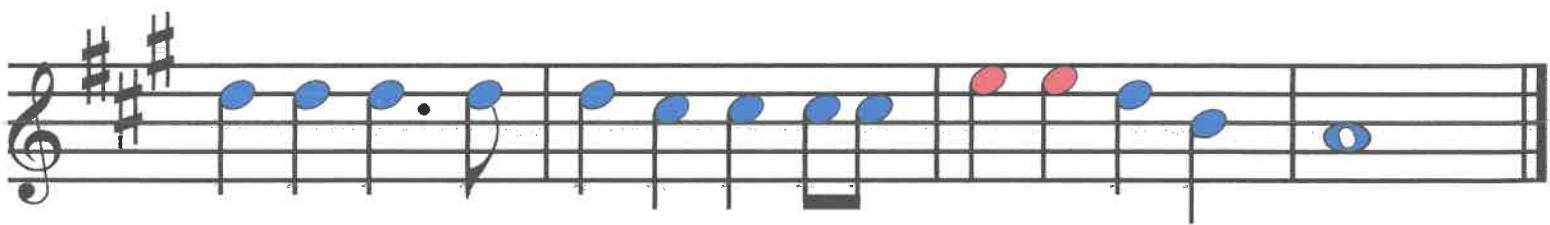
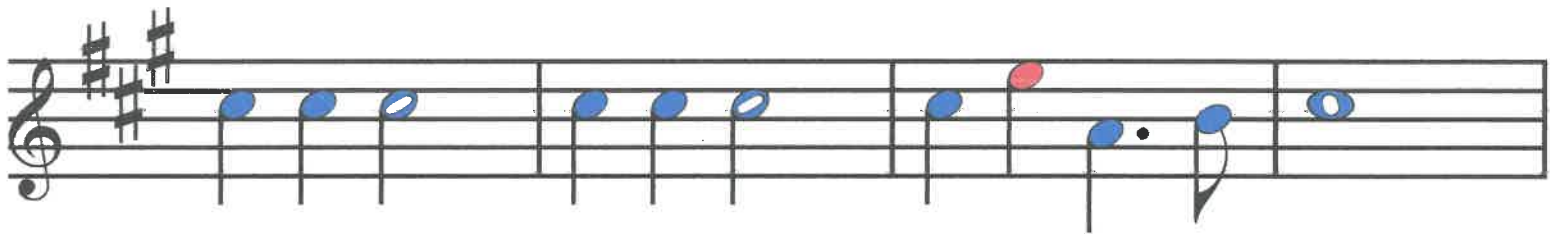
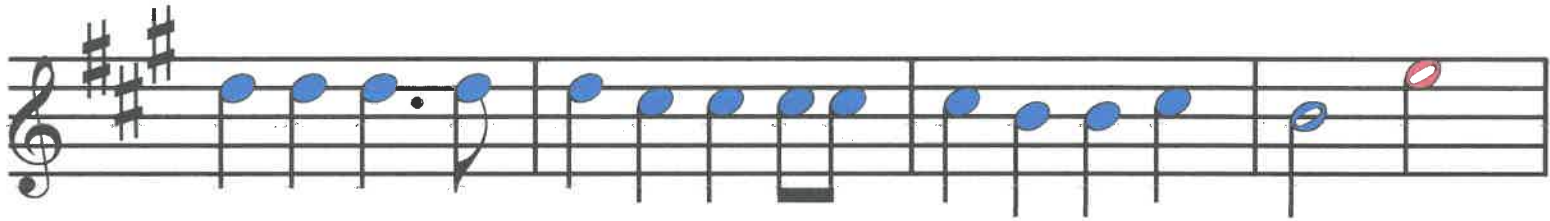
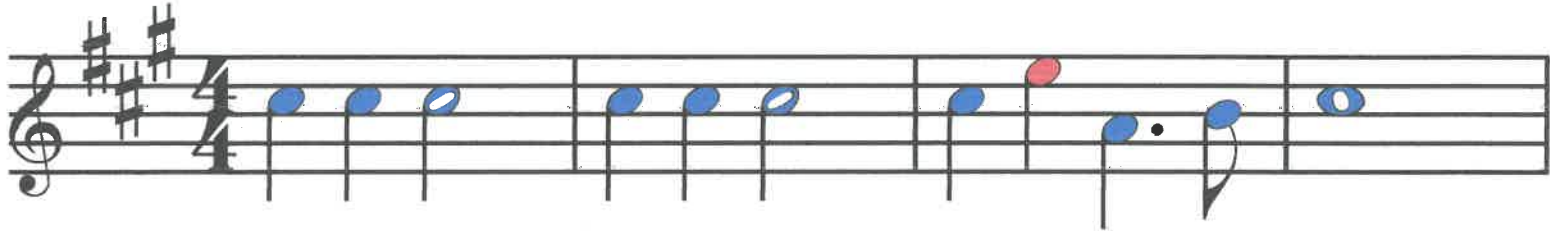
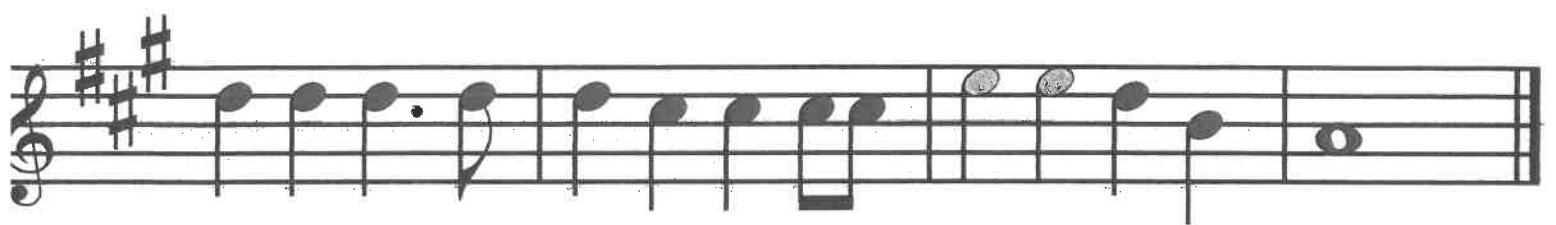
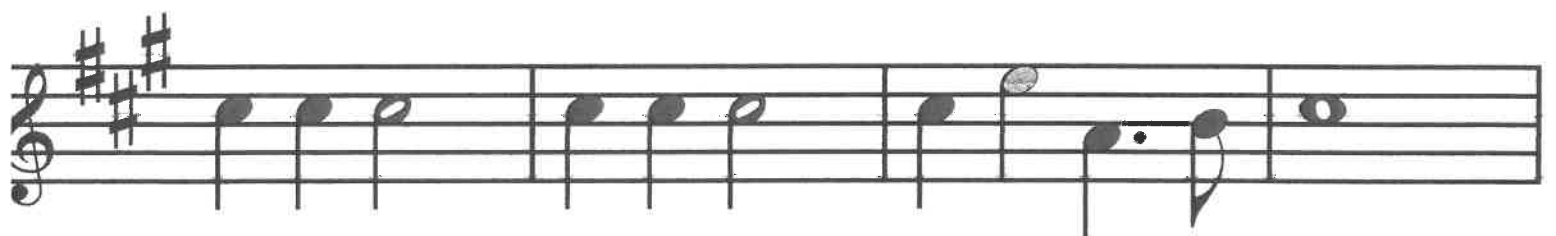
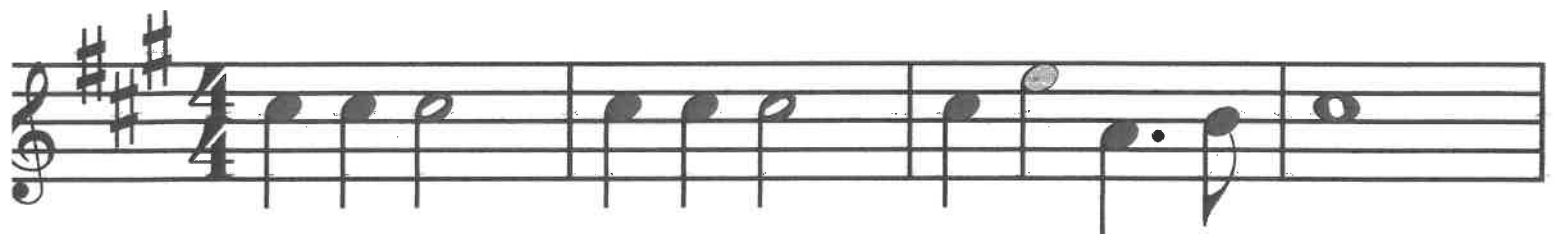


Jingle Bells



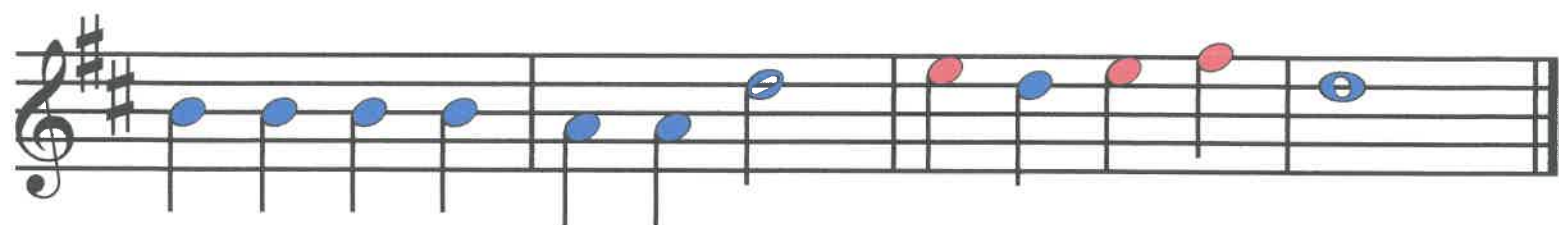
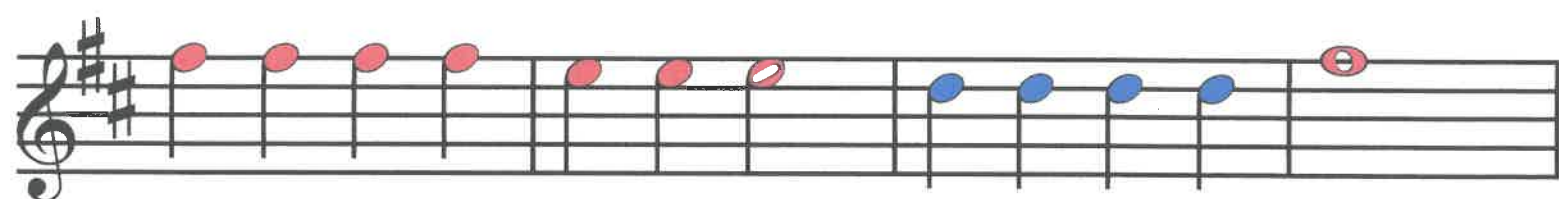
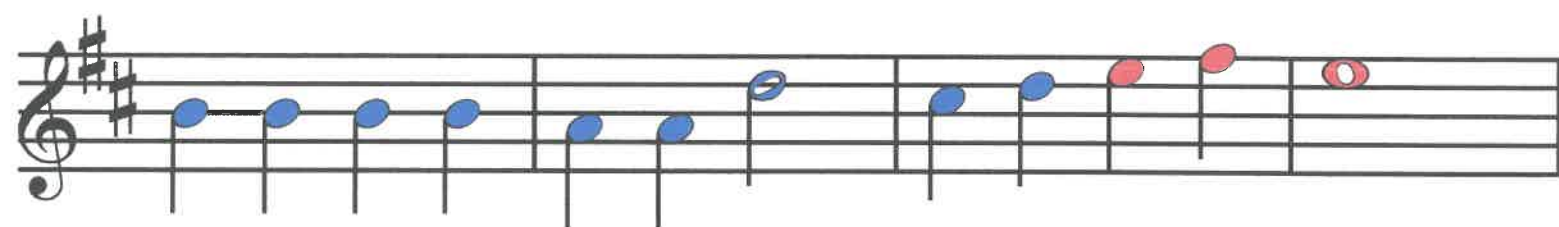
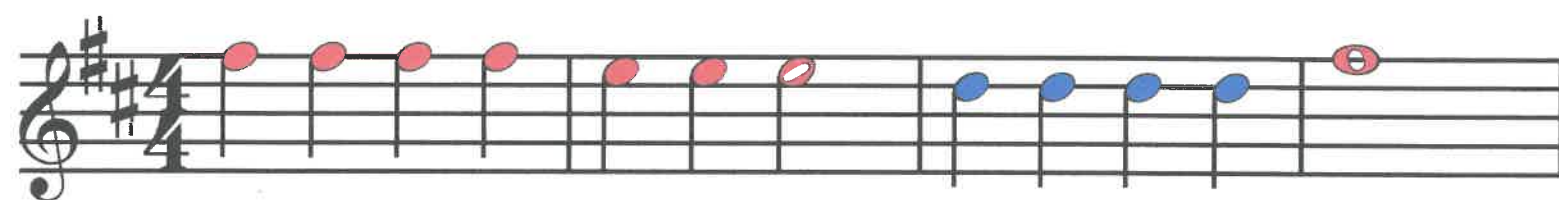
Jingle Bells



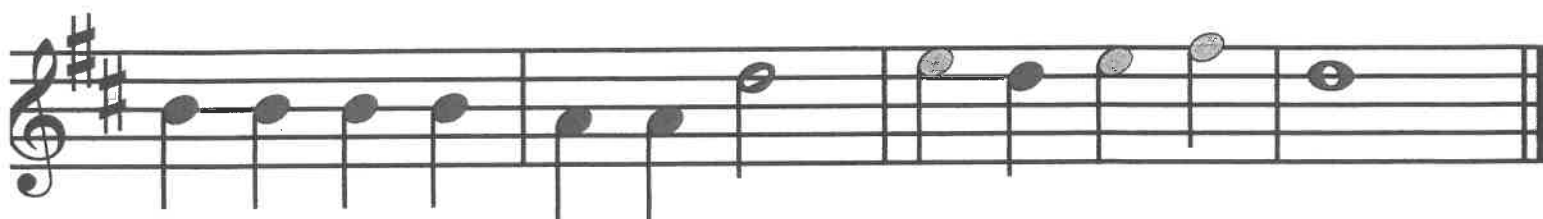
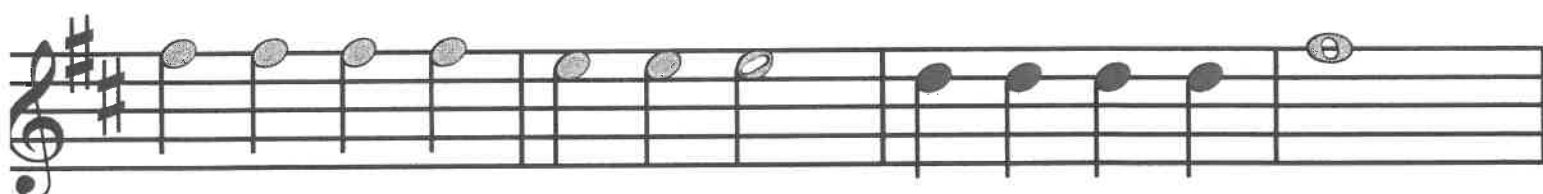
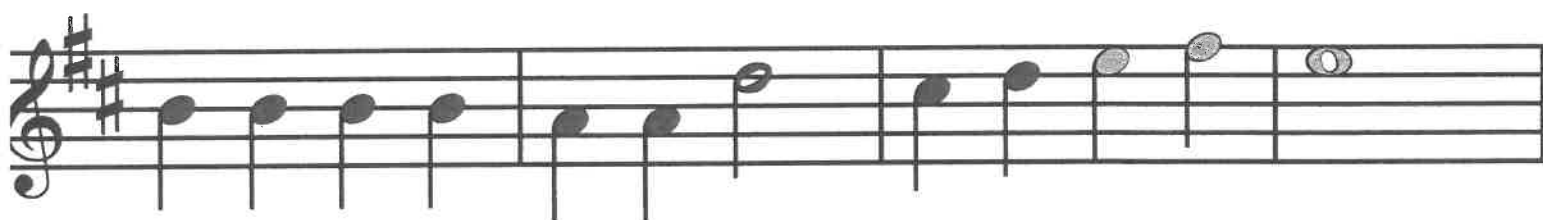
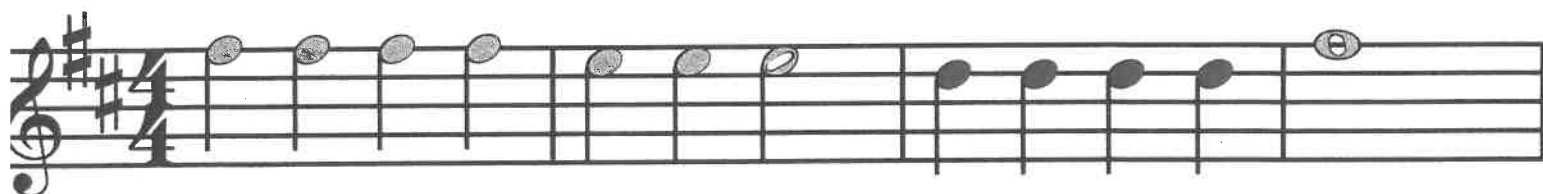
Jingle Bells



Jolly Old St. Nicholas



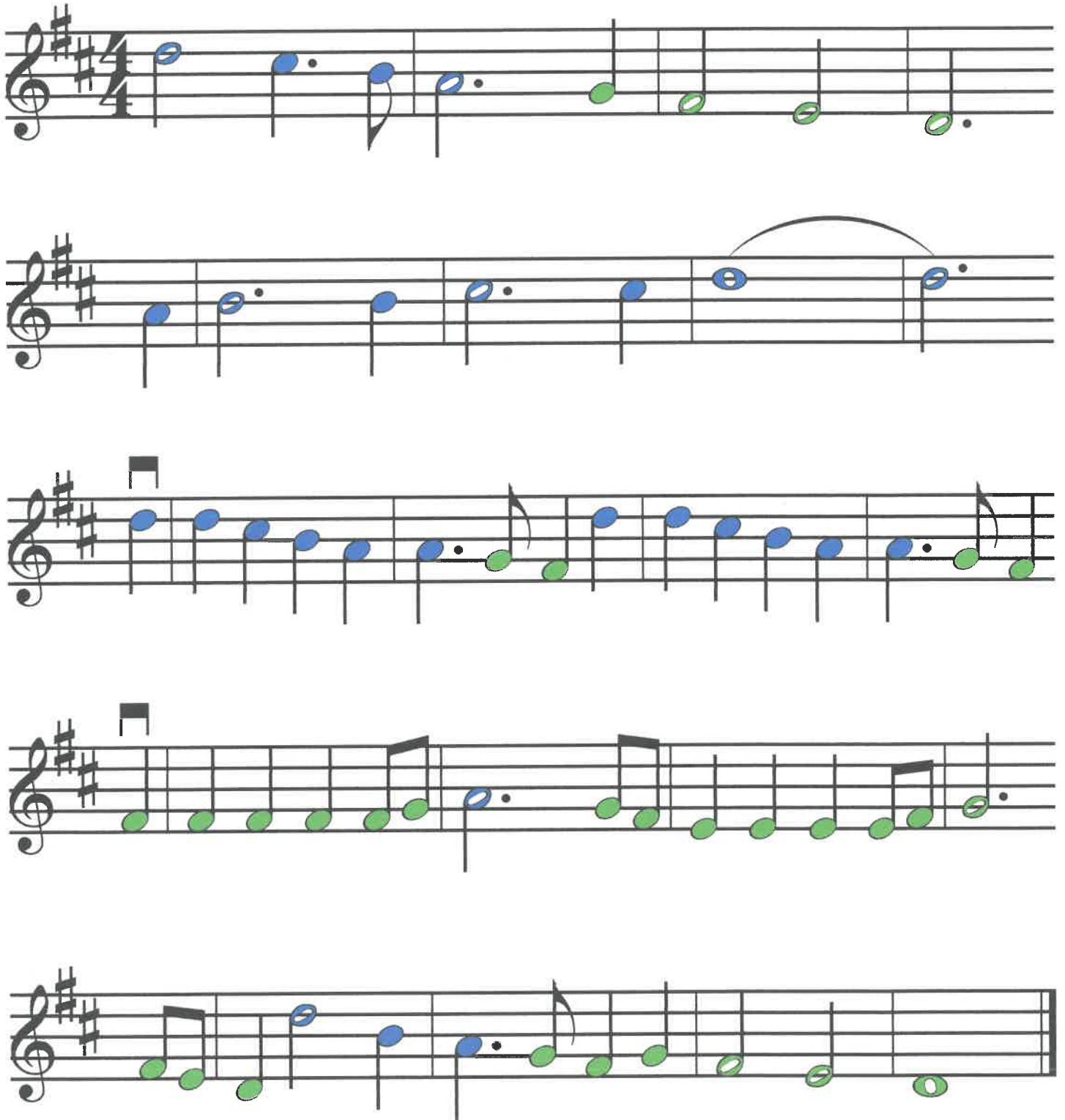
Jolly Old St. Nicholas



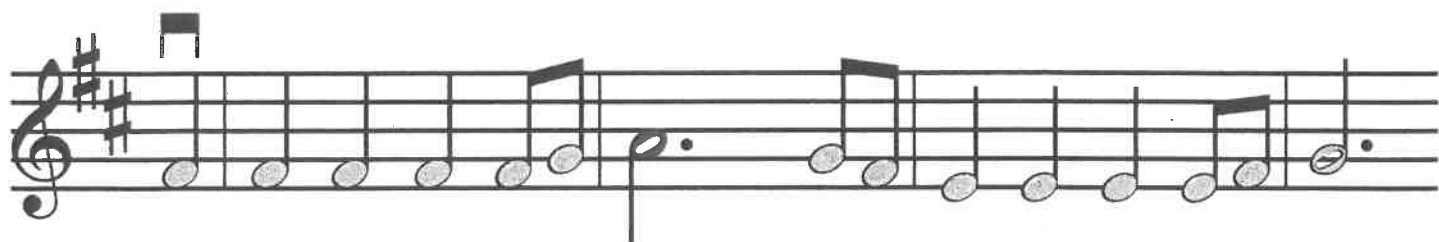
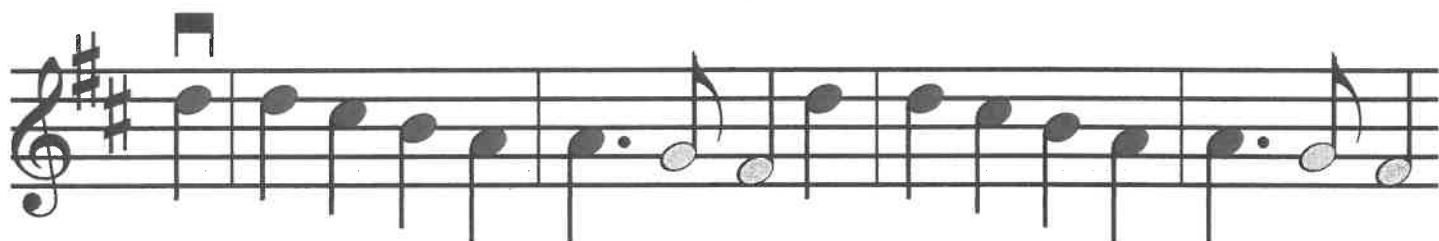
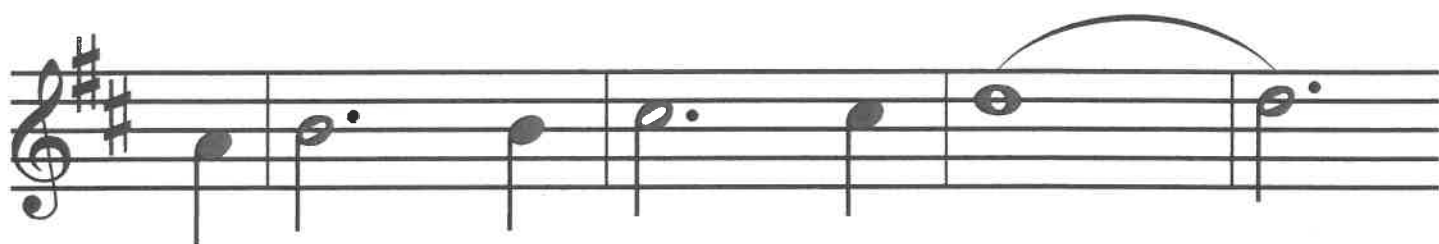
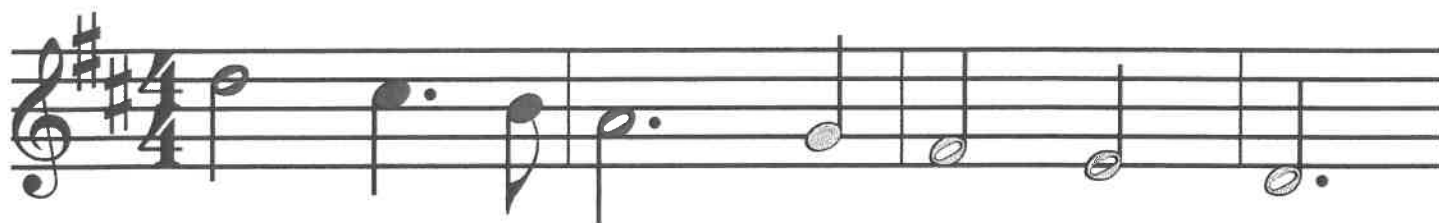
Jolly Old St. Nicholas



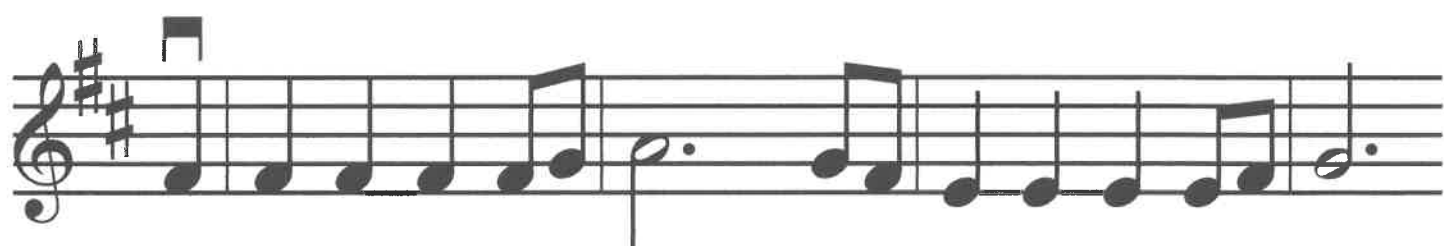
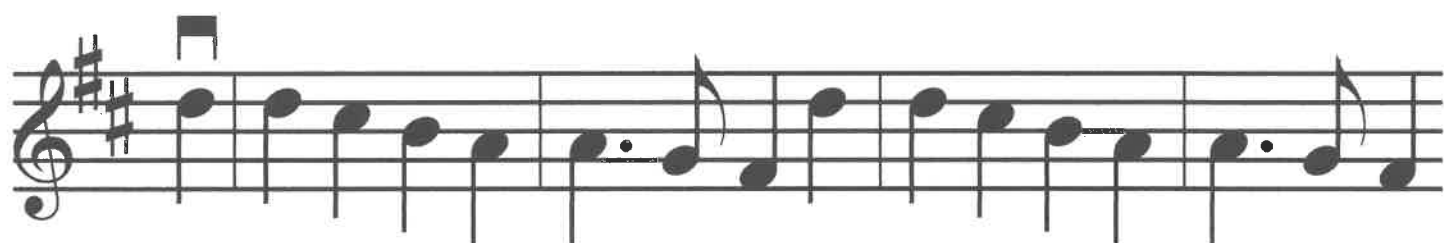
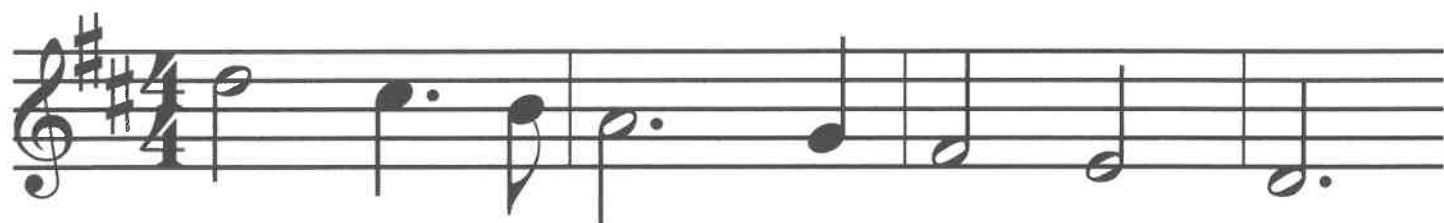
Joy to the World



Joy to the World

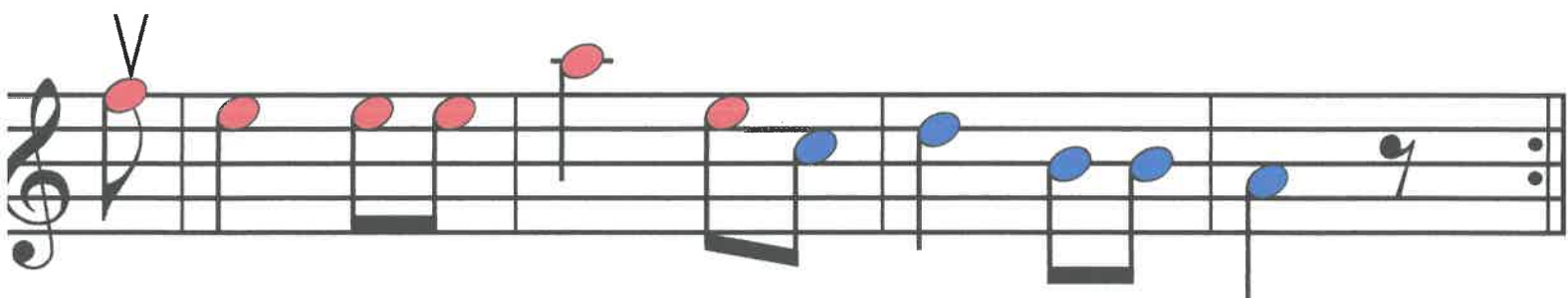
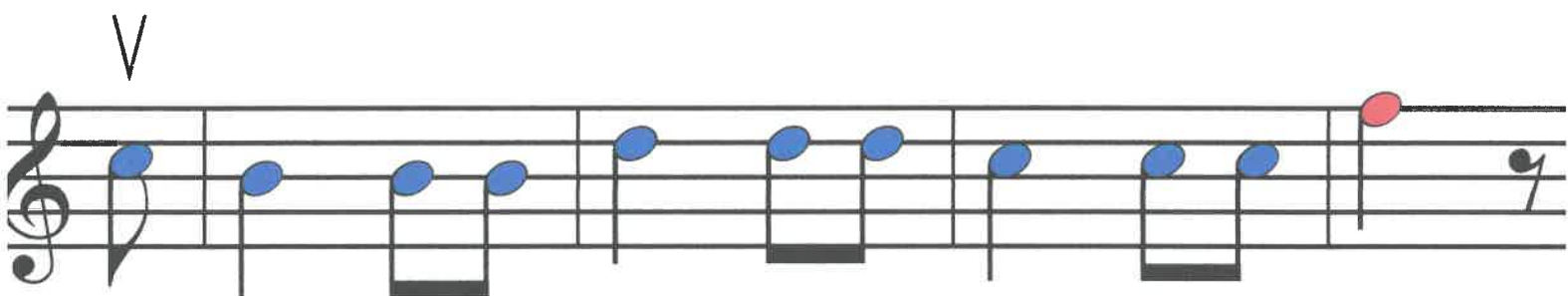
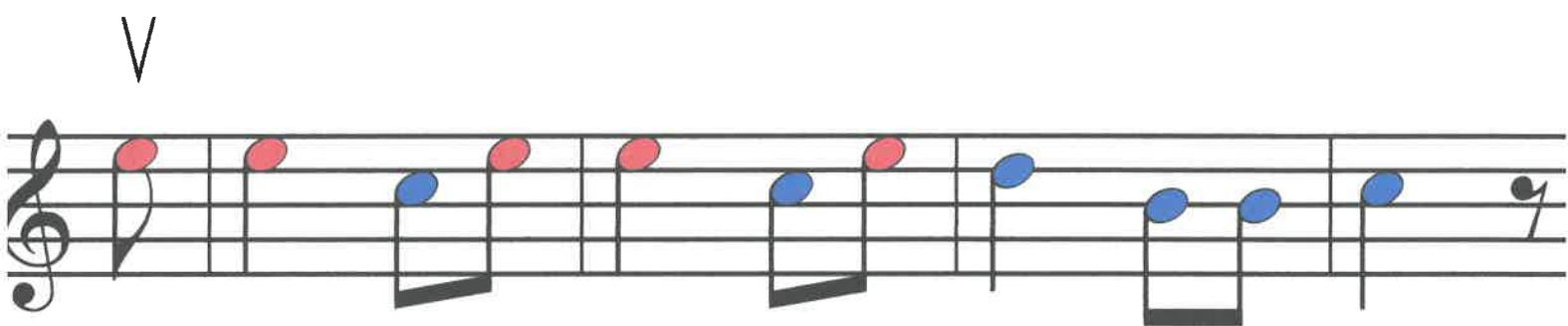
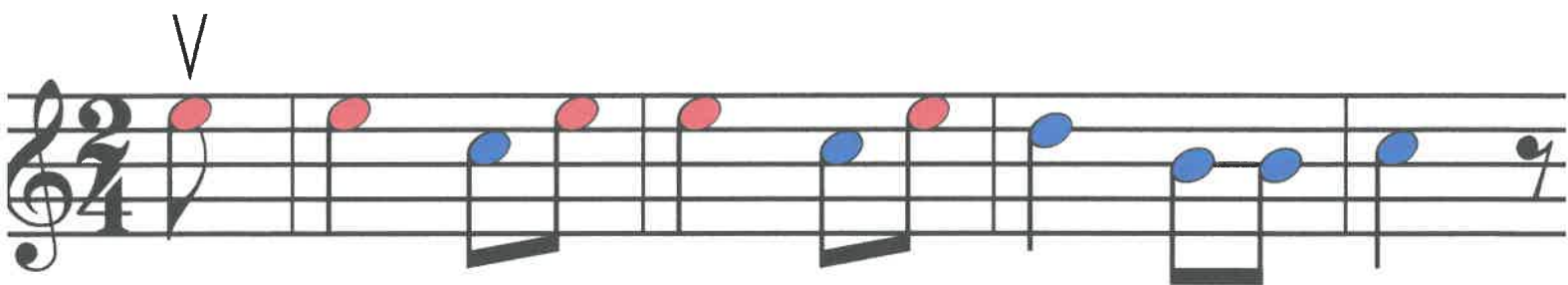


Joy to the World



In the Key of A
use F#, C# and G#

O Come, Little Children



In the Key of A
use F#, C# and G#

O Come, Little Children

Sheet music for the hymn "O Come, Little Children" in the Key of A (2/4 time). The music is written on four staves, each beginning with a treble clef and a 2/4 time signature. Each staff is marked with a 'V' above the first measure. The melody consists of eighth and quarter notes, ending with a quarter rest in the final measure of each staff.



Staff 1: V

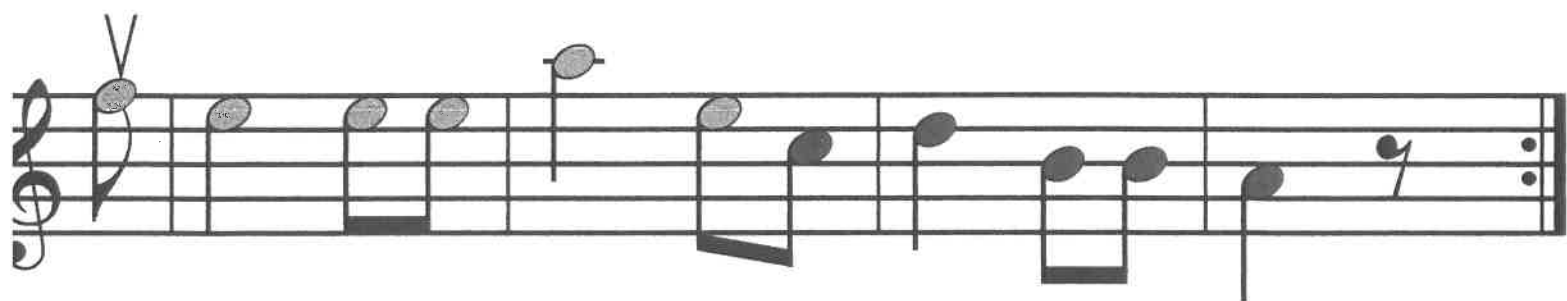
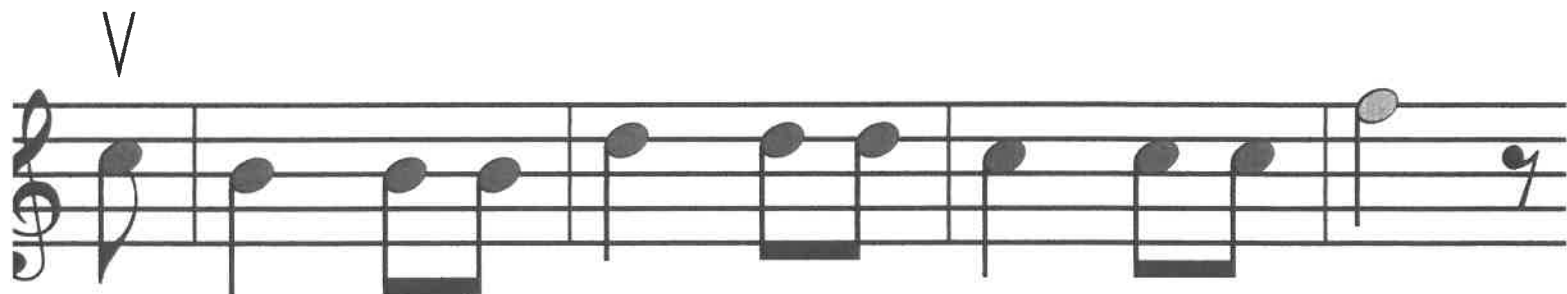
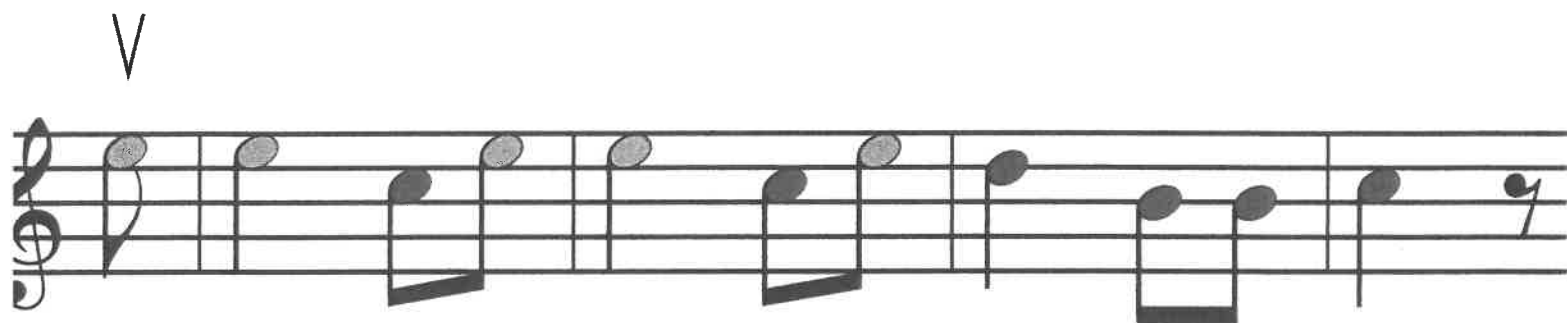
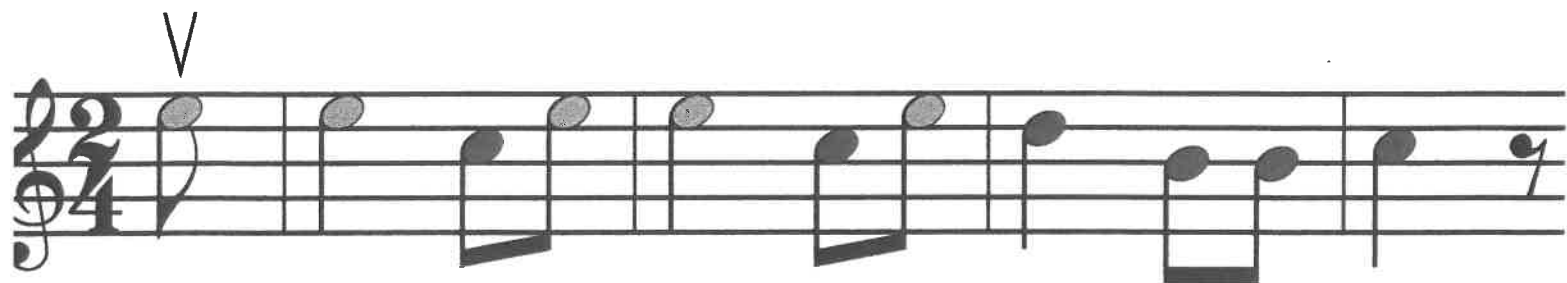
Staff 2: V

Staff 3: V

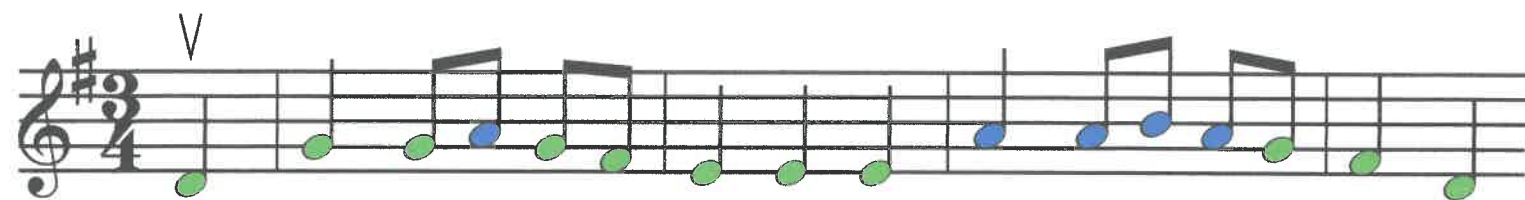
Staff 4: V

In the Key of A
use F#, C# and G#

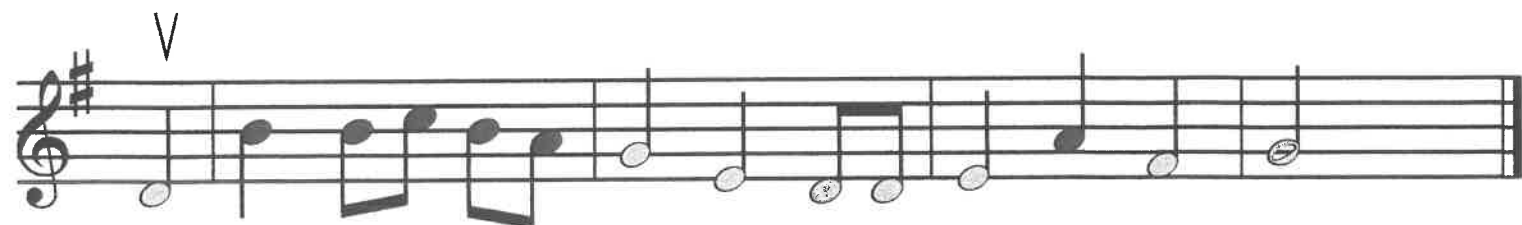
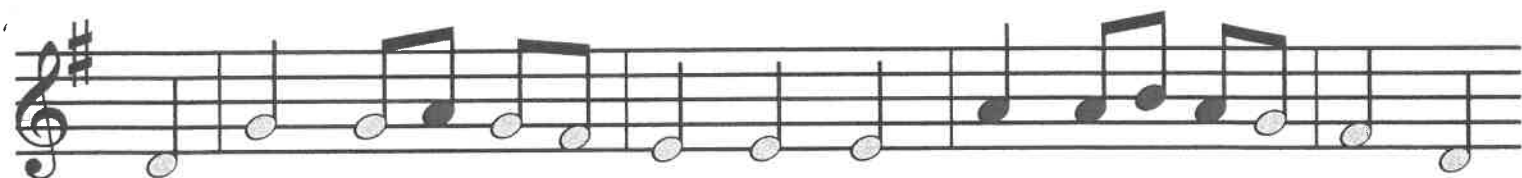
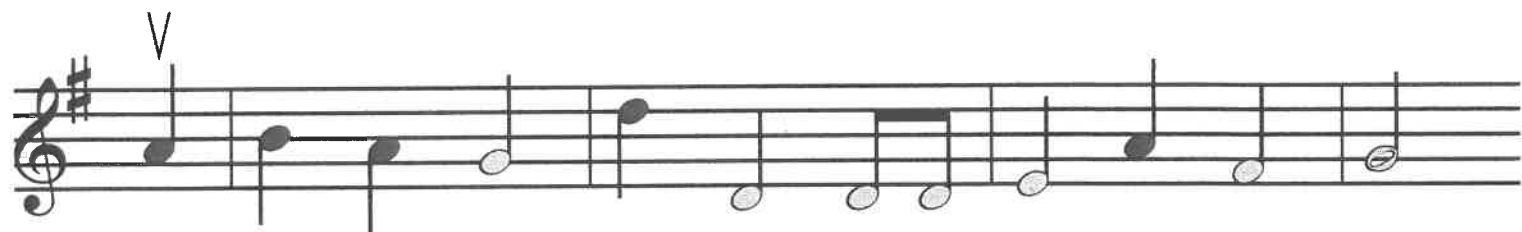
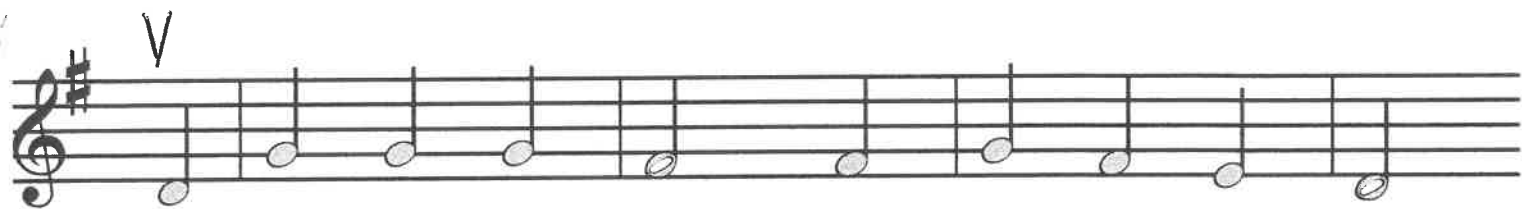
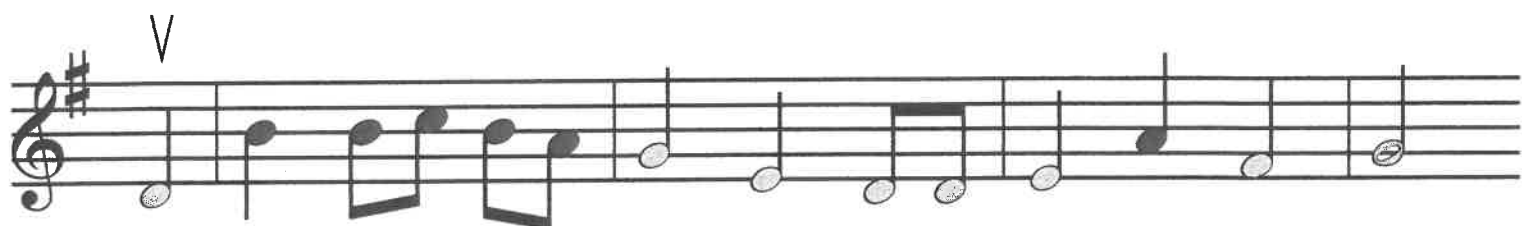
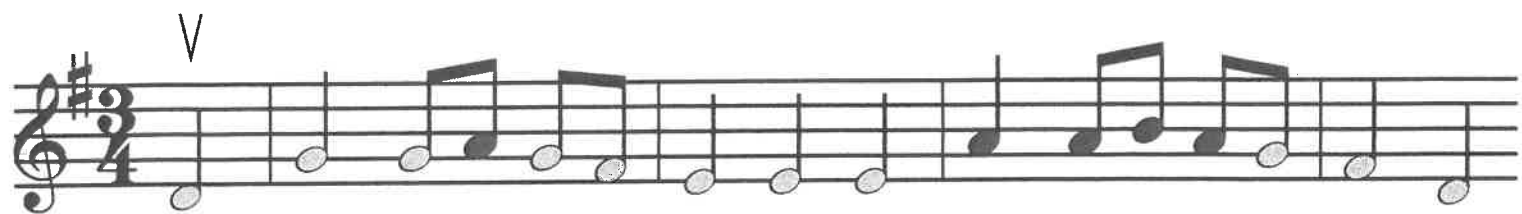
O Come, Little Children



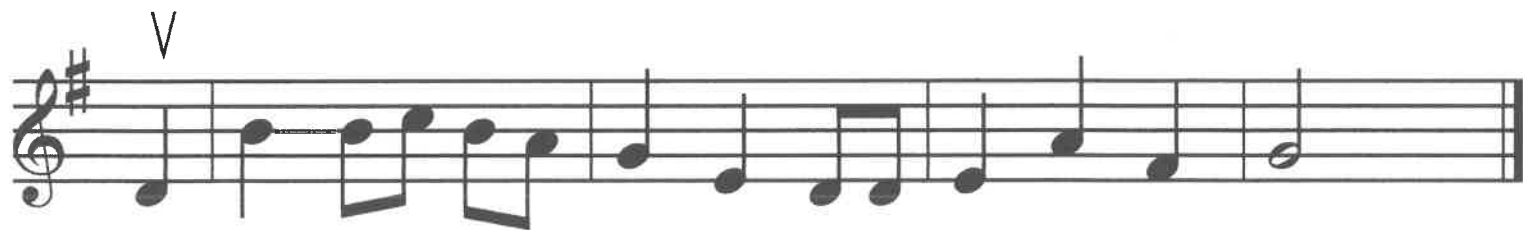
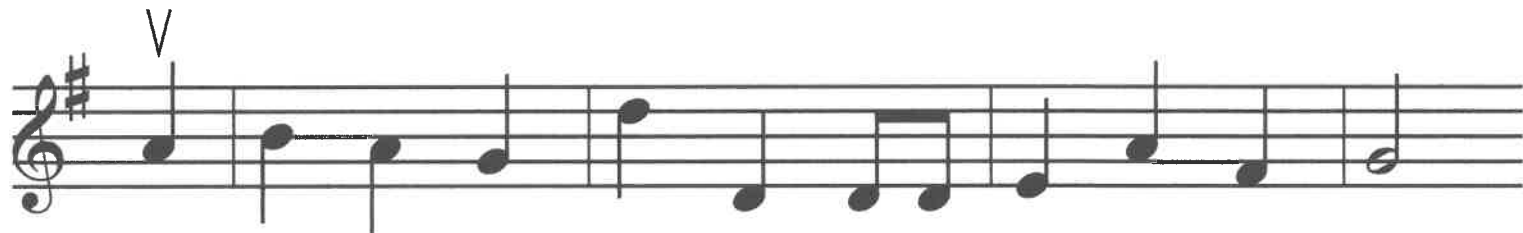
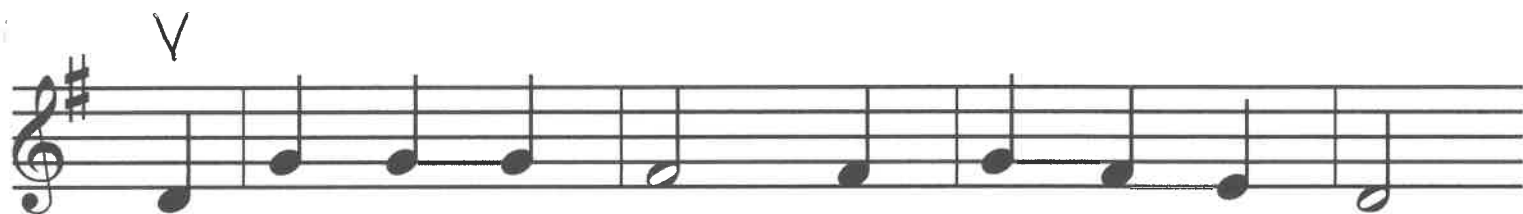
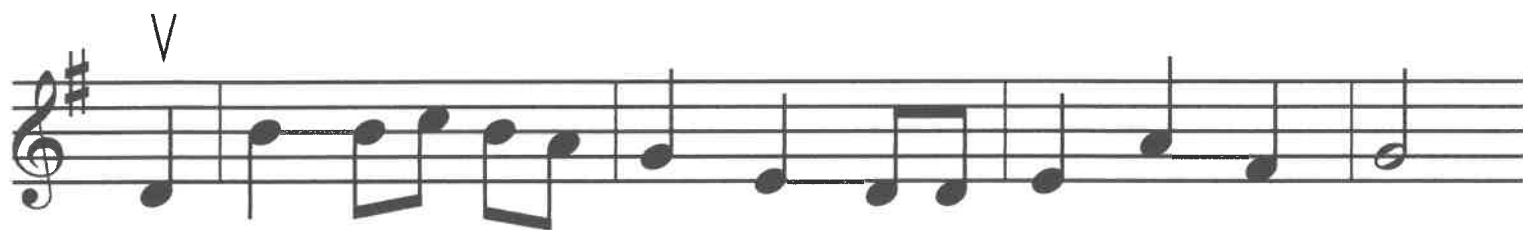
We Wish You a Merry Christmas



We Wish You a Merry Christmas



We Wish You a Merry Christmas



We Three Kings

This musical score for "We Three Kings" consists of eight staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The notation includes various note values, including quarter, eighth, and sixteenth notes, as well as rests. Blue notes are used for the vocal melody, while green notes represent a harmonic accompaniment. The score is characterized by frequent use of beams to connect notes across measures and slurs to indicate phrasing. The first staff includes a 3/4 time signature. The piece concludes with a double bar line on the eighth staff.

We Three Kings

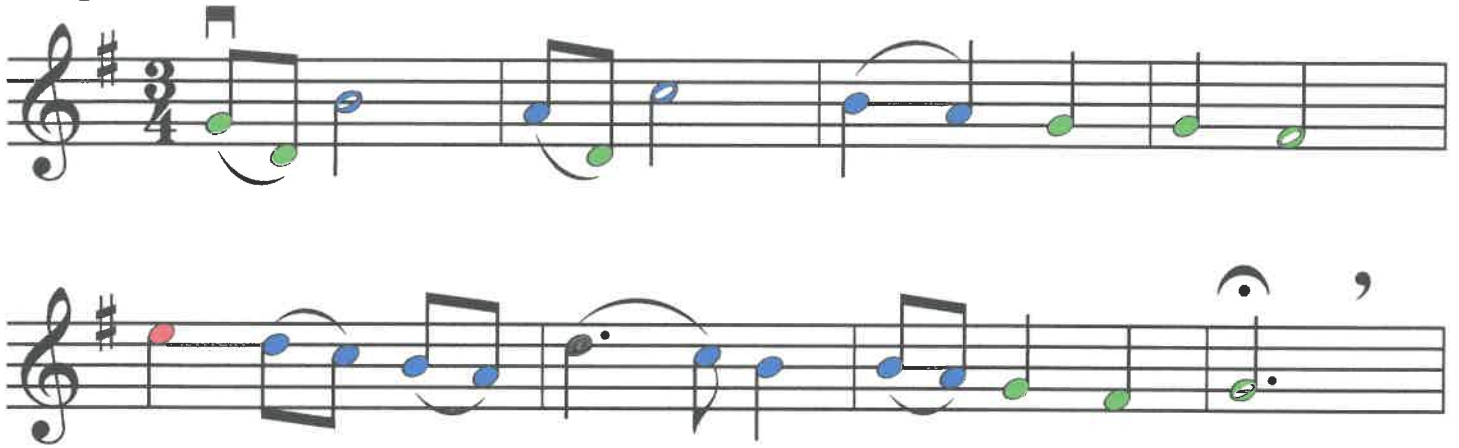
This musical score for "We Three Kings" is written for a single melodic line across nine staves. The key signature is G major (one sharp, F#) and the time signature is 3/4. The notation includes various note values (quarter, eighth, and half notes), rests, and phrasing slurs. The melody is composed of simple, flowing lines suitable for a children's song or a simple instrumental arrangement. The first staff begins with a treble clef and a key signature of one sharp. The music concludes with a double bar line on the final staff.

We Three Kings

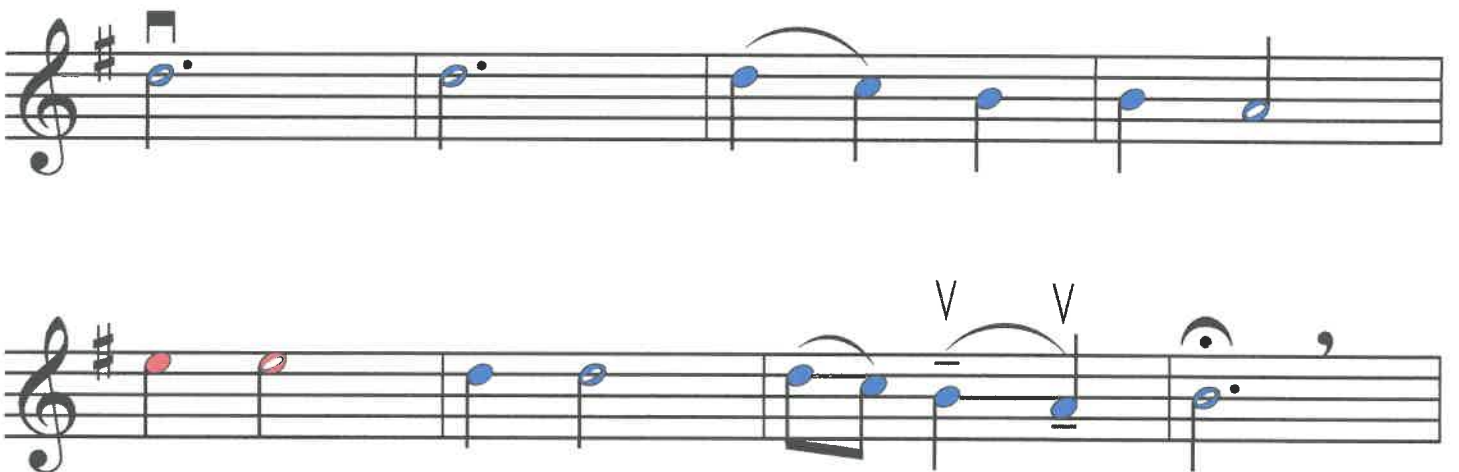
This musical score for "We Three Kings" is written for a single melodic line across eight staves. The key signature is G major (one sharp) and the time signature is 3/4. The melody is characterized by a series of eighth and quarter notes, often grouped by slurs. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts on G4, moves to A4, then B4, and continues with a series of eighth and quarter notes. The second staff continues the melody, featuring a quarter rest followed by a quarter note. The third staff shows a more complex melodic line with slurs and ties. The fourth staff features a half note followed by a quarter note. The fifth staff continues the melody with a quarter rest. The sixth staff features a quarter note followed by a quarter note. The seventh staff continues the melody with a quarter note. The eighth staff concludes the piece with a quarter note and a double bar line.

Dona Nobis Pacem

I



II

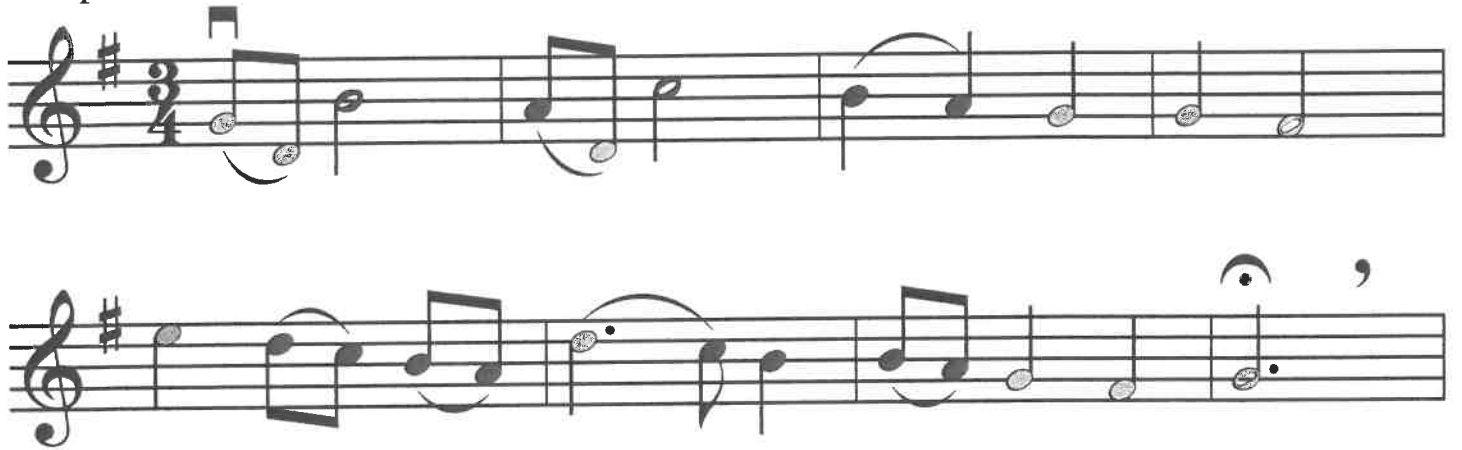


III



Dona Nobis Pacem

I



II



III

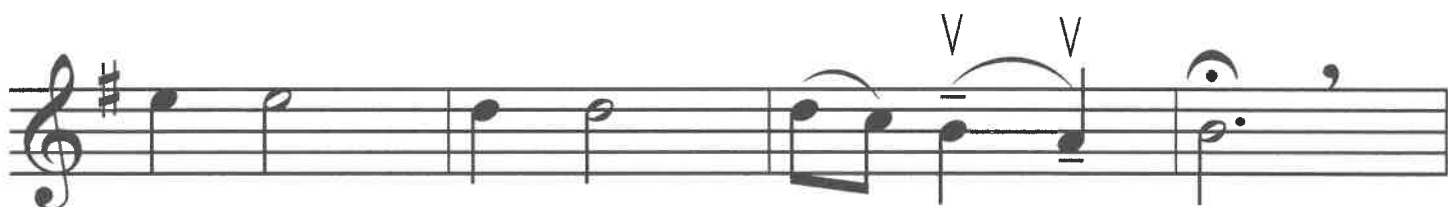


Dona Nobis Pacem

I



II

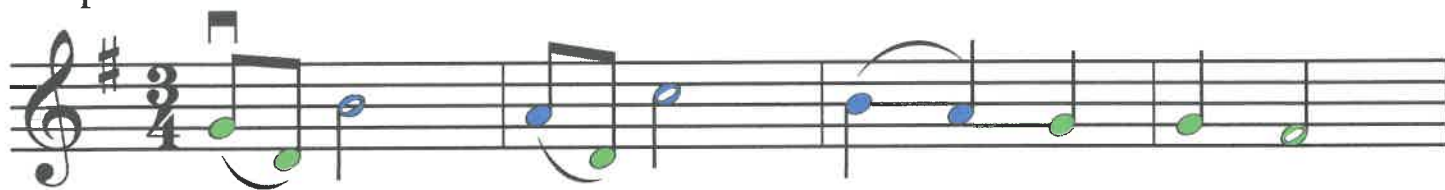


III

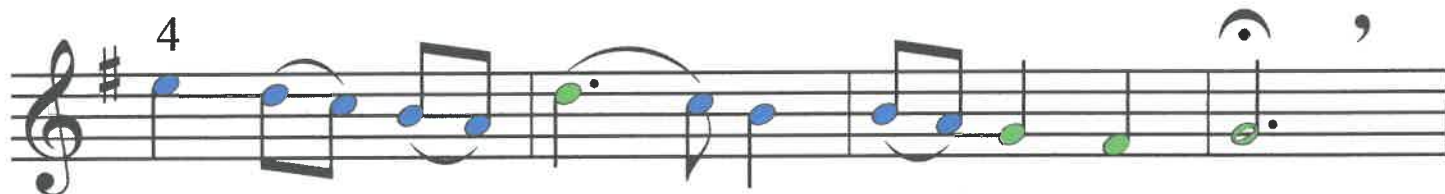


Dona Nobis Pacem

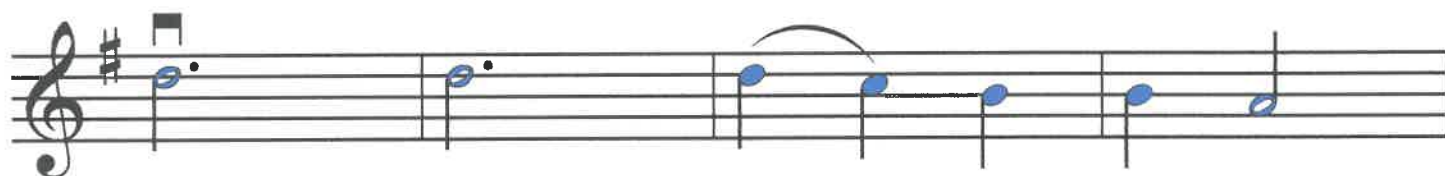
I



4



II

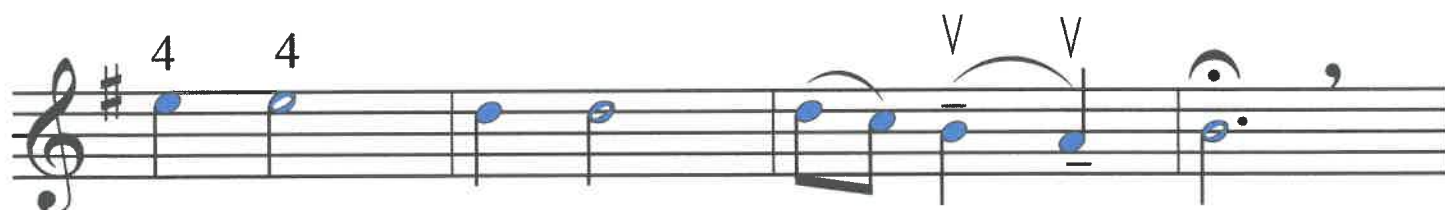


4

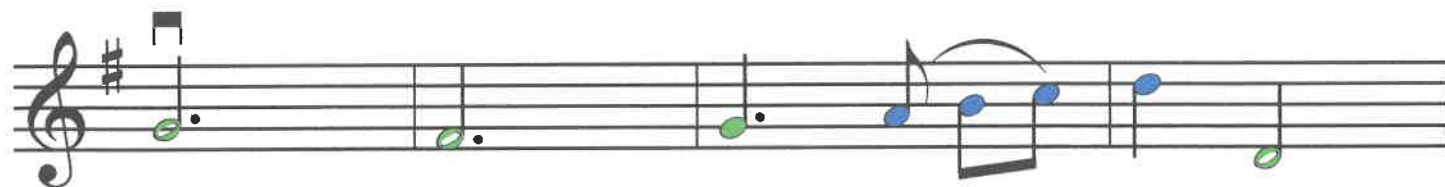
4

V

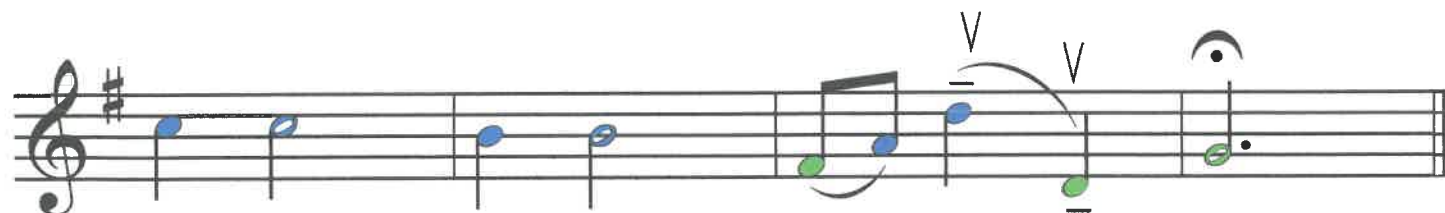
V



III



V

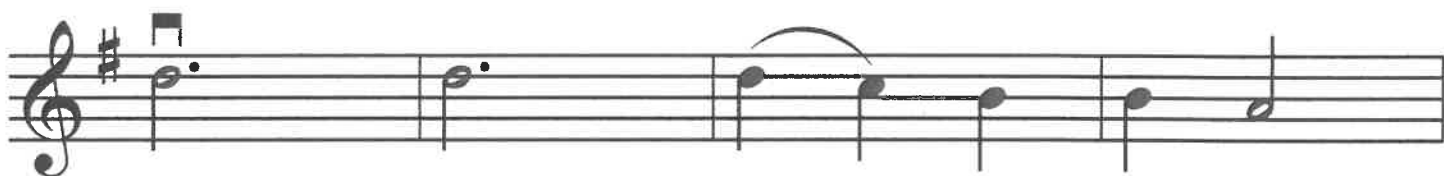


Dona Nobis Pacem

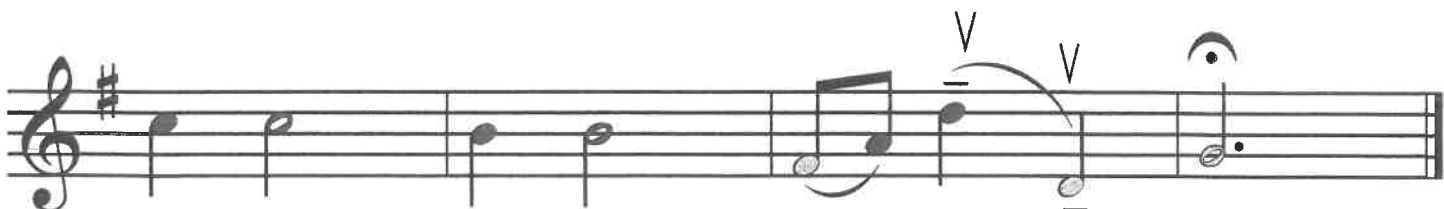
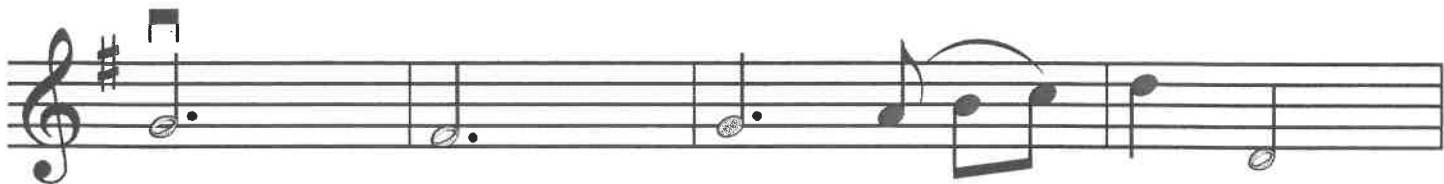
I



II



III

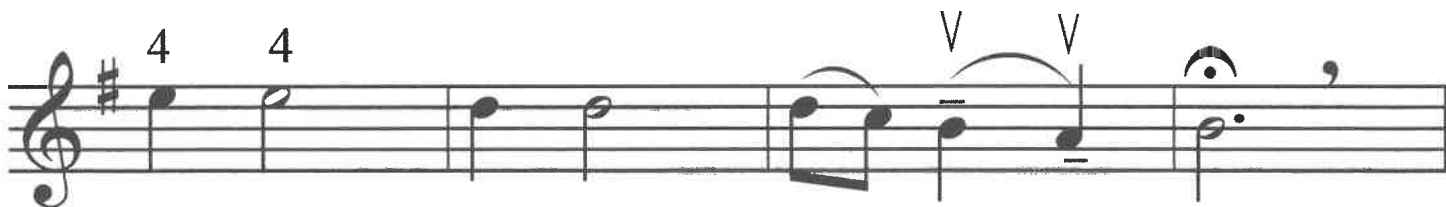


Dona Nobis Pacem

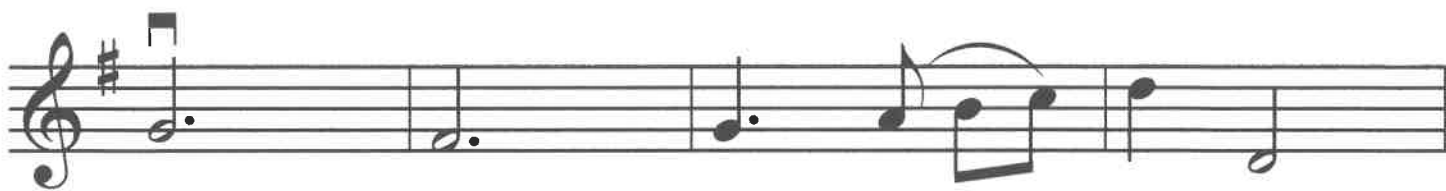
I



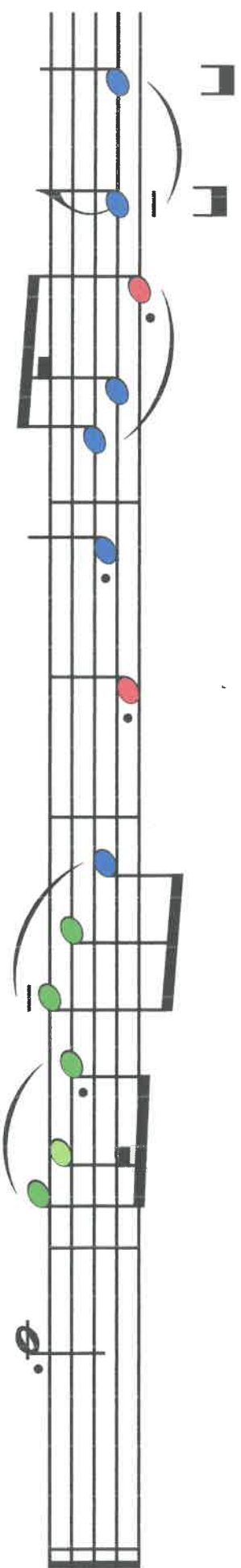
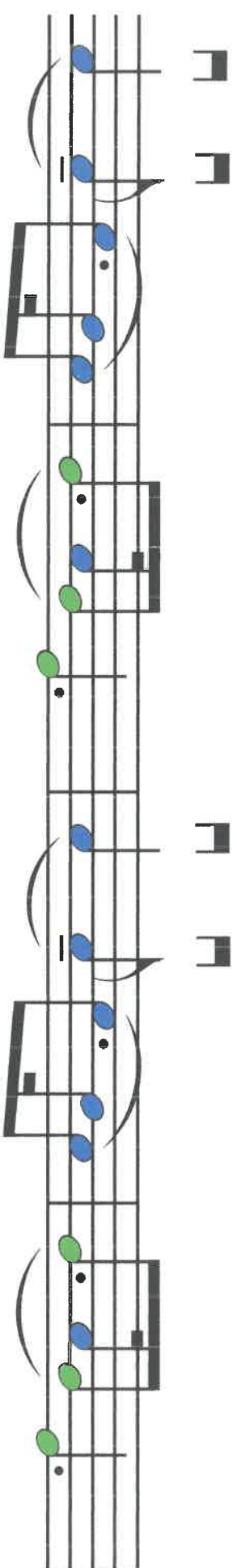
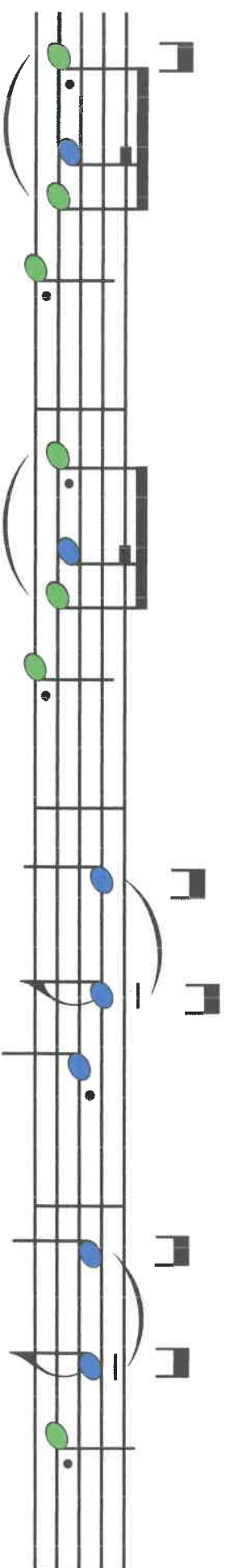
II



III

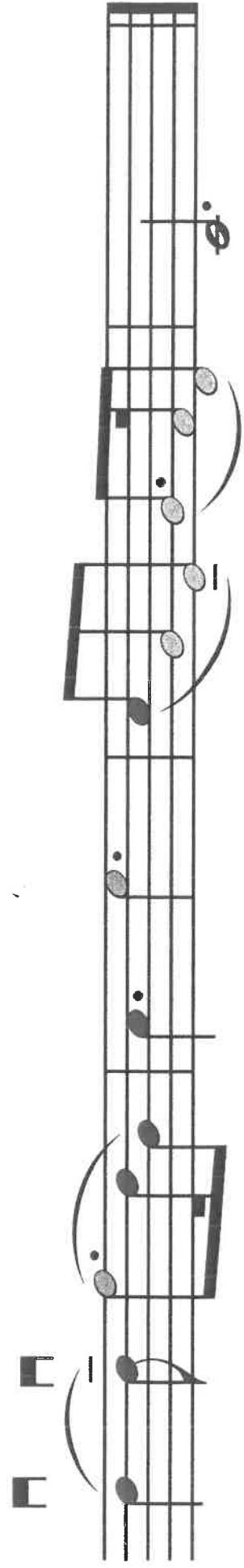
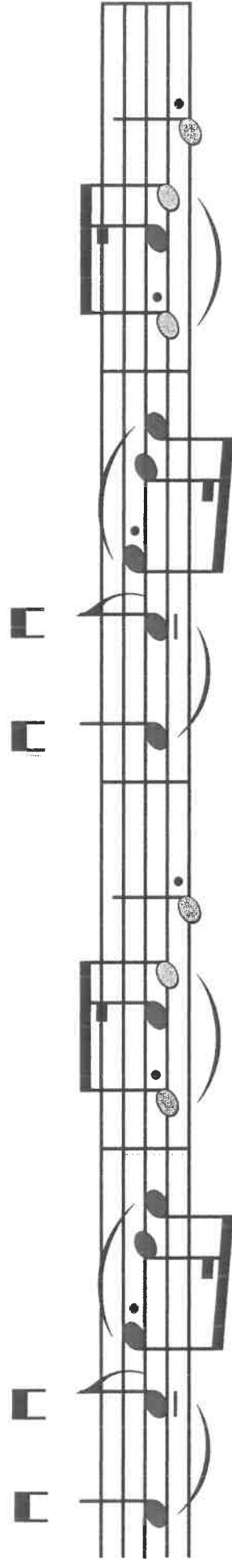
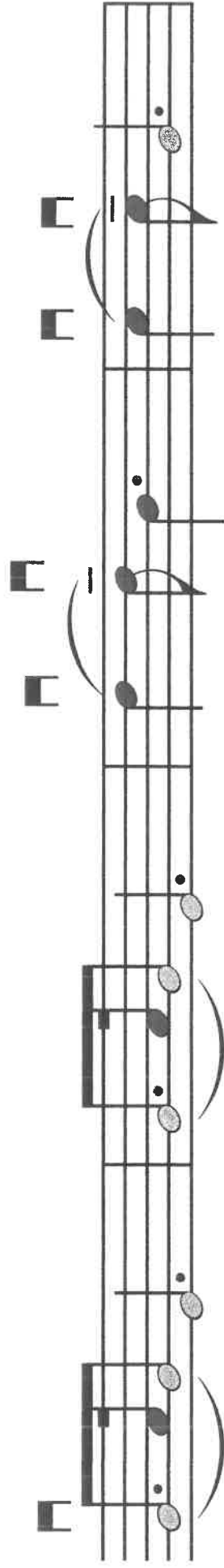


Silent Night



Silent Night

A





Silent Night

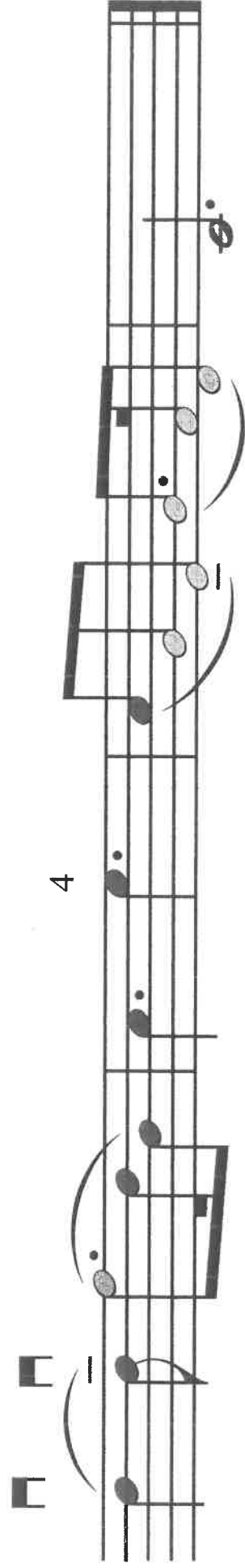
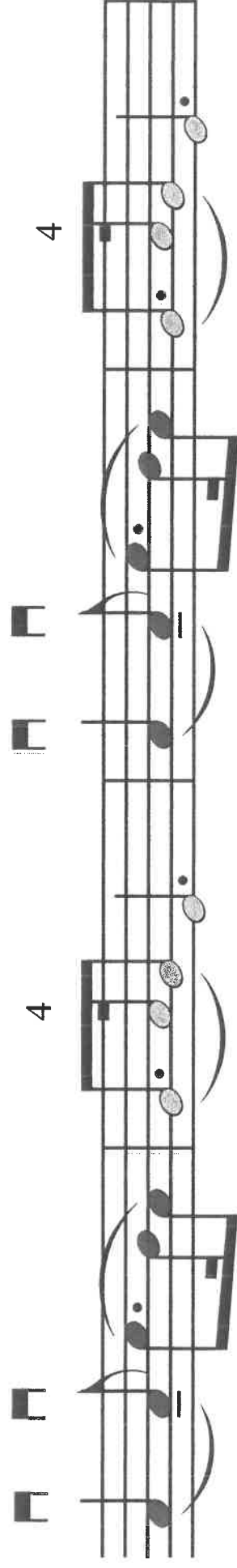
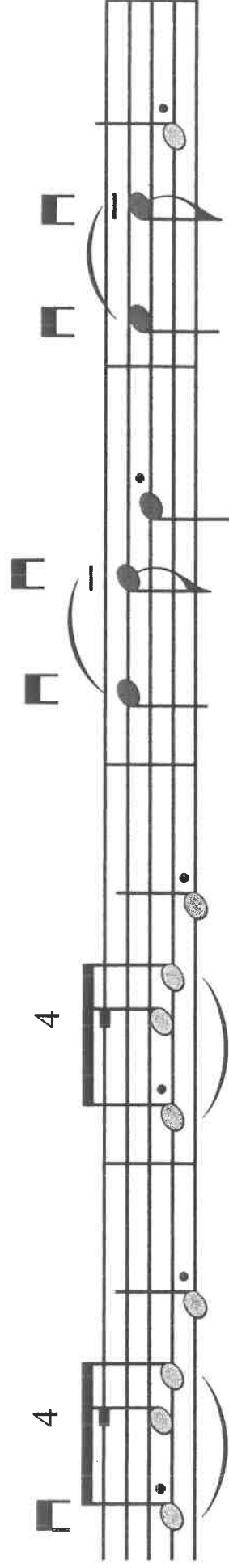
The second system of the musical score for 'The Little Boat' consists of two staves. The upper staff continues the melody with a quarter note G4, an eighth note A4, and a quarter note B4. The lower staff continues the accompaniment with a quarter note G3, an eighth note A3, and a quarter note B3. The system concludes with a double bar line.

The second system of the exercise continues with the same musical notation. It features blue notes in the first half and green notes in the second half, with a '4' time signature indicating a 4/4 measure.

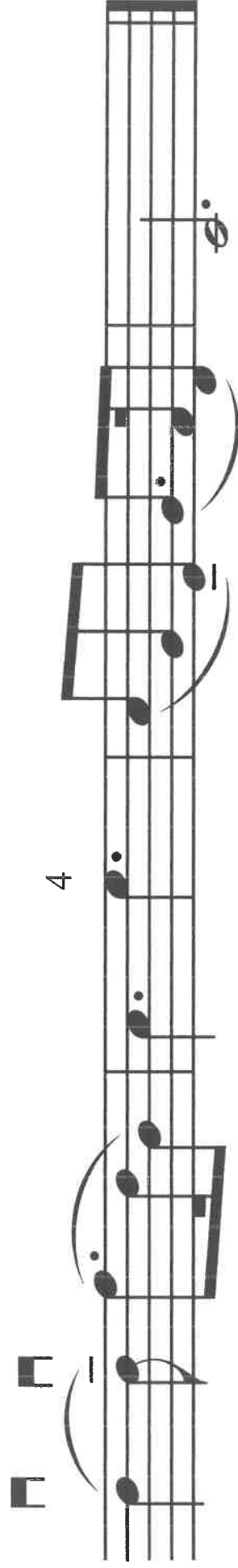
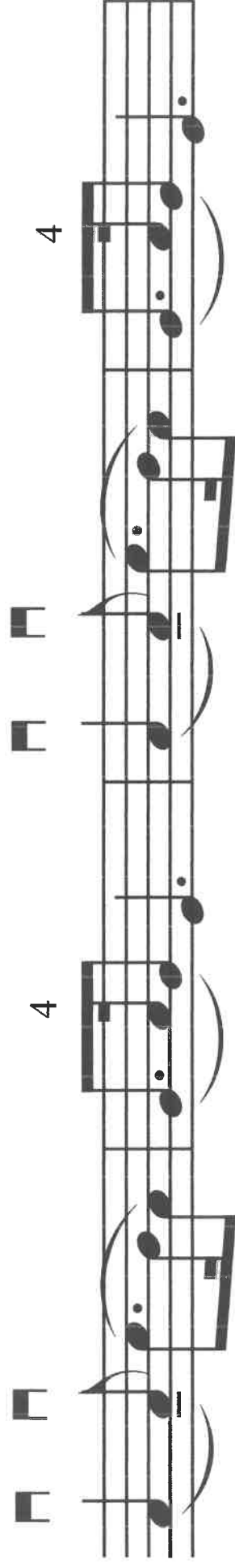
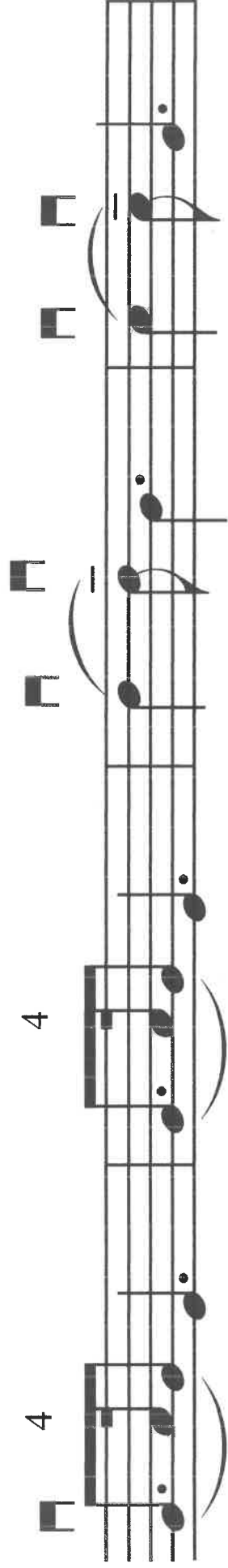
Example 1

The musical notation for Example 1 consists of a single staff with a key signature of one flat (B-flat). The notation includes several measures with notes and rests. The notes are colored blue, red, and green. There are various markings above the notes, including a large 'C' and a '4'. The notation is complex, with many notes and rests, and a large 'C' marking above the staff.

Silent Night



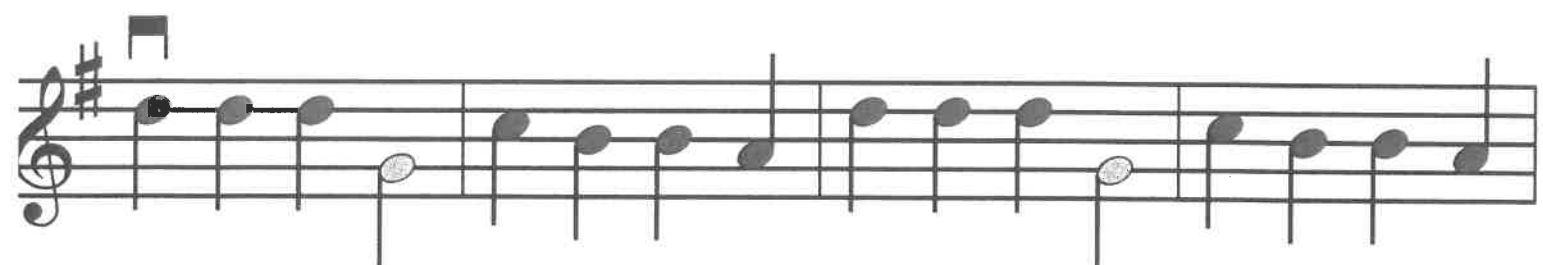
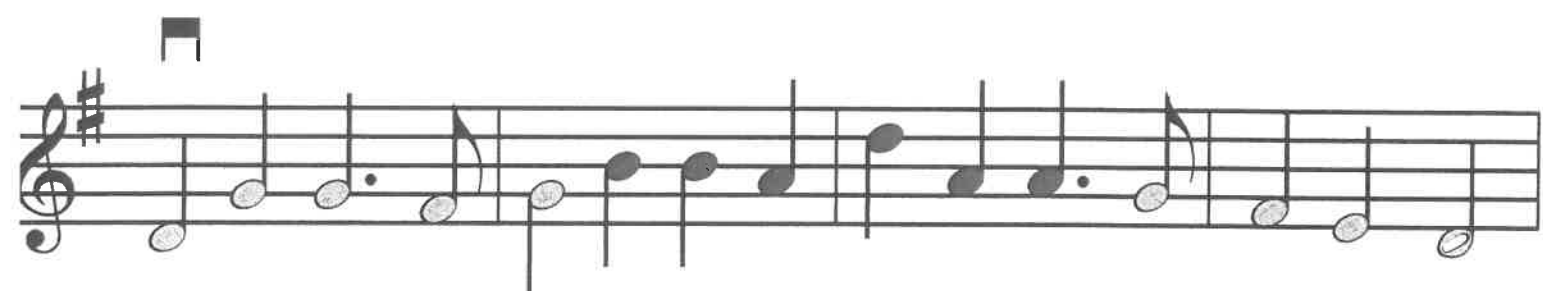
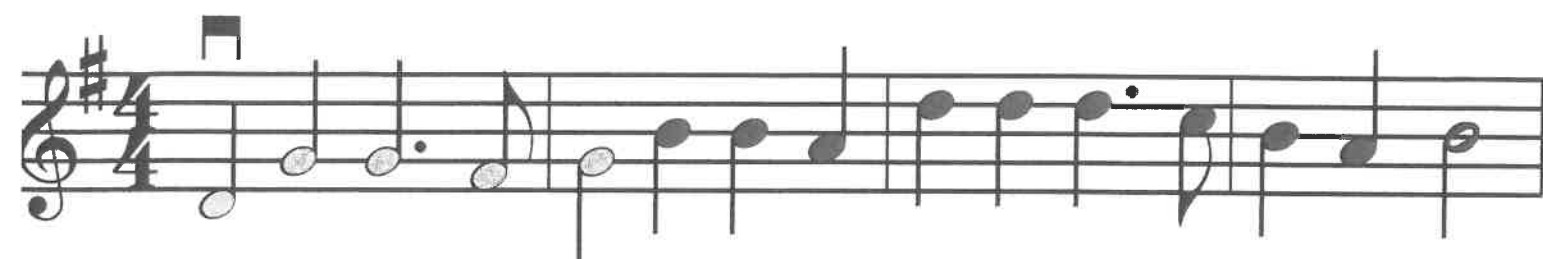
Silent Night



Hark the Herald Angels Sing

This musical score is for the hymn "Hark the Herald Angels Sing," written in 4/4 time and the key of D major (indicated by two sharps). The score consists of five staves of music, each beginning with a treble clef and a key signature of two sharps. The notes are color-coded: blue for the main melody and green for accompaniment or secondary parts. The first four staves each begin with a small black square icon. The fifth staff includes a measure with a '4' above it, indicating a four-measure rest. The music concludes with a double bar line on the fifth staff.

Hark the Herald Angels Sing



Hark the Herald Angels Sing



A

ABABA end

He Is Born

3-3-033—

Handwritten musical score for "He Is Born" in G major, 2/4 time. The score consists of eight staves. The first four staves are marked 'A' and the last four are marked 'B'. The melody is written in treble clef with a key signature of one sharp (F#). The notes are color-coded: green for the first four staves, blue for the last four staves, and red for specific notes in the fifth and sixth staves. The score includes various musical notations such as eighth notes, quarter notes, and rests. Handwritten annotations include "3-3-033—" at the top right and "0 1 2 1 0 1 2 3" below the fourth staff.

A B A B A end

He Is Born

3 - 3 - 0 3 3 -

Handwritten musical score for "He Is Born" in G major (one sharp) and 2/4 time. The score is divided into two sections, A and B.

Section A: Indicated by a box with the letter 'A' in the top left. It consists of the first four staves of music. The melody is written on a treble clef staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half).

Section B: Indicated by a box with the letter 'B' in the top left. It consists of the remaining four staves of music. The melody is written on a treble clef staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half).

Handwritten blue markings below the staves include:

- Below the first staff of Section B: 0, 1, (2), 1, 0, 1 (2), 3 ~~~~~



A

ABABA end

He Is Born

3 - 3 - 0 3 3 -

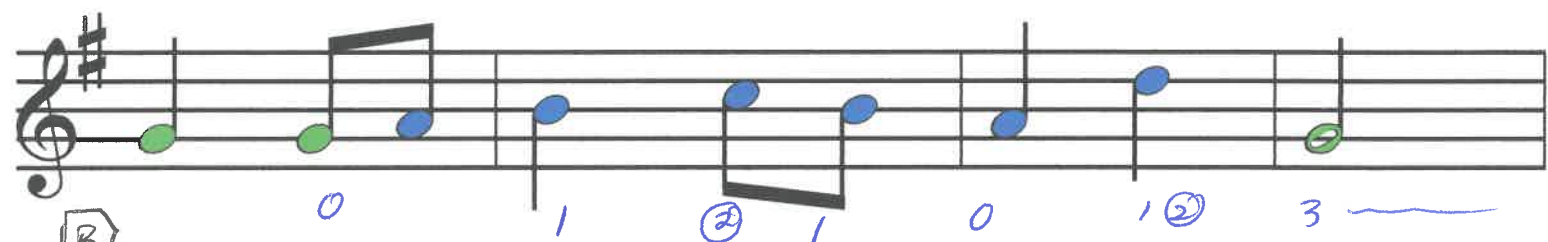
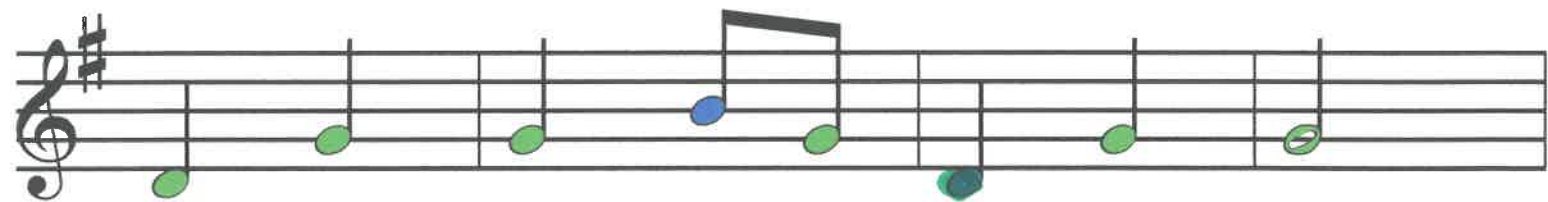
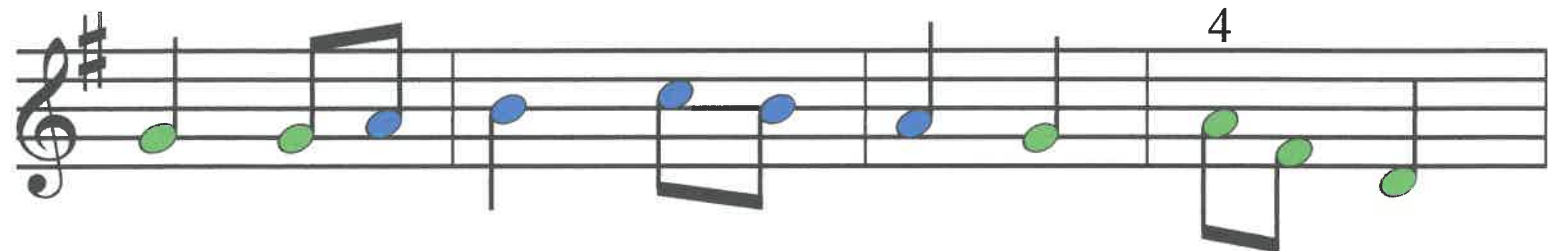
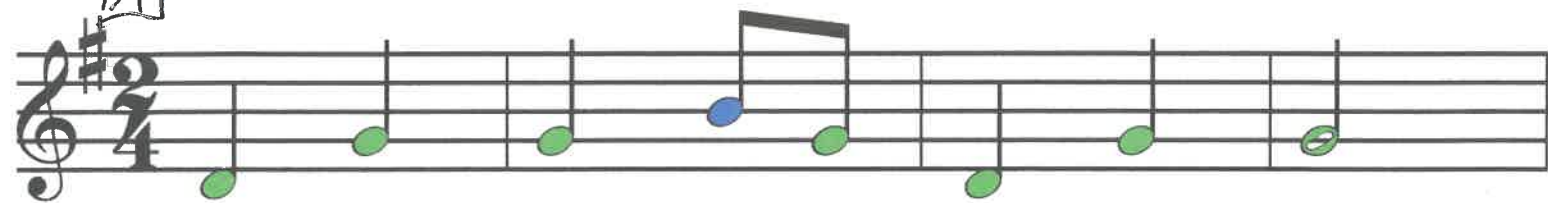
0 1 ② 1 0 1 ② 3 ~~~~~

ABABA end

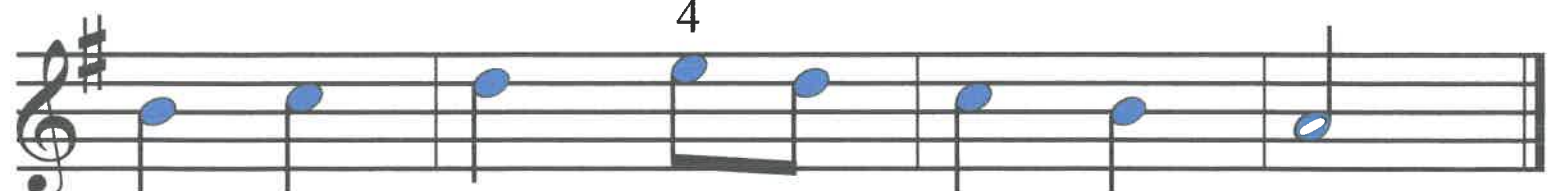
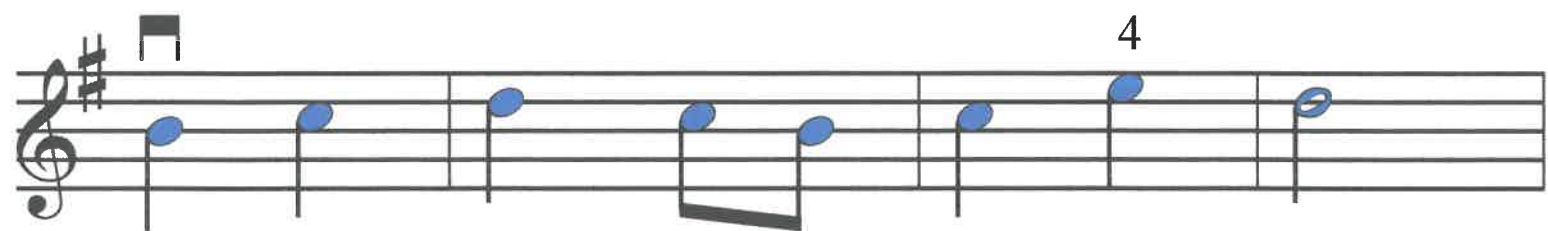
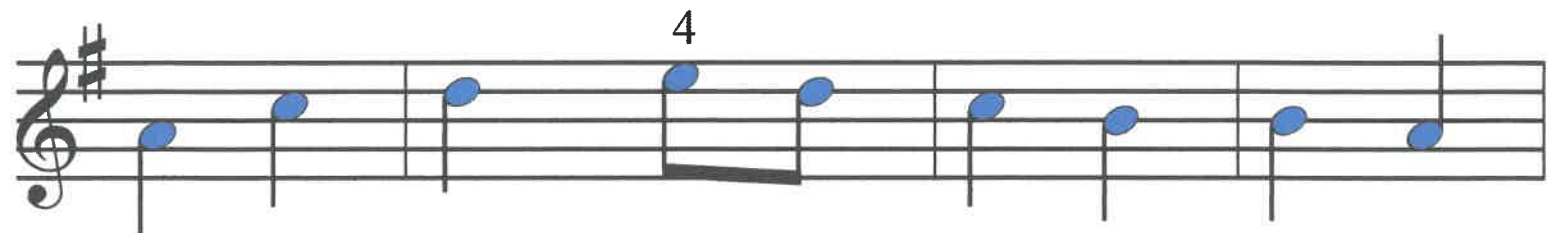
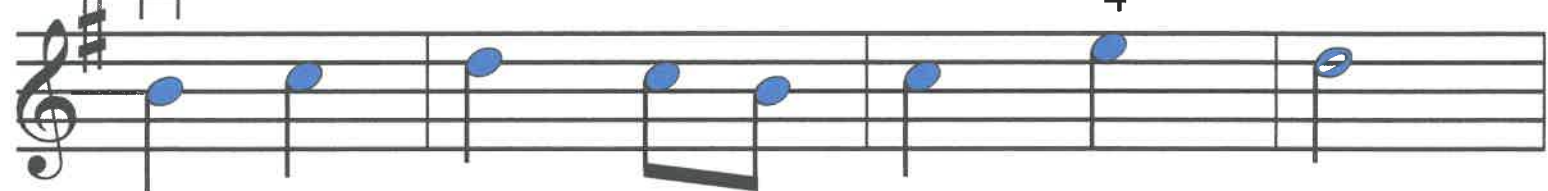
He Is Born

3 - 3 - 0 3 3 —

A



B

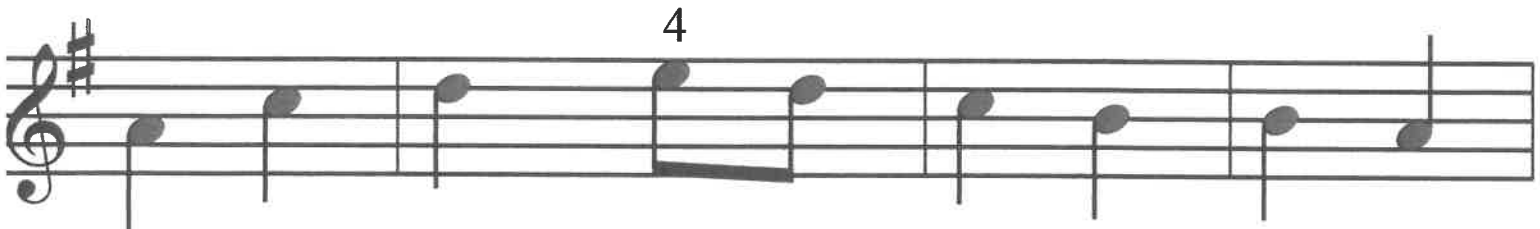
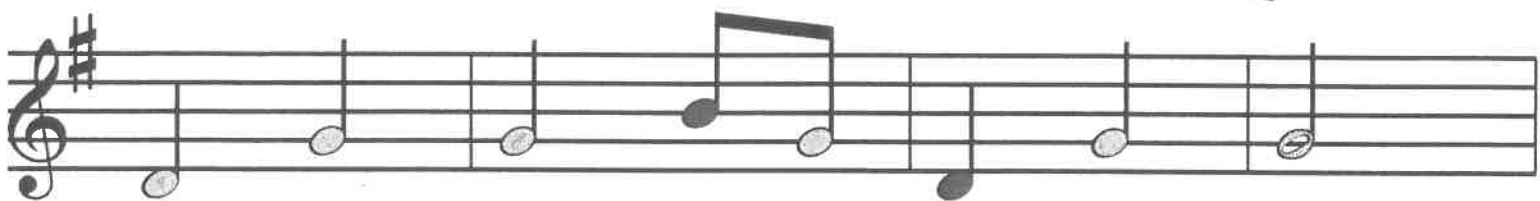
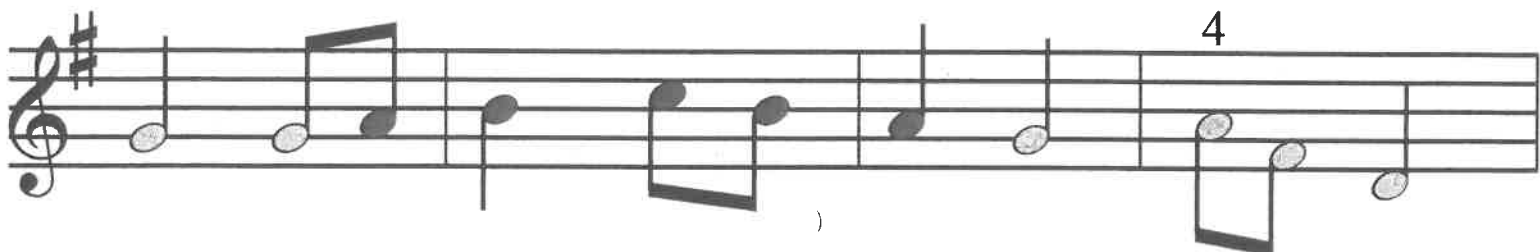


A

ABABA end

He Is Born

3 - 3 - 0 3 3 —



[A]

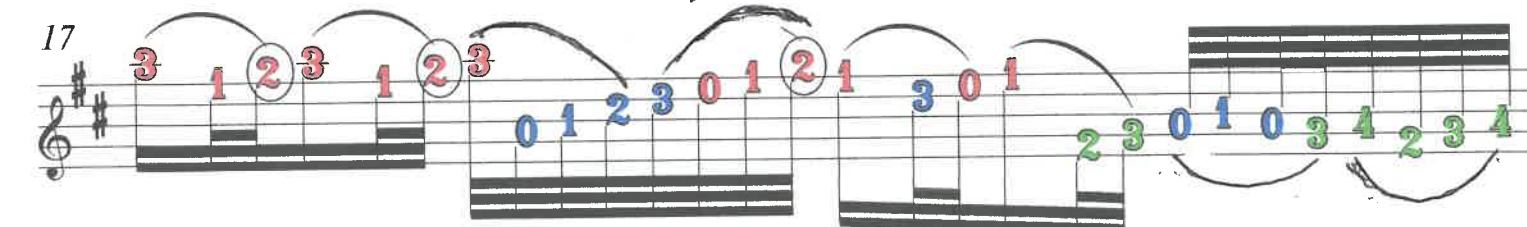
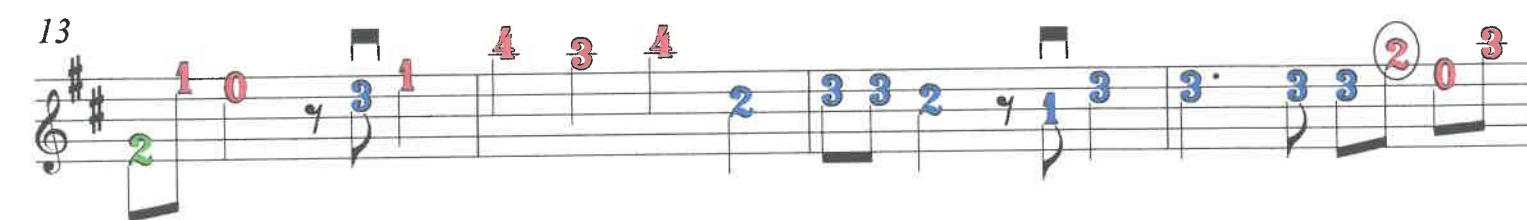
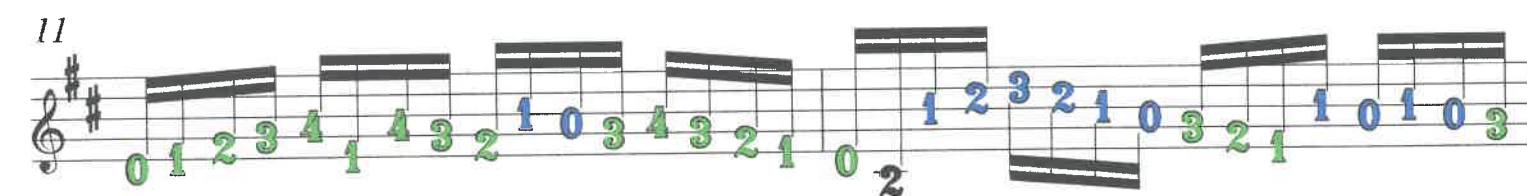
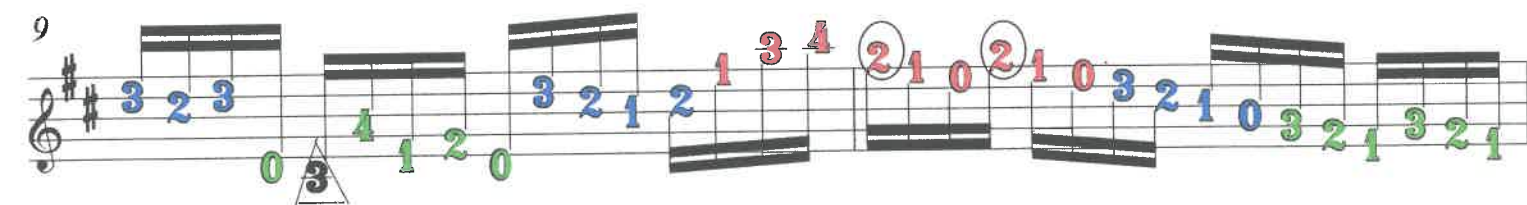
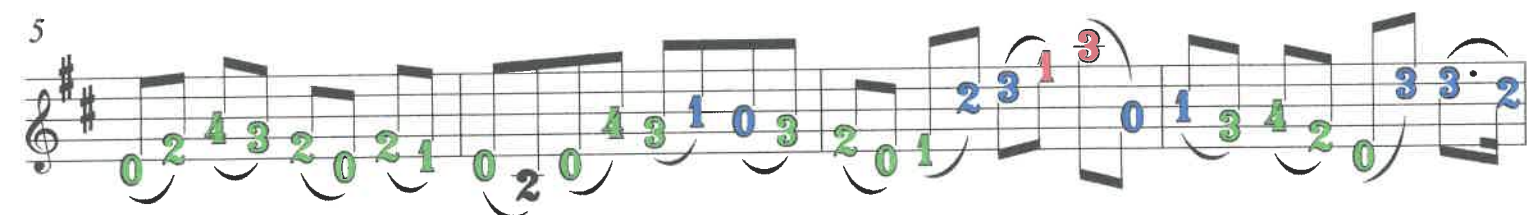
ABABA end

He Is Born

3 - 3 - 0 3 3 -

0 1 2 1 0 7 2 3

canon



18

19

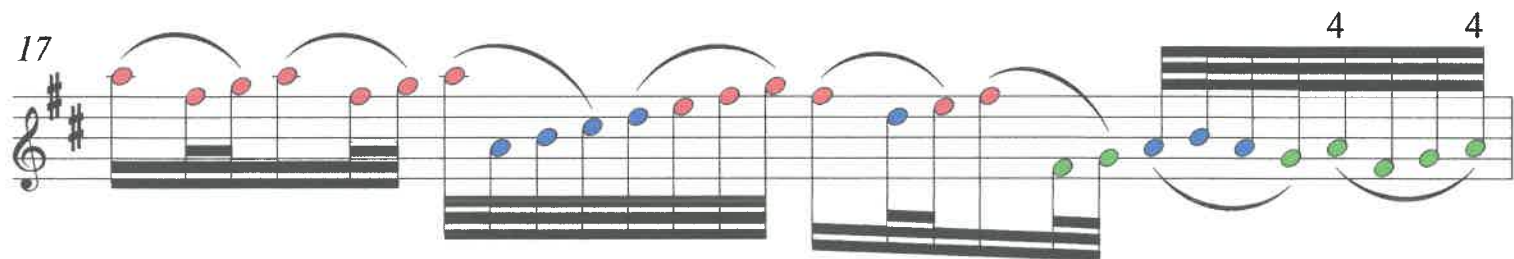
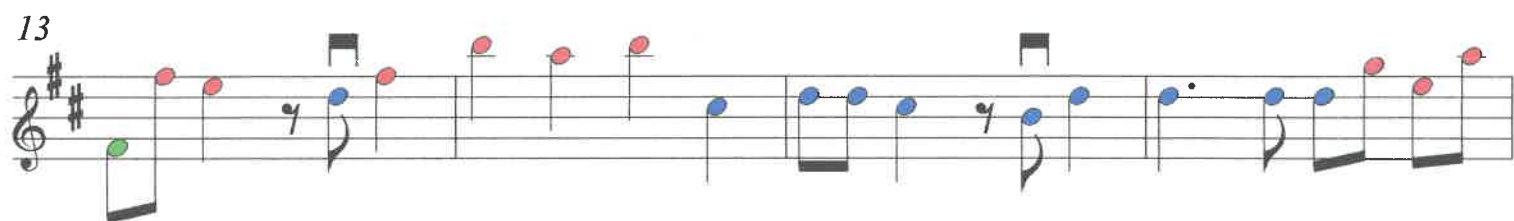
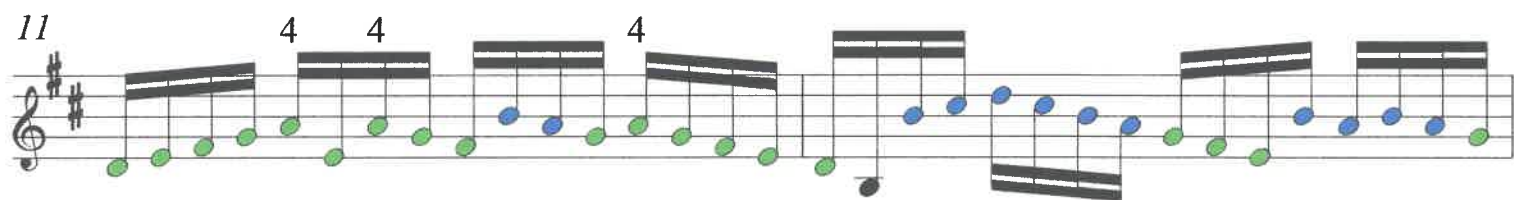
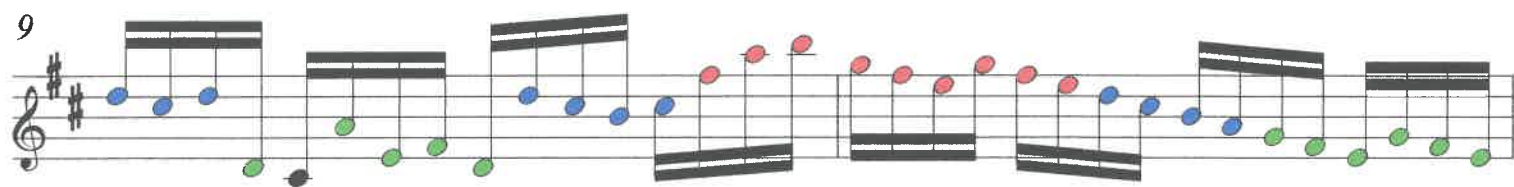
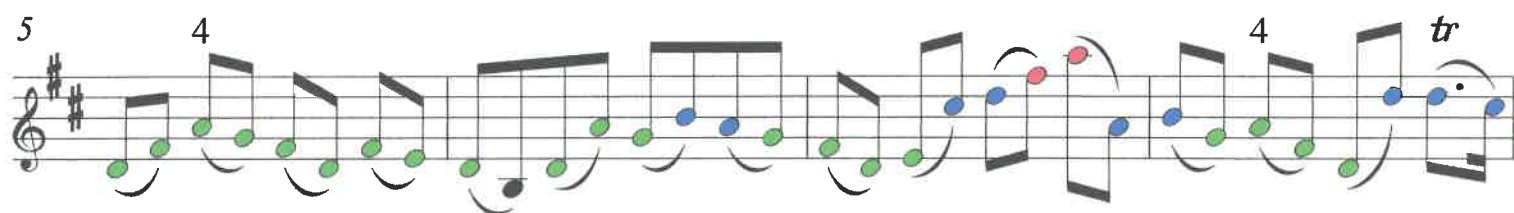
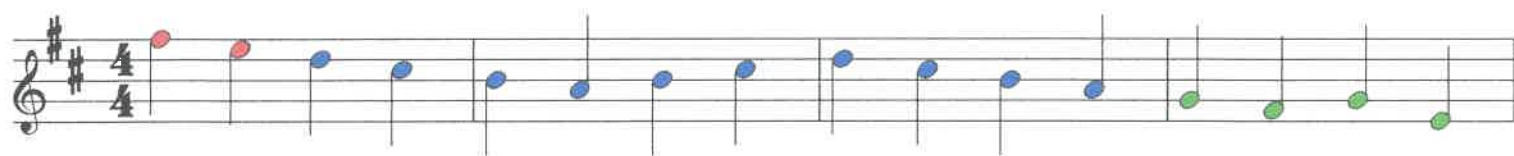
20

21

25

29

canon



18

19

20

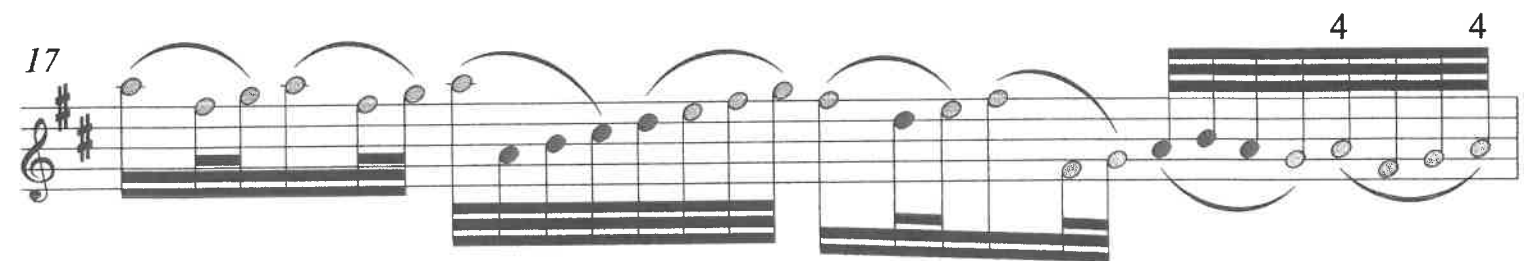
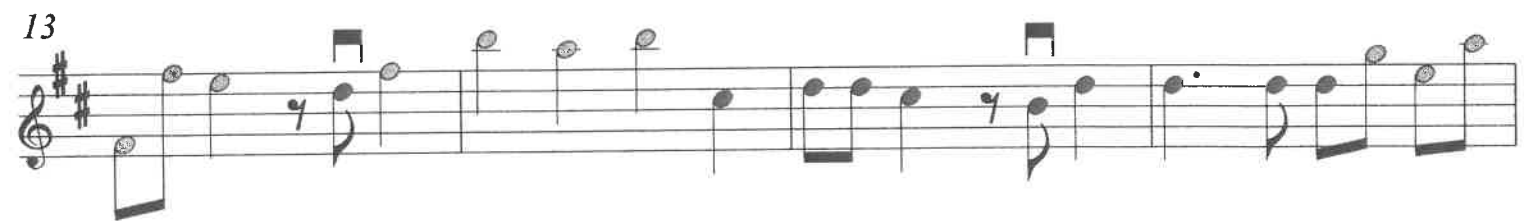
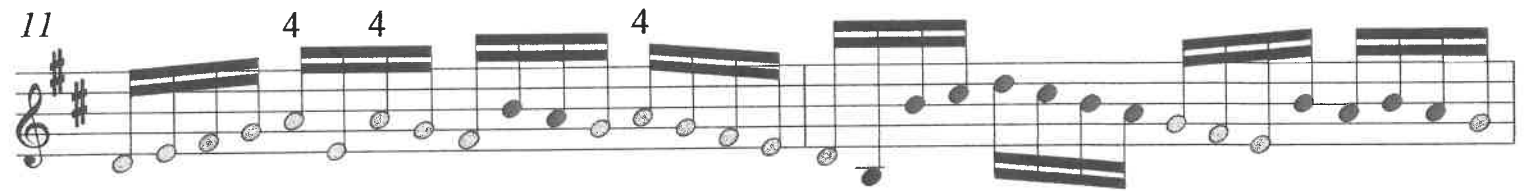
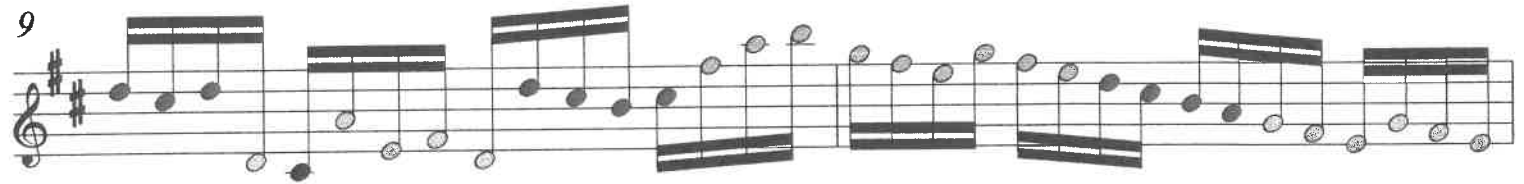
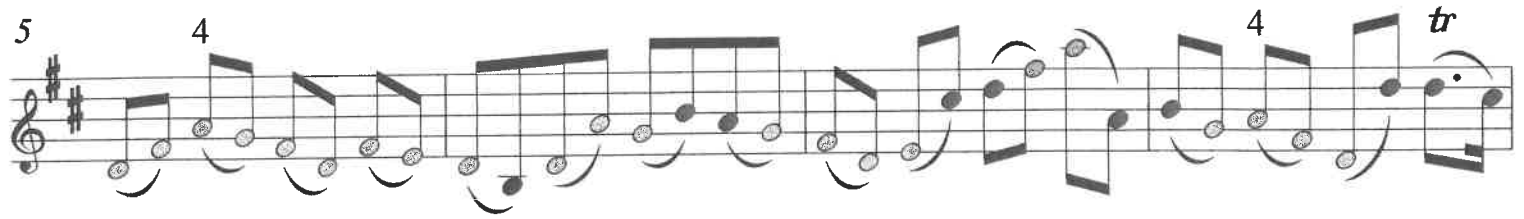
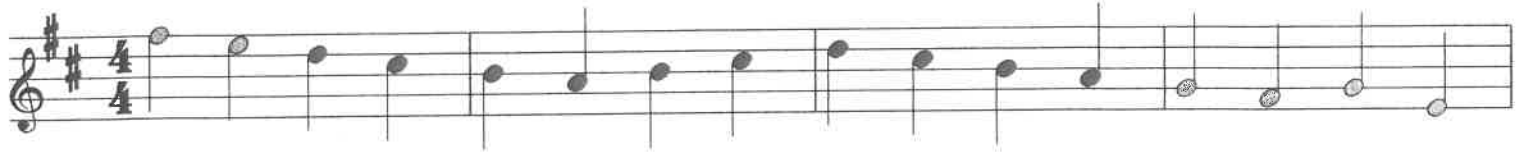
21

25

29

This musical score is for a canon in G major, spanning measures 18 to 29. The notation is on a single treble clef staff. The key signature has two sharps (F# and C#). The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. Slurs are used to group notes across measures. Some notes are color-coded: green for the first voice, blue for the second, and red for the third. Measure numbers 18, 19, 20, 21, 25, and 29 are printed at the beginning of their respective lines. Above measures 19, 20, 25, and 29, there is a '4' indicating a four-measure rest or a specific rhythmic pattern. The score ends with a double bar line at the end of measure 29.

canon



18

19

20

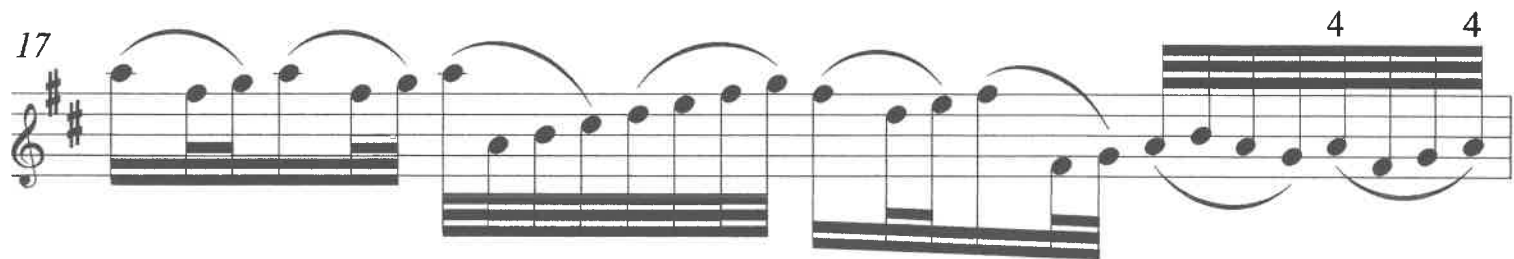
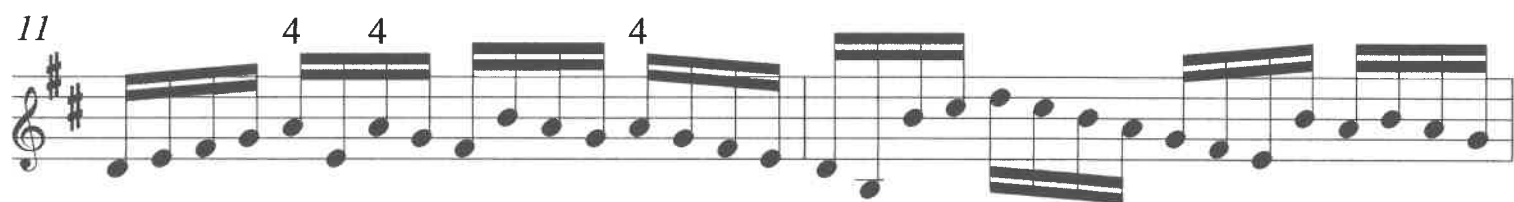
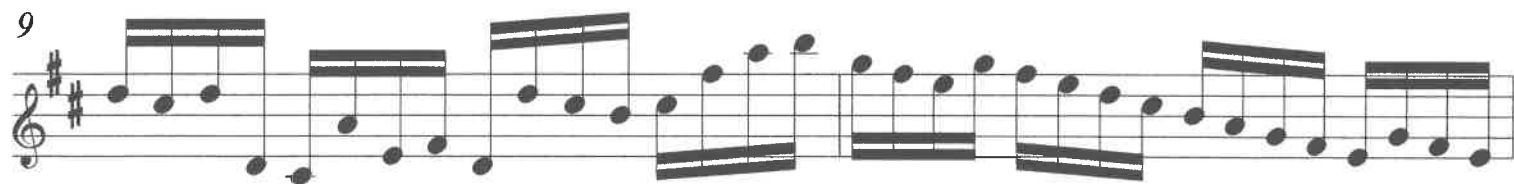
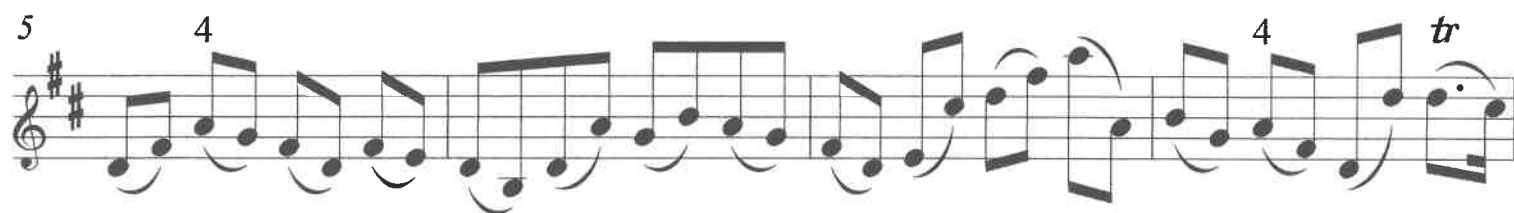
21

25

29

This musical score is for a canon in G major, measures 18 through 29. The notation is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The music features a variety of rhythmic patterns and melodic lines. Measures 18-20 contain complex, multi-measure rests of 4 measures, indicated by a '4' above the staff. Measures 21-24 show a more active melodic line with eighth and sixteenth notes. Measures 25-28 continue the melodic development, with another 4-measure rest in measure 27. The piece concludes in measure 29 with a final cadence.

canon



18

19

20

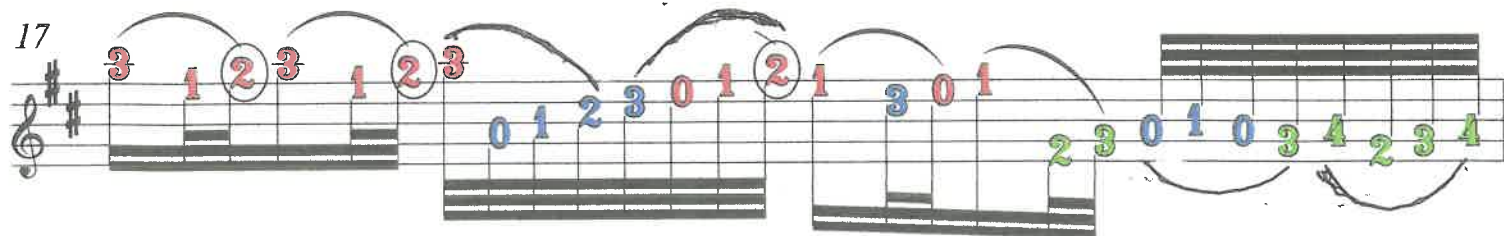
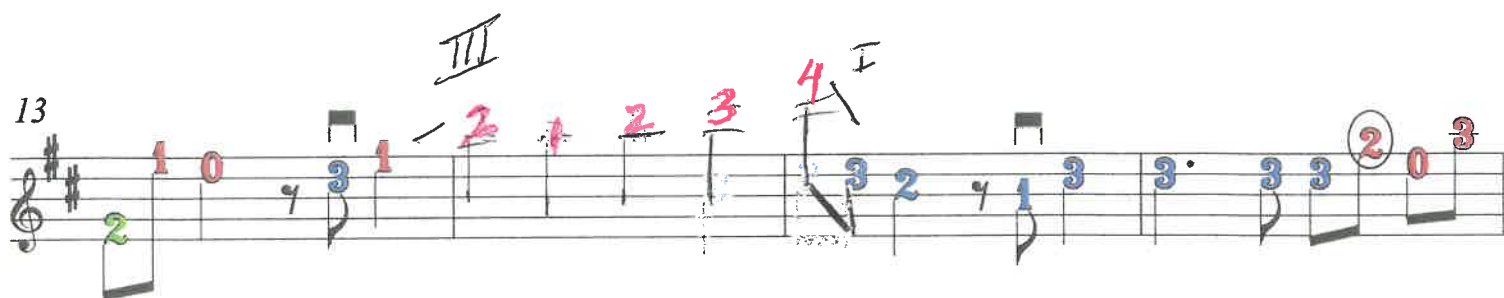
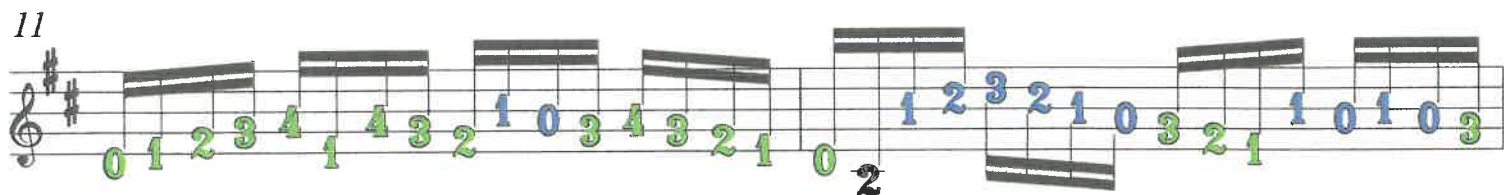
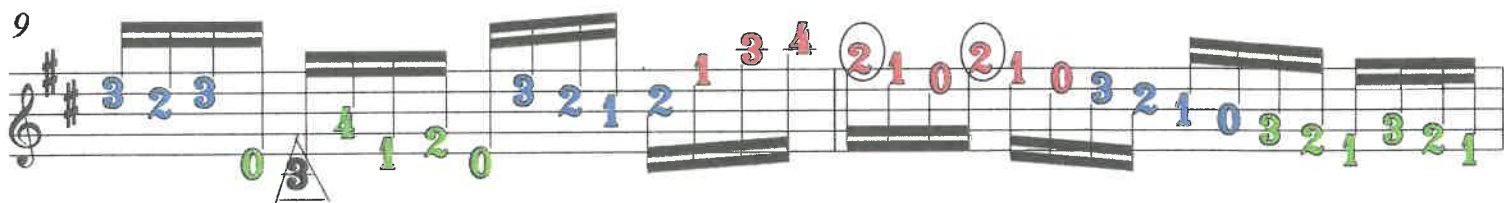
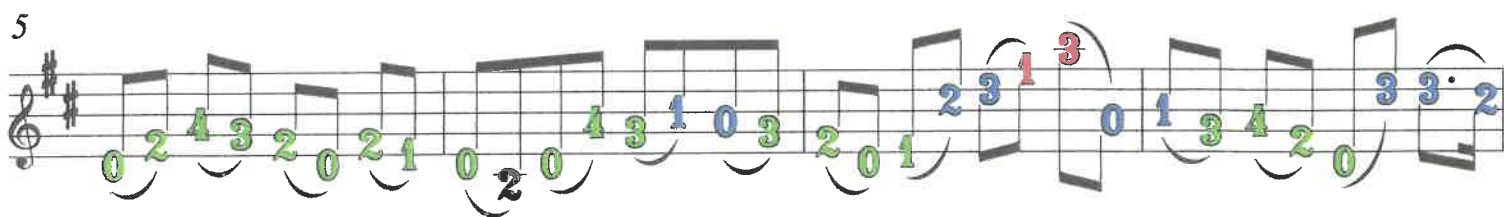
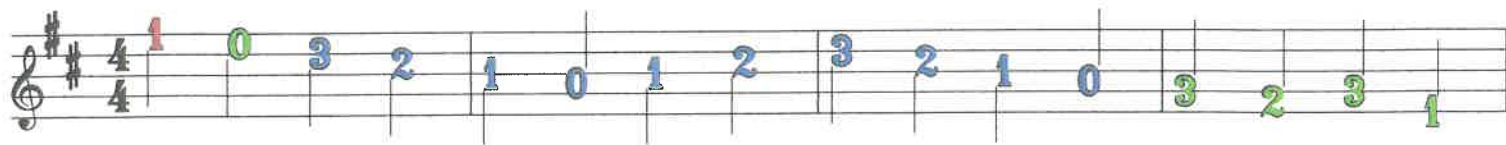
21

25

29

This musical score is for a canon in G major, measures 18 through 29. The notation is on a single treble clef staff. Measures 18-24 contain complex rhythmic patterns with many beamed sixteenth and thirty-second notes, often grouped in fours. Measures 25-29 show a more melodic progression with dotted rhythms and eighth-note patterns. The piece concludes with a whole note chord in measure 29.

canon



18

19

20

21

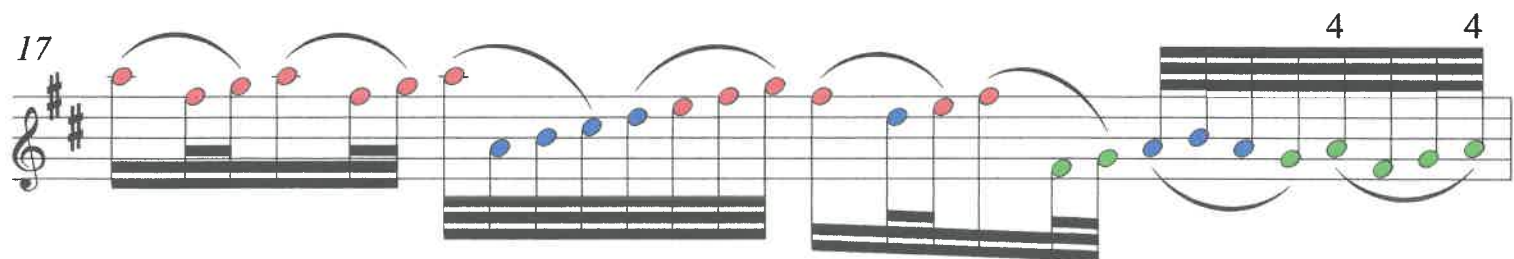
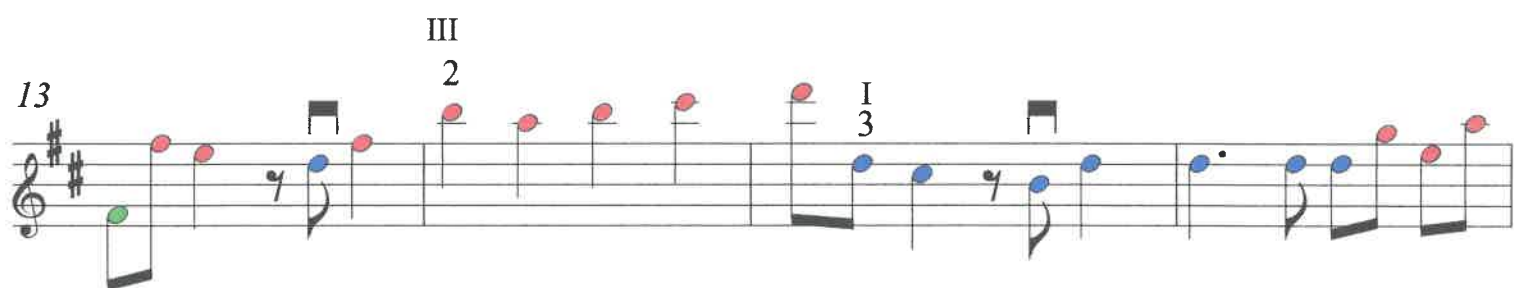
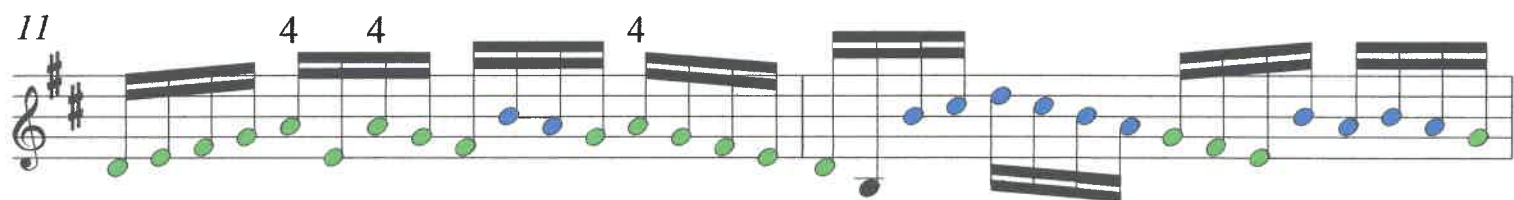
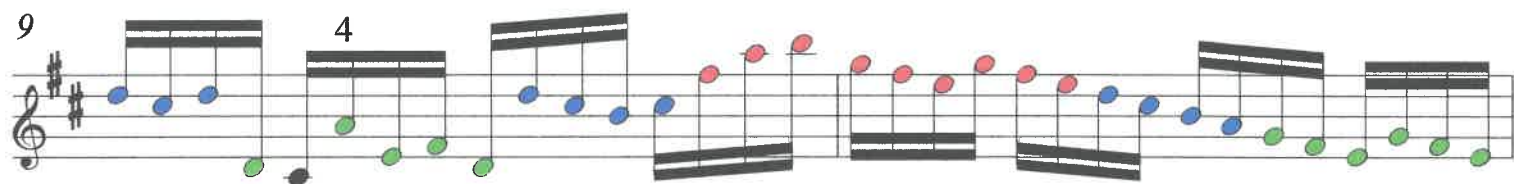
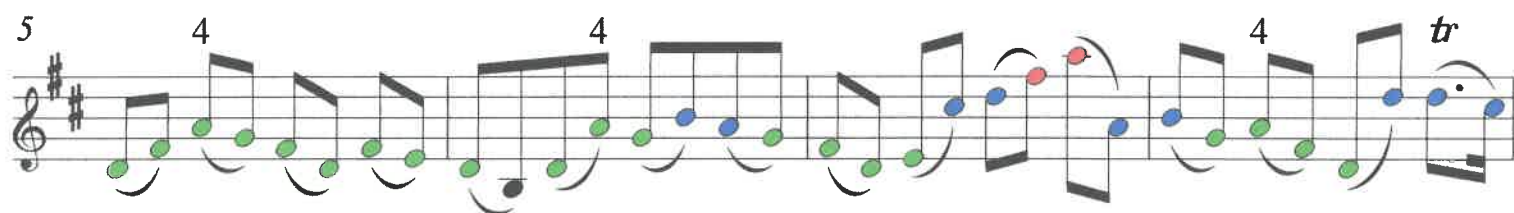
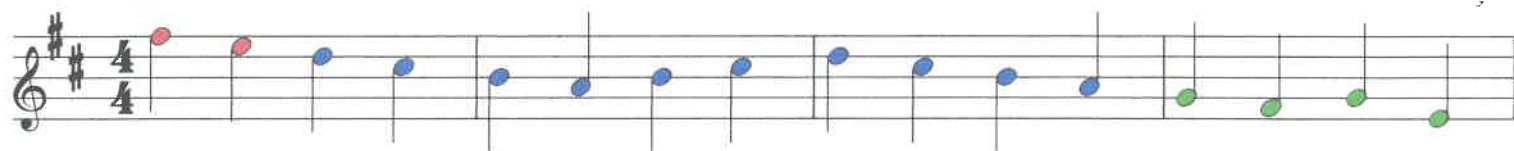
25

29

The musical score consists of six lines of music, each starting with a measure number. The notation is as follows:

- Line 18:** Starts with a treble clef and a key signature of two sharps. The first measure contains a green '3' and a blue '1'. The second measure contains a blue '0' and a green '3'. The third measure contains a green '2' and a blue '1'. The fourth measure contains a green '2' and a blue '1'. The fifth measure contains a green '0' and a blue '1'. The sixth measure contains a green '2' and a blue '3'. The seventh measure contains a green '0' and a blue '1'. The eighth measure contains a green '3' and a blue '1'. The ninth measure contains a blue '0' and a blue '1'. The tenth measure contains a blue '2' and a blue '3'. The eleventh measure contains a blue '0' and a blue '1'. The twelfth measure contains a blue '2' and a blue '3'. The thirteenth measure contains a red '0' and a red '1'. The fourteenth measure contains a red '2' and a red '3'.
- Line 19:** Starts with a treble clef and a key signature of two sharps. The first measure contains a red '1' and a blue '3'. The second measure contains a red '0' and a blue '1'. The third measure contains a red '0' and a blue '3'. The fourth measure contains a blue '4' and a blue '2'. The fifth measure contains a blue '3' and a blue '0'. The sixth measure contains a red '1' and a red '0'. The seventh measure contains a blue '3' and a blue '2'. The eighth measure contains a blue '3' and a blue '1'. The ninth measure contains a blue '2' and a blue '3'. The tenth measure contains a blue '1' and a blue '2'. The eleventh measure contains a blue '3' and a blue '2'. The twelfth measure contains a blue '3' and a blue '2'. The thirteenth measure contains a blue '3' and a blue '2'. The fourteenth measure contains a blue '3' and a blue '2'. The fifteenth measure contains a blue '3' and a blue '2'. The sixteenth measure contains a blue '3' and a blue '2'. The seventeenth measure contains a blue '3' and a blue '2'. The eighteenth measure contains a blue '3' and a blue '2'. The nineteenth measure contains a blue '3' and a blue '2'. The twentieth measure contains a blue '3' and a blue '2'. The twenty-first measure contains a blue '3' and a blue '2'. The twenty-second measure contains a blue '3' and a blue '2'. The twenty-third measure contains a blue '3' and a blue '2'. The twenty-fourth measure contains a blue '3' and a blue '2'. The twenty-fifth measure contains a blue '3' and a blue '2'. The twenty-sixth measure contains a blue '3' and a blue '2'. The twenty-seventh measure contains a blue '3' and a blue '2'. The twenty-eighth measure contains a blue '3' and a blue '2'. The twenty-ninth measure contains a blue '3' and a blue '2'. The thirtieth measure contains a blue '3' and a blue '2'. The thirty-first measure contains a blue '3' and a blue '2'. The thirty-second measure contains a blue '3' and a blue '2'. The thirty-third measure contains a blue '3' and a blue '2'. The thirty-fourth measure contains a blue '3' and a blue '2'. The thirty-fifth measure contains a blue '3' and a blue '2'. The thirty-sixth measure contains a blue '3' and a blue '2'. The thirty-seventh measure contains a blue '3' and a blue '2'. The thirty-eighth measure contains a blue '3' and a blue '2'. The thirty-ninth measure contains a blue '3' and a blue '2'. The fortieth measure contains a blue '3' and a blue '2'. The forty-first measure contains a blue '3' and a blue '2'. The forty-second measure contains a blue '3' and a blue '2'. The forty-third measure contains a blue '3' and a blue '2'. The forty-fourth measure contains a blue '3' and a blue '2'. The forty-fifth measure contains a blue '3' and a blue '2'. The forty-sixth measure contains a blue '3' and a blue '2'. The forty-seventh measure contains a blue '3' and a blue '2'. The forty-eighth measure contains a blue '3' and a blue '2'. The forty-ninth measure contains a blue '3' and a blue '2'. The fiftieth measure contains a blue '3' and a blue '2'. The fifty-first measure contains a blue '3' and a blue '2'. The fifty-second measure contains a blue '3' and a blue '2'. The fifty-third measure contains a blue '3' and a blue '2'. The fifty-fourth measure contains a blue '3' and a blue '2'. The fifty-fifth measure contains a blue '3' and a blue '2'. The fifty-sixth measure contains a blue '3' and a blue '2'. The fifty-seventh measure contains a blue '3' and a blue '2'. The fifty-eighth measure contains a blue '3' and a blue '2'. The fifty-ninth measure contains a blue '3' and a blue '2'. The sixtieth measure contains a blue '3' and a blue '2'. The sixty-first measure contains a blue '3' and a blue '2'. The sixty-second measure contains a blue '3' and a blue '2'. The sixty-third measure contains a blue '3' and a blue '2'. The sixty-fourth measure contains a blue '3' and a blue '2'. The sixty-fifth measure contains a blue '3' and a blue '2'. The sixty-sixth measure contains a blue '3' and a blue '2'. The sixty-seventh measure contains a blue '3' and a blue '2'. The sixty-eighth measure contains a blue '3' and a blue '2'. The sixty-ninth measure contains a blue '3' and a blue '2'. The seventieth measure contains a blue '3' and a blue '2'. The seventy-first measure contains a blue '3' and a blue '2'. The seventy-second measure contains a blue '3' and a blue '2'. The seventy-third measure contains a blue '3' and a blue '2'. The seventy-fourth measure contains a blue '3' and a blue '2'. The seventy-fifth measure contains a blue '3' and a blue '2'. The seventy-sixth measure contains a blue '3' and a blue '2'. The seventy-seventh measure contains a blue '3' and a blue '2'. The seventy-eighth measure contains a blue '3' and a blue '2'. The seventy-ninth measure contains a blue '3' and a blue '2'. The eightieth measure contains a blue '3' and a blue '2'. The eighty-first measure contains a blue '3' and a blue '2'. The eighty-second measure contains a blue '3' and a blue '2'. The eighty-third measure contains a blue '3' and a blue '2'. The eighty-fourth measure contains a blue '3' and a blue '2'. The eighty-fifth measure contains a blue '3' and a blue '2'. The eighty-sixth measure contains a blue '3' and a blue '2'. The eighty-seventh measure contains a blue '3' and a blue '2'. The eighty-eighth measure contains a blue '3' and a blue '2'. The eighty-ninth measure contains a blue '3' and a blue '2'. The ninetieth measure contains a blue '3' and a blue '2'. The ninety-first measure contains a blue '3' and a blue '2'. The ninety-second measure contains a blue '3' and a blue '2'. The ninety-third measure contains a blue '3' and a blue '2'. The ninety-fourth measure contains a blue '3' and a blue '2'. The ninety-fifth measure contains a blue '3' and a blue '2'. The ninety-sixth measure contains a blue '3' and a blue '2'. The ninety-seventh measure contains a blue '3' and a blue '2'. The ninety-eighth measure contains a blue '3' and a blue '2'. The ninety-ninth measure contains a blue '3' and a blue '2'. The hundredth measure contains a blue '3' and a blue '2'.

canon



18

19

20

21

25

29

This musical score is for a canon in D major, spanning measures 18 to 29. The notation is on a single staff in treble clef. The key signature has two sharps (F# and C#). The notes are color-coded: green for the first voice, blue for the second, and red for the third. Measure 18 begins with a green note (D4), followed by a blue note (E4), and then a red note (F#4). The melody continues with various intervals and rests. Measure 19 shows a continuation of the melody with a red note (G#4) and a blue note (A4). Measure 20 features a green note (B4) and a blue note (C#5). Measure 21 includes a red note (D5) and a blue note (E5). Measure 25 shows a green note (F#5) and a blue note (G#5). Measure 29 ends with a red note (A5) and a blue note (B5). The score includes various musical notations such as beams, slurs, and accidentals. There are also some markings above the staff, including '4' and 'III 4', which likely refer to specific techniques or editions.

canon

The first staff of music is in treble clef, key of D major (two sharps), and 4/4 time. It contains a sequence of notes: a half note D4, a half note E4, a half note F#4, a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, and a half note G3.

9

4

11



17

4 4

18

19

20

21

25

29

This musical score is for a canon in G major, measures 18 through 29. The notation is on a single staff in treble clef. Measures 18-20 feature a complex rhythmic pattern with eighth and sixteenth notes, often beamed together, and some notes are marked with a '4' indicating a four-measure rest or a specific rhythmic value. Measure 21 shows a change in the melodic line with a 'III 4' marking. Measures 25-29 continue the canon with various rhythmic figures, including a 'I 0' marking in measure 25 and several '4' markings indicating specific rhythmic values or rests. The score concludes with a double bar line in measure 29.

canon

9



4

11



17

The musical notation for Example 17 is written on a single staff. It begins with a treble clef and a key signature of two sharps (F# and C#). The notation consists of a series of eighth notes, some grouped by slurs. The final measure of the example contains a 4-measure rest, indicated by a '4' above the staff.

18

19

20

21

25

29

This musical score is for a canon in G major, measures 18 through 29. The notation is on a single staff in treble clef. Measures 18-20 feature a complex texture with multiple voices, including sixteenth-note runs and chords. Measure 21 shows a change in texture with a key signature change to F major (one flat). Measures 25-29 continue the melodic development with various note values and rests. The score includes several dynamic markings: '4' above measures 20 and 21, 'III 4' above measure 21, 'I 0' above measure 25, and 'III 4' above measure 29. The piece concludes with a double bar line at the end of measure 29.