

Flute 4tet/5tet/Ensemble

Christmas Carols for Winds

The First Noel

Trad., from Sandys's *Christmas Carols* (1833), arr. Mark Feezell

$\text{♩} = 96$

mp

8

16 **REFRAIN**

mf

20

The musical score is written for Flute 3 in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 96. The piece is divided into four systems of music. The first system (measures 1-7) begins with a mezzo-piano (*mp*) dynamic. The second system (measures 8-15) continues the melody. The third system (measures 16-19) is labeled 'REFRAIN' and begins with a mezzo-forte (*mf*) dynamic. The fourth system (measures 20-23) concludes the piece with a double bar line.

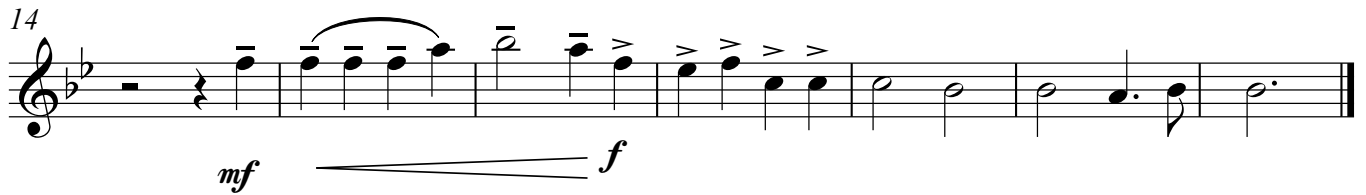
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O Come, All Ye Faithful (Adeste Fideles)

John Francis Wade (1711-1786), arr. Mark Feezell

♩ = 116



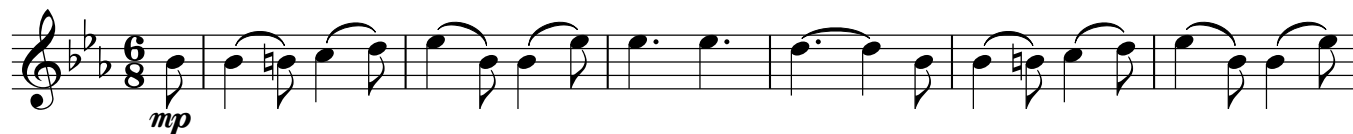
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It Came Upon the Midnight Clear

♩ = 72

Richard S. Willis (1819-1900), arr. Mark Feezell



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Angels, from the Realms of Glory

Henry Smart (1813-1879), arr. Mark Feezell

♩ = 112



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Hark! The Herald Angels Sing

Feliz Mendelssohn-Bartholdy (1809-1847)

Harm. by William H. Cummings (1831-1915), arr. Mark Feezell

♩ = 104

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Lo! How a Rose E'er Blooming

Michael Praetorius (1571-1621), arr. Mark Feezell

♩ = 100

The musical score for Flute 3 consists of three staves of music in G major (one sharp) and 4/4 time. The tempo is marked as ♩ = 100. The first staff begins with a mezzo-piano (*mp*) dynamic. The second staff starts at measure 7. The third staff starts at measure 12 and includes a mezzo-forte (*mf*) dynamic marking with a hairpin crescendo leading to a mezzo-piano (*mp*) dynamic at the end of the piece.

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I Heard the Bells

J. Baptiste Calkin (1827-1905), arr. Mark Feezell

$\text{♩} = 112$

The image shows the musical score for the Flute 3 part of 'I Heard the Bells'. It consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The tempo is marked as quarter note = 112. The first measure starts with a mezzo-forte (*mf*) dynamic. The melody consists of quarter and eighth notes. The second staff begins with a measure rest labeled '5', indicating the start of the fifth measure. The melody continues with quarter and eighth notes, ending with a fermata over the final note.

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Silent Night (Stille Nacht)

Franz Grüber (1787-1863), arr. Mark Feezell

♩ = 76

Musical notation for measures 1-9. The key signature is one flat (B-flat), and the time signature is 3/4. The music begins with a piano (*pp*) dynamic. The melody consists of eighth and quarter notes, with some notes beamed together. A crescendo hairpin is shown under measures 7-9, leading to a mezzo-piano (*p*) dynamic.

10

Musical notation for measures 10-17. The melody continues with eighth and quarter notes. A crescendo hairpin is shown under measures 15-17, leading to a mezzo-piano (*mp*) dynamic.

18

Musical notation for measures 18-24. The melody continues with eighth and quarter notes. A crescendo hairpin is shown under measures 21-24, leading to a piano (*pp*) dynamic. The piece ends with a double bar line.

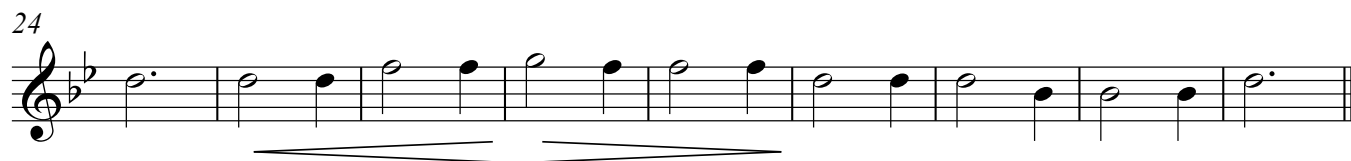
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We Three Kings

♩ = 150

John H. Hopkins (1820-1891), arr. Mark Feezell

**REFRAIN**

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Christmas Carols for Winds

O Little Town of Bethlehem

Lewis Henry Redner (1831-1908), arr. Mark Feezell

♩ = 112

