

Instrument Middle Ranges and Standard Keys

This information represents the "middle ranges" of these instruments. These ranges would be generally comfortable or relatively easy to play by intermediate and even young, developing players. An arranger staying within these ranges can be confident that intermediate players would be successful playing passages written for them. A few notes above these ranges could also be used but each of the instruments has a **lower** range that cannot be exceeded.

The wind instruments play most comfortably in flat keys (F, Bb, Eb, Ab). The keys of C and G are usually OK also. The sharp keys are less often used for wind instruments, although there are exceptions to this. Strings by contrast, play most often in sharp keys, but this will vary also with such keys as F, Bb, Eb, and Ab not usually being problems.

The image displays musical notation for the middle ranges and standard keys of various instruments, organized into five rows. Each row contains four instrument categories, with specific notes and clefs indicated. The notation is in 4/4 time and uses treble and bass clefs as appropriate for each instrument.

- Row 1:** Flute (treble clef), Alto Flute in G Written (treble clef), Alto Flute in G Sounding (bass clef), Oboe (treble clef).
- Row 2:** Bb Clarinet Written (treble clef), Bb Clarinet Sounding (bass clef), Eb Alto Sax Written (treble clef), Eb Alto Sax Sounding (bass clef).
- Row 3:** Bb Tenor Sax Written (treble clef), Bb Tenor Sax Sounding (bass clef), Bassoon (bass clef), Bb Bass Clarinet Written (bass clef).
- Row 4:** Bb Bass Clarinet Sounding (bass clef), Bb Trumpet Written (treble clef), Bb Trumpet Sounding (bass clef), Horn in F Written (treble clef).
- Row 5:** Horn in F Sounding (bass clef), Trombone, Euphonium (bass clef), Tuba (bass clef), Violin (treble clef).
- Row 6:** Viola (treble clef), Cello (bass clef), Bass Written (bass clef), Bass Sounding 8va Lower (bass clef).

Holy, Holy, Holy

Clarinet or Trumpet with Hymnal Accompaniment

John B. Dykes

Clarinet (or Trumpet)

With Finale, this part could also be easily transposed for saxophone, oboe, bassoon, violin, viola, cello, and trombone. French horn takes a few more steps, but it is still relatively easy. Each part would still be compatible with the "hymnal accompaniment."

Moderato (♩ = c. 108)

The musical score is written on a single treble clef staff in a key signature of one flat (Bb) and a 4/4 time signature. It begins with an 'Intro' section marked with a '4' above the staff, consisting of a whole rest. The first measure of the main piece is marked with a dynamic of *mf*. The score is divided into several systems, with measure numbers 9, 15, 21, 29, 34, and 40 indicated at the start of their respective lines. The 21-measure section is labeled 'Interlude' with a '4' above the staff. Dynamics include *f* and *mf*. Performance markings include a triplet of eighth notes at measure 23, a 'rit.' (ritardando) marking at measure 40, and a trill (*tr*) at measure 36. The piece concludes with a final cadence at measure 44.

Z L 1

Holy, Holy, Holy

Flute

Flute with Hymnal Accompaniment

John B. Dykes

Moderato (♩ = c. 108)

Intro 4

mf

9

15

f

Interlude 4

mf 3

29

34

f

Slower

40

rit.
tr.

Z L 1
Flute

Holy, Holy, Holy

John B. Dykes

Flute with Hymnal Accompaniment

Enter the chord symbols with the Chord Tool (Cm7).

This enables the arranger to hear the melody with the chords without needing to write out the piano part

The church pianist will play the hymn from the hymnal in the same manner as if playing for congregational singing.

Moderato (♩ = c. 108)

Intro 4

mf The chord symbols are there simply to aid the arranger. They will be deleted before the part is given to the player.

9

15

f

21 Interlude 4

mf

29

34

f

40 Slower

rit.

1. The piano plays the last 4 measures of the hymn as an introduction.
2. The solo instrument plays the melody for the first stanza with little or no embellishment.
3. The piano plays the last 4 measures again as an interlude.
4. The solo instrument plays the melody for the second stanza with embellishment relative to the technical ability of the soloist.
- 5 The last 4 measures are played as a "coda" or ending at a slower tempo. Some note values can be lengthened for expressive purposes.

Holy, Holy, Holy

Flute & Violin Duet with Hymnal Accompaniment

John B. Dykes

Moderato (♩ = c. 108)

Flute

Violin

Intro 4

mf

10

10

16

16

f

f

Interlude 4

4

25

25

mf

mf

3

3

29

29

Holy, Holy, Holy
Flute & Violin Duet with Hymnal Accompaniment

33

33

f

38

Slower

38

tr.

42

rit.

42

tr.

Holy, Holy, Holy*Flute & Violin Duet with Hymnal Accompaniment*

Starting with the Flute solo part and chord symbols from the solo arrangement, another staff is added.

This second part can be for any other instrument according to which players may be available.

For each stanza, the melody is shifted between parts to give a variety of sound and to each player an opportunity for melodic playing. This melody will be basic again for the first stanza. The harmony part will have some embellishment but less than in the second stanza.

The harmony part is added with the chord symbols and the hymnal music as a guide. A little "counterpoint" is great for interest and a counting challenge for the players.

An unexpected benefit of this approach to instrumental solo and duet arrangements is that the end result will be "two" arrangements rather than an arrangement for one instrument or the other (solo or duet).

Moderato (♩ = c. 108)

Intro 4

Flute

Violin

Chord symbols: Eb Cm Bb Eb Ab Fm6 Eb Eb Bb Eb Bb Cm F7 Bb Eb Bb F7 Bb Bb7 Ab Fm6 Eb Eb7 Ab Eb Fm Bb7 Eb

melody

Interlude 4

The overall form of the duet arrangement is the same as that of the solo arrangement. The church pianist plays from the hymnal in a similar manner as for congregational singing. The introduction, interlude, and ending will be the same with a few possible adjustments relative to the particular hymn that is used.

Holy, Holy, Holy
Flute & Violin Duet with Hymnal Accompaniment

The second stanza uses the same procedure of shifting the melody between the parts. The harmony part will now have more embellishment also. This approach makes the "2nd" part just as interesting to play if not more so than the "1st" part.

The blend of these 2 instruments is best most of the time with the violin in a middle register and the flute in its second register. The violin part in measures 33-36 give the violinist a passage in the upper register also.

Instrumental ranges and characteristics can be found in any orchestration book and much of this information is also online.

25

25

29

29

33

33

38

38

42

42

Unison melody at the octave.

Slower

rit.

Clarinet

Wexford Carol

SATB Choir

Irish Folk Melody

Arr. Wayne Fritchie

Andante Un Poco Rubato ♩ = 70

1 *mp*

2 3 4 5

6 7 8 9 10 *mf*

11 12 13 14 15 *rit.*

16 *a tempo* 17 18 19 20 *rit.* 3

21 *a tempo* 22 23 24 25 *mf*

26 27 28 29 *rit.* *a tempo* 4

30-33

34-36 37 38 39 *rit.* 40 *a tempo* *f*

41 42 43 44 *rit.* 45 *a tempo* *mf* 3

46 47 48 49 50 *f*

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Wexford Carol
SATB Choir

Clarinet

51 *rit.* 52 53 *rit.* **A Little Faster** 56
54-55 *mf*

57 58 59 60 61

62 63 *rit.* 64 *a tempo* 65 66

67 68 *rit.* 69 **Slower** 70 71
mf

72 73 74 75 76
3

77 *rit.* 78 *a tempo* 79 80 81
mp

82 83 84 85
mf

86 *rit.* 87 **Adagio** 88 89
4/4 3/4

Wexford Carol

Flute

SATB Choir

Irish Folk Melody

Arr. Wayne Fritchie

Andante Un Poco Rubato ♩ = 70

1 *mp*

6 *mf*

11 *rit.*

16 *a tempo* *f*

21 *mf*

26 *f* *rit.* *a tempo* 4

30-33

34-36 37 *mf* 38 39 *rit.* 40 *a tempo* *f*

41 42 43 44 *rit.* 45 *a tempo* *mf*

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Wexford Carol
SATB Choir

Flute

46 47 48 49 50 *f*

51 52 53 54-55 56 *rit.* **A Little Faster** **2** *mf*

57 58 59 60 61

62 63 64 *rit.* *a tempo* 65 66 *f*

67 68 69 70 71 *rit.* **Slower** *mf*

72 73 74 75 76 77 78 *rit.* *a tempo* 79 80 81 *mp*

82 83 84 85 *mf*

86 87 88 89 *rit.* **Adagio**

Wexford Carol

Violin

SATB Choir

Irish Folk Melody

Arr. Wayne Fritchie

Andante Un Poco Rubato ♩ = 70

The image shows a violin score for the piece "Wexford Carol". The score is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked "Andante Un Poco Rubato" with a metronome marking of ♩ = 70. The score consists of 50 measures, divided into 10 systems of five measures each. The dynamics range from *mp* (mezzo-piano) to *f* (forte). The score includes various musical notations such as slurs, ties, and accents. There are several dynamic markings: *mp* at measure 1, *mf* at measure 10, *f* at measure 16, *mf* at measure 21, *f* at measure 26, *mf* at measure 37, and *f* at measure 45. There are also tempo markings: *a tempo* at measure 16, *rit.* (ritardando) at measures 15, 20, and 29, and *a tempo* at measures 30-33, 40, and 45. The score ends with a final *f* dynamic marking at measure 50.

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Wexford Carol
SATB Choir

Violin

51 52 53 *rit.* **A Little Faster** 56

54-55 **2** *mf*

57 58 59 60 61

62 63 *rit.* *a tempo* 64 65 66

f

67 68 *rit.* **Slower** 69 70 71

mf

72 73 74 75 76

77 *rit.* 78 *a tempo* 79 80 81

mp

82 83 84 85

mf

86 *rit.* 87 **Adagio** 88 89

Wexford Carol

SATB Choir

Irish Folk Melody

Arr. Wayne Fritchie

Andante Un Poco Rubato ♩ = 70

Musical score for measures 1-4. The score is in 3/4 time with a key signature of one flat (Bb). The tempo is Andante Un Poco Rubato with a metronome marking of ♩ = 70. The dynamics are marked *mp*. The score consists of a vocal line and a piano accompaniment. Measure 1 starts with a piano introduction. Measures 2-4 contain the vocal melody and piano accompaniment.

All single note passages are to be UNISON (Soprano-Alto), (Tenor-Bass)

Musical score for measures 5-8. The score is in 3/4 time with a key signature of one flat (Bb). The dynamics are marked *mp*. The score consists of a vocal line and a piano accompaniment. The lyrics are: "Good peo - ple all, this Christ - mas time Con - sid - er well and".

Piano accompaniment for measures 5-8. The score is in 3/4 time with a key signature of one flat (Bb). The piano accompaniment consists of a treble and bass line.

Musical score for measures 9-12. The score is in 3/4 time with a key signature of one flat (Bb). The dynamics are marked *mf*. The score consists of a vocal line and a piano accompaniment. The lyrics are: "bear in mind What our good God for us has done In send - ing His — be -".

Piano accompaniment for measures 9-12. The score is in 3/4 time with a key signature of one flat (Bb). The piano accompaniment consists of a treble and bass line. The dynamics are marked *mf*.

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Wexford Carol
SATB Choir

13 *a tempo* *f* 16
 lov-ed Son. With Mar-y ho-ly

14 15 *rit.* 16 *f*

17 *mf* 18 3 19 20 *rit.* *mf*
 we should pray To— God with love— this— Christ-mas day. In

21 *a tempo* 22 23 24
 Beth-le-hem up-on that morn There was a blessed Mes-si-ah born.

mf

Wexford Carol
SATB Choir

25 *f* 26 27 28

A blessed Mes - si - ah born.

Detailed description: This system contains measures 25 through 28. It features a vocal line with lyrics and a piano accompaniment. Measure 25 starts with a vocal rest and piano accompaniment. Measure 26 begins with the vocal line on the lyrics 'A blessed Mes - si - ah born.' and is marked with a forte (*f*) dynamic. Measure 27 continues the vocal line with a long note and piano accompaniment. Measure 28 ends with a vocal rest and piano accompaniment.

Detailed description: This system shows the piano accompaniment for measures 25-28. It consists of two staves (treble and bass clef). The music is in a minor key and features a steady accompaniment with some melodic movement in the right hand.

29 *rit.* *mf* 30 *a tempo* 31 32

Near Beth-le - hem did shep-herds keep Their flocks of lambs and

Detailed description: This system contains measures 29 through 32. Measure 29 has a vocal rest and piano accompaniment, marked with a ritardando (*rit.*) and mezzo-forte (*mf*) dynamic. Measure 30 begins with the vocal line on the lyrics 'Near Beth-le - hem did shep-herds keep Their flocks of lambs and' and is marked with an *a tempo* instruction. Measure 31 continues the vocal line. Measure 32 ends with a vocal rest and piano accompaniment.

Detailed description: This system shows the piano accompaniment for measures 29-32. It consists of two staves (treble and bass clef). The music continues with a steady accompaniment, featuring some chordal textures.

33 34 35 36

feed - ing sheep. To whom God's an - gels did a - pear Which put the shep - herds

Detailed description: This system contains measures 33 through 36. Measure 33 has a vocal rest and piano accompaniment. Measure 34 begins with the vocal line on the lyrics 'feed - ing sheep. To whom God's an - gels did a - pear Which put the shep - herds'. Measure 35 continues the vocal line. Measure 36 ends with a vocal rest and piano accompaniment.

Detailed description: This system shows the piano accompaniment for measures 33-36. It consists of two staves (treble and bass clef). The music continues with a steady accompaniment, featuring some chordal textures.

Wexford Carol
SATB Choir

37 in great fear, 38 39 *rit.* 40 *f* *a tempo* Pre pare and go the

41 an - gels said 42 To— Beth - le - hem be 43 not a - fraid. 44 *rit.* *mf* For

45 *a tempo* there you'll find, this 46 hap - py morn 47 A prince - ly Babe, sweet 48 Je - sus born.

mf

Wexford Carol
SATB Choir

49 *f* 50 51 52

A prince - ly Babe, sweet Je - sus born. —

53 *rit.* *mf* 54 **A Little Faster** 55 56

With thank - ful - heart and joy - ful mind The shep - herds went — the

57 58 59 60

Babe to find. And as God's an - gel had for - told They did our Sav - ior

Wexford Carol
SATB Choir

61 *Christ be - hold.* 62 63 *rit.* ***f*** 64 *a tempo* *With - in a man - ger*

65 *He was laid* 66 *And by His side* 67 *the vir - gin maid.* 68 *rit.* ***mf*** *At -*

69 ***Slower*** *tend - ing on* 70 *the Lord of life* 71 *Who came on earth* 72 *to end all strife.*

Wexford Carol
SATB Choir

73 74 75 76

77 *rit.* *mp* 78 *a tempo* 79 80

Good peo-ple all, this Christ-mas time Con-sid-er well and

81 *mf* 82 83

bear in mind What our good God for us has done In

Wexford Carol
SATB Choir

84 85 86 *rit.*

send - ing His be - lov - ed Son.

87 **Slower** 88 89

Be - lov - ed Son of God.

The musical score is for a SATB choir and piano accompaniment. It consists of two systems of music. The first system covers measures 84 to 86. Measure 84 is in 4/4 time, measure 85 is in 4/4 time, and measure 86 is in 3/4 time with a *rit.* (ritardando) marking. The lyrics for these measures are "send - ing His be - lov - ed Son." The piano accompaniment features chords in the right hand and a bass line in the left hand. The second system covers measures 87 to 89. Measure 87 is marked **Slower** and is in 4/4 time. Measure 88 is in 4/4 time, and measure 89 is in 3/4 time. The lyrics for these measures are "Be - lov - ed Son of God." The piano accompaniment continues with chords and a bass line, ending with a fermata in measure 89.