

Piano

Hark! the Herald Angels Sing

LUKE 2:13-14

Charles Wesley, *pub.* 1739; *arr.*

MENDELSSOHN

Felix Mendelssohn, *pub.* 1840; *arr.* by William H. Cummings, *pub.* 1857

1. Hark! the her - ald an - gels sing, 'Glo - ry to the new - born King;
2. Christ, by high - est Heav'n a - dored, Christ the ev - er - last - ing Lord;
3. Hail the heav'n - ly Prince of Peace! Hail the Sun of Right - eous - ness!
4. Come, De - sire of na - tions, come, Fix in us Thy hum - ble home;
5. Ad - am's like - ness, Lord, ef - face, Stamp Thine im - age in its place:

5 Peace on earth, and mer - cy mild, God and sin - ners rec - on - ciled!"
Late in time, be - hold Him come, Off - spring of - ers a vir - gin's womb.
Light and life to all He brings, Ris'n with heal - ing in His wings.
Rise, the wo - man's con - qu'ring Seed, Bruise in us the ser - pent's head.
Sec - ond Ad - am from a - bove, Re - in - state us in Thy love.

9 Joy - ful, all ye na - tions rise, Join the tri - umph of the skies;
Veiled in flesh the God - head see; Hail th'in - car - nate De - i - ty,
Mild He lays His glo - ry by, Born that man no more may die;
Now dis - play Thy sav - ing pow'r, Ru - ined na - ture now re - store;
Let us Thee, though lost, re - gain, Thee, the Life, the in - ner man:

13 With th'an - gel - ic host pro - claim, "Christ is born in Beth - le - hem!"
Pleased with us in flesh to dwell, Je - sus our Em - man - u - el.
Born to raise the sons of earth, Born to give them sec - ond birth.
Now in mys - tic un - ion join Thine to ours, and ours to Thine.
Oh, to all Thy - self im - part, Formed in each be - liev - ing heart.

Refrain *rit.*

1 Hark! the her - ald an - gels sing, 'Glo - ry to the new - born King!"

Flute 1

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Musical staff 1: Treble clef, 4/4 time signature, first measure of the piece.

Musical staff 2: Treble clef, 4/4 time signature, second measure of the piece.

Musical staff 3: Treble clef, 4/4 time signature, third measure of the piece.

Musical staff 4: Treble clef, 4/4 time signature, fourth measure of the piece.

rit.

Musical staff 5: Treble clef, 4/4 time signature, fifth measure of the piece.

Flute 2

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Clarinet 1 B \flat

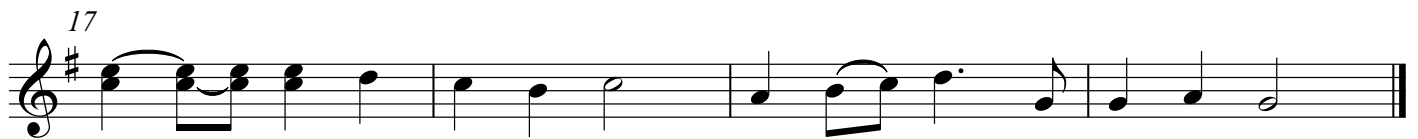
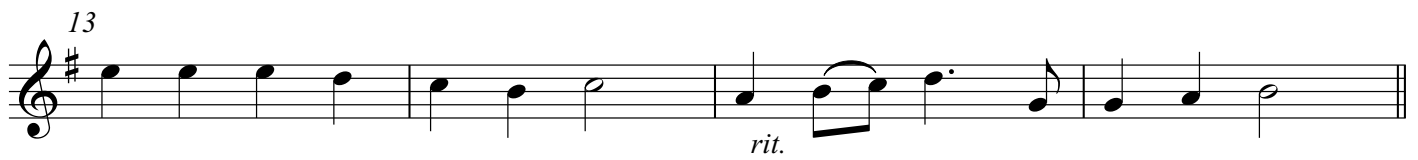
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Clarinet 2 Bb

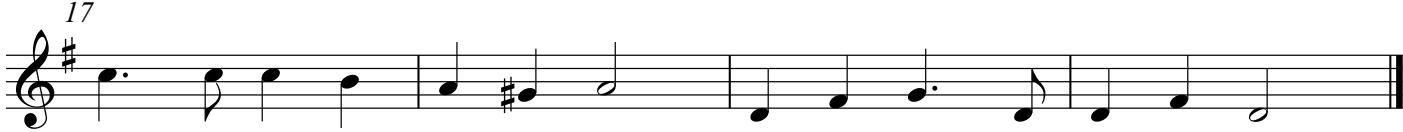
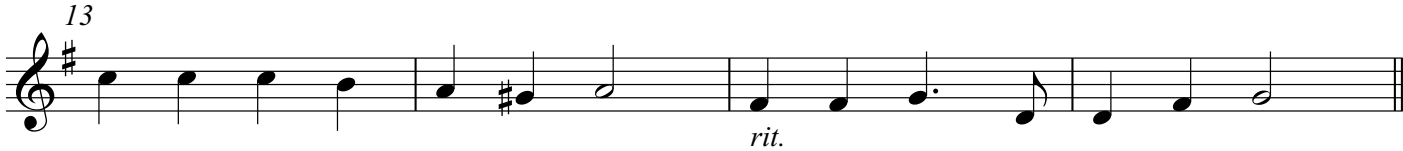
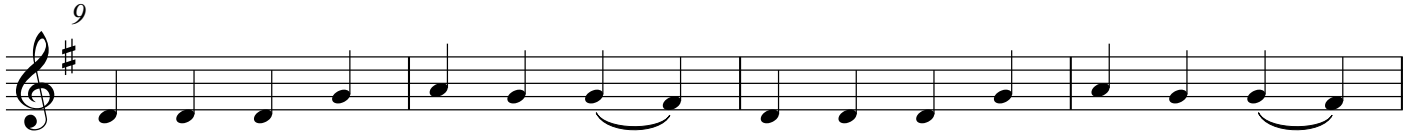
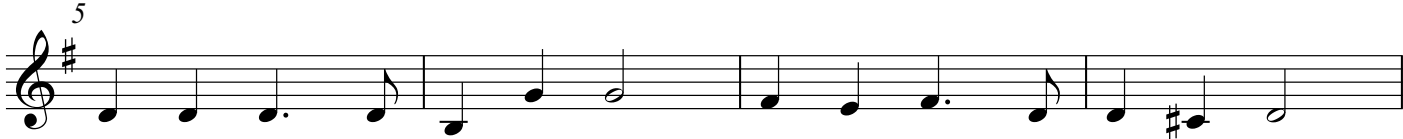
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Alto Saxophone 1

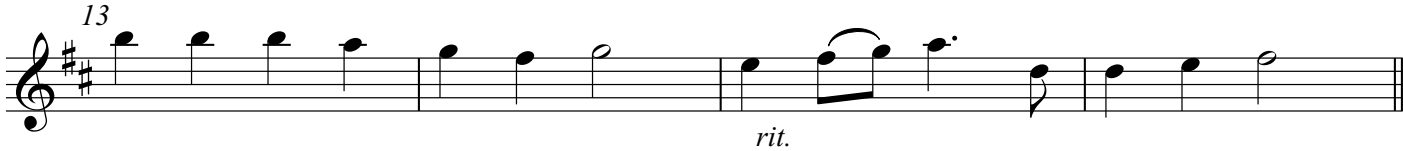
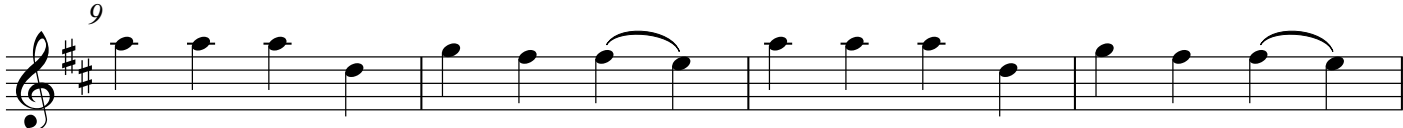
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Alto Saxophone 2

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Alto Saxophone 3

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Horn 1 F

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The musical score is written for Horn 1 in F major, 4/4 time. It consists of five staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is composed of eighth and quarter notes, with some notes beamed together. The second staff starts at measure 5, the third at measure 9, the fourth at measure 13, and the fifth at measure 17. A 'rit.' (ritardando) marking is placed below the staff at measure 14. The score concludes with a double bar line at the end of the fifth staff.

Horn 2 F

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Charles Wesley, *pub.* 1739; *arr.*

Felix Mendelssohn, *pub.* 1840; *arr. by* William H. Cummings, *pub.* 1857

The musical score is written for Horn 2 in F major and 4/4 time. It consists of five staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music is primarily composed of quarter and eighth notes, with some rests and slurs. Measure numbers 5, 9, 13, and 17 are indicated at the start of their respective staves. The score concludes with a double bar line at the end of the fifth staff.

Horn F (Beginner)

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Trumpet 1 Bb

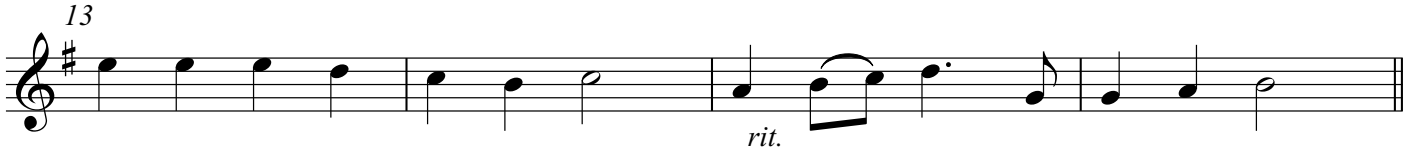
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Trumpet 2 Bb

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The musical score is written for a Trumpet 2 Bb in 4/4 time with a key signature of one sharp (F#). It consists of five staves of music. The first staff begins with a treble clef, a sharp sign for F#, and a 4/4 time signature. The melody starts on a quarter note G4, followed by quarter notes A4, B4, and C5. The second staff begins with a measure rest and a measure number '5' above the first measure. The third staff begins with a measure rest and a measure number '9' above the first measure. The fourth staff begins with a measure rest and a measure number '13' above the first measure. The fifth staff begins with a measure rest and a measure number '17' above the first measure. A 'rit.' marking is placed below the fourth staff. The score concludes with a double bar line at the end of the fifth staff.

Baritone

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rit.

Trombone 1 Part 3

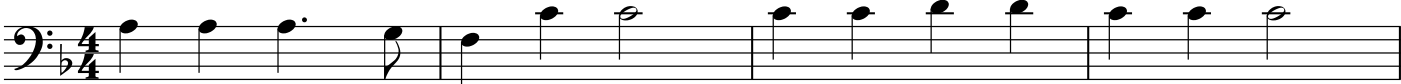
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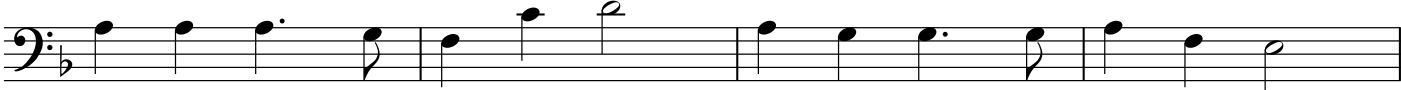
MENDELSSOHN

Charles Wesley, pub. 1739; arr.

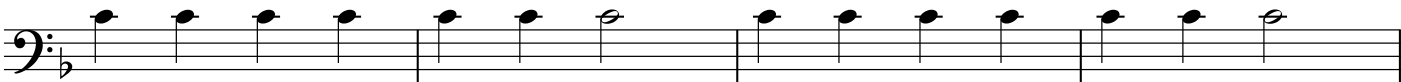
Felix Mendelssohn, pub. 1840; arr. by William H. Cummings, pub. 1857



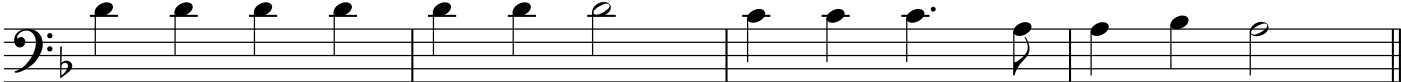
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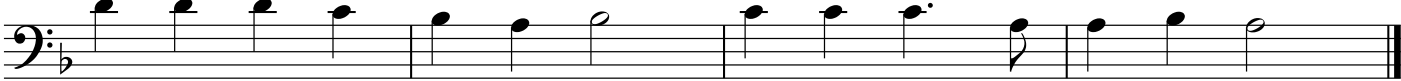


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rit.

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Trombone 2 Part 4

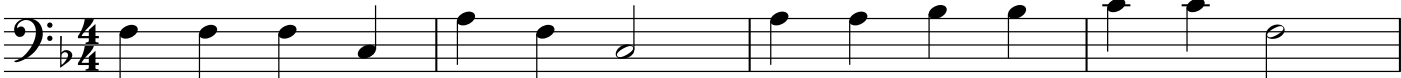
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LUKE 2:13-14

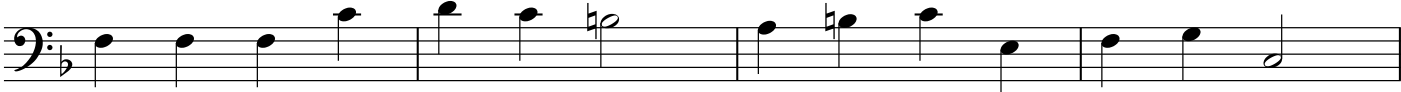
MENDELSSOHN

Charles Wesley, *pub.* 1739; *arr.*

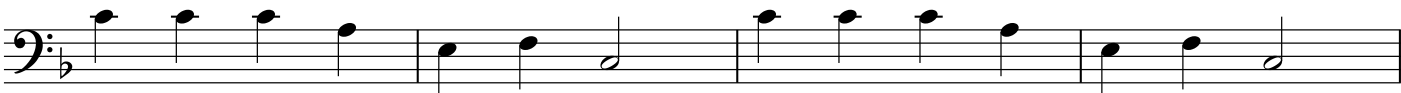
Felix Mendelssohn, *pub.* 1840; *arr.* by William H. Cummings, *pub.* 1857



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Tuba Part 4

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Violin 1

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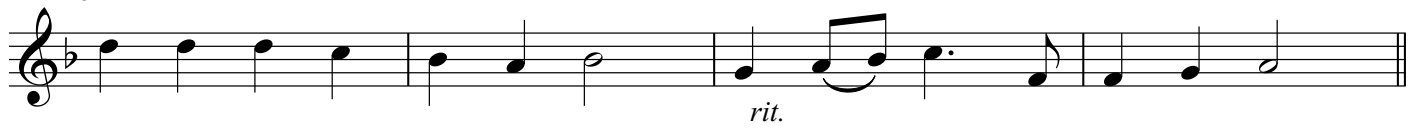
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Violin 2

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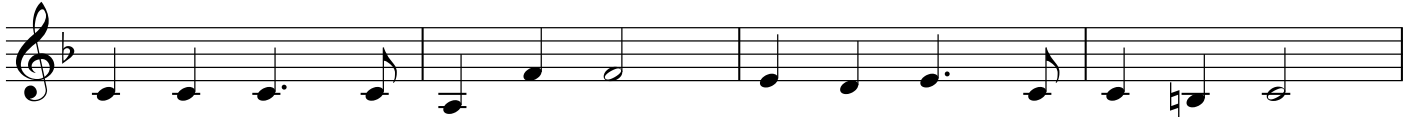
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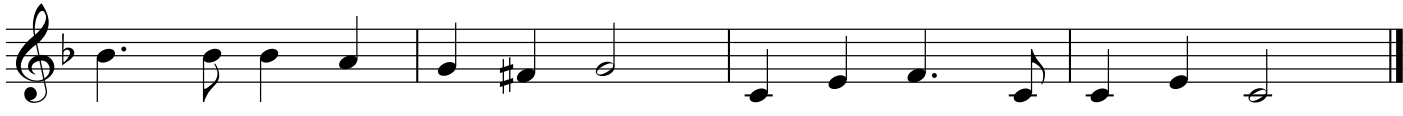
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Violin (Beginner)

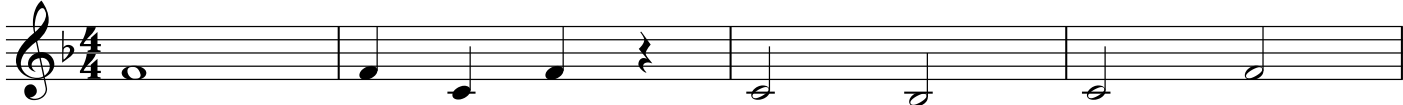
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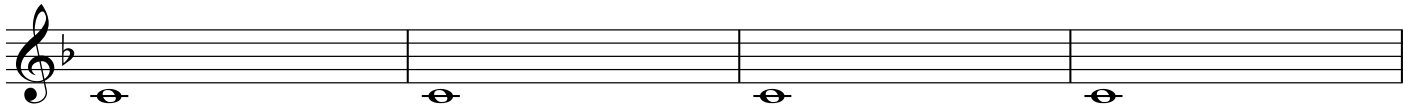
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Drum Set

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The musical score is written for a drum set in 4/4 time. It consists of five systems of notation, each with a top staff for cymbals and a bottom staff for the drum kit. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and dynamic markings like *rit.* (ritardando). The score is divided into measures, with measure numbers 4, 5, 9, 13, and 17 indicated at the beginning of their respective systems. The piece concludes with a final double bar line.

Timpani

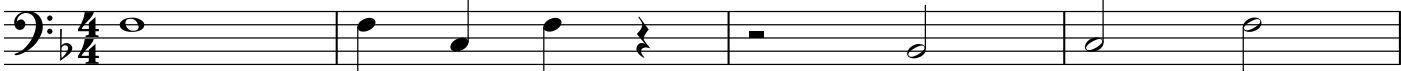
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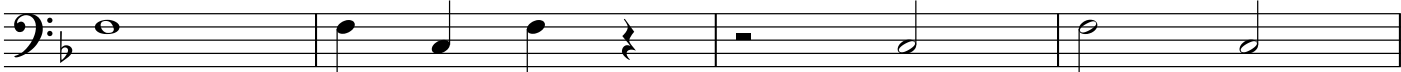
MENDELSSOHN

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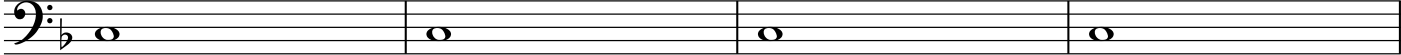
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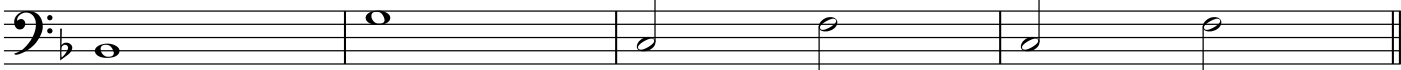
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rit.

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