

Clarinet in B $\flat$   
or Soprano Saxophone

Reproducible Part for Clarinet in B $\flat$  or Soprano Saxophone

# Aurelia

Treble Instrument and Piano

Bob Moore

Warmly ♩ = 96

(Piano) *legato e espr.* *mp*

6

11

16

21 2 25 *mf*

26

NOTE: Instrumentalist may play 8<sup>va</sup> *ad libitum*.

Tune: AURELIA, Samuel Sebastian Wesley, 1810–1876, and written in 1864 (PD).  
Setting: Bob Moore (ASCAP), newly composed, and copyright © 2019 Birnamwood with this publication.

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Reproducible Part for Clarinet in B $\flat$  or Soprano Saxophone  
(page 2 - Aurelia)

28

30

33

36

41 43

*mp*

47

52

56

Clarinet in B $\flat$   
or Soprano Saxophone

Reproducible Part for Clarinet in B $\flat$  or Soprano Saxophone

# Grosser Gott, wir loben dich

Treble Instrument and Piano

Bob Moore

Determined  $\text{♩} = 84$

Musical notation for measures 1-2. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a treble clef and a piano accompaniment. The piano part is marked "(Piano)".

Musical notation for measures 3-4. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a treble clef and a mezzo-forte (*mf*) dynamic.

Musical notation for measures 5-6. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a treble clef and a mezzo-forte (*mf*) dynamic. A seven-measure rest is indicated above the staff in measure 6.

Musical notation for measures 7-8. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a treble clef and a mezzo-forte (*mf*) dynamic.

Musical notation for measures 9-14. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a treble clef and a forte (*f*) dynamic. Measures 10-14 include triplet markings and a dynamic change to mezzo-forte (*mf*) in measure 11.

NOTE: Instrumentalist may play 8<sup>va</sup> *ad libitum*.

Tune: GROSSER GOTT, WIR LOBEN DICH, *Allgemeines Katholisches Gesangbuch*, ca. 1774 (PD).  
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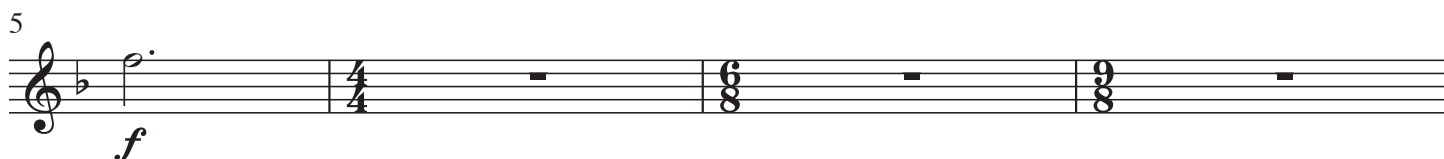
Reproducible Part for Clarinet in B $\flat$  or Soprano Saxophone

# Hyfrydol

Treble Instrument and Piano

Bob Moore

Lively ♩ = 138 (♩ = ♩ throughout)



NOTE: Instrumentalist may play 8<sup>va</sup> *ad libitum*.

Tune: HYFRYDOL, Rowland Hugh Prichard, 1811–1887, and written in 1830 (PD).  
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Reproducible Part for Clarinet in B $\flat$  or Soprano Saxophone  
(page 2 -Hyfrydol)

18

21

25

30

36

40

# Ich glaub an Gott

Treble Instrument and Piano

Bob Moore

Steady  $\text{♩} = 76$

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/2. It consists of six staves of music. The first staff begins with a dynamic marking of *mf*. The second staff is marked with a measure rest '6'. The third staff is marked with a measure rest '11' and a dynamic marking of *p*. The fourth staff is marked with a measure rest '15'. The fifth staff is marked with a measure rest '18' and a dynamic marking of *f*. The sixth staff is marked with a measure rest '22'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

NOTE: Instrumentalist may play 8<sup>va</sup> *ad libitum*.

Tune: ICH GLAUB AN GOTT, Mainz, Gesangbuch, 1870 (PD).

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Reproducible Part for Clarinet in B $\flat$  or Soprano Saxophone  
(page 2 -Ich glaub an Gott)

25

*mf*

28

33

37

41

*f*

46

*mf*

51

*mf*



Clarinet in B $\flat$   
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Reproducible Part for Clarinet in B $\flat$  or Soprano Saxophone

# Lambillotte

Treble Instrument and Piano

Bob Moore

Gracefully  $\text{♩} = 104$

8

13

18

25

*p*

*mp*

*mf*

2 23

NOTE: Instrumentalist may play 8<sup>va</sup> *ad libitum*.

Tune: LAMBILLOTTE, Louis Lambillotte, 1796–1855 (PD).

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Reproducible Part for Clarinet in B $\flat$  or Soprano Saxophone  
(page 2 -Lambillotte)

29



35



39



44



49



54



# Lasst uns erfreuen

Treble Instrument and Piano

Bob Moore

Joyfully  $\text{♩} = 108$

The musical score is written for a treble instrument and piano. It consists of six staves of music, each starting with a measure number (4, 8, 11, 14, 16). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first staff begins with a treble clef, a key signature of three sharps, and a 4/4 time signature. The tempo is marked 'Joyfully' with a quarter note equal to 108 beats per minute. The first staff starts with a piano (*Piano*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The third staff has a mezzo-forte (*mf*) dynamic. The fourth staff has a forte (*f*) dynamic. The fifth staff has a forte (*f*) dynamic. The sixth staff has a forte (*f*) dynamic. The score includes various musical notations such as eighth notes, quarter notes, half notes, and beams. There are also rests and dynamic markings throughout the piece.

NOTE: Instrumentalist may play 8<sup>va</sup> *ad libitum*.

Tune: LASST UNS ERFREUEN, Geistliche Kirchengesäng, 1623 (PD).

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Reproducible Part for Clarinet in B $\flat$  or Soprano Saxophone  
(page 2 -Lasst uns erfreuen)

18



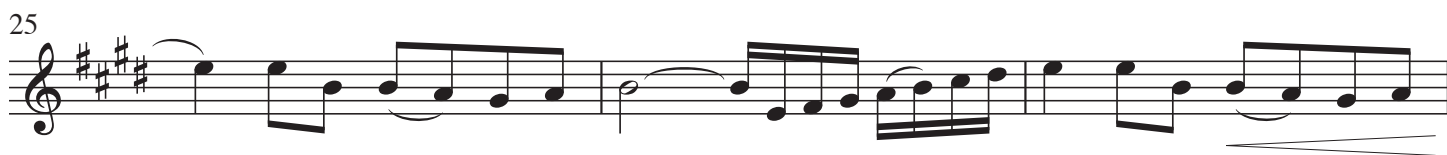
*mf*

22



*f*

25



*f*

28



*ff* *mf*

32

4

36



*f*

38



*f*

41

*non rit.*



*ff*

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# Lourdes Hymn

Treble Instrument and Piano

Bob Moore

Delicately ♩ = 88

(Piano) *mf*

5

9

12

17

4

(Piano) *mp*

23

NOTE: Instrumentalist may play 8<sup>va</sup> *ad libitum*.

Tune: *LOURDES HYMN*, French melody, Grenoble, 1882 (PD).

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# Nicaea

Treble Instrument and Piano

Bob Moore

Stately  $\text{♩} = 88$

Musical notation for measures 1-5. The key signature is two sharps (F# and C#). The time signature is 3/2. The music begins with a piano dynamic and a slur over the first four notes. The fifth measure is a whole rest. The sixth measure begins with a forte dynamic and a marcato marking.

Musical notation for measures 6-10. The time signature changes from 3/2 to 2/2. The music continues with a steady melodic line.

Musical notation for measures 11-15. The tempo marking is **Poco più mosso**. The key signature changes to one sharp (F#). The time signature is 4/4. The music starts with a mezzo-forte dynamic and a legato marking. There are triplet markings in measures 14 and 15.

Musical notation for measures 16-21. The music continues with a mezzo-forte dynamic and a piano dynamic marking. A crescendo leads to a forte dynamic in measure 21.

Musical notation for measures 22-25. The music features triplet markings in measures 22, 23, 24, and 25. The time signature changes to 2/4 in measure 25.

Musical notation for measures 26-28. The music continues with a mezzo-piano dynamic and an espr. marking. The time signature is 4/4.

Musical notation for measures 29-32. The tempo marking is **Tempo I**. The music starts with a forte dynamic and a marcato marking. The time signature changes to 3/2 in measure 30. The piece ends with a rit. marking in measure 32.

NOTE: Instrumentalist may play 8<sup>va</sup> *ad libitum*.

Tune: *NICAEA*, John Bacchus Dykes, 1823–1876, and written in 1861 (PD).  
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# Passion Chorale

Treble Instrument and Piano

Bob Moore

Solemn  $\text{♩} = 84$

The musical score consists of five staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The tempo is marked 'Solemn' with a quarter note equal to 84 beats per minute. The first measure is marked with a mezzo-piano (*mp*) dynamic. The score includes various time signatures: 4/4, 3/2, and 4/4. The music features a mix of eighth, quarter, and half notes, with some measures containing slurs and hairpins. The score ends with a double bar line on the fifth staff.

Tune: *PASSION CHORALE*, Hans Leo Hassler, 1564–1612, and written in 1601 (PD).  
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# Picardy

Treble Instrument and Piano

Bob Moore

Dance-like ♩ = 120

(Piano)

*f*

6

11

17

22

27

33

37

*f*

NOTE: Instrumentalist may play 8<sup>va</sup> *ad libitum*.

Tune: PICARDY, French melody, 17th cent. (PD).

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(page 2 -Picardy)

43

48

53

59

2 63

*f* *ff*

66

71

76

81

88