

Traditional arr. Peter Martin

Jolly Old Saint Nicholas



mm

Mainstream Music

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mm

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JOLLY OLD SAINT NICHOLAS

TRAD / PACHELBEL.
ARR. P. MARTIN

ANDANTE ♩ = 80

Musical score for the first system, measures 1-5. The score includes parts for Flute, Clarinet in Bb, Triangle, Violin I, Violin II, Violoncello, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is Andante with a metronome marking of ♩ = 80. The Flute and Clarinet parts are silent. The Triangle part is silent. Violin I and II are silent. The Violoncello part begins with a half note G2 (marked *mp*) and continues with a steady eighth-note accompaniment. The Piano part features a rhythmic eighth-note accompaniment in the right hand and a steady bass line in the left hand, marked *mp* and *SIM.* in the third measure.

Musical score for the second system, measures 6-10. The score includes parts for Flute (FL.), Clarinet (CL.), Triangle (TRI.), Violin I (VLN. I), Violin II (VLN. II), Violoncello (Vc.), and Piano (PNO.). The key signature is one sharp (F#) and the time signature is 4/4. The Flute, Clarinet, and Triangle parts are silent. Violin I and II are silent. The Violoncello part continues with a steady eighth-note accompaniment. The Piano part continues with a rhythmic eighth-note accompaniment in the right hand and a steady bass line in the left hand. A double bar line is present at the beginning of the system, and a measure rest of 6 is indicated above the Flute part in the first measure.

11

FL. *mp*

CL.

TR. *mp*

VLN. I

VLN. II

VC.

PNO.

Detailed description: This system contains measures 11 through 15. The Flute (FL.) part begins in measure 11 with a melodic line of eighth notes, marked *mp*. The Clarinet (CL.) is silent. The Trumpet (TR.) plays a rhythmic pattern of eighth notes with rests, also marked *mp*. The Violin I (VLN. I) and Violin II (VLN. II) parts play a simple harmonic accompaniment. The Viola (VC.) part provides a bass line. The Piano (PNO.) accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

16

FL.

CL. *mp*

TR.

VLN. I

VLN. II *mp*

VC.

PNO.

Detailed description: This system contains measures 16 through 20. The Flute (FL.) continues its melodic line. The Clarinet (CL.) enters in measure 16 with a melodic line, marked *mp*. The Trumpet (TR.) continues its rhythmic pattern. The Violin I (VLN. I) part continues. The Violin II (VLN. II) part has a rest in measure 16, then enters with a melodic line, marked *mp*. The Viola (VC.) part continues. The Piano (PNO.) accompaniment continues with the eighth-note pattern in the right hand and bass line in the left hand.

21

FL. *mf*

CL. *mf*

TR. *mf*

VLN. I *mf*

VLN. II *mf*

VC. *mf*

PNO. *mf*

26

FL. *mp*

CL. *mp*

TR. *mp*

VLN. I *mp*

VLN. II *mp*

VC. *mp*

PNO. *mp*

31

FL. CL. TRI. VLN. I VLN. II VC. PNO.

mp

mp

Detailed description: This block contains the musical score for measures 31, 32, and 33. The score is for a full orchestra. The Flute (FL.) part has a melodic line with eighth notes. The Clarinet (CL.) part is mostly silent, with a few notes in measure 33. The Trumpet (TRI.) part has a rhythmic pattern of eighth notes. The Violin I (VLN. I) and Violin II (VLN. II) parts have a similar melodic line. The Viola (VC.) part has a bass line. The Piano (PNO.) part has a complex accompaniment with sixteenth notes in the right hand and eighth notes in the left hand. The dynamic marking *mp* (mezzo-piano) is indicated in measures 32 and 33.

34

RALL.

FL. CL. TRI. VLN. I VLN. II VC. PNO.

Detailed description: This block contains the musical score for measures 34, 35, and 36. The score is for a full orchestra. The Flute (FL.) part has a melodic line with eighth notes. The Clarinet (CL.) part has a bass line. The Trumpet (TRI.) part has a rhythmic pattern of eighth notes. The Violin I (VLN. I) and Violin II (VLN. II) parts have a similar melodic line. The Viola (VC.) part has a bass line. The Piano (PNO.) part has a complex accompaniment with sixteenth notes in the right hand and eighth notes in the left hand. The dynamic marking **RALL.** (Ritardando) is indicated above the Flute part in measure 34. The score ends with a double bar line in measure 36.

FLUTE

JOLLY OLD SAINT NICHOLAS

ANDANTE $\text{♩} = 80$
12
mp

17
4

25
mf *mp*

30

34
RALL.

CLARINET IN B \flat

JOLLY OLD SAINT NICHOLAS

ANDANTE $\text{♩} = 80$

16 *mp* *mf*

23

29 *mp* *mp* RALL.

TRIANGLE

JOLLY OLD SAINT NICHOLAS

ANDANTE ♩ = 80

12

mp

18

8

mp

31

RALL.

VIOLIN I

JOLLY OLD SAINT NICHOLAS

TRAD / PACHELBEL.
ARR.. P. MARTIN

ANDANTE ♩ = 80

4

mp

11

18

mf

24

mp

30

34

RALL.

RALL.

VIOLIN II

JOLLY OLD SAINT NICHOLAS

ANDANTE ♩ = 80

Musical notation for measures 1-16. The key signature is one sharp (F#) and the time signature is 4/4. Measure 1 contains an 8-measure rest. Measure 2 starts with a half note G4 (marked *mp*) and is followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, and E4. Measure 16 contains a 3-measure rest.

Musical notation for measures 17-23. Measure 17 starts with a half note G4 (marked *mp*) and is followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, and E4. Measure 23 starts with a half note G4 (marked *mf*) and is followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, and E4.

Musical notation for measures 24-28. Measure 24 starts with a half note G4 and is followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, and E4. Measure 25 contains eighth notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, 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VIOLA

JOLLY OLD SAINT NICHOLAS

ANDANTE ♩ = 80

8 3

mp

17

mp *mf*

24

mp

29

3 RALL.

mp *mp*

VIOLONCELLO

JOLLY OLD SAINT NICHOLAS

TRAD / PACHELBEL.
ARR.. P. MARTIN

ANDANTE ♩ = 80

8

PIANO

JOLLY OLD SAINT NICHOLAS

TRAD / PACHELBEL.

ARR.. P. MARTIN

ANDANTE ♩ = 80

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'ANDANTE' with a metronome marking of ♩ = 80. The first staff (treble clef) contains a melodic line of eighth notes, starting with a dynamic marking of *mp*. The second staff (bass clef) contains a simple harmonic accompaniment of quarter notes. A dynamic marking of *SIM.* appears in the second measure of the first staff.

Musical notation for measures 5-8. The notation continues with the same melodic and harmonic patterns as the first system.

Musical notation for measures 9-12. The notation continues with the same melodic and harmonic patterns as the first system.

Musical notation for measures 13-16. The notation continues with the same melodic and harmonic patterns as the first system.

Musical notation for measures 17-20. The notation continues with the same melodic and harmonic patterns as the first system. The final measure (20) features a more complex melodic figure in the treble clef with a fermata and a final flourish.

21

Musical score for measures 21-24. The piece is in G major (one sharp) and 4/4 time. The right hand features a continuous eighth-note pattern: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5. The left hand provides a simple harmonic accompaniment with notes: G2, B1, D2, E2, G2, B1, D2, E2. The dynamic marking *mf* is placed in the first measure.

25

Musical score for measures 25-28. The right hand continues the eighth-note pattern: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5. The left hand accompaniment remains the same: G2, B1, D2, E2, G2, B1, D2, E2. A hairpin crescendo symbol is present in the right hand starting in measure 27 and ending in measure 28.

29

Musical score for measures 29-32. The right hand continues the eighth-note pattern: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5. The left hand accompaniment remains the same: G2, B1, D2, E2, G2, B1, D2, E2. The dynamic marking *mp* is placed in the first measure.

33

RALL.

Musical score for measures 33-36. The right hand continues the eighth-note pattern: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5. The left hand accompaniment remains the same: G2, B1, D2, E2, G2, B1, D2, E2. The piece concludes in measure 36 with a final chord in the right hand (G4, B4, D5) and a whole note G2 in the left hand. The tempo marking *RALL.* is placed above the third measure.