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\*Page numbers of hymntunes indicate the first appearance of the tune.

# An Advent Prelude

Solo Instrument\* and Organ

Charles Callahan, ASCAP

Andante (♩ = 92) (♩ = ♩ throughout)

Clarinet

mp dim. p mp

Organ

*pp* sempre legato

Man.

6

cresc. cresc. mp

6

Ped.

11

*mf* cresc. mp cresc.

11

*mp*

\*Reproducible part included for Clarinet in B $\flat$  or Instrument in C.  
Some Clarinetists may prefer to play the measures between brackets one octave lower.

Tune: *VENI EMMANUEL*, 15th century French processional (PD).

Tune: *CONDITOR ALME SIDERUM*, Plainsong, Mode IV (PD).

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Slightly faster (♩ = 112)

CONDITOR ALME SIDERUM

41

*mp*

45

49

Solo

53

*pp*

Ped. - 16'

73

*dim.* *p*

73

*dim.*

79

*poco rit.* *a tempo*

*mp*

79

*a tempo*

*poco rit.* *legato*

84

84

89

*pp*

89

*dim.* *ppp*

\*May be played one octave lower from measure 92 to the end.

# A Christmas Prelude

Solo Instrument\* and Organ

Charles Callahan, ASCAP

**Moderato** (♩ = 92)

*STILLE NACHT*

*ADESTE FIDELES*

*p*

*sempre legato*

Ped.

\*Reproducible part included for Clarinet in B $\flat$  or Instrument in C.  
Some Clarinetists may prefer to play the measures between brackets one octave lower

Tune: *ADESTE FIDELES*, John Francis Wade, ca. 1711-1786, and written ca. 1743 (PD).

Tune: *STILLE NACHT*, Franz Gruber, 1787-1863, and written in 1818 (PD).

Tune: *THE FIRST NOWELL*, Traditional English, from *Sandy's Christmas Carols*, 1833 (PD).

Tune: *DIVINUM MYSTERIUM*, 13th century Plainsong, Mode V (PD).

Tune: *ES IST EIN ROS*, *Alte Catholische geistliche Kirchengesäng*, Köln, 1599 (PD).

Tune: *MENDELSSOHN*, Felix Mendelssohn, 1809-1847, and written in 1840 (PD).

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Flowing (♩ = 88)

41 *rit.*

*DIVINUM MYSTERIUM*

Solo *mp*

*p*

*rit.*

45 (♩ = ♩)

49

*mp*

end Solo

*pp*

53

\*May be played one octave lower through measure 54.

Musical score for measures 74-77. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The tempo is marked *rit.* (ritardando).

**Tempo I (♩ = 92)**

MEDELSSOHN

Musical score for measures 78-82. The system includes a vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment has a bass line with quarter notes and chords in the right hand. The dynamic is marked *mf* (mezzo-forte). A *Solo* section is indicated above the vocal line starting at measure 80.

Musical score for measures 83-87. The system includes a vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment features a bass line with quarter notes and chords in the right hand. The dynamic is marked *mp* (mezzo-piano). An *end Solo* marking is placed above the vocal line at measure 83.

Musical score for measures 88-94. The system includes a vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment features a bass line with quarter notes and chords in the right hand. The dynamic is marked *pp* (pianissimo). A *dim.* (diminuendo) marking is placed above the piano part at measure 92, leading to a *ppp* (pianississimo) dynamic at the end of the piece.

\* Measure 94 may be played one octave lower.