



Hark! The Herald Angels Sing

TRADITIONAL

Arranged by GORDON GOODWIN

INSTRUMENTATION

Conductor
B \flat Soprano Saxophone
1st E \flat Alto Saxophone (Alternate Part)
2nd E \flat Alto Saxophone (Flute)
2nd E \flat Alto Saxophone (Alternate Part)
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone
E \flat Baritone Saxophone
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet
1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums
Auxiliary Percussion (Vibes)

NOTES TO THE CONDUCTOR

One of the things we arrangers like to do sometimes is take an old song and dress it in new clothes. My own point of view is to leave the melody more or less as the original composer wrote it, and to be judicious with any harmonic changes I make to the song. But when it comes to rhythm, there's where we can cut loose a bit. I enjoy seeing how a song works in a different time signature and/or a different groove than the original. On this chart, I tried to turn the carol we all know into a gentle jazz waltz. You should keep that in mind as you play it—keep the feel light and buoyant. When the trombones state the melody at measure 11, keep the dynamic soft, and listen closely for intonation and blend.

Although the ensemble gets strong for a brief moment at 61, the next melodic statement by the saxes and muted trumpet at 62 goes back down to the softer dynamic. It isn't until 78 that you can start building, culminating at 102 where the band should be blowing full-out.

If you are soloing on this chart, you're going to love blowing on these chord changes. Lots of juicy ii-V-I progressions going on for you to dig in to. Of course, the better you can negotiate those chords, the more fun it is, so I'd recommend taking the music home and play through these chords, slowly at first, and get them under your belt. Improvising on a song like this isn't like playing the blues where you can pound out the same scale for the entire solo. There's a little more music to dig out here, but your efforts will be rewarded, I promise, not only with a better solo, but also with a better understanding of music like this in general.

I suggest that the background parts—like saxes in 129, trombones in 137, and trumpets in 143—play nice and softly behind the soloists. Listen to the soloists, and if you can't hear the solo, you are too loud!

After the solos, there is a development section, starting at 165, but you still don't want things to get loud yet. The trumpets have the melody, but it shouldn't be too brassy. Strive for a nice, round sound, paying attention to good intonation. The saxes have a unison counter melody here, and they should go for a nice blend of the soprano, alto and tenors—a composite sound so that no single instrument sticks out. Keep this melody fairly light; this will help the blend and pitch.

Things begin to build (finally, you say!) at 181, and at 191, the entire ensemble comes together for the shout. Make sure that the added weight of the ensemble sound does not bog down the time—even though you are playing louder, keep the time moving forward.

The rhythm section has a lot to deal with on this chart. The drummer must play the jazz waltz with the correct feel, as well as setting up the horn figures with accuracy. The bass player must content with a part that alternates from a walking bass part with 3 notes to the bar, to a part in "2" with two dotted quarter notes in a bar, to a part in "1" with a single dotted half note in each bar. All of these rhythmic patterns are applicable to the jazz-waltz feel, and the bass player must move from one to another without hesitation. The piano and the guitar parts require attention to some fairly complex chords, some of which have written-out voicings and some do not. Plus, there are a lot of key changes in the chart and several places where the piano and guitar (and optional vibes) have the primary melodic focus. Don't believe me? Here's a list:

- Measure 1 piano has the melody
- 11 guitar plays the melody with the trombones
- 58–77 piano/guitar play with the (optional) flute and soprano 90 guitar plays with the saxes
- 181 piano/guitar play with the trumpets and saxes
- 212 piano/guitar/vibes have a quick soli
- 233 guitar/vibes play with the flute
- 241–244 guitar/piano/vibes have another quick soli.

I'm not kidding about this stuff—don't try to get away with hiding behind the horns and the drums and not nailing those parts! Put in a little time; learn these parts and each player will bring some great color to the band's performance.

Holiday music sometimes gets jammed into a school jazz band's schedule.

Most bands will probably have to learn this chart pretty quick, to play it at a holiday concert. Therefore, you will need to be efficient in your preparation, but I know you are up to it! And when it all comes together, I hope you and your audience enjoy playing "Hark! The Herald Angels Sing."

—Gordon Goodwin



**Gordon
Goodwin**

Gordon Goodwin started composing at the age of three. No masterpieces at that time, but he kept at it and wrote his first big band chart at age 13. It was good enough to convince him that he could possibly keep doing this. Flash cut 20 years later and Gordon is working in Hollywood, writing for television and film, playing sessions on keyboards and woodwinds, and working with artists like Ray Charles, Christina Aguilera, Johnny Mathis, Toni Braxton, John Williams, Natalie Cole, David Foster, Sarah Vaughan, Mel Torme, Brian McKnight and Quincy Jones, to name a few. Goodwin's cinematic scoring and orchestration craft can be heard on such films as *The Sorcerer's Apprentice*, *Escape to Witch Mountain*, *Get Smart*, *Glory Road*, *National Treasure*, *The Incredibles*, *Remember the Titans*, *Armageddon*, *The Majestic*, *Con Air*, *Gone In 60 Seconds*, *Enemy of the State*, *Star Trek Nemesis* and even the classic cult film *Attack Of The Killer Tomatoes*.

In 2000, Goodwin formed The Big Phat Band, an eighteen piece jazz ensemble, which quickly gained a reputation as one of the most exciting large jazz ensembles on the planet. To date, the BPB has released five records, *Swingin' For The Fences* (2000), *XXL* (2003), *The Phat Pack* (2006), *Act Your Age*, (2008) and *That's How We Roll* (2011). The albums have featured state-of-the-art guest artists like Arturo Sandoval, Eddie Daniels, Take 6, Brian McKnight, Johnny Mathis, Michael Brecker, Dianne Reeves, David Sanborn, Chick Corea, Dave Grusin, Lee Ritenour, Patti Austin, Art Tatum, Dave Koz, Gerald Albright and Marcus Miller.

Goodwin's work has garnered him three Emmy Awards and eleven Grammy® nominations, with a win for his work on the Pixar film *The Incredibles*. His charts are played all over the world, and along with his method books and CDs, have been a robust source of inspiration and learning for thousands of young musicians.

CONDUCTOR
38710S

As Performed by Gordon Goodwin's Big Phat Band

HARK! THE HERALD ANGELS SING

TRADITIONAL
Arranged by GORDON GOODWIN (ASCAP)

JAZZ WALTZ (c. 176-190)

8b SOPRANO SAXOPHONE

2ND Eb ALTO SAXOPHONE (FLUTE)

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GIITAR

PIANO

BASS

AUXILIARY PERCUSSION (VIBRAPHONE)

DRUMS

HARMON MUTE

SOLOS

BEUSHES

VIBES

1 2 3 4 5 6 7 8 9 10

The image shows a musical score for a jazz band. The score is for the piece 'Hark! The Herald Angels Sing', arranged by Gordon Goodwin. It is a jazz waltz in 3/4 time, with a tempo of 176-190. The score is for a full band, including saxophones, trumpets, trombones, guitar, piano, bass, and drums. The score is written in G major and 3/4 time. The key signature has one sharp (F#). The score is divided into measures 1 through 10. The score is marked with 'Legal Use Preview' and 'Requires Purchase' in large red text. The score is also marked with 'Solo' and 'Beushes' in smaller text. The score is marked with 'Vibes' in smaller text. The score is marked with 'HARMON MUTE' in smaller text. The score is marked with 'SOLOS' in smaller text. The score is marked with 'BEUSHES' in smaller text. The score is marked with 'VIBES' in smaller text. The score is marked with '1 2 3 4 5 6 7 8 9 10' in smaller text.

SOP.

ALTO 2 *to FLUTE*

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1 *SOLI*

TBN. 2 *me SOLI*

TBN. 3 *me SOLI*

BASS TBN.

GTR. *(WITH TROMBONES)*

PNO.

BASS

AUX. PERC.

DRUMS

11 12 13 14 15 16 17 18

8th/D *E^bM⁷9* *E^b6* *C^M9* *F7(b9)* *B^b6/9*

(TENS)

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19

SOP.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

B^b6

Gm

Gm(maj7)

Gm7

C7

F6

E7m7/F

F6/C

C

BASS

AUX. PERC.

DRUMS

19 20 21 22 23 24 25 26

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27

SOP.

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

AUX. PERC.

DRUMS

27 28 29 30 31 32 33 34

35

SOP.

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

AUX. PERC.

DRUMS

48

SOP.

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

AUX. PERC.

DEUMS

48 49 50

Chords: Eb, Dmi9, G7(b9), Cm7, Dø, Eb, F9, Gmi7, F9/Eb, Dmi7, Gmi7, Cm7, F7(b9)

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CONDUCTOR

HARK! THE HERALD ANGELS SING

51

SOP. *mf*

FLUTE *TO FLUTE*

TENOR 1 *mf*

TENOR 2 *mf*

BARI. *mf*

TRP. 1

TRP. 2 *HARMON MUTE* *mf*

TRP. 3 *mf*

TRP. 4 *mf*

TBN. 1 *mf*

TBN. 2 *mf*

TBN. 3 *mf*

BASS TBN. *mf*

GTR. *mf*

PNO. *Bb9* *D9(b9)* *C9(b9)* *(F11(b9))* *Bb9* *D9(b9)* *G9(b9)* *G9(b9) F11* *A9(b9) G11*

BASS *mf*

AUX. PERC.

DRUMS *(sticks)*

51 *sticks ready...* 52 53 54 55 56 57 58 59 60 61

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62

SOP.

FLUTE

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

AUX. PERC.

DRUMS

62 63 64 65 66 67 68 69

Chords: Cm7(b9), Dm11(b9), Cm7(b9), F6, Bb9(b5), Eb11/7A, A7(b9), Dm11(b9), G7(b9), Cm7(b9)

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70

SOP.

FLUTE

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

AUX. PERC.

DRUMS

TO ALTO SAX

Legal Use Only Requires Purchase

70 71 72 73 74 75 76 77

Chords: C#9, D#11, A#7, D#9(b9), G#m7/D, C#m7/D, D7(b9), D#11/G, G15

86

SOP.

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

AUX. PERC.

DRUMS

ALTO SAX

me

(WITH SAXES)

F#m

E#m7

A7(b9)

D#m7

Eo

F#

G#m

G/F

E#m7

A#m7

D#m7

G7(b9)

G#m7

C#9

94

SOP.

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

AUX. PERC.

DRUMS

94 95 96 97 98 99 100 101

mi OPEN OPEN

E μ 19 A7 μ 7 D μ 17 A7(b9) D μ 17 D μ 17/G C \sharp μ 17/E \sharp F55(b5) E μ 17 A μ 17 D μ 17 G7(b9)

F6 E μ 19 A7 μ 7 D μ 17 A7(b9) D μ 17 D μ 17/G C \sharp μ 17/E \sharp F55(b5) E μ 17 A μ 17 D μ 17 G7(b9)

(ENC)

102

Musical score for CONDUCTOR, featuring vocal parts (SOP., ALTO 2, TENOR 1, TENOR 2, BARI., PT. 1, PT. 2, PT. 3, PT. 4), instrumental parts (TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., PNO., BASS, AUX. PERC., DRUMS), and a large red watermark reading "Preview Only Requires Purchase".

102 103 104 105 106 107 108 109 110 111 112

SOLOS - BACKGROUND ON CUE

113

SOP. F2 Gmi7 F#9/Bb Bb9#9 Ami7 D7(b9)

ALTO 2 C#9 Dmi7 C#9/E F#9 Emi7 A7(b9) Dmi9 G9 Cmaj9

TENOR 1 F2 Gmi7 F#9/Bb Bb9#9 Ami7 D7(b9) Gmi9 C9 Fmaj9

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4 F2 Gmi7 F#9/Bb Bb9#9 Ami7 D7(b9) Gmi9 C9 Fmaj9

TBN. 1 Eb2 Fmi7 Eb2/G Ab9 Gmi7 C7(b9) Fmi9 Bb9 Ebmaj9

TBN. 2

TBN. 3

BASS TBN.

GR. Eb2 Fmi7 Eb2/G Ab9 Gmi7 C7(b9) Fmi9 Bb9 Ebmaj9

PNO. Eb2 Fmi7 Eb2/G Ab9 Gmi7 C7(b9) Fmi9 Bb9 Ebmaj9

BASS Eb2 Fmi7 Eb2/G Ab9 Gmi7 C7(b9) Fmi9 Bb9 Ebmaj9

AUX. PERC.

DRUMS



121

SOP. F#m G#m9 F#m/A G#m F#m7/C D#m7 G7(b9) C7sus C7

ALTO 2 C#m D#m9 C#m/E D#m C#m7/G A#m7 G7(b9) G7sus G7

TENOR 1 F#m G#m9 F#m/A G#m F#m7/C D#m7 G7(b9) C7sus C7

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4 F#m G#m9 F#m/A G#m F#m7/C D#m7 G7(b9) C7sus C7

TBN. 1 Ebbm F#m9 Ebbm/G F#m Ebm7/Bb Cm7 F7(b9) Bb7sus Bb7

TBN. 2

TBN. 3

BASS TBN.

GRE. Ebbm F#m9 Ebbm/G F#m Ebm7/Bb Cm7 F7(b9) Bb7sus Bb7

PNO. Ebbm F#m9 Ebbm/G F#m Ebm7/Bb Cm7 F7(b9) Bb7sus Bb7

BASS Ebbm F#m9 Ebbm/G F#m Ebm7/Bb Cm7 F7(b9) Bb7sus Bb7

AUX. PERC.

DRUMS



CONDUCTOR

HARK! THE HERALD ANGELS SING

Musical score for CONDUCTOR, featuring vocal parts (SOP., ALTO 2, TENOR 1, TENOR 2, BARI.) and instrumental parts (TPR. 1-3, TPR. 4, TEN. 1-3, BASS TEN., GRE., PNO., BASS, AUX. PERC., DRUMS). The score includes chord symbols (e.g., F#m2, C#7, G#m9) and a large red watermark reading "Preview Only - Legal Use Requires Purchase".

137

SOP. *B^bmaj9* *A^u11* *D7(b9)* *G^u17* *C⁹* *A^u17* *G^u19* *C¹⁵* *C^u19* *F¹⁵(b9)*

ALTO 2 *F^umaj9* *E^u11* *A7(b9)* *D^u17* *G⁹* *E^u17* *G^u19* *C¹⁵* *G^u19* *C¹⁵(b9)*

TENOR 1 *B^bmaj9* *A^u11* *D7(b9)* *G^u17* *C⁹* *A^u17* *G^u19* *C¹⁵* *C^u19* *F¹⁵(b9)*

TENOR 2 *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e*

BARI. *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e*

TRP. 1 *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e*

TRP. 2 *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e*

TRP. 3 *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e*

TRP. 4 *B^bmaj9* *A^u11* *D7(b9)* *G^u17* *C⁹* *A^u17* *G^u19* *C¹⁵* *C^u19* *F¹⁵(b9)*

TBN. 1 *A^bmaj9* *G^u11* *C7(b9)* *F^u17* *B^b9* *G^u17* *F^u19* *B^b15* *B^bu19* *E^b15(b9)*

TBN. 2 *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e*

TBN. 3 *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e*

BASS TBN. *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e*

GTR. *A^bmaj9* *G^u11* *C7(b9)* *F^u17* *B^b9* *G^u17* *F^u19* *B^b15* *B^bu19* *E^b15(b9)*

PNO. *A^bmaj9* *G^u11* *C7(b9)* *F^u17* *B^b9* *G^u17* *F^u19* *B^b15* *B^bu19* *E^b15(b9)*

BASS *A^bmaj9* *G^u11* *C7(b9)* *F^u17* *B^b9* *G^u17* *F^u19* *B^b15* *B^bu19* *E^b15(b9)*

AUX. PERC. *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e*

DRUMS *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e* *m^e*



REPEAT FOR SOLOS

Musical score for CONDUCTOR, featuring vocal parts (SOP., ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1-4, TBN. 1-3, BASS TBN.) and instrumental parts (GTR., PNO., BASS, AUX. PERC., DRUMS). The score includes handwritten annotations for chords and dynamics, such as B^b6 , A^m9 , $D7(b9)$, G^m7 , $D7(b9)$, G^m7 , C^m15 , B^b15 , $A7(\#9)$, $D7(\#9)$, G^m9 , $C^m15(b9)$, F^m9 , $E^m7(\#9)$, $A7(\#9)$, D^m9 , $G^m15(b9)$, A^b6 , G^m9 , $C7(b9)$, F^m7 , $C7(b9)$, F^m7 , B^b15 , A^b15 , $G7(\#9)$, $C7(\#9)$, F^m9 , $B^b15(b9)$, A^b6 , G^m9 , $C7(b9)$, F^m7 , $C7(b9)$, F^m7 , B^b15 , A^b15 , $G7(\#9)$, $C7(\#9)$, F^m9 , $B^b15(b9)$, A^b6 , G^m9 , $C7(b9)$, F^m7 , $C7(b9)$, F^m7 , B^b15 , A^b15 , $G7(\#9)$, $C7(\#9)$, F^m9 , $B^b15(b9)$.

(153) ON CUE AFTER SOLOS

Sheet music for CONDUCTOR, featuring vocal parts (SOP., ALTO 2, TENOR 1, TENOR 2, BARI., TEN. 1, TEN. 2, TEN. 3, BASS TEN.), guitar (GTR.), piano (PNO.), bass, auxiliary percussion (AUX. PERC.), and drums (DRUMS). The score includes dynamic markings (mf, f) and a large red watermark: "Preview Only! Legal Use Requires Purchase".

153 154 155 156 157 158 159 160 161 162 163 164

165

SOP.

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

AUX. PERC.

DRUMS

165

166

167

168

169

170

171

172

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FE G#11 A#7 C/Bb Bb2 E7(#9) A13(#9) D7(b9) G13 C7(b9) F6

FE G#11 A#7 C/Bb Bb2 E7(#9) A13(#9) D7(b9) G13 C7(b9) F6

173

SOP.

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

AUX. PERC. (WITH TOMPERS)

DRUMS

173

174

175

176

177

178

179

180

181

Musical score for CONDUCTOR, featuring vocal parts (SOP., ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1-3, TBN. 1-3, BASS TBN.), guitar (GTR.), piano (PNO.), bass, auxiliary percussion (AUX. PERC.), and drums (DRUMS).

The score is written in G major (one sharp) and 4/4 time. It includes various musical notations such as notes, rests, dynamics, and articulation marks. A large red watermark "Preview Only" is overlaid diagonally across the page.

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Musical score for CONDUCTOR, featuring vocal parts (SOP., ALTO 2, TENOR 1, TENOR 2, BARI.), trumpet parts (TPR. 1-4), trombone parts (TBN. 1-3, BASS TBN.), guitar (GTR.), piano (PNO.), bass, auxiliary percussion (AUX. PERC.), and drums (DRUMS).

The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark "Preview Only" is overlaid diagonally across the page.

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192

193

194

195

196

197

198

SOP.

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

AUX. PERC.

DRUMS

198 199 200 201 202 203 204 205 206 207 208

To CUP MUTE

To CUP MUTE

To CUP MUTE

To CUP MUTE

Ebm19 A♭15(b5) D♭maj9 Cm9 D♭maj9 F7(b9) B♭m7 F7(b9)/C D♭6 D♭/E♭ D♭9(b5) C7(#9) Fm7 A15 B♭15 D7(#9)

Ebm19 A♭15(b5) D♭maj9 Cm9 D♭maj9 F7(b9) B♭m7 F7(b9)/C D♭6 D♭/E♭ D♭9(b5) C7(#9) Fm7 A15 B♭15 D7(#9)



209

SOP.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

AUX. PERC.

DRUMS

209

210

211

212

213

214

215

216

Preview Only
Legal Use Requires Purchase

SOP.

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

AUX. PERC.

DRUMS

TO FLUTE

TO HARMON

TO HARMON

TO CUP

TO CUP

(WITH SAXES)

217

218

219

220

221

222

223

224



SOP. *me*

ALTO 2 *TO FLUTE*

TENOR 1 *me*

TENOR 2 *me*

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1 *CUP MUTE me*

TBN. 2 *CUP MUTE me*

TBN. 3 *CUP MUTE me*

BASS TBN. *CUP MUTE me*

GTR. *me* *A^b9₉ B₉ E₇ E^b7(b₉) A^b9₉ B₉ E₇ E₉ E^b9*

PNO. *me* *A^b9₉ B₉ E₇ E^b7(b₉) A^b9₉ B₉ E₇ E₉ E^b9*

BASS *me*

AUX. PERC.

DRUMS *me*

225 226 227 228 229 230 231 232

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233

SOP.

FLUTE
FLUTE
m2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2
HARMON MUTE
m2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.
(WITH SAXES)

GRE.
m2

PNO.
m2

BASS
m2

AUX. PERC.
m2

DRUMS
(LIGHTER)
m2

233 234 235 236 237 238 239 240

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SOP.

FLUTE

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRG.

PNO.

BASS

AUX. PERC.

DRUMS

241 242 243 244 245 246 247 248 249 250

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HARMON MUTE
(HARMON)
CUP MUTE
(CUP)
8va
8^{va}/Ab

Detailed description: This is a page of a musical score for the hymn 'Hark! The Herald Angels Sing'. It is labeled as page 29 of the conductor's edition. The score includes parts for Soprano (SOP.), Flute, Tenor 1 and 2, Baritone (BARI.), Trumpets 1-4 (TRP.), Trombones 1-3 and Bass Trombone (TBN.), Glockenspiel (GRG.), Piano (PNO.), Bass, Auxiliary Percussion (AUX. PERC.), and Drums. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. A large, diagonal red watermark reading 'PREVIEW ONLY' and 'Legal Use Requires Purchase' is overlaid across the entire page. Various performance markings are present, such as 'HARMON MUTE', '(HARMON)', 'CUP MUTE', and '(CUP)' for the brass instruments, and '8va' and '8^{va}/Ab' for the vocal and piano parts. The measure numbers 241 through 250 are indicated at the bottom of the page.