

# Good Christian Men, Rejoice

♩. = 84, Joyfully

F Gm7/F F Gm7/F F Gm7/F A Dm

The score is for an 8-measure piece in 6/8 time, marked "Joyfully" with a tempo of 84. The key signature has one flat (Bb). The Lead part consists of a series of slashes. The Piano part features a melody in the right hand and a bass line in the left hand, starting with a forte (f) dynamic. The woodwind section includes Flute 1, Flute 2-3, and Clarinet in Bb, all of which are silent. The brass section includes Trumpet 1,2, Trumpet 3, Horn in F, Trombone 1-2, Trombone 3, and Tuba, all playing with a forte (f) dynamic. The string section includes Violin 1, Violin 2, Viola, and Cello, all of which are silent.

A

8

Bb2

F

Gm7/F

F

Gm7/F

F

Gm7/F

Eb

Bb/D

The musical score for 'Good Christian Men, Rejoice' page 2, section A, includes the following parts and features:

- Piano (Pno.):** Provides harmonic accompaniment with chords and melodic lines in both hands.
- Flute 1 (Fl. 1):** Features a melodic line with trills (tr) and a dynamic marking of *f*.
- Flutes 2 & 3 (Fl. 2,3):** Play a harmonic accompaniment with a dynamic marking of *f*.
- Bass Clarinet (Bb Cl.):** Plays a melodic line with a dynamic marking of *f*.
- Trumpets 1 & 2 (Tpt. 1,2):** Play a melodic line with a dynamic marking of *f*.
- Trumpet 3 (Tpt. 3):** Plays a melodic line with a dynamic marking of *f*.
- Horn (Hn.):** Plays a melodic line with a dynamic marking of *f*.
- Trombones 1 & 2 (Tbn. 1-2):** Play a melodic line with a dynamic marking of *f*.
- Trombone 3 (Tbn. 3):** Plays a melodic line with a dynamic marking of *f*.
- Tuba:** Plays a melodic line with a dynamic marking of *f*.
- Violin 1 (Vln. 1):** Plays a melodic line with a dynamic marking of *f*.
- Violin 2 (Vln. 2):** Plays a melodic line with a dynamic marking of *f*.
- Viola (Vla.):** Plays a melodic line with a dynamic marking of *f*.
- Cello (Vc.):** Plays a melodic line with a dynamic marking of *f*.

The score includes various musical notations such as dynamics (*f*), articulation (*tr*), and performance instructions (*8va*).

16    B $\flat$ 2    C    F5    B    F    B $\flat$ /F

1. Good Chris - tian men, re - joice with

Pno. *mf*

Fl. 1 *mf* *mp*

Fl. 2,3 *mf* *mp*

B $\flat$  Cl. *mf* *mp*

Tpt. 1,2

Tpt. 3

Hn. *mf* *mp*

Tbn. 1-2

Tbn. 3

Tuba

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

23

F Csus F/A B $\flat$  F/C Dm B $\flat$  F/A Gm7 Csus Dm C/E F

heart and soul and voice! Give ye heed to what we say: News! News! Je - sus Christ is born to - day;

Pno.

Fl. 1

Fl. 2,3

B $\flat$  Cl.

Tpt. 1,2

Tpt. 3

Hn.

Tbn. 1-2

Tbn. 3

Tuba

Vln. 1

Vln. 2

Vla.

Vc.

30 F Bb/D Gm/Bb A Dm C F Bb C/Bb F/A Bb Csus

An-gel hosts be - fore Him bow, and He is in the man-ger now. Christ is born to - day, Christ is born to -

Fl. 1

Fl. 2,3

Bb Cl.

Tpt. 1,2

Tpt. 3

Hn.

Tbn. 1-2

Tbn. 3

Tuba

Vln. 1

Vln. 2

Vla.

Vc.

**C** F Gm7/F F Gm7/F F Gm7/F A Dm B $\flat$

day! 2. Good

Pno. *f*

Fl. 1

Fl. 2,3

B $\flat$  Cl.

Tpt. 1,2 *f*

Tpt. 3 *f*

Hn. *f*

Tbn. 1-2 *f*

Tbn. 3 *f*

Tuba *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

**D** F B $\flat$ /F F C $\text{sus}$  F /C G/B G $\text{dim}$ /B $\flat$  F/A /A $\flat$

Chris - tian men re - joice with heart and soul and voice! Now ye hear of end - less bliss: Joy! Joy!

Pno. *mf*

Fl. 1 *mf*

Fl. 2,3

B $\flat$  Cl.

Tpt. 1,2 *mf* *mp*

Tpt. 3 *mf* *mp*

Hn. *mf* *mp*

Tbn. 1-2 *mf* *mp*

Tbn. 3 *mf* *mp*

Tuba *mf* *mp*

Vln. 1

Vln. 2

Vla.

Vc.

52

Gm7 Csus Bb/D C/E F F Bb/D Gm/Bb A Dm C F

Je - sus Christ was born for this! He has o - pened heav - en's door, and man is blest for - ev - er - more.

Pno.

Fl. 1

Fl. 2,3

Bb Cl.

Tpt. 1,2

Tpt. 3

Hn.

Tbn. 1-2

Tbn. 3

Tuba

Vln. 1

Vln. 2

Vla.

Vc.



58  $B\flat$  C/ $B\flat$  F/A  $B\flat$  Csus  $B\flat 2$  F/A  $B\flat/D$  C/E A/C#

$\text{♩} = \text{♩}$

Christ was born for this! Christ was born for this!

Pno. *mf*

Fl. 1

Fl. 2,3

$B\flat$  Cl.

Tpt. 1,2 *mp*

Tpt. 3 *mp*

Hn. *mp*

Tbn. 1-2 *mp*

Tbn. 3

Tuba

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

65 Dm G C F/A Gm7 Csus Bb/F F F/C F/A

O come, let us a - dore Him, O come, let us a - dore Him, O

Pno. *mp*

Fl. 1

Fl. 2,3 *mp*

Bb Cl. *mp*

Tpt. 1,2

Tpt. 3

Hn.

Tbn. 1-2

Tbn. 3

Tuba

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*



H

79

F Gm7/F Eb Bb/D Bb2 C F Bb/F

3. Good Chris - tian men re - joice with

Pno.

(8va)

Fl. 1

tr

Fl. 2,3

Bb Cl.

Tpt. 1,2

Tpt. 3

Hn.

Tbn. 1-2

Tbn. 3

Tuba

Vln. 1

Vln. 2

Vla.

Vc.

ff

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

85

F Bb/F F Dm Bb Csus F

heart and soul and voice! Now ye need not fear the grave: Peace! Peace! Je - sus Christ was born to save!

Pno.

Fl. 1

Fl. 2,3

Bb Cl.

Tpt. 1,2

Tpt. 3

Hn.

Tbn. 1-2

Tbn. 3

Tuba

Vln. 1

Vln. 2

Vla.

Vc.

92 F/A /Bb /C /D Gm/Bb A Dm C F Bb C/Bb F/A Bb

Calls you one and calls you all to gain His ev - er - las - ting hall. Christ was born to save!

Pno.

Fl. 1

Fl. 2,3

Bb Cl.

Tpt. 1,2

Tpt. 3

Hn.

Tbn. 1-2

Tbn. 3

Tuba

Vln. 1

Vln. 2

Vla.

Vc.

I

98

Csus Dm B $\flat$  C/B $\flat$  F/A B $\flat$  Csus F Gm7/F F

Christ was born to save! Christ was born to save! Christ was born to save!

Pno.

Fl. 1

Fl. 2,3

B $\flat$  Cl.

Tpt. 1,2

Tpt. 3

Hn.

Tbn. 1-2

Tbn. 3

Tuba

Vln. 1

Vln. 2

Vla.

Vc.

8<sup>va</sup>-----

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

106 Gm7/F F Gm7/F Eb Bb/D F

Pno.

Fl. 1 (8va)

Fl. 2,3

B♭ Cl.

Tpt. 1,2

Tpt. 3

Hn.

Tbn. 1-2

Tbn. 3

Tuba

Vln. 1

Vln. 2

Vla.

Vc.



Lead Sheet

# Good Christian Men, Rejoice

♩ = 84, Joyfully

**A**

F Gm7/F F Gm7/F F Gm7/F A Dm B $\flat$ 2 F

Lead

10 Gm7/F F Gm7/F F Gm7/F E $\flat$  B $\flat$ /D B $\flat$ 2 C F5

**B**

F B $\flat$ /F F Csus F/A B $\flat$

1. Good Chris-tian men, re-joice with heart and soul and voice! Give ye heed to

26 F/C Dm B $\flat$  F/A Gm7 Csus Dm C/E F F B $\flat$ /D

what we say: News! News! Je-sus Christ is born to-day; An-gel hosts be-fore Him bow, and

32 Gm/B $\flat$  A Dm C F B $\flat$  C/B $\flat$  F/A B $\flat$  Csus **C** F Gm7/F

He is in the man-ger now. Christ is born to-day, Christ is born to-day!

39 F Gm7/F F Gm7/F A Dm B $\flat$  **D** F B $\flat$ /F

2. Good Chris-tian men re-joice with

47 F Csus F /C G/B Gdim/B $\flat$  F/A /A $\flat$  Gm7 Csus

heart and soul and voice! Now ye hear of end-less bliss: Joy! Joy! Je-sus Christ was

53 B $\flat$ /D C/E F F B $\flat$ /D Gm/B $\flat$  A Dm C F

born for this! He has o-pened heav-en's door, and man is blest for-ev-er-more.

58  $B\flat$  C/B $\flat$  F/A  $B\flat$  Csus **E**  $B\flat 2$  F/A  $B\flat/D$  C/E A/C $\sharp$   $\text{♩} = \text{♩}$

Christ was born for this! Christ was born for this!

65 Dm G C F/A Gm7 Csus  $B\flat/F$  **F** F

O come, let us a - dore Him, O come, let us a -

71 F/C F/A Gm7 F/A Gm/B G/B C / $B\flat$ F/A  $B\flat/D$  F/C Csus **G** F Gm7/F  $\text{♩} = \text{♩}$

dore Him, O come, let us a - dore Him, Christ the Lord!

77 F Gm7/F F Gm7/F  $E\flat$   $B\flat/D$   $B\flat 2$  C **H** F  $B\flat/F$

3. Good Chris-tian men re - joice with

85 F  $B\flat/F$  F Dm  $B\flat$  Csus

heart and soul and voice! Now ye need not fear the grave: Peace! Peace! Je - sus Christ was

91 F F/A / $B\flat$  /C /D Gm/ $B\flat$  A Dm C F  $B\flat$  C/ $B\flat$

born to save! Calls you one and calls you all to gain His ev - er - las-ting hall. Christ was born to

97 F/A  $B\flat$  Csus Dm  $B\flat$  C/ $B\flat$  F/A  $B\flat$  Csus **I** F

save! Christ was born to save! Christ was born to save! Christ was born to save!

104 Gm7/F F Gm7/F F Gm7/F  $E\flat$   $B\flat/D$  F

save! Christ was born to save! Christ was born to save! Christ was born to save!

# Good Christian Men, Rejoice

♩ = 84, Joyfully

Lead

Piano

*f*

8

**A**

*mf*

**B**

16

1. Good Chris - tian men, re - joice with

23 F Csus F/A B $\flat$  F/C Dm B $\flat$  F/A Gm7 Csus

heart and soul and voice! Give ye heed to what we say: News! News! Je - sus Christ is

29 Dm C/E F F B $\flat$ /D Gm/B $\flat$  A Dm C F B $\flat$  C/B $\flat$

born to - day; An - gel hosts be - fore Him bow, and He is in the man - ger now. Christ is born to -

35 F/A B $\flat$  Csus [C] F Gm7/F F Gm7/F F

day, Christ is born to - day!

42 Gm7/F A Dm B $\flat$  [D] F B $\flat$ /F F Csus

2. Good Chris - tian men re - joice with heart and soul and voice!

49 F /C G/B Gdim/Bb F/A /Ab Gm7 Csus Bb/D C/E F F

Now ye hear of end - less bliss: Joy! Joy! Je - sus Christ was born for this! He has o - pened

55 Bb/D Gm/Bb A Dm C F Bb C/Bb F/A Bb Csus

heav - en's door, and man is blest for - ev - er - more. Christ was born for this! Christ was born for

[E] Bb2 F/A Bb/D C/E A/C# Dm G C F/A Gm7 Csus

this!

*mf*

67 Bb/F [F] F F/C F/A Gm7 F/A Gm/B G/B

O come, let us a - dore Him, O come, let us a - dore Him, O come, let us a -

*mp*

73 G ♩ = ♩

C /B♭ F/A B♭/D F/C Csus F Gm7/F F Gm7/F F

dore Him, Christ the Lord!

80 H

Gm7/F E♭ B♭/D B♭2 C F B♭/F F

3. Good Chris - tian men re - joice with heart and soul and

86

B♭/F F Dm B♭ Csus F

voice! Now ye need not fear the grave: Peace! Peace! Je - sus Christ was born to save!

92

F/A /B♭ /C /D Gm/B♭ A Dm C F B♭ C/B♭ F/A B♭

Calls you one and calls you all to gain His ev - er - las - ting hall. Christ was born to save!

98 Csus Dm B $\flat$  C/B $\flat$  F/A B $\flat$  Csus I F

Christ was born to save! Christ was born to save! Christ was born to save!

104 Gm7/F F Gm7/F F Gm7/F E $\flat$  B $\flat$ /D F

Flute 1

# Good Christian Men, Rejoice

$\text{♩} = 84$ , Joyfully

**A** *8va*

8 *f*

1-8

15 *mf* **B** *mp* **C** 15 8

22-36 37-44

**D** *mf*

53

**E** 3  $\text{♩} = \text{♩}$  **F** 3 **G** 7 *8va*  $\text{♩} = \text{♩}$  *f*

61-63 65-67 68-74

78 *mf* **H** *f*

85 *mf* *f*

92



Good Christian Men, Rejoice - Flute 1, page 2

98 I *8<sup>va</sup>* -----

*mf* **2** *f* *101-102*

107 *(8<sup>va</sup>)* ----- **7** **A**

Detailed description: The image shows two staves of musical notation for a flute part. The first staff starts at measure 98 and ends at measure 102. It features a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music begins with a melodic line of eighth notes, followed by a half note, and then a measure with a fermata. A dynamic marking of *mf* is placed below the first measure, and *f* is placed below the measure with the fermata. A bracket labeled '2' spans measures 101 and 102. A box containing the letter 'I' is positioned above the staff at the start of measure 101, with a dashed line labeled '8<sup>va</sup>' extending to the right. The second staff starts at measure 107 and ends at measure 112. It also has a treble clef and a key signature of one flat. It begins with a melodic line, followed by a measure with a fermata, and then a measure with a fermata. A dynamic marking of *mf* is placed above the first measure, and *f* is placed above the measure with the fermata. A bracket labeled '7' spans measures 110 and 111. A box containing the letter 'A' is positioned above the staff at the start of measure 111, with a dashed line labeled '(8<sup>va</sup>)' extending to the left.

# Good Christian Men, Rejoice

♩ = 84, Joyfully

The musical score is written for Flute 2-3 in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is marked as ♩ = 84 and the mood is 'Joyfully'. The score is divided into sections labeled A through I. Section A (measures 1-8) features a series of chords, starting with a forte (*f*) dynamic. Section B (measures 9-14) continues with chords, marked mezzo-forte (*mf*). Section C (measures 15-16) consists of a single chord, marked mezzo-piano (*mp*). Section D (measures 17-18) is a rest, marked mezzo-piano (*mp*). Section E (measures 19-20) is a triplet of eighth notes. Section F (measures 21-22) is a quarter note. Section G (measures 23-24) is a quarter note. Section H (measures 25-26) is a quarter note. Section I (measures 27-28) is a quarter note. The score concludes with a final chord in section A (measures 29-30). Dynamics range from *f* to *mp*. The score includes various musical notations such as slurs, trills, and accents.

Clarinet in B $\flat$

# Good Christian Men, Rejoice

$\text{♩} = 84$ , Joyfully

A

8  
1-8 *f*

16 *mf* *mp*  
22-36 37-44

D E F  
16 3 3 2  
45-60 61-63 65-67 68-69 *mp*

G *f*

H *f* *tr* *tr* 2 *mf*  
87-88

*f*

I *mf* *f*

107 3

Horn in F

# Good Christian Men, Rejoice

♩. = 84, Joyfully

The musical score is written for Horn in F and consists of eight systems of music. The key signature is one flat (Bb) and the time signature is 6/8. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano), along with crescendos and decrescendos. Section markers A through H are placed above the staff lines. Measure numbers 15, 22-36, 40, 48, 56, 62-63, 65-67, 68-74, 80, and 89 are indicated. The score features several rests, including a 15-measure rest in measure 22 and a 7-measure rest in measure 65. There are also some unusual time signature changes, such as 2/4 and 4/4, and a 3-measure rest in measure 65. The piece concludes with a final cadence in measure 94.

Good Christian Men, Rejoice - Horn in F, page 2

97

2

3

I

100-102

*f*

106

Trumpet 1,2

# Good Christian Men, Rejoice

♩ = 84, Joyfully

The musical score is written for two trumpets in G major and 6/8 time. It consists of eight staves of music. The first staff begins with a dynamic marking of *f*. The second staff is marked with a box 'A'. The third staff contains a triplet of eighth notes (measures 18-20) and a 16-measure phrase (measures 21-36), both marked with a box 'B' and 'C' respectively. The fourth staff is marked with a box 'D'. The fifth staff begins with a dynamic marking of *mf* and ends with *mp*. The sixth staff is marked with a box 'E' and contains a dynamic marking of *mf*. The seventh staff contains a 2-measure phrase (measures 62-63), a 3-measure phrase (measures 65-67), and a 7-measure phrase (measures 68-74), all marked with boxes 'E', 'F', and 'G' respectively. The eighth staff ends with a dynamic marking of *f*. The score includes various musical notations such as rests, beams, slurs, and dynamic markings.

H

Musical staff 1: Treble clef, key signature of one sharp (F#), starting with a forte (*f*) dynamic. The staff contains a series of chords and eighth notes. The dynamic changes to mezzo-forte (*mf*) in the middle of the staff.

90

Musical staff 2: Treble clef, key signature of one sharp (F#), starting with a forte (*f*) dynamic. The staff contains a series of chords and eighth notes.

97

Musical staff 3: Treble clef, key signature of one sharp (F#), starting with a forte (*f*) dynamic. It features a triplet of eighth notes marked with a **3** and a box **I**. A crescendo hairpin is shown below the staff, and the dynamic returns to forte (*f*) after the triplet. The tempo marking *100-102* is also present.

106

Musical staff 4: Treble clef, key signature of one sharp (F#), starting with a forte (*f*) dynamic. The staff contains a series of chords and eighth notes, ending with a double bar line.

Trumpet3

# Good Christian Men, Rejoice

♩ = 84, Joyfully

The musical score is written for Trumpet 3 in G major, 6/8 time. It consists of eight systems of music, each starting with a boxed letter label (A-H).  
- System A: Measures 1-16, marked *f*.  
- System B: Measures 17-20, marked *f*, includes a triplet of 3 measures.  
- System C: Measures 21-36, marked *f*, includes a triplet of 16 measures.  
- System D: Measures 37-41, marked *mf*.  
- System E: Measures 42-50, marked *mf*.  
- System F: Measures 51-58, marked *mf*.  
- System G: Measures 59-74, marked *mp*, includes a triplet of 2 measures, a 2/4 time signature change, a triplet of 3 measures, and a 7-measure phrase.  
- System H: Measures 75-84, marked *f* and *mf*.



92

*f* **3**  
100-102

I

*f* **A**

Trombone 1-2

# Good Christian Men, Rejoice

♩ = 84, Joyfully

The musical score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of eight staves of music. The first staff begins with a dynamic marking of *f*. Section A (measures 8-15) includes a first ending bracket. Section B (measures 18-20) is a triplet. Section C (measures 21-36) is a 16-measure phrase. Section D (measures 40-48) includes a triplet and dynamic markings of *mf* and *mp*. Section E (measures 57-63) includes a 2-measure phrase and a change in time signature to 2/4. Section F (measures 65-67) is a triplet in 4/4 time. Section G (measures 68-73) is a 6-measure phrase in 6/8 time, with dynamic markings of *p* and *f*. Section H (measures 80-87) includes a first ending bracket and a dynamic marking of *f*. The score concludes with a final measure in 4/4 time.

Good Christian Men, Rejoice - Trombone 1-2, page 2

87

*mf* *f*

94

*f*

I

3

100-102

104

*f*

Trombone 3

# Good Christian Men, Rejoice

♩ = 84, Joyfully

A

1-9

10

18-20

B

16

C

21-36

D

3

46-48

56

E

61-63

65-67

F

6

G

68-73

82

H

mf

91

f

I

3

100-102

Tuba

# Good Christian Men, Rejoice

♩. = 84, Joyfully

A

10

B

16

C

21-36

D

3

46-48

mf

mp

mf

56

E

3

61-63

65-67

F

7

G

68-74

f

H

92

f

mf

I

100-102

Violin 1

# Good Christian Men, Rejoice

♩ = 84, Joyfully

A

2 6  
1-2 3-8

14

B  
*mf*

23

31

C  
*f*  
7  
38-44

D

E  
16  
45-60  
*mf*

66

F  
*mp*

74

G  
♩ = ♩  
*f*

82

H  
*f* *mf*

Good Christian Men, Rejoice - Violin 1, page 2

90

*f*

98

*mf* *f*

I

106

*f*

7

Violin 2

# Good Christian Men, Rejoice

♩. = 84, Joyfully

The musical score is written for Violin 2 in G major and 6/8 time. It consists of eight systems of music, each labeled with a letter in a box (A through H).  
- System A: Measures 1-8. Includes a first ending (2 measures, 1-2) and a second ending (6 measures, 3-8). Dynamics range from *f* to *mf*.  
- System B: Measures 9-16. Dynamics range from *mf* to *f*.  
- System C: Measures 17-23. Dynamics range from *f* to *mf*.  
- System D: Measures 24-31. Dynamics range from *f* to *mf*.  
- System E: Measures 32-44. Includes a first ending (7 measures, 38-44) and a second ending (16 measures, 45-60). Dynamics range from *mf* to *f*.  
- System F: Measures 45-52. Dynamics range from *mp* to *f*.  
- System G: Measures 53-60. Dynamics range from *f* to *mf*.  
- System H: Measures 61-72. Dynamics range from *f* to *mf*.  
The score includes various musical notations such as slurs, hairpins, and dynamic markings.



Good Christian Men, Rejoice - Violin 2, page 2

89

Musical staff 89-94. The staff begins with a treble clef and a key signature of one flat. It contains a melodic line with eighth and quarter notes. A dynamic marking of *f* (forte) is placed below the staff at measure 92.

95

Musical staff 95-100. The staff continues the melodic line. A dynamic marking of *mf* (mezzo-forte) is placed below the staff at measure 98. The staff ends with a double bar line.

I

Musical staff 101-106. The staff begins with a treble clef and a key signature of one flat. It contains a series of chords, primarily triads and dyads, with a dynamic marking of *f* (forte) at the beginning. The staff ends with a double bar line.

Viola

# Good Christian Men, Rejoice

♩ = 84, Joyfully

A

8  
1-8  
*f*

B

15

*mf*

23

32

*f*  
7  
16  
38-44  
45-60

E

*mf*  
*mp*

F

69

*f*

G

76

H

*f*  
*mf*

90

Musical staff for measures 90-95. The staff is in bass clef with a key signature of one flat. The music consists of a single melodic line. Measure 90 starts with a quarter rest, followed by quarter notes G2, F2, E2, D2. Measure 91 has quarter notes C2, B1, A1, G1. Measure 92 has quarter notes F1, E1, D1, C1. Measure 93 has quarter notes B0, A0, G0, F0. Measure 94 has quarter notes E0, D0, C0, B0. Measure 95 has quarter notes A0, G0, F0, E0. A dynamic marking of *f* is placed below the staff between measures 92 and 93.

96

Musical staff for measures 96-101. The staff is in bass clef with a key signature of one flat. The music consists of a single melodic line. Measure 96 has quarter notes G1, F1, E1, D1. Measure 97 has quarter notes C1, B0, A0, G0. Measure 98 has quarter notes F0, E0, D0, C0. Measure 99 has a half note B0. Measure 100 has quarter notes A0, G0, F0, E0. Measure 101 has quarter notes D0, C0, B0, A0. A dynamic marking of *mf* is placed below the staff between measures 99 and 100. There is a hairpin crescendo leading to the *mf* marking and a hairpin decrescendo starting after measure 101.

I

Musical staff for measures 102-107. The staff is in bass clef with a key signature of one flat. The music consists of a single melodic line. Measure 102 has a quarter rest, followed by quarter notes G1, F1, E1, D1. Measure 103 has quarter notes C1, B0, A0, G0. Measure 104 has quarter notes F0, E0, D0, C0. Measure 105 has quarter notes B0, A0, G0, F0. Measure 106 has quarter notes E0, D0, C0, B0. Measure 107 has quarter notes A0, G0, F0, E0. A dynamic marking of *f* is placed below the staff between measures 102 and 103. The staff ends with a double bar line.

Cello

# Good Christian Men, Rejoice

♩ = 84, Joyfully

**A**

8  
1-8  
*f*

**B**

16  
*mf*

26  
♩ = ♩

**C**

**D**

**E**

35  
7 16  
*f* 38-44 *mf* 45-60

**F**

65  
*mp*

**G**

♩ = ♩

73  
*f*

**H**

81  
*f* *mf*

89  
*f*

