The musical score is written for piano on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The score consists of six systems of two staves each. Measure numbers 60, 65, 70, 75, and 80 are circled above the first staff of each system. The first four systems (measures 60-75) feature a continuous, flowing melody in the right hand with a supporting bass line in the left hand. The fifth system (measures 75-80) begins with a *ff* (fortissimo) dynamic marking. The final system (measures 80-85) features a *mf* (mezzo-forte) dynamic marking, followed by a *f* (forte) dynamic marking and a *rit.* (ritardando) instruction. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. A large, diagonal watermark reading "PREVIEW COPY NOT FOR PERFORMANCE" is overlaid across the entire page.

60 65 70 75 80

f *ff* *mf* *f* *rit.*

Coventry Carol

for Instrumental duet and Keyboard accompaniment

English Melody

arr. by LLOYD LARSON (ASCAP)

Reflectively, freely ♩ = 84

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The musical score is written for two staves, I and II, in a 3/4 time signature with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Reflectively, freely' with a quarter note equal to 84 beats per minute. The score is divided into measures, with measure numbers 4, 5, 10, 15, 20, 25, and 35 indicated. Dynamics include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, and slurs. A large diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the score.

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40

mf

f

45

dim.

mf

4

55

mf

60

65

70

f

mf

3

f

mf

3

80

2

ff

mf

mp

Slowly, freely

p

molto rit.

85

2

ff

mf

mp

Slowly, freely

p

molto rit.

Joy to the World! the Lord Is Come

for Instrumental duet and Keyboard accompaniment

ANTIOCH

Lowell Mason, based on G. F. Handel
arr. by LLOYD LARSON (ASCAP)

Lightly, with movement ♩ = 108

The musical score is written for an instrumental duet and keyboard accompaniment. It is in the key of D major (two sharps) and 2/4 time. The tempo is marked as 108 beats per minute, with the instruction 'Lightly, with movement'. The score is divided into two parts for the instrumental duet, labeled I and II. The keyboard accompaniment is written on a single staff. The score includes measure numbers 5, 7, 15, 20, 25, 30, and 45. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The score is watermarked with 'HOPE Publishing Company' and 'PREVIEW COPY NOT FOR PERFORMANCE'.

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50

mp

55

tr

6

65

mp

70

mp

mf

tr

mf

11

85

mp

mf

11

mp

mf

90

f

f

95

100

tr

rit.

tr.

rit.

FOR PROMOTIONAL USE ONLY

O Come, O Come, Emmanuel

for Instrumental duet and Keyboard accompaniment

VENI EMMANUEL

Thomas Helmore

arr. by LLOYD LARSON (ASCAP)

Slowly, freely ♩ = 100

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mf

mf

f

f

molto rit.

mp

mf

molto rit.

Flowing ♩ = 144
a tempo

20

5

mp
a tempo

mp

30

35

40

cresc. *f*

cresc. *f*

4

4

f

f

50

55

mf *dim.* *p*

mf *dim.* *p*

5

5

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This musical score is for a piano piece, spanning measures 65 to 100. It is written for two staves, treble and bass clef. The key signature has two sharps (F# and C#). The score includes various dynamic markings: *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *dim.* (diminuendo), *mp* (mezzo-piano), *rit.* (ritardando), *molto rit.* (molto ritardando), and *p* (piano). Measure numbers 65, 70, 75, 80, 85, 90, 95, and 100 are indicated in circles. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. A large, diagonal watermark reading 'PREVIEW ONLY NOT FOR PERFORMANCE' is overlaid across the entire page.

What Child Is This?

for Instrumental duet and Keyboard accompaniment

GREENSLEEVES

Traditional English melody

arr. by LLOYD LARSON (ASCAP)

Gently, freely ♩ = 92

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I

II

7

10

p

15

mp

20

p

25

30

mp

35

40

rit.

mf a tempo

rit.

mf a tempo

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Measures 45-70 of a musical score for piano. The score is written for two staves (treble and bass clef) and includes dynamic markings (*f*, *mp*, *mf*, *p*) and articulation (accents). Measure numbers 45, 50, 55, 60, and 70 are indicated in circles. The key signature has two sharps (F# and C#). The score ends with a double bar line and a repeat sign.

Measures 45-70 of a musical score for piano. The score is written for two staves (treble and bass clef) and includes dynamic markings (*f*, *mp*, *mf*, *p*) and articulation (accents). Measure numbers 45, 50, 55, 60, and 70 are indicated in circles. The key signature has two sharps (F# and C#). The score ends with a double bar line and a repeat sign.

75 *mp* *mp* *mf* 80

85 *f* *f*

90 *mf* *ff* *mf* *f* 3

95 *ff* *rit.* *mf a tempo* *rit.* *mf a tempo*

100 2 *mp* *molto rit.* 105 *mp* *molto rit.*

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The First Noel

for Instrumental duet and Keyboard accompaniment

Traditional English Carol
arr. by LLOYD LARSON (ASCAP)

Gently, freely ♩ = 76

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Measures 35-75 of a musical score for piano. The score is written for two staves, treble and bass clef, with a key signature of one sharp (F#). The music features various dynamics and articulations.

Measures 35-44: Treble staff starts with measure 35 (circled). Dynamics include *mf*. A fermata is present over measure 44. A large '8' is written above the staff.

Measures 45-54: Treble staff starts with measure 50 (circled). Dynamics include *mf*. A large '8' is written above the staff.

Measures 55-64: Treble staff starts with measure 55 (circled). Dynamics include *mp*, *mf*, *f*, and *ff*. A large '8' is written above the staff.

Measures 65-74: Treble staff starts with measure 65 (circled). Dynamics include *mf*, *f*, and *rit.*. A large '2' is written above the staff.

Measures 75-84: Treble staff starts with measure 75 (circled). Dynamics include *mf a tempo*, *mp*, *rit.*, and *p*. A large '3' is written above the staff.

God Rest Ye Merry, Gentlemen

for Instrumental duet and Keyboard accompaniment

Traditional 18th Century London Melody
arr. by LLOYD LARSON (ASCAP)

Light Jazz ♩ = 116

**ad lib*

mp

**ad lib*

mp

Since 1892

5

10

mf

mp *mf*

15

*One of the hallmarks of jazz is improvisation. As a result, the instrumental lines can be interpreted as skeleton outlines for improvising, if desired.

(20) $\text{♩} = \text{♩}$ *Very freely* 8

mp *mp*

Since 1892

(35) *mf* 3 *mp*

(40) *mp* *mf* 12 8

(45) $\text{♩} = \text{♩}$ (*Tempo I*) *mp* *mf* *f* *mf*

(50) *mf*

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55

f

60

mf *f*

65

f *mf*

70

f *mf*

75

mp *mf* *mp*

mp *mf* *mp*

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JOY TO
THE
WORLD
HOPE Publishing
Company
Since 1892 Instrument
part

ARRANGEMENTS BY

Lloyd Larson

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The C and B flat instrumental parts provide virtually an unlimited number of configurations by which these arrangements may be performed: any two C instruments, any two B flat instruments, or any combination of C and B flat instruments. Having both parts scored on each insert even enables one instrument to carry Part I for a while and then move to Part II at a later point in the music, if desired.

The master score contains the keyboard and solo parts in C to enhance rehearsal and performance for everyone. One particular feature of the instrumental parts is the fact that the solo lines are done in octaves throughout. Some C instrumentalists, for example, might prefer to play an entire selection an octave higher than others might. At the very least, there could be an occasional phrase which an instrumentalist might prefer to play at a different octave. The octave lines in each part should facilitate those kinds of performance options.

Phrasing and slur indications have been sparsely included. Use your best musicianship in interpreting and including such. Allow the sounds and message of the season to come forth by your interpretation as you celebrate the good news: *"Joy to the world! The Lord is come!"*

Lloyd Larson

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Christmas Angels

for Instrumental duet and Keyboard accompaniment

Traditional French Carol (GLORIA)
Felix Mendelssohn (MENDELSSOHN)
arr. by LLOYD LARSON (ASCAP)

Joyously, lightly ♩ = 116

I

II

mf

f

mp

3

2

5

10

15

20

25

2

2

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30 *mf* *mp* *mf* 3 3

35 *f* 2 40 *f* 2 3 3

45 *mp* *f* *mf* *mp* *f* *mf*

50 *mf* 3 3

55 *f* *f*

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60

2

rit.

65

f *a tempo*

f *a tempo*

2

75

ff

ff

80

mp *cresc.*

ff *rit.*

mp *cresc.*

ff *rit.*

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Come, Thou Long-Expected Jesus

for Instrumental duet and Keyboard accompaniment

HYFRYDOL

Rowland H. Prichard

arr. by LLOYD LARSON (ASCAP)

Joyously! ♩ = 72

4 (5)

mp

10

15

mf

20

cresc.

f

cresc.

f

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This musical score is for a piano piece, spanning measures 25 to 50. It is written for two staves, treble and bass clef. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as eighth notes, quarter notes, and half notes. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). Measure numbers 25, 35, 40, 45, and 50 are circled. There are also measure groupings indicated by the numbers 3 and 2. A large, diagonal watermark reading "PREVIEW COPY NOT FOR PERFORMANCE" is overlaid across the score.

Measures 25-34: *mf* dynamics. Measure 35: *mp* dynamics. Measure 40: *mf* dynamics. Measure 45: *mf* dynamics. Measure 50: *mf* dynamics.

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60

65

70

75

80

f

ff

mf

f

rit.

This musical score is for a piano and organ arrangement. It consists of six systems of two staves each. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 3/8. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Measure numbers 60, 65, 70, 75, and 80 are indicated in circles above the staves. Dynamics include *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). The piece concludes with a *rit.* (ritardando) marking in the final measures.

Coventry Carol

for Instrumental duet and Keyboard accompaniment

English Melody
arr. by LLOYD LARSON (ASCAP)

Reflectively, freely ♩ = 84

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The musical score is written for two staves, I and II, in a 3/4 time signature with a key signature of one sharp (F#). The tempo is marked 'Reflectively, freely' with a quarter note equal to 84 beats per minute. The score is divided into measures, with measure numbers 4, 5, 10, 15, 20, 25, and 35 indicated. Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, and slurs. A large diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the score.

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This musical score is for a piano and organ arrangement, spanning measures 40 to 85. The score is written in treble and bass staves for both instruments. The key signature is one sharp (F#), and the time signature is 2/4. The music features a variety of dynamics, including *mf* (mezzo-forte), *f* (forte), *dim.* (diminuendo), *ff* (fortissimo), and *p* (piano). There are also performance instructions such as *Slowly, freely* and *molto rit.* (molto ritardando). The score includes several measures with repeat signs and first/second endings. Measure numbers 40, 45, 55, 60, 65, 70, 80, and 85 are indicated at the beginning of their respective measures. The organ part often plays sustained chords or single notes, while the piano part has more melodic and rhythmic movement.

40 *f*

45 *dim.* *mf*

55 *mf*

60

65

70 *f* *mf* *f*

80 *ff* *mf* *mp* *Slowly, freely* *p* *molto rit.*

85

Joy to the World! the Lord Is Come

for Instrumental duet and Keyboard accompaniment

ANTIOCH

Lowell Mason, based on G. F. Handel

arr. by LLOYD LARSON (ASCAP)

Lightly, with movement ♩ = 108

The musical score is written for an instrumental duet (I and II) and keyboard accompaniment. It is in 2/4 time, key of D major (two sharps), and tempo 'Lightly, with movement' at 108 beats per minute. The score includes measures 1 through 45, with measure numbers 5, 15, 20, 25, 30, 40, and 45 circled. Dynamics include mp (mezzo-piano) and mf (mezzo-forte). The score is watermarked with 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE'.

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50 *mp*

55 *tr* 6 65 *mp*

70 *mp* *mf* *tr*

85 11 *mp* *mf*

90 *f* 95 *f*

100 *tr.* *rit.* *tr.* *rit.*

O Come, O Come, Emmanuel

for Instrumental duet and Keyboard accompaniment

VENI EMMANUEL

Thomas Helmore

arr. by LLOYD LARSON (ASCAP)

Slowly, freely ♩ = 100

mf

⑤

mf

⑩

f

⑮

mp *mf* *molto rit.*

The musical score is written for two staves, labeled I and II, and a keyboard accompaniment. The key signature is one flat (B-flat). The tempo is marked 'Slowly, freely' with a quarter note equal to 100 beats per minute. The score includes measures 1 through 15, with measure numbers 5, 10, and 15 indicated at the start of their respective systems. Dynamic markings include *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *molto rit.* (molto ritardando). The score is watermarked with 'HOPE Publishing Company' and 'PREVIEW COPY NOT FOR PERFORMANCE'.

Flowing ♩ = 144
a tempo

mp
a tempo

5

5

mp

mp

Since 1892

30

35

40

cresc.

f

f

4

4

f

f

50

55

mf

dim.

p

5

5

mf

dim.

p

5

5

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65

mf

70

f

75

ff

dim. *mf*

80

85

90

mp

mf

95

100

mp *rit.* *dim.* *p* *molto rit.*

mp *rit.* *dim.* *p* *molto rit.*

What Child Is This?

for Instrumental duet and Keyboard accompaniment

GREENSLEEVES

Traditional English melody

arr. by LLOYD LARSON (ASCAP)

Gently, freely ♩ = 92

The musical score is arranged for two staves (I and II) and a keyboard accompaniment. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Gently, freely' with a quarter note equal to 92 beats per minute. The score is divided into measures, with measure numbers 7, 10, 15, 20, 25, 30, 35, and 40 indicated. Dynamics include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Performance markings include *rit.* (ritardando) and *a tempo* (return to original tempo). The score is watermarked with 'HOPE Publishing Company' and 'PREVIEW COPY NOT FOR PERFORMANCE'.

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45

50

55

60

70

f

mp

f

mf

f

mp

p

mf

p

mf

3

5

5

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75 *mp* *mp* *mf* 80

85 *f*

90 *mf* *ff* *mf* *f* 3

95 *ff* *rit.* *mf a tempo* *rit.* *mf a tempo*

100 2 *mp* *molto rit.* 105

2 *mp* *molto rit.*

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The First Noel

for Instrumental duet and Keyboard accompaniment

Traditional English Carol
arr. by LLOYD LARSON (ASCAP)

Gently, freely ♩ = 76

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35 8 mf

50 mf

55 mp mf f ff 60

65 mf f rit.

70 3 mf a tempo mp rit. 75 p

3 mf a tempo mp rit. p

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God Rest Ye Merry, Gentlemen

for Instrumental duet and Keyboard accompaniment

Traditional 18th Century London Melody
arr. by LLOYD LARSON (ASCAP)

Light Jazz ♩ = 116

**ad lib*

mp

**ad lib*

mp

⑤

⑩

mf

mp *mf*

⑮

*One of the hallmarks of jazz is improvisation. As a result, the instrumental lines can be interpreted as skeleton outlines for improvising, if desired.

(20) $\text{♩} = \text{♩}$ Very freely 8

mp *mp*

mf 3 *mp* (35)

(40) *mp* *mf* 12/8 12/8

$\text{♩} = \text{♩}$ (Tempo I) (45) *mp* *mf* *f* *mf*

mp *mf* *f*

(50) *mf*

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55 *f*

60 *mf* *f*

65 *f* *mf*

70 *f* *mf*

75 *mp* *mf* *mp*

mp *mf* *mp*

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