

Christmas at Church

with
Hark! the Herald Angels Sing*
Angels, from the Realms of Glory**

Words and Music by
STEPH ALESSI MUINA
& MARY ALESSI
Arranged by Mike Speck,
Josh Jenkins, and Cliff Duren
Orchestrated by Cliff Duren

Majestic ♩ = ca. 106

1-3

f

Molto Rit.

A Tempo

10

13-14

15

mf

17-24

mf

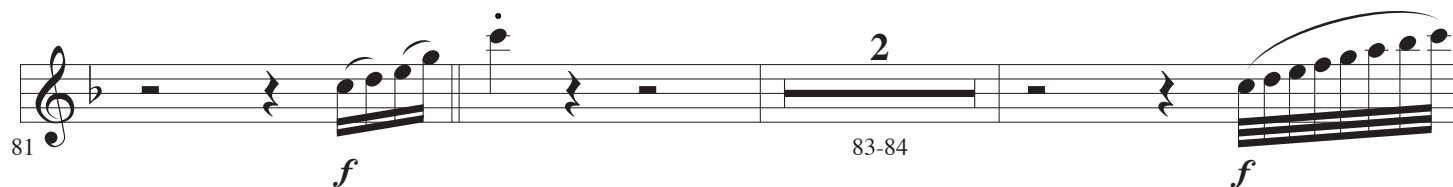
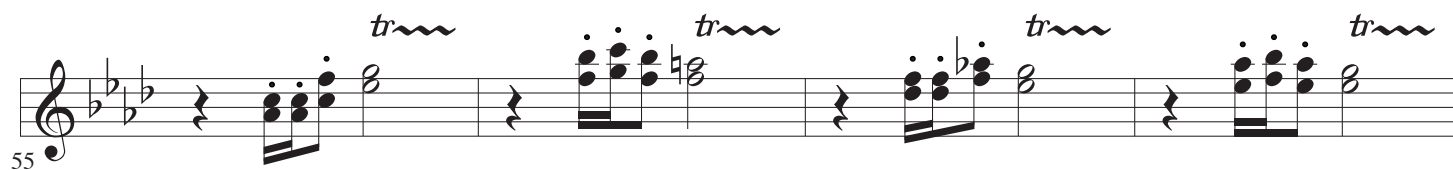
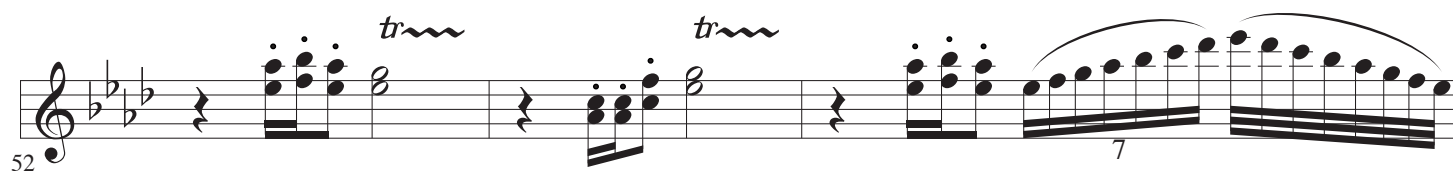
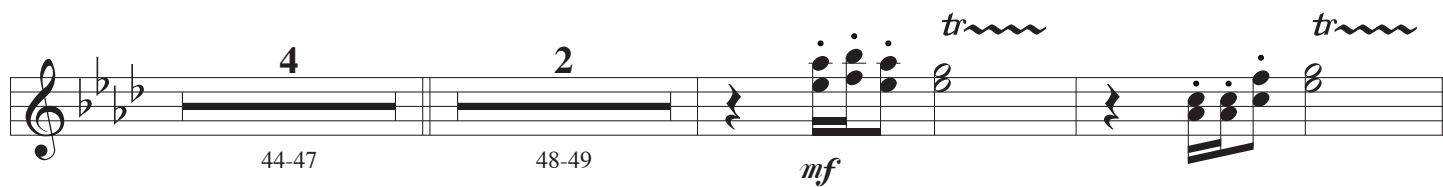
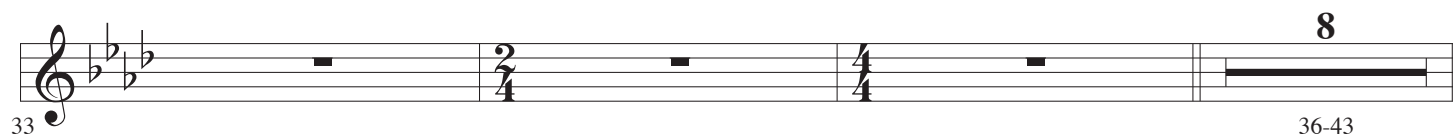
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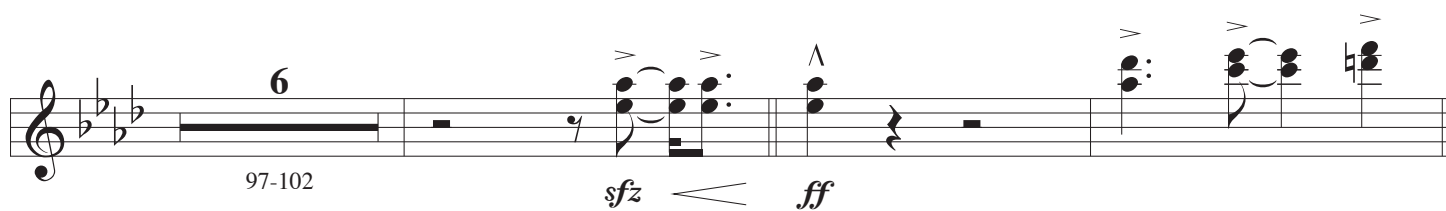
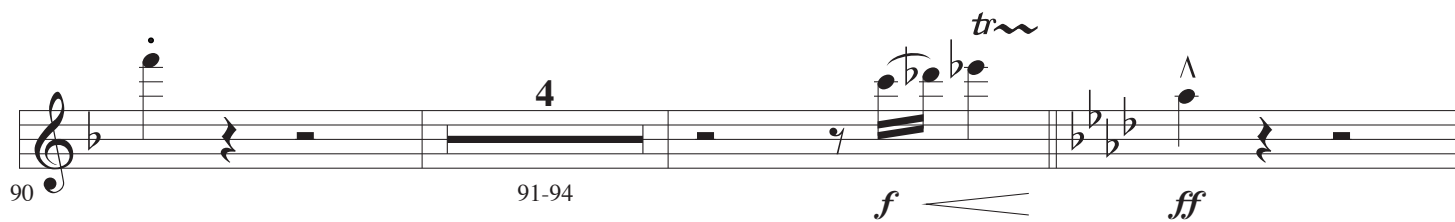
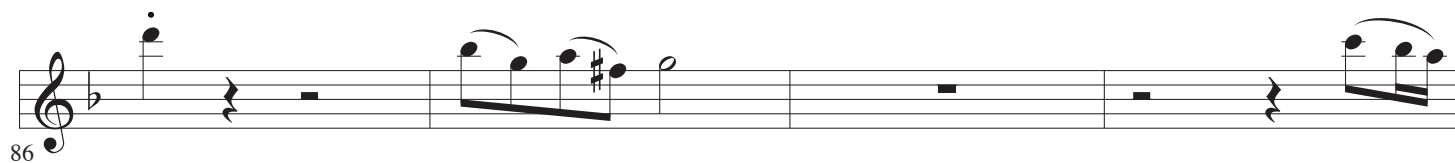
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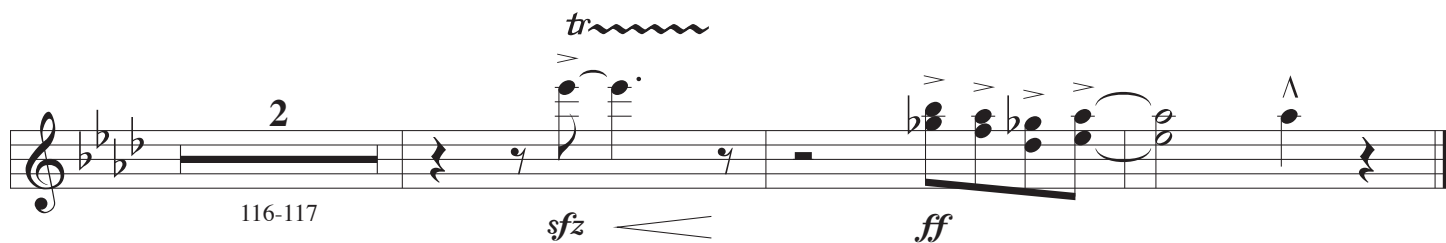
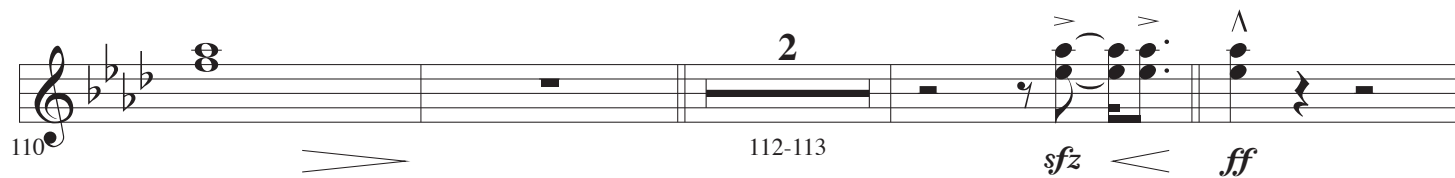
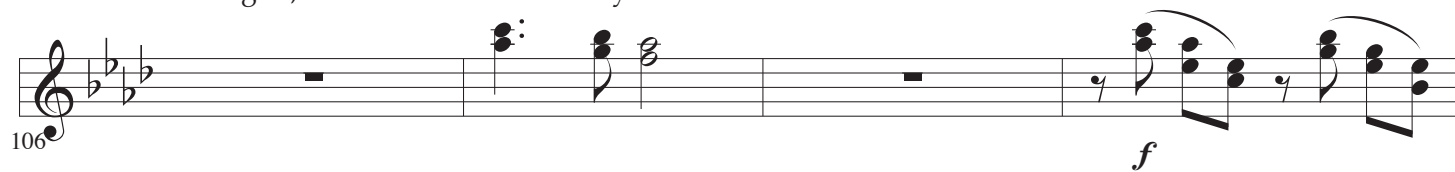
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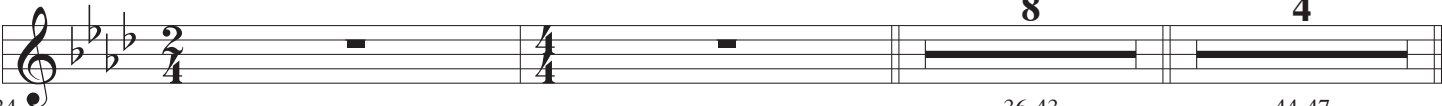


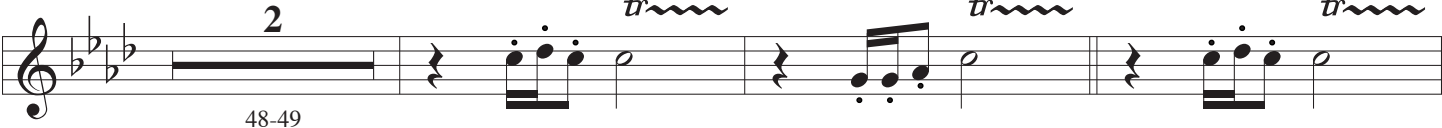
"Angels, from the Realms of Glory"



Words and Music by
STEPH ALESSI MUINA
& MARY ALESSI
*Arranged by Mike Speck,
Josh Jenkins, and Cliff Duren
Orchestrated by Cliff Duren*

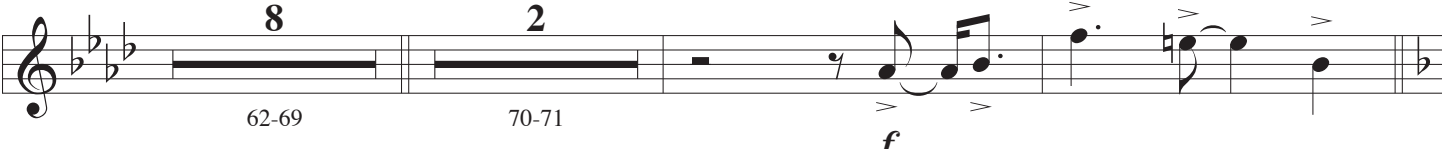
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34  36-43 44-47

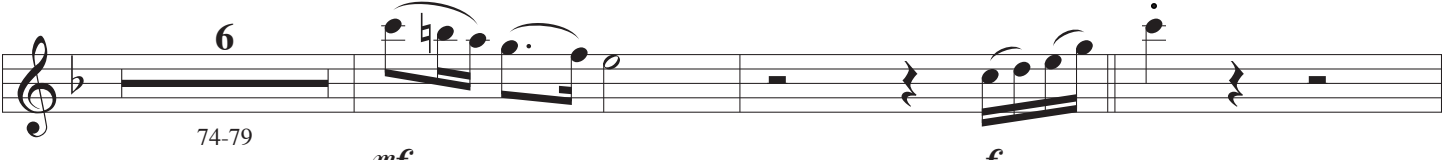
 48-49 *mf* *tr*

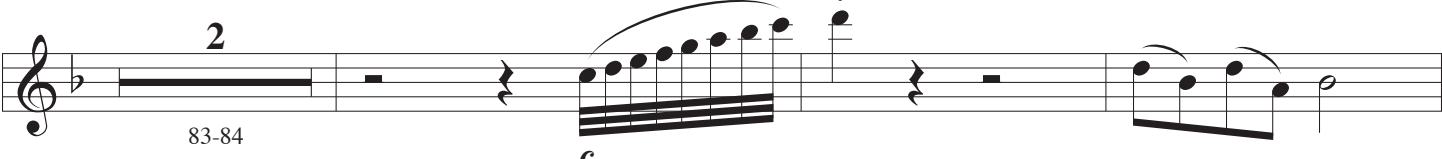
53  *tr*

57  *tr* 60-61

 62-69 70-71 *f*

"Hark! the Herald Angels Sing"

 74-79 *mf* *f*

 83-84 *f*

88 91-94

95 97-102

104 "Angels, from the Realms of Glory"

108 f

112-113 116-117

118 sfz ff

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Orchestrated by Cliff Duren

Majestic ♩ = ca. 106

3
1-3
f

6

Molto Rit.

A Tempo

10

15
mf
8
17-24
mf

26
7

29

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33 36-43

The first system of the musical score for 'The Little Boat' is written on a single staff in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first measure is a whole rest, labeled with a large '4' above it and '44-47' below it. The second measure is also a whole rest, labeled with a large '2' above it and '48-49' below it. The third measure contains a triplet of eighth notes (G4, A4, B4) beamed together, with a 'tr' (trill) symbol and a wavy line above it. The fourth measure is a half note (G4). The fifth measure contains another triplet of eighth notes (G4, A4, B4) beamed together, with a 'tr' (trill) symbol and a wavy line above it. The sixth measure is a half note (G4). The dynamic marking 'mf' (mezzo-forte) is placed below the third measure.

52

tr

tr

7

55

tr

tr

tr

tr

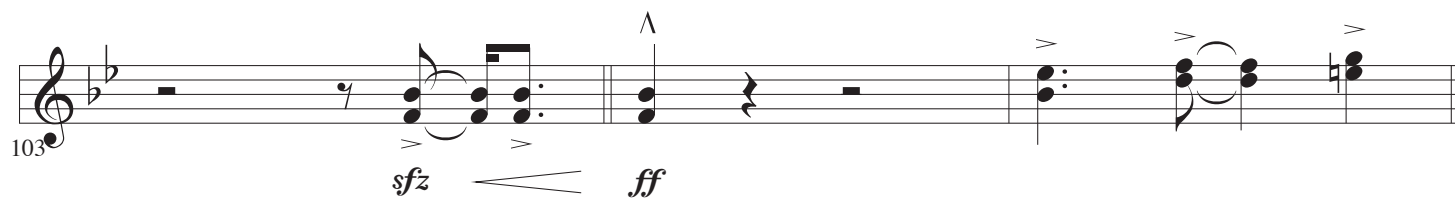
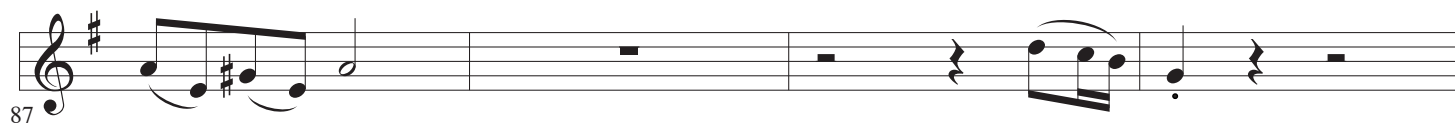
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74-79

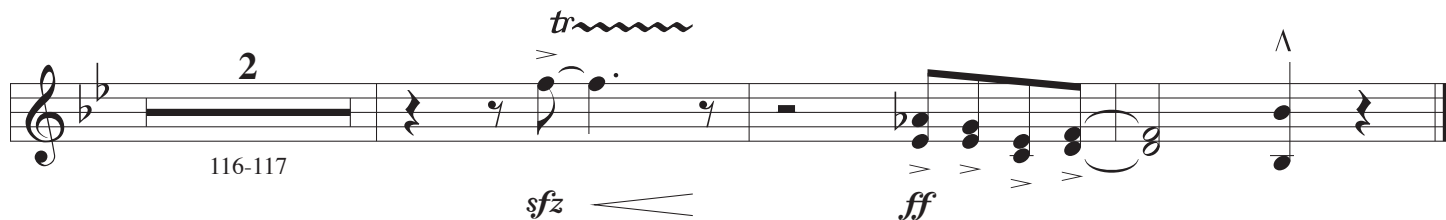
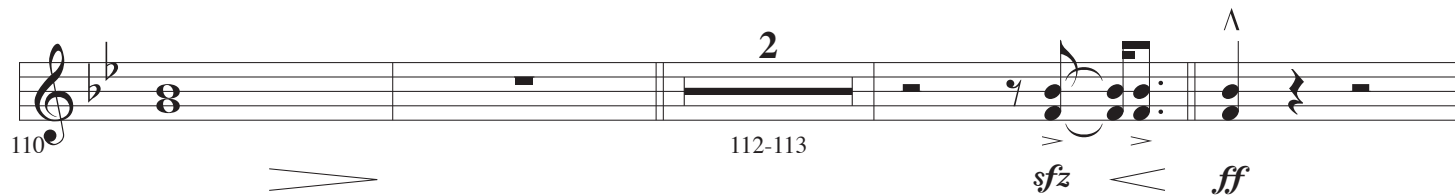
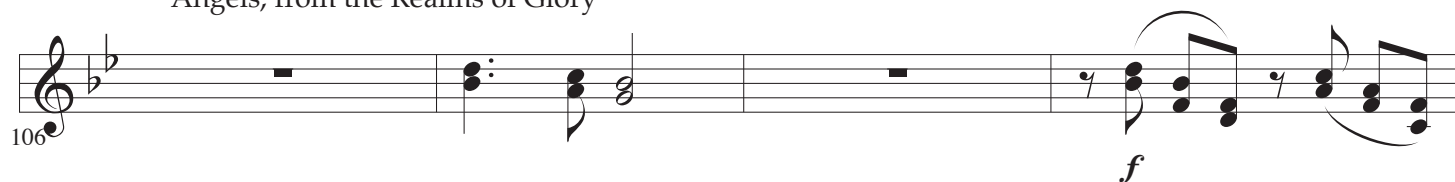
mf

f

82 83-84



"Angels, from the Realms of Glory"



Clarinet
(Sub. for Viola)

- 1 -

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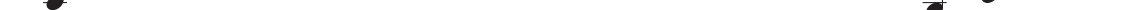
Majestic ♩ = ca. 106

The musical score is written for Clarinet (Sub. for Viola) in 4/4 time, key of B-flat major. It consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. It features a series of four half notes, each followed by a whole rest, with a *sfz* dynamic marking. The second staff starts at measure 5, marked with a *f* dynamic and a *pizz.* marking. It contains a series of eighth notes, followed by a half note, and then a whole rest. The third staff starts at measure 8, marked with a *f* dynamic and a *pizz.* marking. It contains a series of eighth notes, followed by a half note, and then a whole rest. The fourth staff starts at measure 12, marked with a *f* dynamic and a *pizz.* marking. It contains a series of eighth notes, followed by a half note, and then a whole rest. The fifth staff starts at measure 15, marked with a *f* dynamic and a *pizz.* marking. It contains a series of eighth notes, followed by a half note, and then a whole rest. The sixth staff starts at measure 18, marked with a *f* dynamic and a *pizz.* marking. It contains a series of eighth notes, followed by a half note, and then a whole rest.

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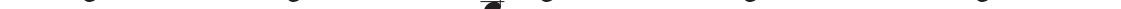
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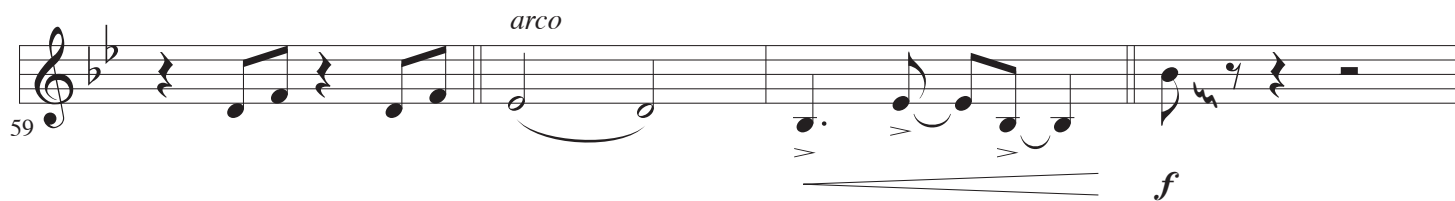
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30 

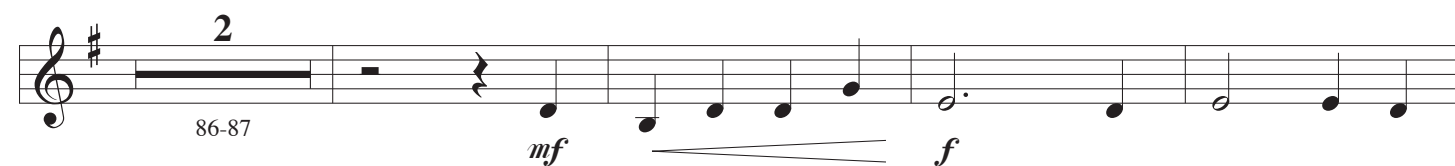
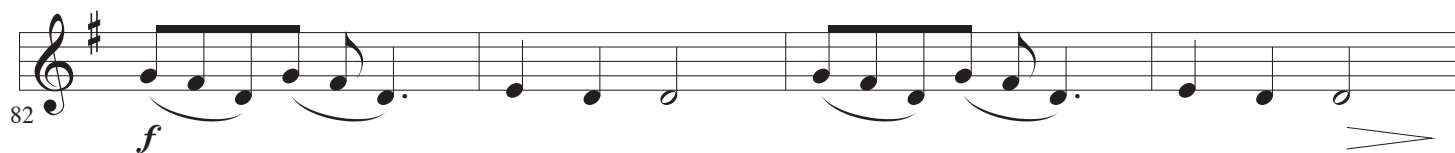
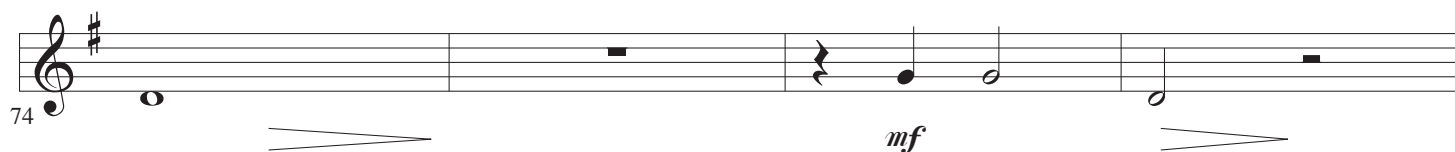
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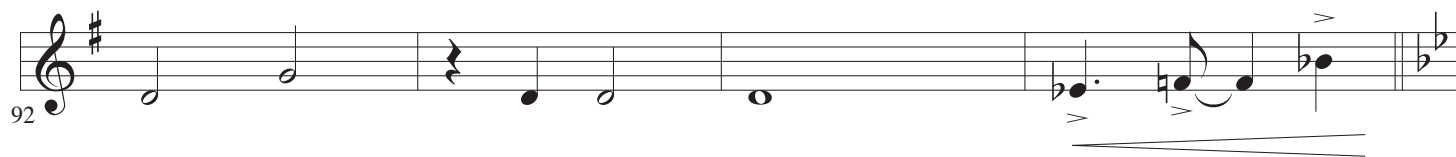
The first system of the musical score is for the piano part. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music starts at measure 44, indicated by a small '44' below the staff. The first measure contains a whole rest, followed by a half note G4 with an accent (>) and a fermata. The second measure contains a half note F4 with an accent (>) and a fermata, followed by a half note E4 with an accent (>) and a fermata. The third measure contains a half note D4 with an accent (>) and a fermata, followed by a half note C4 with an accent (>) and a fermata. The fourth measure contains a half note B3 with an accent (>) and a fermata, followed by a half note A3 with an accent (>) and a fermata. The fifth measure contains a half note G3 with an accent (>) and a fermata, followed by a half note F3 with an accent (>) and a fermata. The sixth measure contains a half note E3 with an accent (>) and a fermata, followed by a half note D3 with an accent (>) and a fermata. The seventh measure contains a half note C3 with an accent (>) and a fermata, followed by a half note B2 with an accent (>) and a fermata. The eighth measure contains a half note A2 with an accent (>) and a fermata, followed by a half note G2 with an accent (>) and a fermata. The ninth measure contains a half note F2 with an accent (>) and a fermata, followed by a half note E2 with an accent (>) and a fermata. The tenth measure contains a half note D2 with an accent (>) and a fermata, followed by a half note C2 with an accent (>) and a fermata. The eleventh measure contains a half note B1 with an accent (>) and a fermata, followed by a half note A1 with an accent (>) and a fermata. The twelfth measure contains a half note G1 with an accent (>) and a fermata, followed by a half note F1 with an accent (>) and a fermata. The thirteenth measure contains a half note E1 with an accent (>) and a fermata, followed by a half note D1 with an accent (>) and a fermata. The fourteenth measure contains a half note C1 with an accent (>) and a fermata, followed by a half note B0 with an accent (>) and a fermata. The system ends with a double bar line. A dynamic marking of *f* (forte) is placed below the first measure.

53 

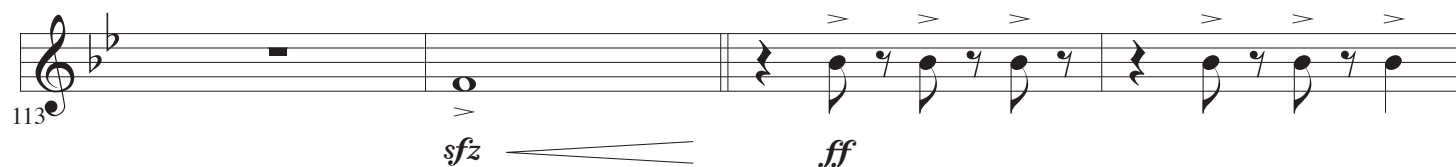
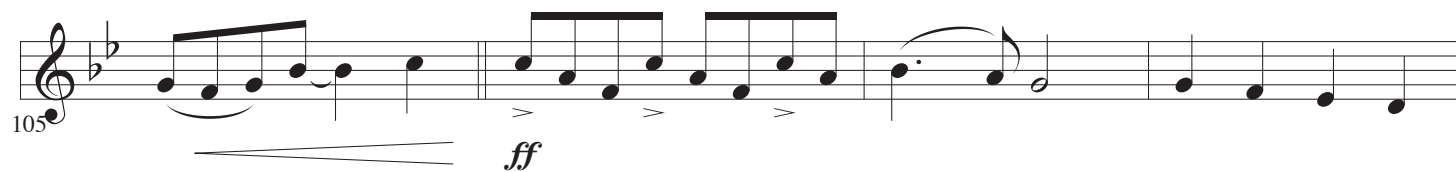


"Hark! the Herald Angels Sing"





"Angels, from the Realms of Glory"



Bass Clarinet
(Sub. for Cello / Bassoon)

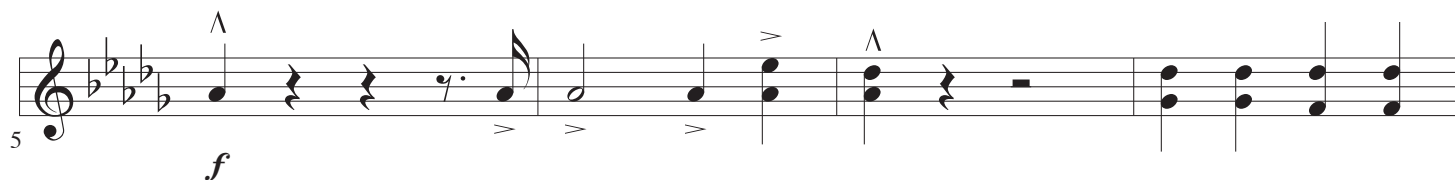
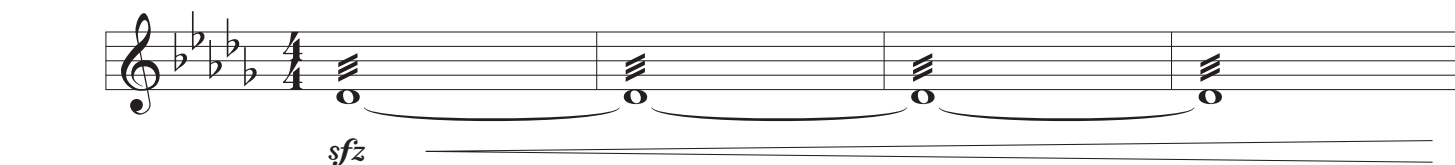
- 1 -

Christmas at Church

with
Hark! the Herald Angels Sing*
Angels, from the Realms of Glory**

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Orchestrated by Cliff Duren

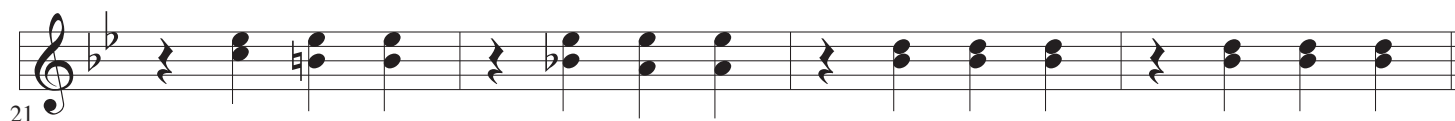
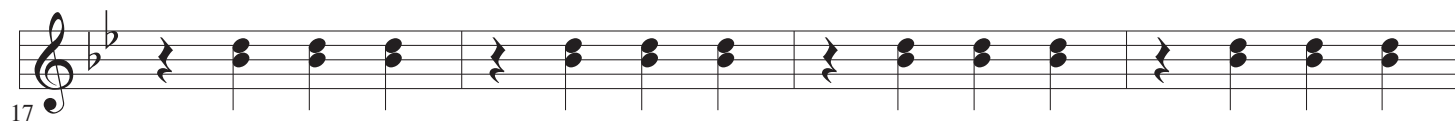
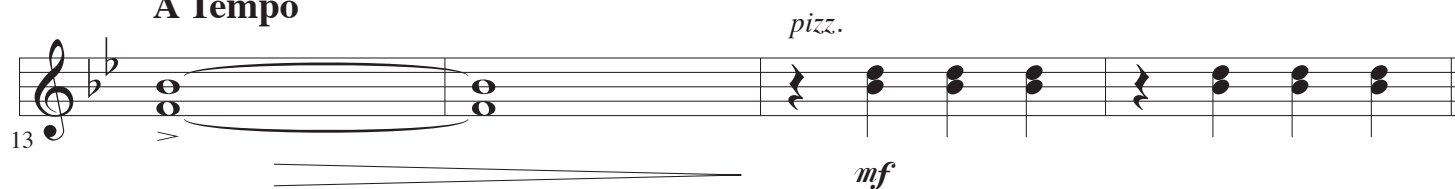
Majestic ♩ = ca. 106



Molto Rit.



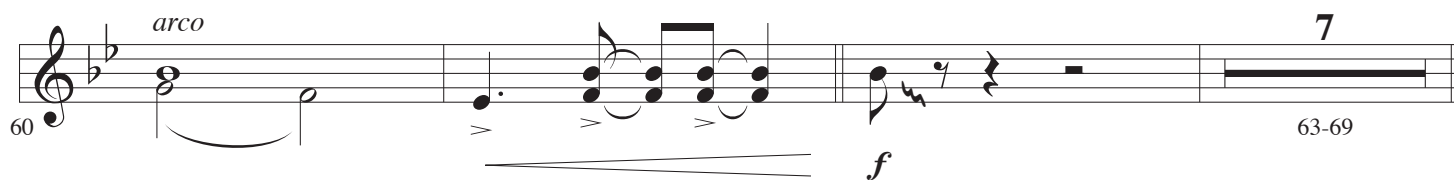
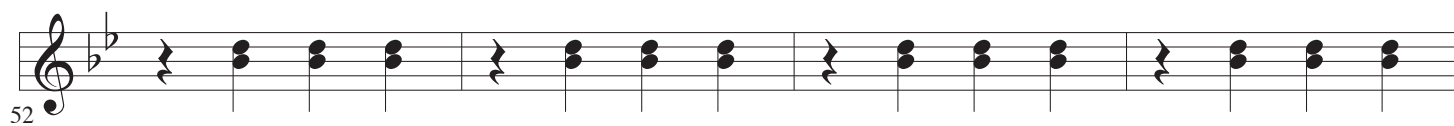
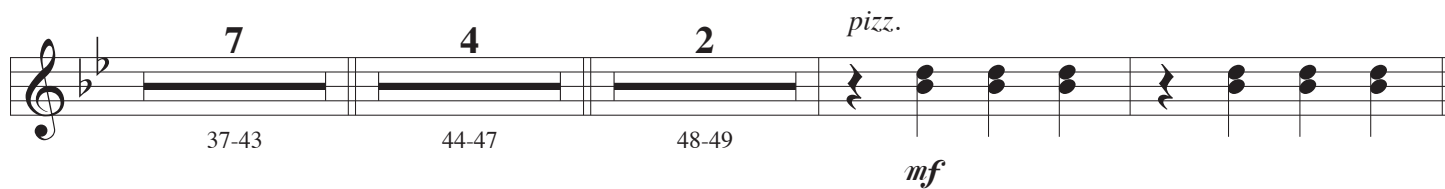
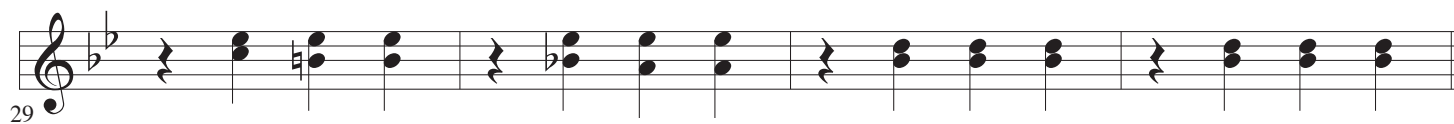
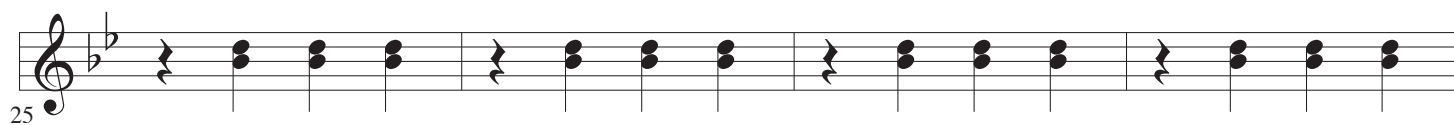
A Tempo



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"Hark! the Herald Angels Sing"

70-72

f

76

mf

80

f

84

mf

88

f

92

96

ff

98-103

6

"Angels, from the Realms of Glory"

104

107

f *ff*

Musical staff 104-107: Treble clef, key of B-flat major. Measure 104: whole rest. Measure 105: quarter note B-flat, quarter note A, quarter note G, quarter note F. Measure 106: quarter note E, quarter note D, quarter note C, quarter note B-flat. Measure 107: quarter note A, quarter note G, quarter note F, quarter note E. Dynamics: *f* at measure 105, *ff* at measure 107. A crescendo hairpin spans from measure 105 to 107.

108

111

Musical staff 108-111: Treble clef, key of B-flat major. Measure 108: quarter note B-flat, quarter note A, quarter note G, quarter note F. Measure 109: quarter note E, quarter note D, quarter note C, quarter note B-flat. Measure 110: quarter note A, quarter note G, quarter note F, quarter note E. Measure 111: quarter note D, quarter note C, quarter note B-flat, quarter note A. Dynamics: *f* at measure 108, *ff* at measure 111. A crescendo hairpin spans from measure 108 to 111.

112

115-117

Musical staff 112-117: Treble clef, key of B-flat major. Measure 112: quarter note B-flat, quarter note A, quarter note G, quarter note F. Measure 113: quarter note E, quarter note D, quarter note C, quarter note B-flat. Measure 114: quarter note A, quarter note G, quarter note F, quarter note E. Measure 115: quarter note D, quarter note C, quarter note B-flat, quarter note A. Measure 116: quarter note G, quarter note F, quarter note E, quarter note D. Measure 117: quarter note C, quarter note B-flat, quarter note A, quarter note G. Dynamics: *f* at measure 112, *ff* at measure 117. A crescendo hairpin spans from measure 112 to 117.

118

121

Musical staff 118-121: Treble clef, key of B-flat major. Measure 118: quarter note B-flat, quarter note A, quarter note G, quarter note F. Measure 119: quarter note E, quarter note D, quarter note C, quarter note B-flat. Measure 120: quarter note A, quarter note G, quarter note F, quarter note E. Measure 121: quarter note D, quarter note C, quarter note B-flat, quarter note A. Dynamics: *f* at measure 118, *ff* at measure 121. A crescendo hairpin spans from measure 118 to 121.

Alto Sax
(Sub. for Horn 1)

- 1 -

Christmas at Church

with
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Majestic ♩ = ca. 106

The musical score is written for Alto Sax (Sub. for Horn 1) in 4/4 time. It begins with a key signature of three flats (Bb, Eb, Ab) and a tempo marking of 'Majestic ♩ = ca. 106'. The score is divided into several systems, each with a measure number at the start. The first system starts at measure 4 and includes a dynamic marking of *mp*. The second system starts at measure 9 and includes a dynamic marking of *f*. The third system starts at measure 13 and includes a dynamic marking of *mf*. The fourth system starts at measure 33 and includes a dynamic marking of *sfz*. The fifth system starts at measure 40 and includes a dynamic marking of *mf*. The score includes various musical notations such as notes, rests, beams, and dynamic markings. It also includes section markers for 'Molto Rit.' and 'A Tempo'. The score ends at measure 47.

4 *mp*

9 *f*

13 *mf*

33 *sfz*

40 *mf*

44-47

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4 8

48-51 52-59

sfz

4

62-65

f *sfz*

"Hark! the Herald Angels Sing"

3 2

70-72 75-76

f

77

mf *f*

79-81

83

f *ff*

86-92

93

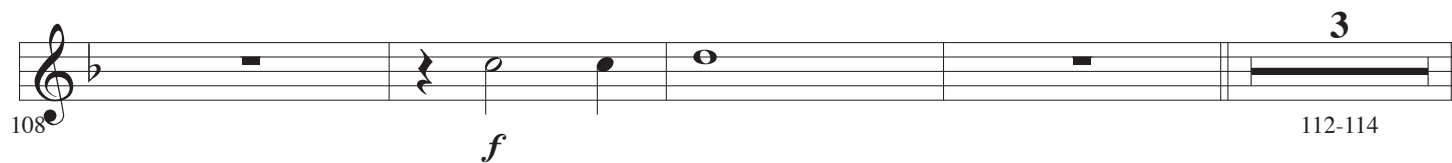
f *ff*

3

97-99

f *sfz*

"Angels, from the Realms of Glory"



Soprano Sax
(Sub. for Oboe)

- 1 -

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Majestic ♩ = ca. 106

3

1-3

f

6

Molto Rit. **A Tempo**

10

13-14

15

mf

17-24

mf

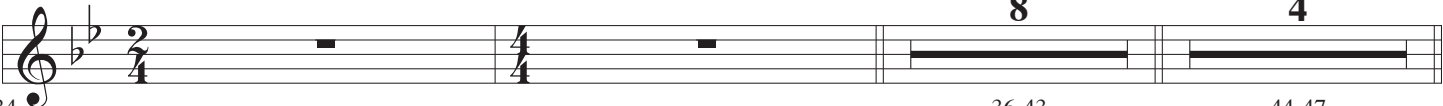
26

30

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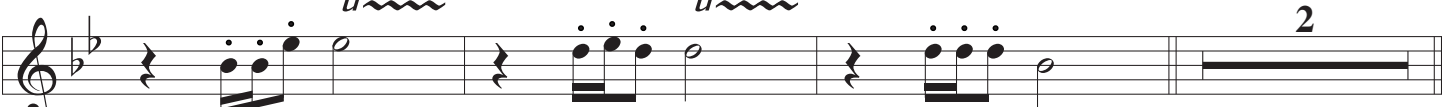
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34  36-43 44-47

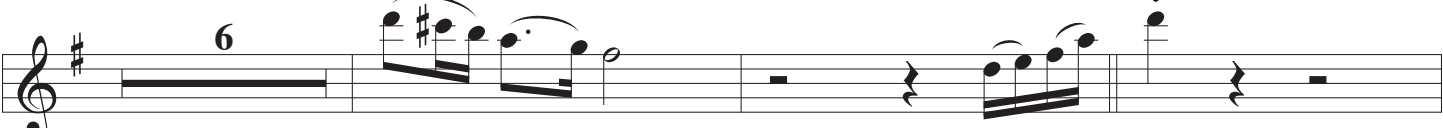
 2 48-49 *mf* *tr*

53  *tr* *tr* *tr* *tr*

57  *tr* *tr* *tr* *tr* 2 60-61

 8 2 62-69 70-71 *f*

"Hark! the Herald Angels Sing"

 6 74-79 *mf* *f*

 2 83-84 *f*

88 91-94

95 97-102

104 "Angels, from the Realms of Glory"

108 112-113

112-113 116-117

118 118

Bari Sax
(Sub. for Tuba)

- 1 -

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Orchestrated by Cliff Duren

Majestic ♩ = ca. 106

The musical score is written for Bari Sax (Sub. for Tuba) in 4/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. It features a triplet of eighth notes (1-3) and a series of eighth notes with accents and dynamic markings (sfz, f). The second staff continues the melody with more eighth notes and accents. The third staff is marked 'Molto Rit.' and features a half note with an accent, followed by a whole note with an accent. The fourth staff is marked 'A Tempo' and features a half note with an accent, followed by a whole note with an accent. The fifth staff features a half note with an accent, followed by a whole note with an accent. The score includes various musical notations such as triplets, accents, dynamic markings (sfz, f, ff), and repeat signs.

7 11 35 47

1-3 15-16 17-24 25-32 37-42 44-46 48-51 52-59

Molto Rit. **A Tempo**

sfz **f** **ff**

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61

61-65

sfz *f*

Staff 61-65: Treble clef, key of B-flat major. Measures 61-65. Measure 61: quarter rest, eighth rest, eighth note G4, quarter note A4, quarter note Bb4. Measure 62: quarter rest, quarter note A4, quarter note G4, quarter note F4. Measure 63: quarter rest, quarter note E4, quarter note D4, quarter note C4. Measure 64: quarter rest, quarter note B3, quarter note A3, quarter note G3. Measure 65: quarter rest, quarter note F3, quarter note E3, quarter note D3. Dynamics: *sfz* at measure 61, *f* at measure 63. Accents: ^ above measure 61, ^ above measure 63.

65

65-68

sfz *f*

Staff 65-68: Treble clef, key of B-flat major. Measures 65-68. Measure 65: quarter rest, quarter note A4, quarter note G4, quarter note F4. Measure 66: quarter rest, quarter note E4, quarter note D4, quarter note C4. Measure 67: quarter rest, quarter note B3, quarter note A3, quarter note G3. Measure 68: quarter rest, quarter note F3, quarter note E3, quarter note D3. Dynamics: *sfz* at measure 65, *f* at measure 67. Accents: ^ above measure 65, ^ above measure 67. A triplet of eighth notes (F4, E4, D4) is marked in measure 66.

72

72-79

mf

Staff 72-79: Treble clef, key of B-flat major. Measures 72-79. Measure 72: quarter rest, quarter note A4, quarter note G4, quarter note F4. Measure 73: quarter rest, quarter note E4, quarter note D4, quarter note C4. Measure 74: quarter rest, quarter note B3, quarter note A3, quarter note G3. Measure 75: quarter rest, quarter note F3, quarter note E3, quarter note D3. Measure 76: quarter rest, quarter note C4, quarter note B3, quarter note A3. Measure 77: quarter rest, quarter note G3, quarter note F3, quarter note E3. Measure 78: quarter rest, quarter note D3, quarter note C3, quarter note B2. Measure 79: quarter rest, quarter note A2, quarter note G2, quarter note F2. Dynamics: *mf* at measure 79. Accents: ^ above measure 72, ^ above measure 74. A sixteenth rest is marked in measure 72. A key signature change to D major (two sharps) occurs at measure 76.

81

81-88

f

Staff 81-88: Treble clef, key of D major. Measures 81-88. Measure 81: quarter rest, quarter note A4, quarter note G4, quarter note F4. Measure 82: quarter rest, quarter note E4, quarter note D4, quarter note C4. Measure 83: quarter rest, quarter note B3, quarter note A3, quarter note G3. Measure 84: quarter rest, quarter note F3, quarter note E3, quarter note D3. Measure 85: quarter rest, quarter note C4, quarter note B3, quarter note A3. Measure 86: quarter rest, quarter note G3, quarter note F3, quarter note E3. Measure 87: quarter rest, quarter note D3, quarter note C3, quarter note B2. Measure 88: quarter rest, quarter note A2, quarter note G2, quarter note F2. Dynamics: *f* at measure 85. Accents: ^ above measure 81, ^ above measure 83.

91

91-94

Staff 91-94: Treble clef, key of D major. Measures 91-94. Measure 91: quarter rest, quarter note A4, quarter note G4, quarter note F4. Measure 92: quarter rest, quarter note E4, quarter note D4, quarter note C4. Measure 93: quarter rest, quarter note B3, quarter note A3, quarter note G3. Measure 94: quarter rest, quarter note F3, quarter note E3, quarter note D3. Dynamics: *f* at measure 93. Accents: ^ above measure 91, ^ above measure 93.

96

96-101

ff *f* *sfz*

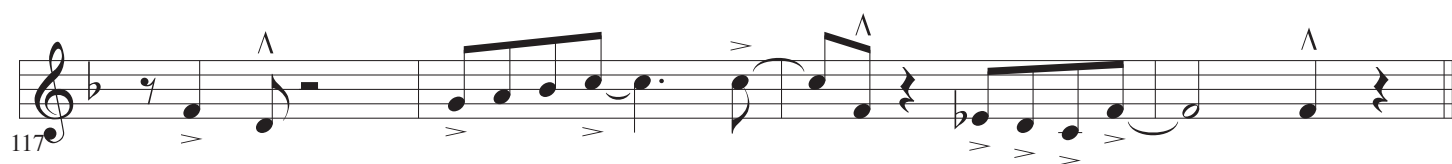
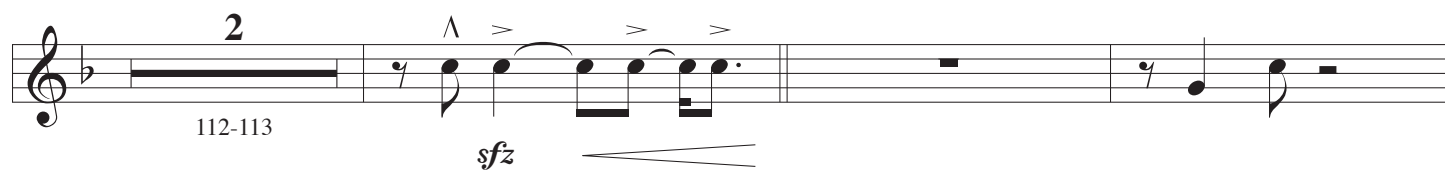
Staff 96-101: Treble clef, key of B-flat major. Measures 96-101. Measure 96: quarter rest, quarter note A4, quarter note G4, quarter note F4. Measure 97: quarter rest, quarter note E4, quarter note D4, quarter note C4. Measure 98: quarter rest, quarter note B3, quarter note A3, quarter note G3. Measure 99: quarter rest, quarter note F3, quarter note E3, quarter note D3. Measure 100: quarter rest, quarter note C4, quarter note B3, quarter note A3. Measure 101: quarter rest, quarter note G3, quarter note F3, quarter note E3. Dynamics: *ff* at measure 96, *f* at measure 98, *sfz* at measure 100. Accents: ^ above measure 96, ^ above measure 98.

104

104-107

ff

Staff 104-107: Treble clef, key of B-flat major. Measures 104-107. Measure 104: quarter rest, quarter note A4, quarter note G4, quarter note F4. Measure 105: quarter rest, quarter note E4, quarter note D4, quarter note C4. Measure 106: quarter rest, quarter note B3, quarter note A3, quarter note G3. Measure 107: quarter rest, quarter note F3, quarter note E3, quarter note D3. Dynamics: *ff* at measure 104. Accents: ^ above measure 104, ^ above measure 106.



Christmas at Church

with
Hark! the Herald Angels Sing*
Angels, from the Realms of Glory**

Words and Music by
STEPH ALESSI MUINA
& MARY ALESSI
Arranged by Mike Speck,
Josh Jenkins, and Cliff Duren
Orchestrated by Cliff Duren

Majestic ♩ = ca. 106

3

1-3

mf sfz < *f*

7

Molto Rit.

A Tempo

11

2 8 8

15-16 17-24 25-32

35

mf sfz < *f*

3

39-41

mf sfz < *f*

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45 48-51

52-59

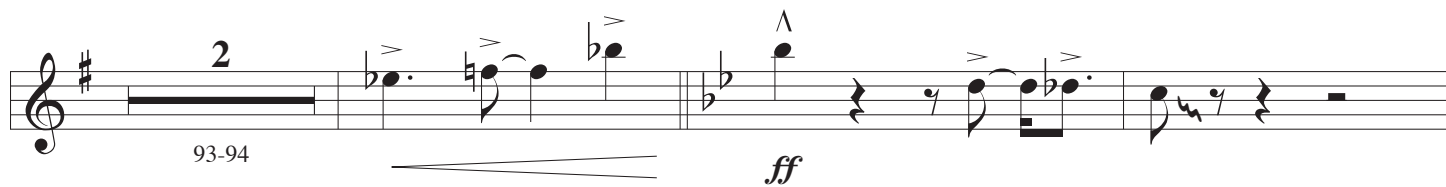
64

68

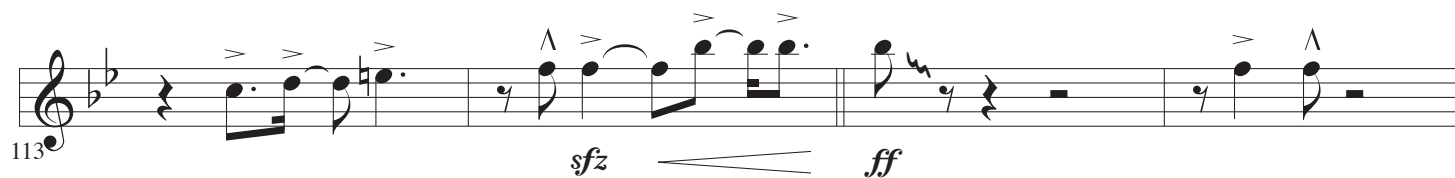
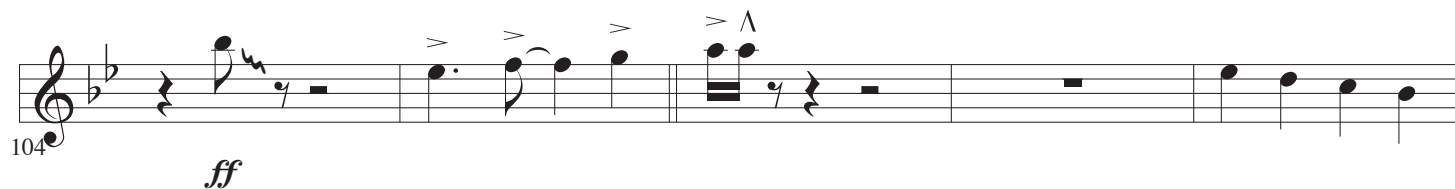
72 74-79 *mf*

81

85-88 *f*



"Angels, from the Realms of Glory"



Christmas at Church

with
Hark! the Herald Angels Sing*
Angels, from the Realms of Glory**

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Molto Rit.

A Tempo

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45 *f* *ff* 48-51

52-59 *sfz* *f*

63

67 *sfz* *f*

71 "Hark! the Herald Angels Sing" 74-79 *mf*

81 *f* 85-88

89 *f* 93-94

95

ff

99-101

f *sfz* *ff*

"Angels, from the Realms of Glory"

105

f

109

f

113

sfz *ff*

117

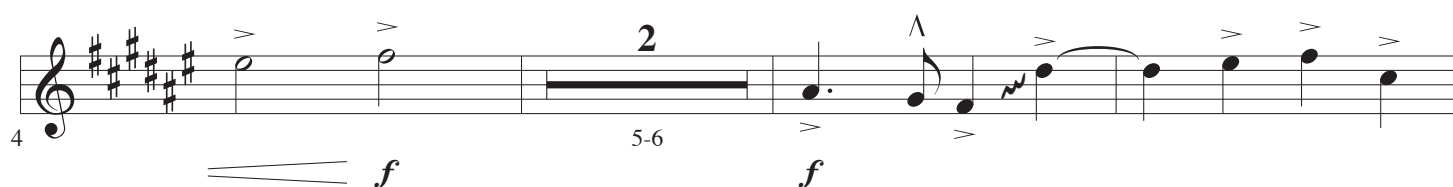
f

Christmas at Church

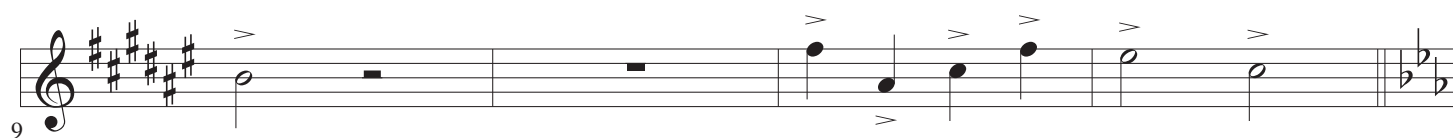
with
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Angels, from the Realms of Glory**

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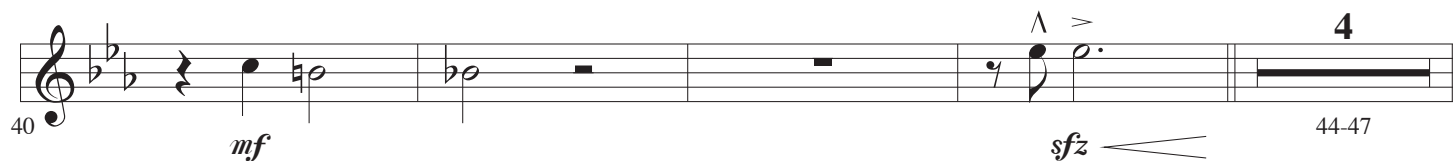
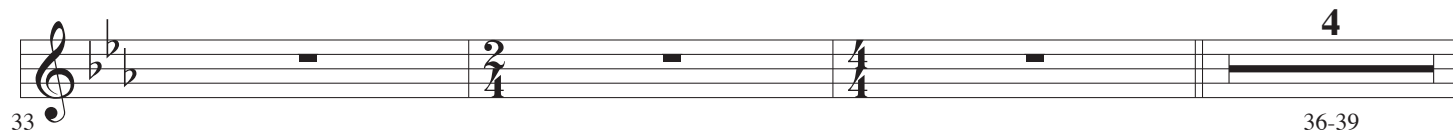
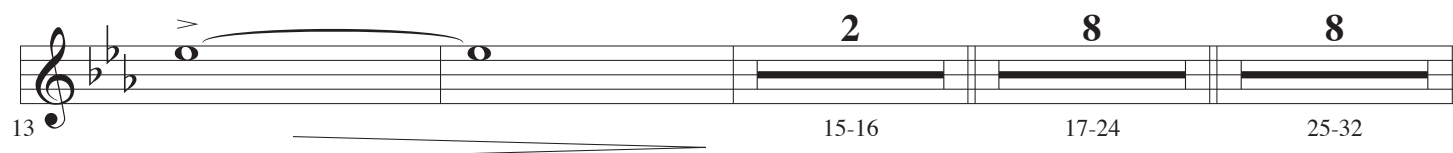
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Molto Rit.



A Tempo



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4 8
48-51 52-59
sfz

4
62-65
f *sfz*

"Hark! the Herald Angels Sing"

3 2
70-72 75-76
f

77 79-81
mf *f*

83 86-92

93 *f* *ff*

3
97-99
f *sfz*

"Angels, from the Realms of Glory"

104

ff

108

f

112-114

115-117

ff

Christmas at Church

with
Hark! the Herald Angels Sing*
Angels, from the Realms of Glory**

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Majestic ♩ = ca. 106

4

mp

f

Molto Rit.

9

f

A Tempo

13

15-16

17-24

25-32

33

36-39

40

mf

sfz

44-47

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4 8
48-51 52-59
sfz

4
62-65
f
sfz

"Hark! the Herald Angels Sing"

3 2
70-72 75-76
f

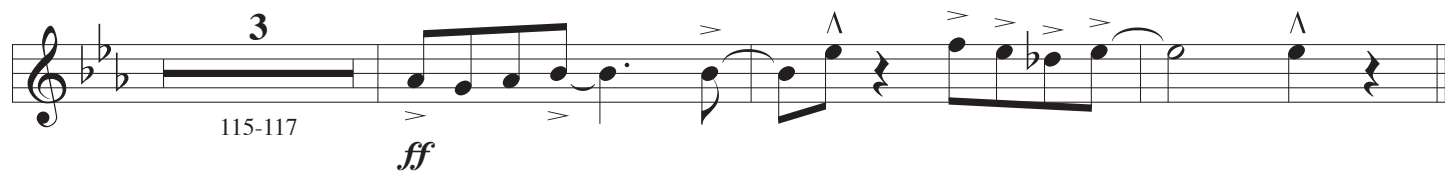
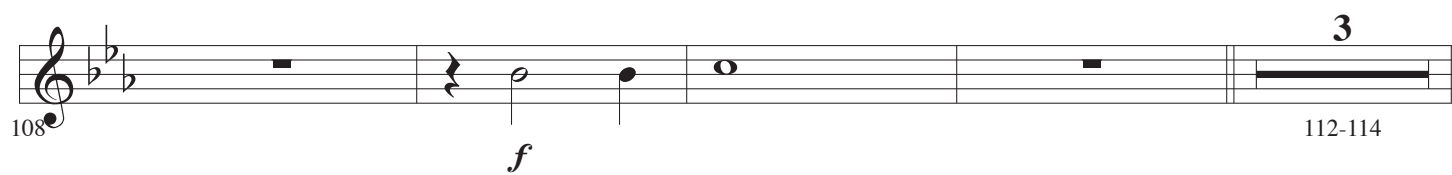
77 79-81
mf *f*

83 86-92

93 97-99
f *ff*

3
97-99
f
sfz

"Angels, from the Realms of Glory"

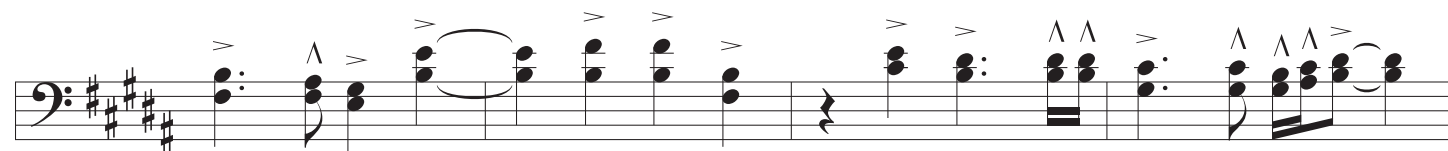


Christmas at Church

with
Hark! the Herald Angels Sing*
Angels, from the Realms of Glory**

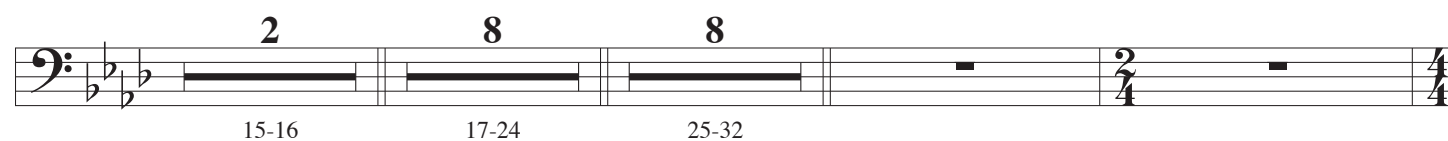
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Orchestrated by Cliff Duren

Majestic ♩ = ca. 106



Molto Rit.

A Tempo



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45 *f* *ff* 48-51 4

52-59 8 *sfz* *f*

63

66 *sfz*

70 *f*

"Hark! the Herald Angels Sing"

74-79 6 *mf* *f*

84 85-88 4 *f*

91

93-94

96

ff

99-101

102

f *sfz* *ff*

"Angels, from the Realms of Glory"

105

105

109

f

113

sfz *ff*

117

117

Christmas at Church

with
Hark! the Herald Angels Sing*
Angels, from the Realms of Glory**

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3

1-3

sfz *f*

7

Molto Rit.

A Tempo

11

2 8 8

15-16 17-24 25-32

35

sfz *f*

4 2

39-42 44-45

sfz *f*

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47 *ff* 48-51 52-59

61 *sfz* *f*

64 66-68 *sfz*

70 *f*

"Hark! the Herald Angels Sing"

74-79 *mf* *f*

83 85-88 *f*

90 93-94

96 *ff* 99-101

102 *f* *sfz* *ff*

"Angels, from the Realms of Glory"

106

110 *f*

113 *sfz* *ff*

117

Tenor Sax / Baritone T.C.
(Sub. for Trombone 1 & 2)

- 1 -

Christmas at Church
with
 Hark! the Herald Angels Sing*
 Angels, from the Realms of Glory**

Words and Music by
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& MARY ALESSI
*Arranged by Mike Speck,
Josh Jenkins, and Cliff Duren
Orchestrated by Cliff Duren*

Majestic ♩ = ca. 106

3
1-3

mf sfz < *f*

7

Molto Rit. **A Tempo**

11

2 8 8

15-16 17-24 25-32

35

mf sfz < *f*

3

39-41

mf sfz < *f*

41

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45 48-51

52-59

63 63

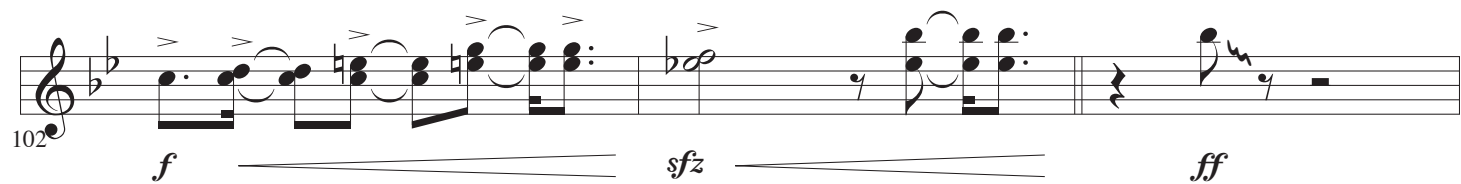
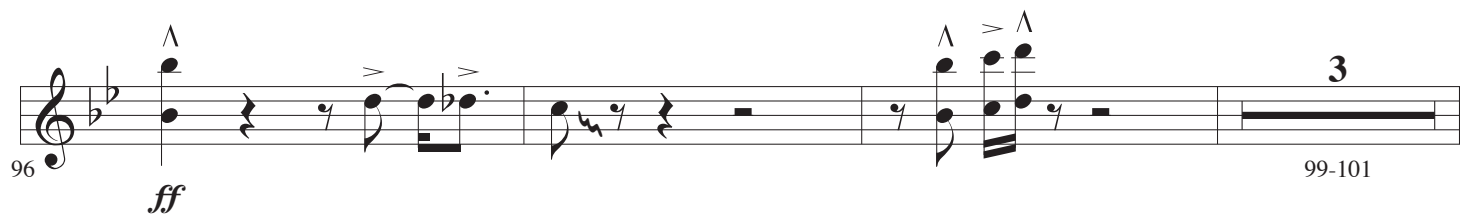
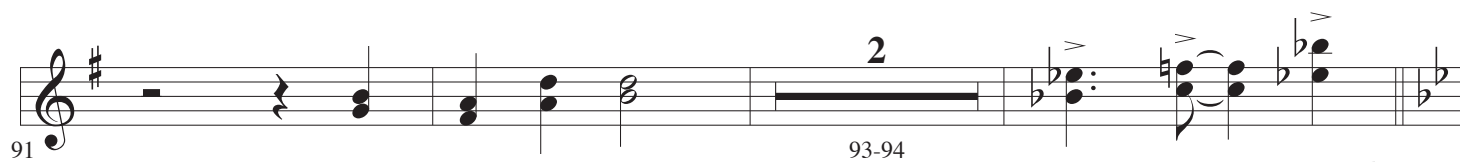
66 66

70 70

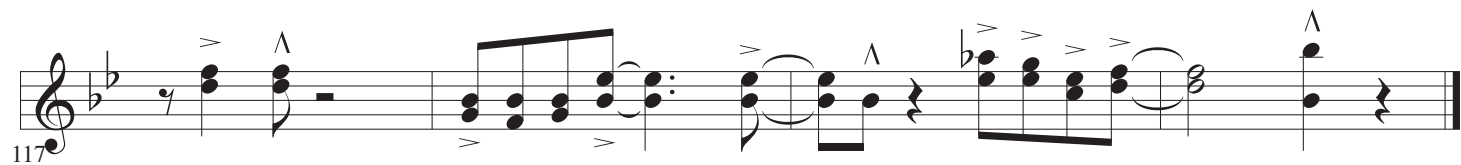
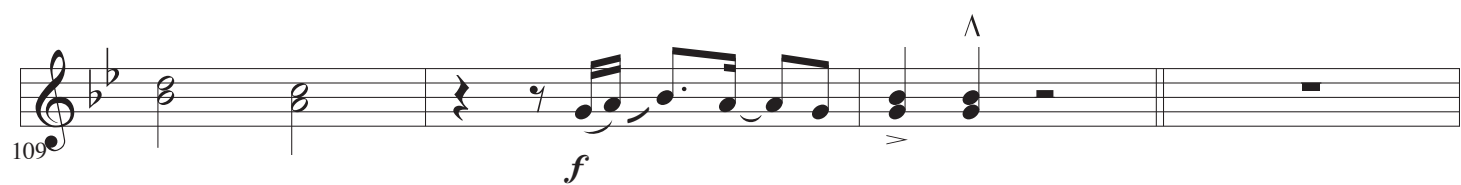
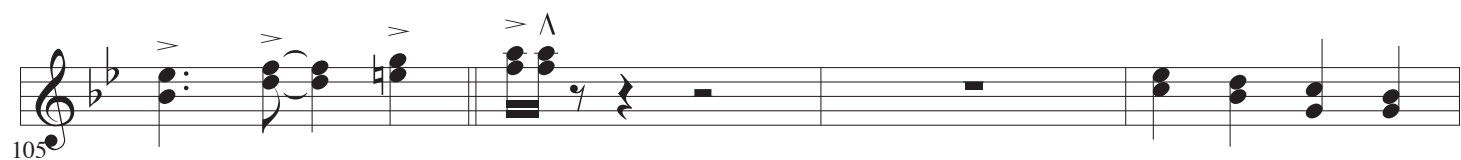
"Hark! the Herald Angels Sing"

74-79

84 85-88



"Angels, from the Realms of Glory"



Christmas at Church

with
Hark! the Herald Angels Sing*
Angels, from the Realms of Glory**

Words and Music by
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Majestic ♩ = ca. 106

3

1-3

sfz *f*

7

Molto Rit.

A Tempo

11

2 8 8

15-16 17-24 25-32

35

37-42 44-46

sfz *f* *sfz*

47

48-51 52-59

ff

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61

sfz *f*

65

66-68

sfz *f*

72

“Hark! the Herald Angels Sing”

6

74-79

mf

81

7

82-88

f

91

2

93-94

f

96

5

97-101

ff *f* *sfz*

104

“Angels, from the Realms of Glory”

ff *sfz*

108

$\wedge$
 f

112-113

$\wedge$
 sfz

117

$\wedge$ $\wedge$ $\wedge$ $\wedge$

Christmas at Church

with
Hark! the Herald Angels Sing*
Angels, from the Realms of Glory**

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Majestic ♩ = ca. 106

The musical score is for a percussion ensemble and is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of two systems of staves.

System 1:

- Bells:** The top staff features a melodic line starting on G#4, moving through A4, B4, and C#5, with various rhythmic patterns including eighth and sixteenth notes.
- mp:** A dynamic marking of mezzo-piano is placed below the first measure.
- f:** A dynamic marking of fortissimo is placed at the end of the first system.
- Sus. Cym.:** A suspended cymbal part is shown in the second staff, with a diamond-shaped symbol indicating a crash or roll.
- Timpani:** The third staff shows a timpani part with a few notes, including a half note on G#2 and a quarter note on F#2.
- mf:** A dynamic marking of mezzo-forte is placed below the timpani staff.

System 2:

- Chimes:** The top staff features a chime part with a few notes, including a half note on G#4 and a quarter note on A4.
- f:** A dynamic marking of fortissimo is placed below the first measure of the chimes.
- Choke:** Two 'choke' markings are present, indicated by a triangle symbol above the staff.
- Piatti:** The second staff shows a piatti (cymbal) part with a few notes, including a half note on G#4 and a quarter note on A4.
- f:** A dynamic marking of fortissimo is placed below the first measure of the piatti.
- 5:** A measure number '5' is placed at the beginning of the third staff.
- f:** A dynamic marking of fortissimo is placed below the first measure of the third staff.

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Molto Rit.**A Tempo**

10

f

Timpani

Sus. Cym.

+ Bells

mf (Bottom Note = Chimes)

f

14

(Bells)

Sleigh Bells

mf

(SB)

18

22

26

30

34

Chimes

Tambourine

Timpani

mf *f*

38

43

(Tamb.)

47

Bells

Sleigh Bells

mf

51

(SB)

55

59

Chimes

f

Tambourine

f

Timpani

f

63

68

(Tamb.)

"Hark! the Herald Angels Sing"

72

7

7

7

74-80

Chimes

f

mf

f

Timpani

descending Mark Tree

Sus. Cym.

83

88-89

2

90

92-94

Tambourine

97 *f*

98 99 100 101

"Angels, from the Realms of Glory"
Chimes

106

f

(Tamb.)

(Half Time Groove)

f

Timpani

Timpani

f

112

(Tamb.)

(Full Time Groove)

Timpani

sfz

f

mf

f

116

Sus. Cym.

Timpani

f

sfz

ff

f

f

Christmas at Church

with
Hark! the Herald Angels Sing*
Angels, from the Realms of Glory**

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Majestic ♩ = ca. 106

B (no3)

B (no3)

B (no3)

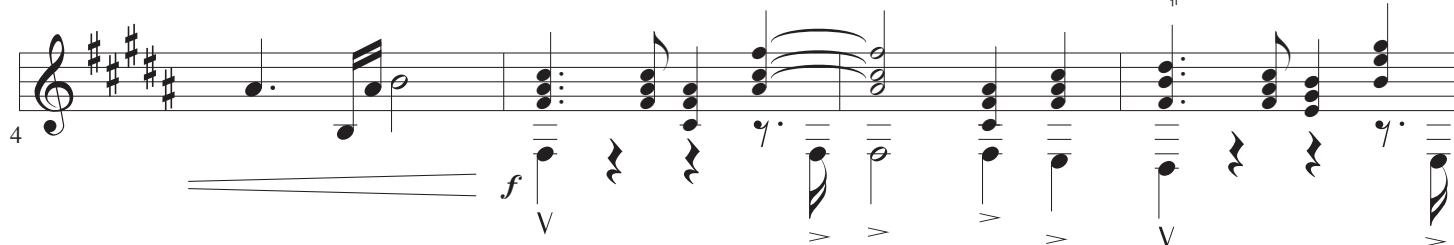
*mp**Full Band Build*

B (no3)

F# (Upper Notes, Brass)

F#
EB
D#

E

*Band, Follow Lower Hits*E E^{#4} B
D#

C#m

B
D#C#m
EG#m
FB
F#*Epic Half Time Groove***Molto Rit.****A Tempo**F# F# A F#sus
G#

Ab

AbM7

Ab6

AbM7



*Band, Diamond & Fade
Keys Only, As Notated
Pop Groove*

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15 *mf*

$A\flat$ $A\flat M7$ $A\flat 6$ $A\flat M7$ $A\flat$ $A\flat M7$ $A\flat 6$ $A\flat M7$

Verse
Pushed Groove
+ Bass

19

$A\flat$ $A\flat M7$ $A\flat 6$ $A\flat M7$ $B\flat m$ $B\flat m(M7)$ $\frac{D\flat}{E\flat}$ $E\flat 7$ $A\flat$ $A\flat M7$

24

$A\flat 6$ $A\flat M7$ $A\flat$ $A\flat M7$ $A\flat 6$ $A\flat M7$ $A\flat$ $A\flat M7$

+ Drums

Verse
Pushed Kick Groove

28

$A\flat 6$ $A\flat M7$ $B\flat m$ $B\flat m(M7)$ $\frac{D\flat}{E\flat}$ $E\flat 7$ $A\flat$ $A\flat M7$

32

$A\flat 6$ $A\flat M7$ $D\flat$ $\frac{A\flat}{C}$ $B\flat m7$ $E\flat 7_{sus}$

Pre-Chorus
Piano Only

Full Band Build...

36

$A\flat$ $F m7$ N.C. $B\flat m7$ $E\flat 7_{sus}$ $A\flat$ $F m7$ N.C.

Chorus
f Full Band Groove
AG & Keys, Pulse Through
EG & Bass, As Written (Best Octave)

39

$B\flat m7$ $E\flat 7_{sus}$ $E\flat$ $E\circ 7$ $F m$ $\frac{C7}{E}$ $\frac{A\flat}{E\flat}$ N.C. $\frac{B\flat}{D}$ $B\flat$

43

$E\flat^7_{\text{sus}}$ $A\flat$ Fm^7 N.C. $B\flat m^7$ $E\flat^7_{\text{sus}}$

Turn
f Full Band Groove
 AG & Keys, Pulse Through
 EG & Bass, As Written (Best Octave)

46

$A\flat$ Fm^7 N.C. $B\flat m^7$ $E\flat^7_{\text{sus}}$ $A\flat$ $A\flat M^7$

mf **Turn**
 Keys Only, As Written

49

$A\flat^6$ $A\flat M^7$ $A\flat$ $A\flat M^7$ $A\flat^6$ $A\flat M^7$

52

$A\flat$ $A\flat M^7$ $A\flat^6$ $A\flat M^7$ $A\flat$ $A\flat M^7$ $A\flat^6$ $A\flat M^7$ $B\flat m$ $B\flat m(M^7)$

mf **Verse**
 Full Band
 Laid Back Pushed Groove

57

$D\flat$ $E\flat^7$ $A\flat$ $A\flat M^7$ $A\flat^6$ $A\flat M^7$ $D\flat$ $A\flat$ C

Pre-Chorus

61

$B\flat m^7$ $E\flat^7_{\text{sus}}$ $A\flat$ Fm^7 N.C. $B\flat m^7$ $E\flat^7_{\text{sus}}$

f **Chorus**
 Full Band Groove
 AG & Keys, Pulse Through
 EG & Bass, As Written (Best Octave)

64

$A\flat$ Fm^7 N.C. $B\flat m^7$ $E\flat^7_{\text{sus}}$ $E\flat$ $E^{\circ 7}$ Fm C^7 E

67

$\frac{A\flat}{E\flat}$ N.C. $\frac{B\flat}{D}$ $B\flat$ $E\flat^7_{sus}$

70

$A\flat$ Fm^7 N.C. $B\flat m^7$ $E\flat^7_{sus}$ $A\flat$ Fm^7 N.C.

f Turn
Full Band Groove
AG & Keys, Pulse Through
EG & Bass, As Written (Best Octave)

"Hark! the Herald Angels Sing"

73

C_{sus} C C^7_{sus} F $\frac{F_{sus}}{G}$ $\frac{F}{C}$ $\frac{C}{B\flat}$ $\frac{F}{A}$ $\frac{F}{B\flat}$

mf Half Time Groove

77

$\frac{F}{C}$ C F F $\frac{F}{E}$ Dm $\frac{F}{C}$ $\frac{G^2}{B}$ $\frac{G}{B}$ $A m^7$ $\frac{G}{B}$ C

81

$\frac{C}{F}$ G C_{sus} $\frac{C}{B\flat}$ $\frac{F}{A}$ $B\flat^2$ $\frac{F}{C}$ $\frac{C}{B\flat}$ $\frac{F}{A}$

f

85

$\frac{B\flat^2}{D}$ $\frac{F}{C}$ C $B\flat^2$ $\frac{F}{A}$ Gm $\frac{D}{F\sharp}$ Gm $\frac{C}{E}$ F

89

Dm $\frac{C}{E}$ F $\frac{F}{A}$ $B\flat$ $\frac{F}{A}$ Gm $\frac{D}{F\sharp}$ Gm F $\frac{C}{E}$ $\frac{C}{B\flat}$ $\frac{F}{A}$

93

$B\flat^2$ C F $\frac{D\flat^2}{F}$ $\frac{E\flat}{G}$ $E\flat^7_{sus}$

EG

96 *ff* **Chorus** *Drum Fill* *Band Hits* *Full Band Groove* *EG & Bass, As Written (Best Octave)*

Chords: $A\flat$, N.C., $B\flat m7$, $E\flat 7_{sus}$, $A\flat$, $F m7$, N.C.

99

Chords: $B\flat m7$, $E\flat 7_{sus}$, $E\flat$, $E \circ 7$, $F m$, $C 7 / E$, $A\flat / E\flat$, N.C., $B\flat / D$, $B\flat$

103 **Turn**

Chords: $E\flat 7_{sus}$, $A\flat$, $F m7$, N.C., $B\flat m7$, $A\flat / C$, $B\flat / D$

106 *Epic Half Time Groove*

Chords: $E\flat$, $A\flat / C$, $D\flat 2$, $B\flat m$, $A\flat / C$, $B\flat m / D\flat$, $F m / D$, $A\flat / E\flat$, $E\flat$, $F m$, $F m / E\flat$

111 **Tag**

Chords: $F m / D$, $D\flat M7$, $A\flat 2 / C$, $B\flat / D$, $B\flat$, $E\flat 7_{sus}$

115 **Outro** *Full Band Groove* *EG & Bass, As Written (Best Octave)*

Chords: $A\flat$, $F m7$, N.C., $B\flat m7$, $E\flat 7_{sus}$, $A\flat$, $F m7$, N.C.

118 *Drum Fill*

Chords: $B\flat m7$, $A\flat / C$, $D\flat 2$, $E\flat 7_{sus}$, $A\flat$, $G\flat$, $D\flat / F$, $E\flat m7$, $A\flat$, $A\flat$

Christmas at Church

with
Hark! the Herald Angels Sing*
Angels, from the Realms of Glory**

Words and Music by
STEPH ALESSI MUINA
& MARY ALESSI
Arranged by Mike Speck,
Josh Jenkins, and Cliff Duren
Orchestrated by Cliff Duren

Majestic ♩ = ca. 106

sfz *cresc.*

f

Molto Rit.

A Tempo

tr

p *mf* *pizz.* *mf*

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Violin 1 & 2 score for "Christmas at Church". The score is written for two violins in a single staff, using a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked "arco". The score is divided into measures, with measure numbers 20, 24, 28, 32, 36, 46, 52, and 56 indicated at the beginning of each line. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The dynamics range from *mp* (mezzo-piano) to *f* (forte). The score also includes a section marked "7" (measures 37-43) and a section marked "3" (measures 48-50). The score concludes with a double bar line at measure 56.

20

24

28

32

36

46

52

56

arco

mp

mf

f

sfz

p

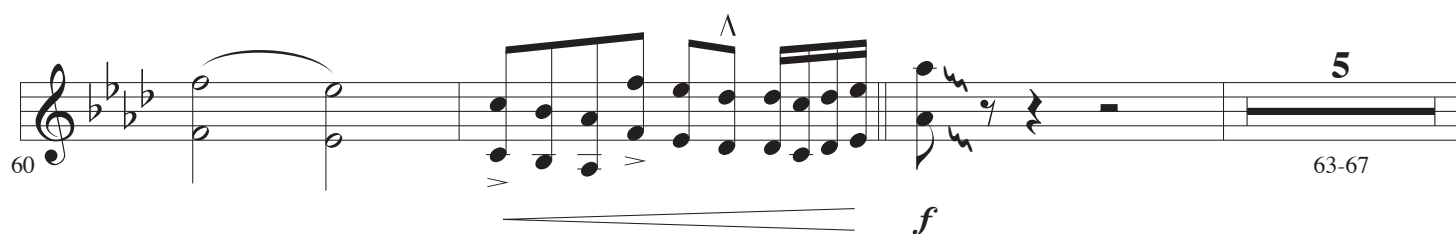
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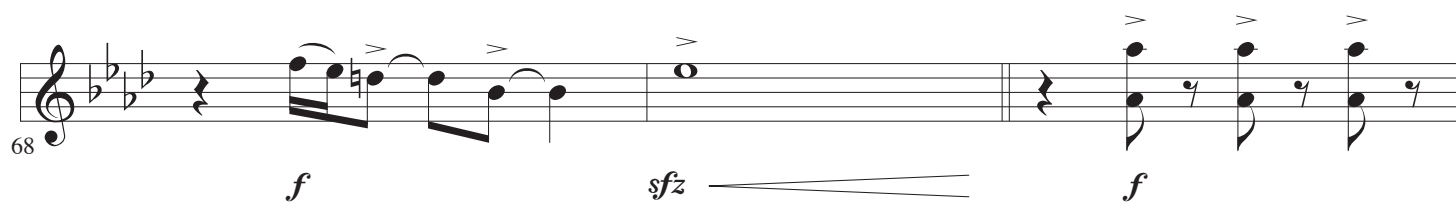
37-43

3

48-50

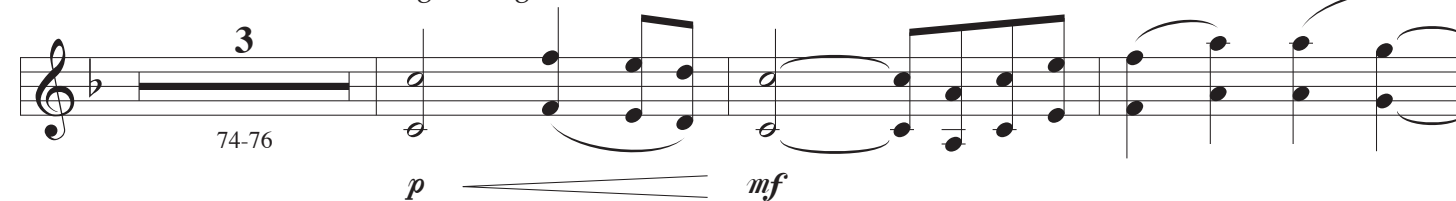
tr

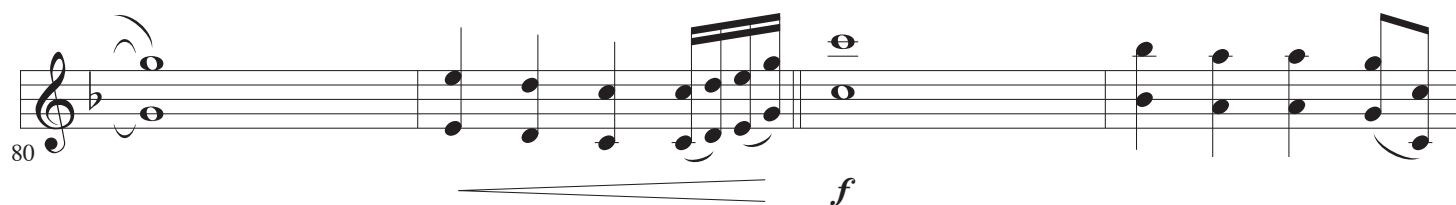
60  63-67 *f*

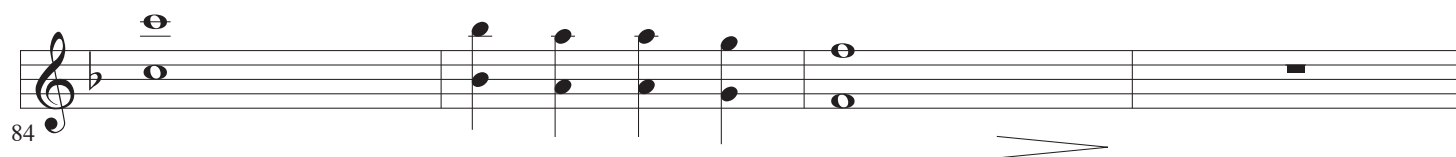
68  *f* *sfz* *f*

71  *f* *f*

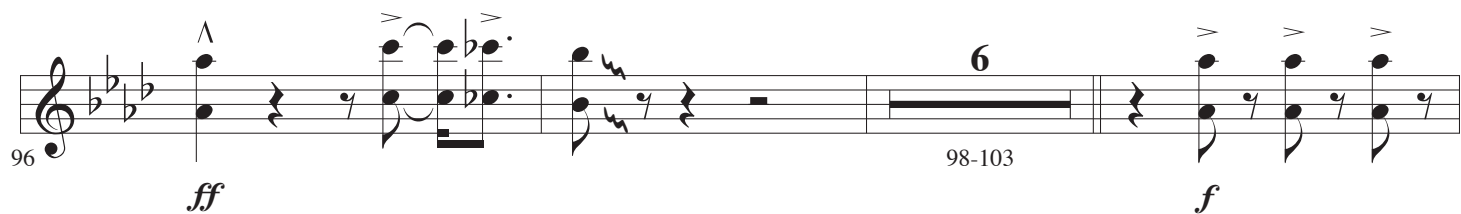
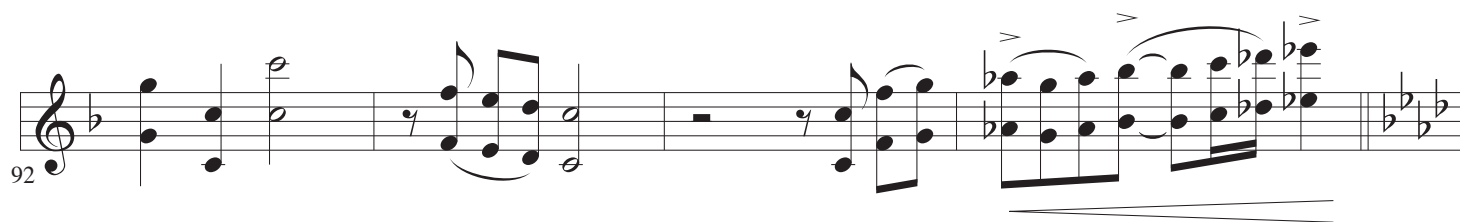
"Hark! the Herald Angels Sing"

 74-76 *p* *mf*

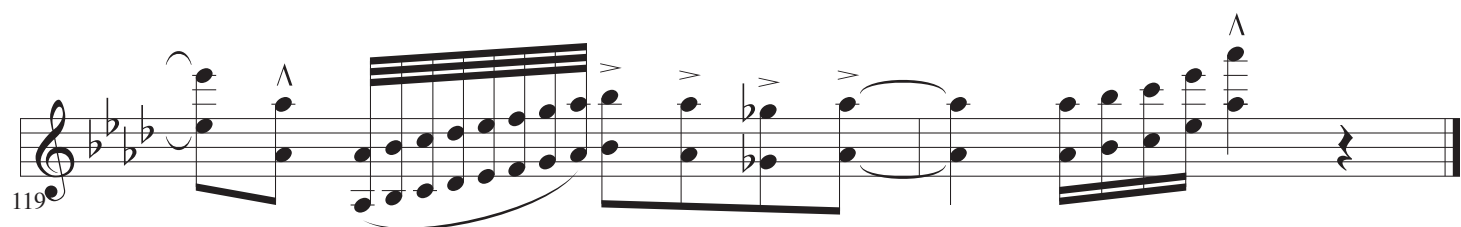
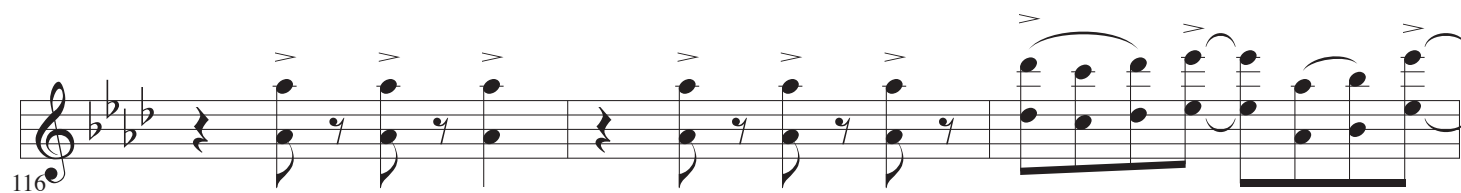
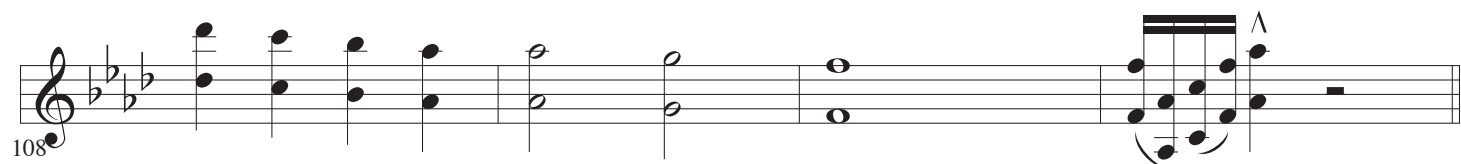
80  *f*

84  *f*

88  *mf* *f*



"Angels, from the Realms of Glory"



Christmas at Church

with
Hark! the Herald Angels Sing*
Angels, from the Realms of Glory**

Words and Music by
STEPH ALESSI MUINA
& MARY ALESSI
Arranged by Mike Speck,
Josh Jenkins, and Cliff Duren
Orchestrated by Cliff Duren

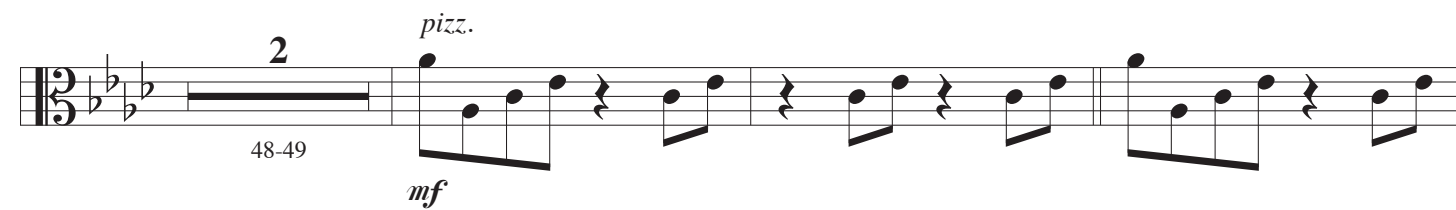
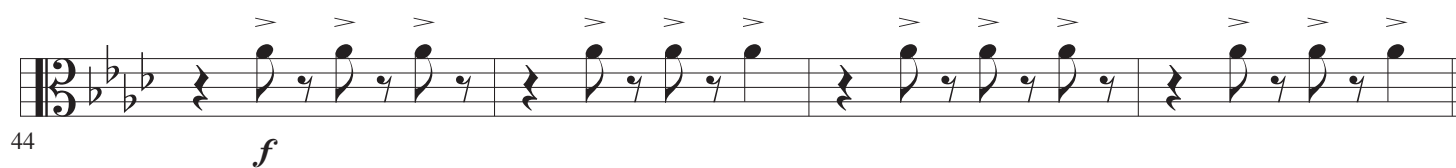
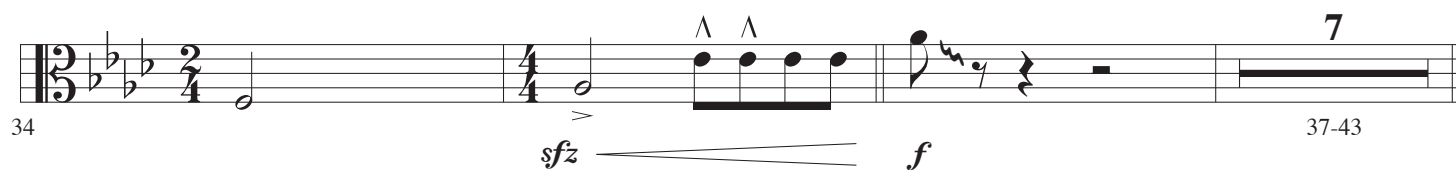
Majestic ♩ = ca. 106

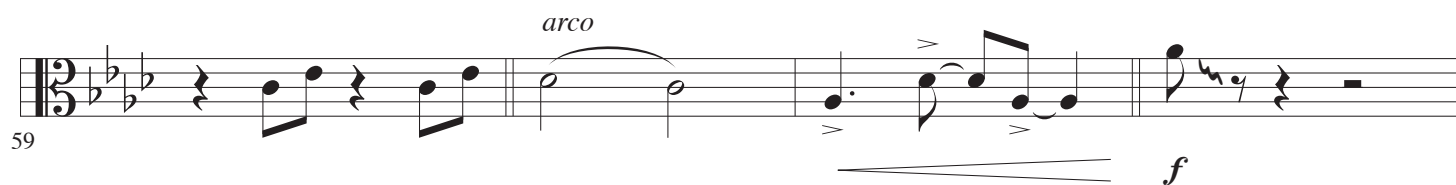
The musical score for the Viola part is written in 3/4 time with a key signature of three sharps (F#, C#, G#). The score is divided into several measures, with measure numbers 5, 8, 12, 15, and 18 indicated at the beginning of their respective staves.

- Measure 5:** Starts with a forte (*f*) dynamic and a crescendo hairpin. The notation includes eighth and sixteenth notes, with some beamed sixteenth notes.
- Measure 8:** Continues the melodic line with eighth notes and quarter notes.
- Measure 12:** Features a tempo change from "Molto Rit." (Molto Ritardando) to "A Tempo". The notation includes a half note and a whole note, with a crescendo hairpin.
- Measure 15:** Starts with a mezzo-forte (*mf*) dynamic and a pizzicato (*pizz.*) instruction. The notation includes eighth and sixteenth notes.
- Measure 18:** Continues the melodic line with eighth notes and quarter notes.

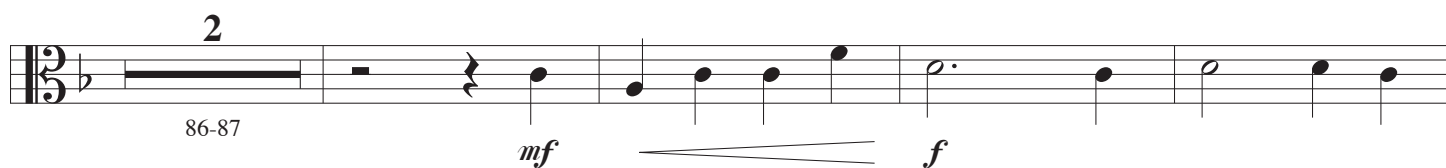
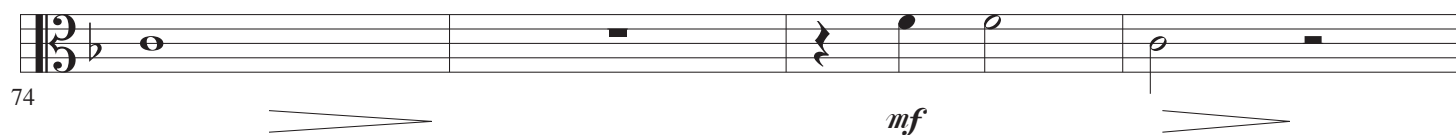
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"Hark! the Herald Angels Sing"



92

92

96

96

ff

98-103

f

"Angels, from the Realms of Glory"

105

105

ff

109

109

113

113

sfz

ff

117

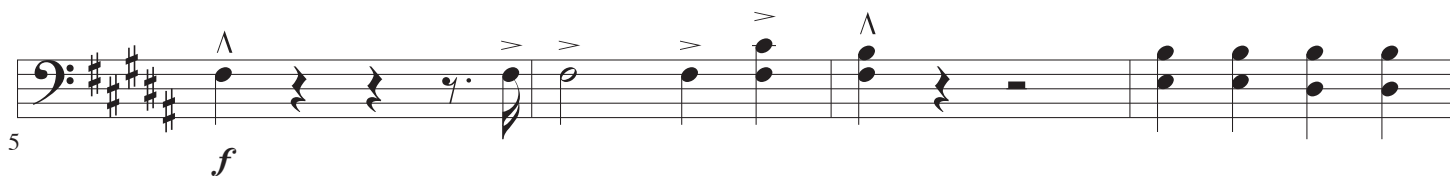
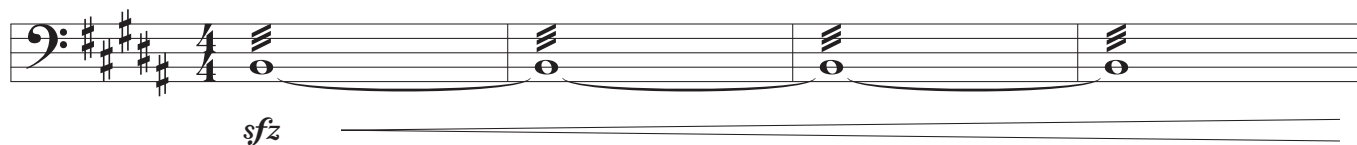
117

Christmas at Church

with
Hark! the Herald Angels Sing*
Angels, from the Realms of Glory**

Words and Music by
STEPH ALESSI MUINA
& MARY ALESSI
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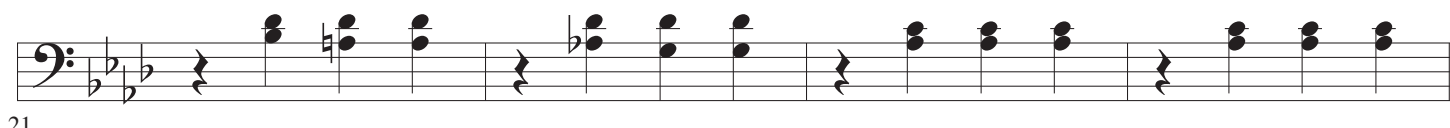
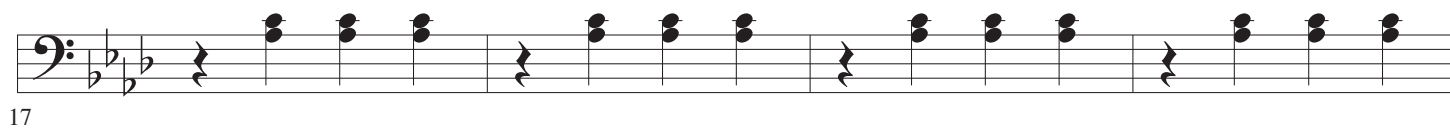
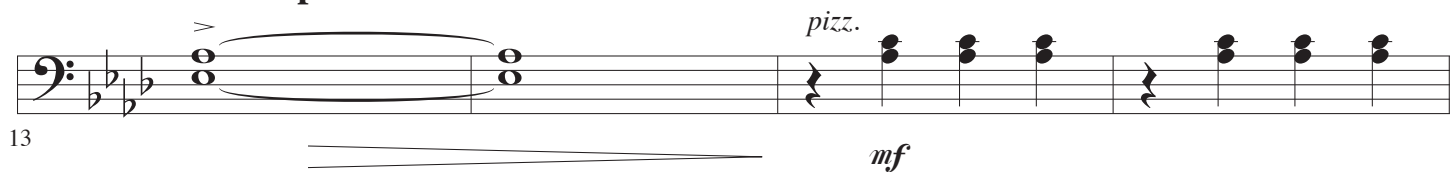
Majestic ♩ = ca. 106



Molto Rit.



A Tempo



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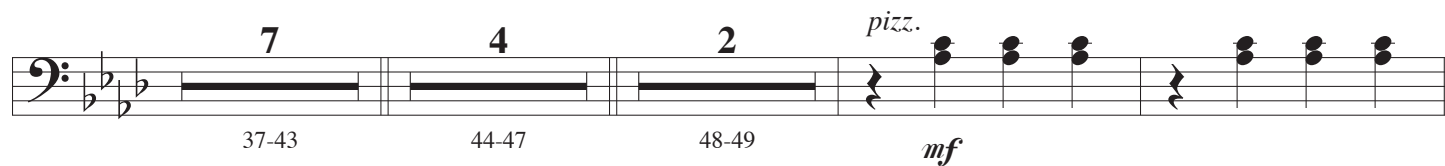
25



29



33



37-43

44-47

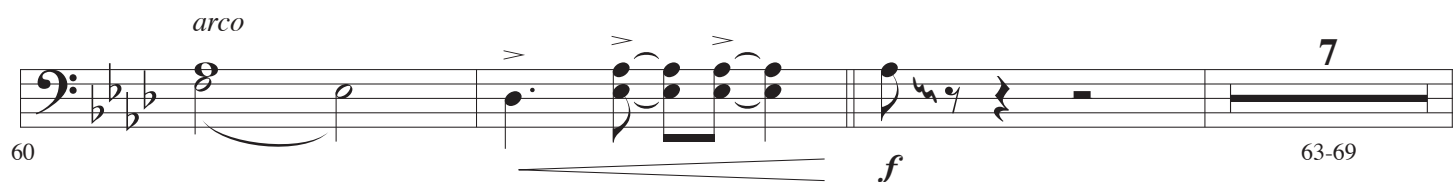
48-49

mf

52



56



60

63-69

"Hark! the Herald Angels Sing"

70-72

f

76

mf

80

f

84

mf

88

f

92

96

ff

98-103

6

Detailed description: This is a musical score for Cello or Bassoon, spanning measures 70 to 103. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into six systems. The first system (measures 70-72) begins with a triplet of eighth notes, followed by a quarter note and a half note, all marked with accents and a forte (*f*) dynamic. A crescendo hairpin is shown. The second system (measures 76-77) features a half note and a quarter note, both marked with accents and a mezzo-forte (*mf*) dynamic. The third system (measures 80-81) starts with a half note and a quarter note, followed by a half note and a quarter note, all marked with accents and a forte (*f*) dynamic. A crescendo hairpin is shown. The fourth system (measures 84-85) begins with a half note and a quarter note, followed by a half note and a quarter note, all marked with accents and a mezzo-forte (*mf*) dynamic. A crescendo hairpin is shown. The fifth system (measures 88-89) starts with a half note and a quarter note, followed by a half note and a quarter note, all marked with accents and a forte (*f*) dynamic. A crescendo hairpin is shown. The sixth system (measures 92-93) begins with a half note and a quarter note, followed by a half note and a quarter note, all marked with accents and a forte (*f*) dynamic. A crescendo hairpin is shown. The seventh system (measures 96-97) starts with a half note and a quarter note, followed by a half note and a quarter note, all marked with accents and a fortissimo (*ff*) dynamic. A crescendo hairpin is shown. The eighth system (measures 98-103) begins with a half note and a quarter note, followed by a half note and a quarter note, all marked with accents and a fortissimo (*ff*) dynamic. A crescendo hairpin is shown. The final measure (103) is a whole note, marked with a forte (*f*) dynamic.

"Angels, from the Realms of Glory"

104

f *ff*

108

sfz *sfz*

112

sfz

115-117

118

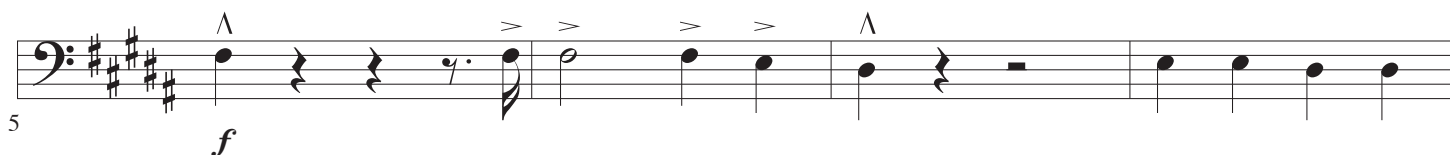
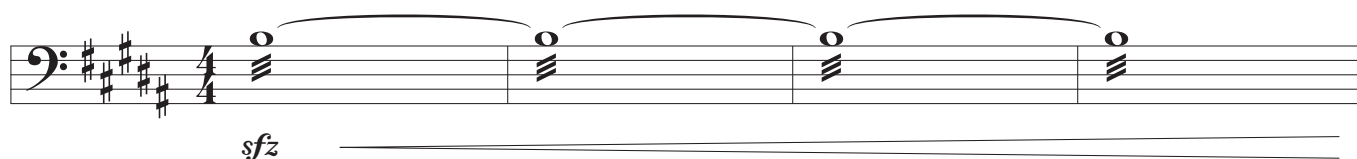
sfz

Christmas at Church

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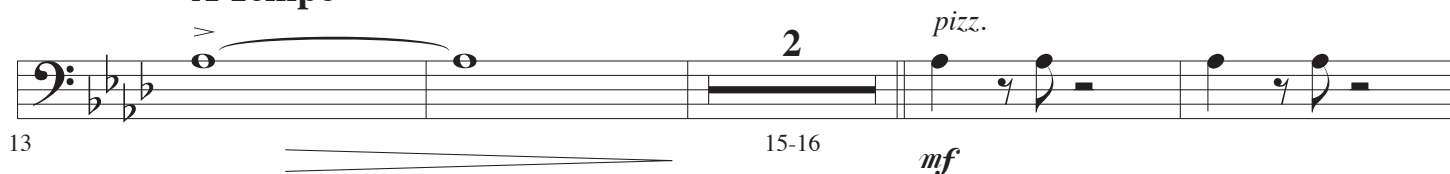
Majestic ♩ = ca. 106



Molto Rit.

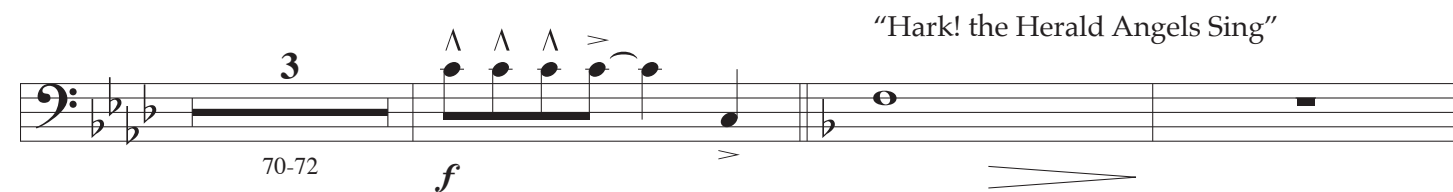
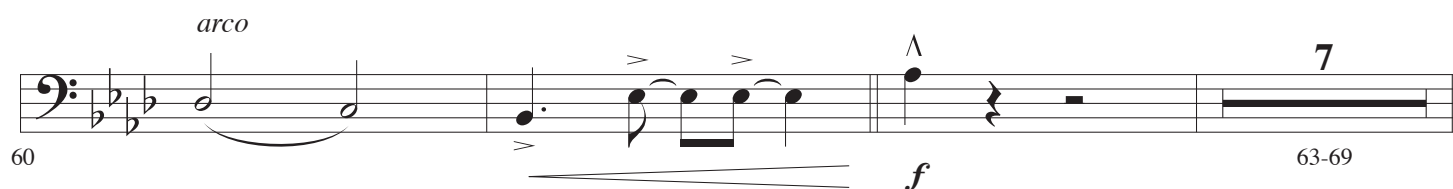
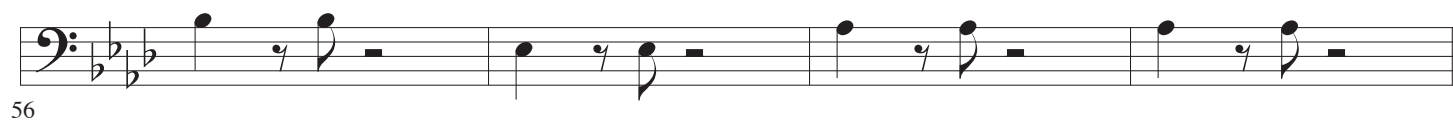
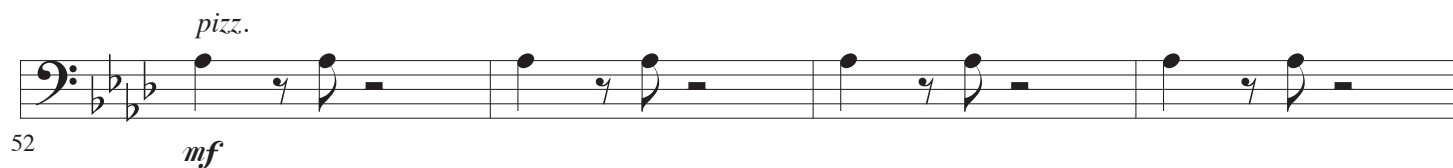
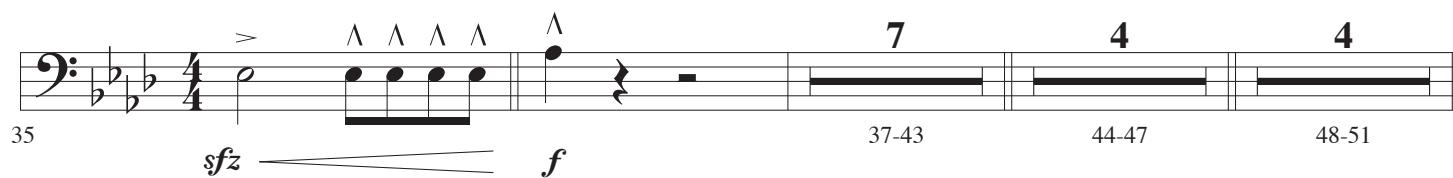
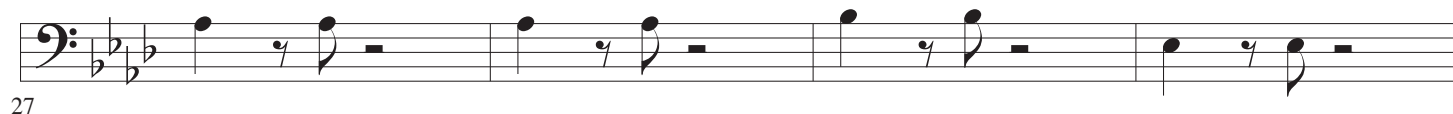


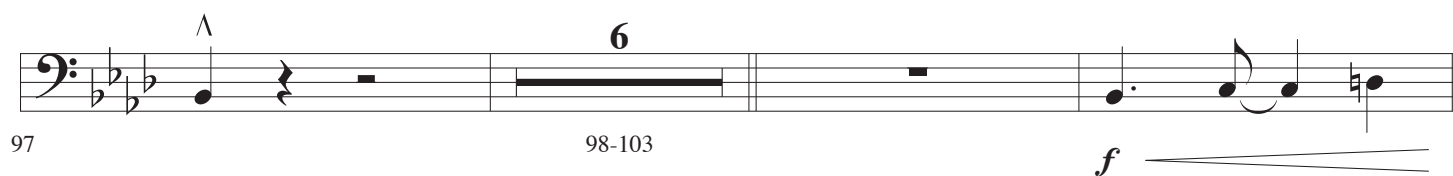
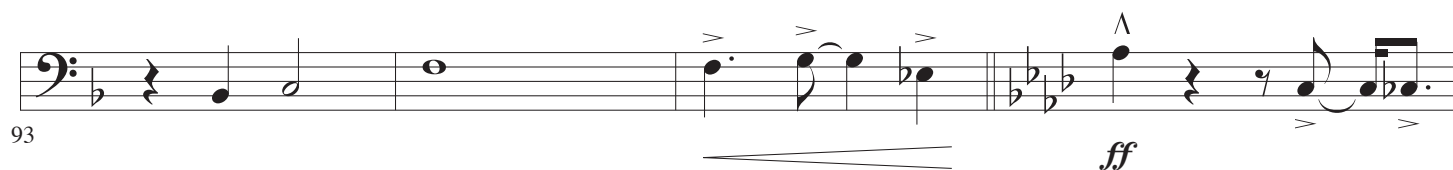
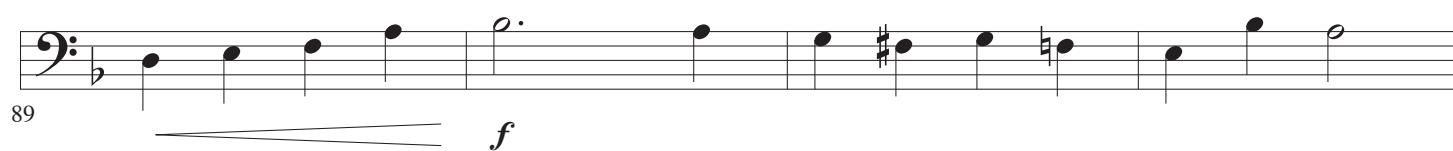
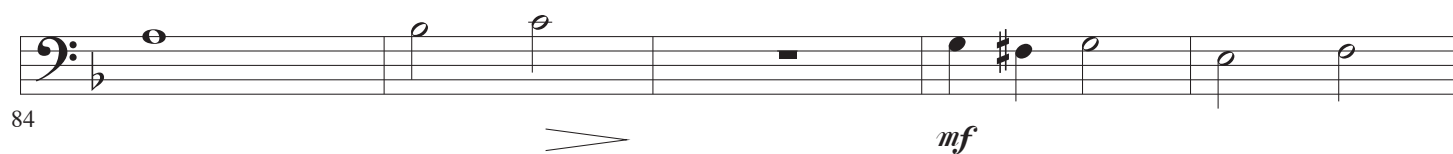
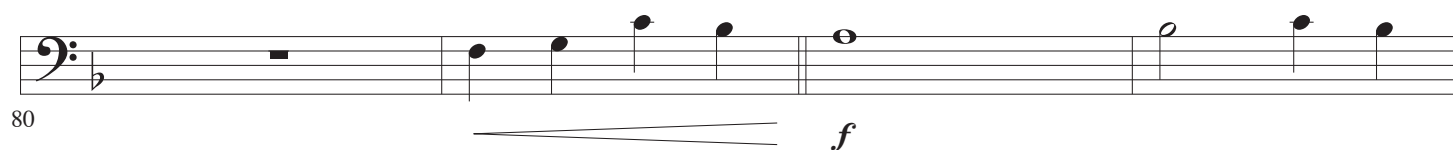
A Tempo



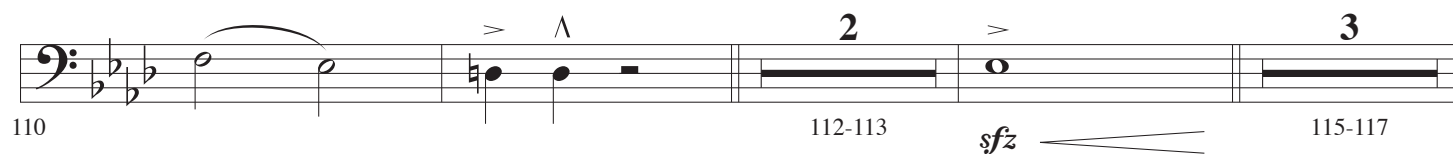
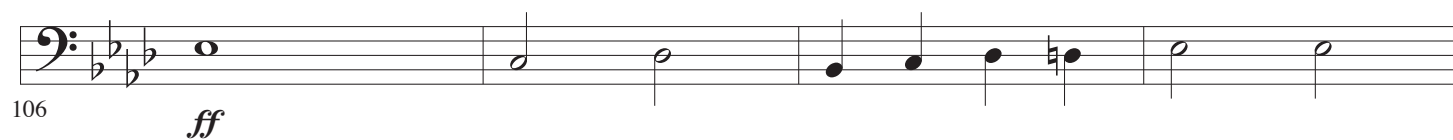
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“Angels, from the Realms of Glory”



Christmas at Church

with
Hark! the Herald Angels Sing*
Angels, from the Realms of Glory**

Words and Music by
STEPH ALESSI MUINA
& MARY ALESSI
Arranged by Mike Speck,
Josh Jenkins, and Cliff Duren
Orchestrated by Cliff Duren

Majestic ♩ = ca. 106

The musical score is written for two staves (treble and bass clef) in 4/4 time, key of D major (indicated by two sharps). The tempo is marked 'Majestic' with a quarter note equal to approximately 106 beats per minute. The score is divided into three systems. The first system begins with a forte dynamic (sfz) and a crescendo (cresc.) marking. The second system begins with a forte (f) dynamic. The third system begins with a forte (f) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Measure numbers 4 and 7 are indicated at the start of the second and third systems, respectively.

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Molto Rit.

Measures 10-12 of the score. Measure 10 starts with a treble clef and a key signature of three sharps (F#, C#, G#). The bass line has a key signature of three sharps and a common time signature. Measure 11 has a treble clef and a key signature of one sharp (F#). The bass line has a key signature of one sharp and a common time signature. Measure 12 has a treble clef and a key signature of one sharp (F#). The bass line has a key signature of one sharp and a common time signature. Dynamics include *sfz* (sforzando) and *f* (forte). A crescendo hairpin is shown between measures 11 and 12.

A Tempo

Measures 13-15 of the score. Measure 13 has a treble clef and a key signature of two flats (Bb, Eb). The bass line has a key signature of two flats and a common time signature. Measure 14 has a treble clef and a key signature of two flats (Bb, Eb). The bass line has a key signature of two flats and a common time signature. Measure 15 has a treble clef and a key signature of two flats (Bb, Eb). The bass line has a key signature of two flats and a common time signature. Dynamics include *pizz.* (pizzicato), *mf* (mezzo-forte), and *p* (piano). A crescendo hairpin is shown between measures 14 and 15. The word *arco* (arco) is written above the treble staff in measure 15, with a trill (tr) and a wavy line indicating a trill.

Measures 17-19 of the score. Measure 17 has a treble clef and a key signature of two flats (Bb, Eb). The bass line has a key signature of two flats and a common time signature. Measure 18 has a treble clef and a key signature of two flats (Bb, Eb). The bass line has a key signature of two flats and a common time signature. Measure 19 has a treble clef and a key signature of two flats (Bb, Eb). The bass line has a key signature of two flats and a common time signature. Dynamics include *mf* (mezzo-forte) and *pizz.* (pizzicato).

20

arco

20

23

mp

23

26

26

Measures 29-32 of the string reduction. The score is in 3/4 time with a key signature of three flats. Measure 29 features a half note in the first staff, a quarter note in the second, and a half note in the third. Measure 30 has a half note in the first, a quarter note in the second, and a half note in the third. Measure 31 has a half note in the first, a quarter note in the second, and a half note in the third. Measure 32 has a half note in the first, a quarter note in the second, and a half note in the third. A *mp* dynamic marking is present in measure 32.

Measures 33-37 of the string reduction. The score is in 3/4 time with a key signature of three flats. Measure 33 features a half note in the first staff, a quarter note in the second, and a half note in the third. Measure 34 has a half note in the first, a quarter note in the second, and a half note in the third. Measure 35 has a half note in the first, a quarter note in the second, and a half note in the third. Measure 36 has a half note in the first, a quarter note in the second, and a half note in the third. Measure 37 has a half note in the first, a quarter note in the second, and a half note in the third. A *mf* dynamic marking is present in measure 33, and a *sfz* dynamic marking is present in measure 35. A *f* dynamic marking is present in measure 37.

Measures 44-47 of the string reduction. The score is in 3/4 time with a key signature of three flats. Measure 44 features a half note in the first staff, a quarter note in the second, and a half note in the third. Measure 45 has a half note in the first, a quarter note in the second, and a half note in the third. Measure 46 has a half note in the first, a quarter note in the second, and a half note in the third. Measure 47 has a half note in the first, a quarter note in the second, and a half note in the third. A *f* dynamic marking is present in measure 44.

Measures 48-49 of the string reduction. The score is in 3/4 time with a key signature of three flats. Measure 48 features a half note in the first staff, a quarter note in the second, and a half note in the third. Measure 49 has a half note in the first, a quarter note in the second, and a half note in the third. A *pizz.* dynamic marking is present in measure 48. A *p* dynamic marking is present in measure 49.

Musical score for measures 52-55. The score is for two string players. Measure 52 starts with a *mf* dynamic. The first staff has a half note G3, a quarter rest, and a half note G4. The second staff has a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The third staff has a half note G2, a half note A2, and a half note B2. Measure 53 has a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. Measure 54 has a half note G3, a half note A3, and a half note B3. Measure 55 has a half note G3, a half note A3, and a half note B3.

Musical score for measures 56-59. The score is for two string players. Measure 56 has a half note G3, a half note A3, and a half note B3. Measure 57 has a half note G3, a half note A3, and a half note B3. Measure 58 has a half note G3, a half note A3, and a half note B3. Measure 59 has a half note G3, a half note A3, and a half note B3.

Musical score for measures 60-67. The score is for two string players. Measure 60 has a half note G3, a half note A3, and a half note B3. Measure 61 has a half note G3, a half note A3, and a half note B3. Measure 62 has a half note G3, a half note A3, and a half note B3. Measure 63 has a half note G3, a half note A3, and a half note B3. Measure 64 has a half note G3, a half note A3, and a half note B3. Measure 65 has a half note G3, a half note A3, and a half note B3. Measure 66 has a half note G3, a half note A3, and a half note B3. Measure 67 has a half note G3, a half note A3, and a half note B3.

Musical score for measures 68-71. The score is for two string players. Measure 68 has a half note G3, a half note A3, and a half note B3. Measure 69 has a half note G3, a half note A3, and a half note B3. Measure 70 has a half note G3, a half note A3, and a half note B3. Measure 71 has a half note G3, a half note A3, and a half note B3.

"Hark! the Herald Angels Sing"

72

76

mf

p *mf*

81

f

85

mf

Measures 90-94 of the string reduction. The music is in B-flat major (two flats). Measure 90 starts with a forte (*f*) dynamic. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes. Measure 94 ends with a whole rest.

Measures 95-103 of the string reduction. Measure 95 begins with a fortissimo (*ff*) dynamic. The piece includes a sixteenth-note scale in the treble and a triplet of eighth notes in the bass. Measures 98-103 are marked with a '6' and a repeat sign, indicating a six-measure repeat.

Measures 104-107 of the string reduction. Measure 104 starts with a forte (*f*) dynamic. The music features a melodic line in the treble and a bass line with eighth notes. Measure 107 begins with a fortissimo (*ff*) dynamic and includes a sixteenth-note scale in the treble. The section concludes with a whole rest in the treble and a half note in the bass.

Measures 108-111 of the string reduction. Measure 108 starts with a fortissimo (*ff*) dynamic. The music consists of chords in the treble and a bass line with eighth notes. Measure 111 features a sixteenth-note scale in the treble and a triplet of eighth notes in the bass.

113

Musical score for measures 113-117. The key signature has three flats (B-flat, E-flat, A-flat). Measure 113: Treble clef has a whole rest; Bass clef has a whole note chord (F2, B-flat1, D-flat2). Measure 114: Treble clef has a half note chord (F2, B-flat2, D-flat3) with an accent (>) and sfz dynamic; Bass clef has a whole note chord (F2, B-flat1, D-flat2). Measure 115: Treble clef has a quarter note chord (F2, B-flat2, D-flat3) with an accent (>) and ff dynamic; Bass clef has a whole rest. Measure 116: Treble clef has a quarter note chord (F2, B-flat2, D-flat3) with an accent (>) and ff dynamic; Bass clef has a whole rest. Measure 117: Treble clef has a quarter note chord (F2, B-flat2, D-flat3) with an accent (>) and ff dynamic; Bass clef has a whole rest.

118

Musical score for measures 118-122. The key signature has three flats (B-flat, E-flat, A-flat). Measure 118: Treble clef has a half note chord (F2, B-flat2, D-flat3) with an accent (>); Bass clef has a half note chord (F2, B-flat1, D-flat2) with an accent (>). Measure 119: Treble clef has a half note chord (F2, B-flat2, D-flat3) with an accent (>); Bass clef has a half note chord (F2, B-flat1, D-flat2) with an accent (>). Measure 120: Treble clef has a half note chord (F2, B-flat2, D-flat3) with an accent (>); Bass clef has a half note chord (F2, B-flat1, D-flat2) with an accent (>). Measure 121: Treble clef has a half note chord (F2, B-flat2, D-flat3) with an accent (>); Bass clef has a half note chord (F2, B-flat1, D-flat2) with an accent (>). Measure 122: Treble clef has a half note chord (F2, B-flat2, D-flat3) with an accent (>); Bass clef has a half note chord (F2, B-flat1, D-flat2) with an accent (>).

Christmas at Church

with
Hark! the Herald Angels Sing*
Angels, from the Realms of Glory**

Words and Music by
STEPH ALESSI MUINA
& MARY ALESSI
Arranged by Mike Speck,
Josh Jenkins, and Cliff Duren
Orchestrated by Cliff Duren

Majestic ♩ = ca. 106

B scale

The musical score is written for Harp and consists of several staves of music. The key signature is B major (three sharps). The tempo is marked 'Majestic' with a quarter note equal to approximately 106 beats per minute. The score includes various musical notations such as dynamics (ff, f, mf), tempo markings (Molto Rit., A Tempo), and measure numbers (10, 24, 28, 36-43, 44-47, 48-50, 52, 56-59). The score is divided into sections by double bar lines. The first staff shows a B scale in 4/4 time, marked 'ff'. The second staff is marked 'Molto Rit.' and 'f', followed by 'A Tempo' in 4/4 time. The third staff is marked 'mf'. The fourth staff is marked '4' and '29-32'. The fifth staff is marked '8', '4', '3', and 'mf'. The sixth staff is marked '4' and '56-59'.

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60

62-69

70-72

f

f

Measures 60-72. Measure 60 has a whole rest. Measures 61-62 contain a complex chordal figure. Measures 63-69 are an 8-measure rest. Measures 70-72 are a 3-measure rest. Measures 71-72 contain a descending eighth-note scale. Dynamics: *f* at measure 61 and measure 71.

"Hark! the Herald Angels Sing"

74

75-78

mf

Measures 74-78. Measure 74 has a whole rest. Measures 75-78 are a 4-measure rest. Measure 79 contains a descending eighth-note scale. Dynamics: *mf* at measure 79.

81

f

Measures 81-84. Measure 81 has a whole rest. Measures 82-84 contain an ascending eighth-note scale. Dynamics: *f* at measure 82.

85

87-89

91-95

Measures 85-95. Measures 85-89 are an 8-measure rest. Measures 90-91 contain a complex chordal figure. Measures 92-95 are a 5-measure rest. Dynamics: *f* at measure 82.

"Angels, from the Realms of Glory"

96-103

104-105

ff

Measures 96-105. Measures 96-103 are an 8-measure rest. Measures 104-105 are a 2-measure rest. Measures 106-107 contain a complex chordal figure. Dynamics: *ff* at measure 106.

108

f

110-111

112-114

Measures 108-114. Measures 108-111 are an 8-measure rest. Measures 112-114 are a 3-measure rest. Dynamics: *f* at measure 108.

115-117

Measures 115-117. Measures 115-117 are a 3-measure rest. Measures 118-119 contain a complex chordal figure. Dynamics: *f* at measure 108.

Christmas at Church

with

Hark! the Herald Angels Sing*

Angels, from the Realms of Glory**

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Majestic ♩ = ca. 106

Flute 1 & 2

Oboe
(Soprano Sax)

Clarinet 1 & 2

Horn 1
(Alto Sax)

Horn 2 & 3

Trumpet 1

Trumpet 2 & 3

Trombone 1 & 2
(Baritone T.C.)
(Tenor Sax)

Trombone 3

Tuba
(Bari Sax)

Bells

Percussion

Timpani

Rhythm

Harp

Violin 1 & 2

Viola
(Clarinet)

Cello / Bassoon
(Bass Clarinet)

String Bass

1

2

3

4

5

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Fl. 1 & 2

Oboe

Clar. 1 & 2

Horn 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

Trb. 1 & 2

Trb. 3

Tuba

Chimes

Perc.

Rhythm

Harp

Vln. 1 & 2

Viola

Cello

Stg. Bass

6

7

8

9

Epic Half Time Groove

B scale

Choke

f

ff

E[#]

B^b

E

E

E^{#4}

B^b

C^{#m}

B^b

The image shows a page of a musical score, likely for a symphony orchestra. The score is written for multiple staves, each representing a different instrument or section. The instruments listed on the left are: Fl. 1 & 2, Oboe, Clar. 1 & 2, Horn 1, Hn. 2 & 3, Tpt. 1, Tpt. 2 & 3, Trb. 1 & 2, Trb. 3, Tuba, Perc. (Percussion), Rhythm, Harp, Vln. 1 & 2, Viola, Cello, and Stg. Bass (Stage Bass).

The score is divided into measures, with measure numbers 10, 11, 12, and 13 visible at the bottom. The tempo and dynamics are indicated by markings above the staves. The tempo changes from "Molto Rit." (Molto Ritardando) to "A Tempo". Dynamics include "f" (forte), "sfz" (sforzando), "mf" (mezzo-forte), and "fz" (forzando). There are also markings for "Band, Diamond & Fade Keys Only, As Notated Pop Groove" and "Sus. Cym." (Sustained Cymbal).

The notation includes various musical symbols such as notes, rests, beams, and slurs. The key signature is indicated by sharps and flats at the beginning of the staves. The score is written in a standard musical notation style, with a focus on clarity and readability.

This musical score is for the song "The Christmas Song" (also known as "Chestnuts Roasting on an Open Fire"). It is arranged for a large ensemble, including a choir, woodwinds, brass, percussion, and strings. The score is written in G major (one sharp) and 4/4 time. The tempo is marked "Moderato".

Instrumentation:

- Choir
- Fl. 1 & 2
- Oboe
- Clar. 1 & 2
- Horn 1
- Hn. 2 & 3
- Tpt. 1
- Tpt. 2 & 3
- Trb. 1 & 2
- Trb. 3
- Tuba
- Perc. (Sleigh Bells)
- Rhythm (Pushed Groove + Bass)
- Harp
- Vln. 1 & 2
- Viola
- Cello
- Stg. Bass

Key Features:

- Choir:** The choir enters in measure 14 with the lyrics "Come on in, come on in, come on in." The melody is simple and catchy, with a repeat sign at the end of the phrase.
- Woodwinds:** The Flutes, Oboe, and Clarinets play a melodic line starting in measure 15, featuring trills and grace notes.
- Brass:** The Horns, Trumpets, and Trombones provide harmonic support with sustained notes and a powerful entrance in measure 17.
- Percussion:** Sleigh bells are played throughout the piece, adding a festive, rhythmic texture.
- Rhythm Section:** The Rhythm section (Pushed Groove + Bass) provides a steady, driving beat throughout the song.
- Strings:** The Violins, Viola, Cello, and Stage Bass provide a lush, harmonic background, with the Violins playing a melodic line and the other strings providing harmonic support.

Structure:

- Measure 14:** The choir enters with the lyrics "Come on in, come on in, come on in." The woodwinds and strings provide harmonic support.
- Measure 15:** The woodwinds (Flutes, Oboe, Clarinets) enter with a melodic line, featuring trills and grace notes.
- Measure 16:** The woodwinds continue their melodic line, with the Flutes playing a trill.
- Measure 17:** The brass (Horns, Trumpets, Trombones) enters with a powerful, sustained note, providing a strong harmonic foundation.
- Measure 18:** The woodwinds continue their melodic line, with the Flutes playing a trill.

Choir

Sing the song,— hear the sto - ries, join the hymns. You don't ev - en have to re -

Fl. 1 & 2

Oboe

Clar. 1 & 2

Horn 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

Trb. 1 & 2

Trb. 3

Tuba

Perc.

Rhythm

Harp

Vln. 1 & 2

Viola

Cello

Stg. Bass

Choir

hearse. It's Christ-mas at _____ church. The tree is up;— so's the hol -

Fl. 1 & 2

Oboe

Clar. 1 & 2

Horn 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

Trb. 1 & 2

Trb. 3

Tuba

Perc.

Rhythm

Harp

Vln. 1 & 2

Viola

Cello

Stg. Bass

22 23 24 25

Choir

- i - day cheer. — Af - ter all, — it's the best — time of year. — No

Fl. 1 & 2

Oboe

Clar. 1 & 2

Horn 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

Trb. 1 & 2

Trb. 3

Tuba

Perc.

Rhythm

Harp

Vln. 1 & 2

Viola

Cello

Stg. Bass

Choir

bet - ter place to be on the earth than Christ - mas at church. Christ -

Fl. 1 & 2

Oboe

Clar. 1 & 2

Horn 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

Trb. 1 & 2

Trb. 3

Tuba

Perc.

Rhythm

Harp

Vln. 1 & 2

Viola

Cello

Stg. Bass

Bbm Bbm(M7) Db Eb Eb7 Ab AbM7 Ab6 AbM7

mp

29 30 31 32

[illegible]

Choir

moun - tain; Je - sus is born! Christ-mas bells are ring - ing; ev - 'ry - one join! Come and bring your

Fl. 1 & 2

Oboe

Clar. 1 & 2

Horn 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

Trb. 1 & 2

Trb. 3

Tuba

Perc.

Rhythm

Harp

Vln. 1 & 2

Viola

Cello

Stg. Bass

fam - 'ly; cel - e - brate His birth! Christ-mas at church!

Fl. 1 & 2
 Oboe
 Clar. 1 & 2
 Horn 1
 Hn. 2 & 3
 Tpt. 1
 Tpt. 2 & 3
 Trb. 1 & 2
 Trb. 3
 Tuba
 Perc.
 Rhythm
 Harp
 Vln. 1 & 2
 Viola
 Cello
 Stg. Bass

Choir

Christ-mas at church!

Fl. 1 & 2

Oboe

Clar. 1 & 2

Horn 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

Trb. 1 & 2

Trb. 3

Tuba

Perc.

Rhythm

Harp

Vln. 1 & 2

Viola

Cello

Stg. Bass

This musical score is for measures 49 through 52 of the piece 'Sleigh Ride'. The score is written for a full band and choir. The key signature is B-flat major (two flats) and the time signature is 4/4. The measures are numbered 49, 50, 51, and 52 at the bottom of the page.

Measures 49-50: The score begins with a rest for the choir. The woodwinds (Fl. 1 & 2, Oboe, Clar. 1 & 2) enter in measure 49 with a *mf* dynamic, playing a triplet of eighth notes (B-flat, A, G) followed by a quarter rest, with a trill over the first eighth note. The strings (Violin 1 & 2, Viola, Cello, Stg. Bass) enter in measure 50 with a *mf* dynamic, playing a triplet of eighth notes (B-flat, A, G) followed by a quarter rest, with a trill over the first eighth note. The percussion (Perc.) enters in measure 50 with a *mf* dynamic, playing a triplet of eighth notes (B-flat, A, G) followed by a quarter rest, with a trill over the first eighth note. The rhythm section (Rhythm) enters in measure 50 with a *mf* dynamic, playing a triplet of eighth notes (B-flat, A, G) followed by a quarter rest, with a trill over the first eighth note. The harp enters in measure 50 with a *mf* dynamic, playing a triplet of eighth notes (B-flat, A, G) followed by a quarter rest, with a trill over the first eighth note.

Measure 51: The woodwinds, strings, percussion, rhythm, and harp continue their patterns. The woodwinds and strings have a trill over the first eighth note. The percussion has a trill over the first eighth note. The rhythm section has a trill over the first eighth note. The harp has a trill over the first eighth note.

Measure 52: The woodwinds, strings, percussion, rhythm, and harp continue their patterns. The woodwinds and strings have a trill over the first eighth note. The percussion has a trill over the first eighth note. The rhythm section has a trill over the first eighth note. The harp has a trill over the first eighth note.

Choir: The choir enters in measure 51 with the lyrics "Bring the kids,— light the tree,—".

Lyrics: Bring the kids,— light the tree,—

This musical score is for the 'Carol of the Bells' by Pyotr Ilyich Tchaikovsky, arranged for a large ensemble. The score is written in E-flat major (three flats) and 4/4 time. It features a choir and a variety of instruments.

Choir: The choir part is at the top, with lyrics in English. The lyrics are: 'gath - er 'round. Sing the car - ols and join in the sound.' The choir consists of a Soprano and a Bass line.

Fl. 1 & 2: The first and second flutes play a melody in the first measure, followed by a trill in the second measure, and then a melody in the third measure.

Oboe: The oboe plays a melody in the first measure, followed by a trill in the second measure, and then a melody in the third measure.

Clar. 1 & 2: The first and second clarinets play a melody in the first measure, followed by a trill in the second measure, and then a melody in the third measure.

Horn 1: The first horn plays a melody in the first measure, followed by a trill in the second measure, and then a melody in the third measure.

Hn. 2 & 3: The second and third horns play a melody in the first measure, followed by a trill in the second measure, and then a melody in the third measure.

Tpt. 1: The first trumpet plays a melody in the first measure, followed by a trill in the second measure, and then a melody in the third measure.

Tpt. 2 & 3: The second and third trumpets play a melody in the first measure, followed by a trill in the second measure, and then a melody in the third measure.

Trb. 1 & 2: The first and second trombones play a melody in the first measure, followed by a trill in the second measure, and then a melody in the third measure.

Trb. 3: The third trombone plays a melody in the first measure, followed by a trill in the second measure, and then a melody in the third measure.

Tuba: The tuba plays a melody in the first measure, followed by a trill in the second measure, and then a melody in the third measure.

Perc. The percussion part consists of a single line with a melody in the first measure, followed by a trill in the second measure, and then a melody in the third measure.

Rhythm: The rhythm part consists of a single line with a melody in the first measure, followed by a trill in the second measure, and then a melody in the third measure.

Harp: The harp plays a melody in the first measure, followed by a trill in the second measure, and then a melody in the third measure.

Vln. 1 & 2: The first and second violins play a melody in the first measure, followed by a trill in the second measure, and then a melody in the third measure.

Viola: The viola plays a melody in the first measure, followed by a trill in the second measure, and then a melody in the third measure.

Cello: The cello plays a melody in the first measure, followed by a trill in the second measure, and then a melody in the third measure.

Stg. Bass: The string bass plays a melody in the first measure, followed by a trill in the second measure, and then a melody in the third measure.

Choir

Ev - 'ry-thing is mer - ry and — bright, mer - ry and — bright! Christ-

Fl. 1 & 2

Oboe

Clar. 1 & 2

Horn 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

Trb. 1 & 2

Trb. 3

Tuba

Perc.

B $\flat$ m B $\flat$ m(M7) D $\flat$
E $\flat$ E $\flat$ 7 A $\flat$ A $\flat$ M7 A $\flat$ 6 A $\flat$ M7

Rhythm

Harp

Vln. 1 & 2

Viola

Cello

Stg. Bass

56 57 58 59

Building

f

Choir

- mas is here! Let's all cel - e - brate it! Go tell it on the moun - tain; Je - sus is

Fl. 1 & 2

Oboe

Clar. 1 & 2

Horn 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

Trb. 1 & 2

Trb. 3

Tuba

Perc. (SB)

Timpani

Rhythm

Harp

Vln. 1 & 2

Viola

Cello

Stg. Bass

Chimes

Tambourine

Pre-Chorus

Chorus

Full Band Groove

AG & Keys, Pulse Through

EG & Bass, As Written (Best Octave)

D $\flat$ A $\flat$ /C B $\flat$ m7 E $\flat$ 7sus A $\flat$ F m7 N.C. B $\flat$ m7 E $\flat$ 7sus

Choir

born! Christ-mas bells are ring - ing; ev - 'ry - one join! Come and bring your

Fl. 1 & 2

Oboe

Clar. 1 & 2

Horn 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

Trb. 1 & 2

Trb. 3

Tuba

Perc.

Rhythm

Harp

Vln. 1 & 2

Viola

Cello

Stg. Bass

Choir

fam - 'ly; cel - e - brate His birth!

Christ-mas at church!

Fl. 1 & 2

Oboe

Clar. 1 & 2

Horn 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

Trb. 1 & 2

Trb. 3

Tuba

Perc.

Rhythm

Harp

Vln. 1 & 2

Viola

Cello

Stg. Bass

"Hark! the Herald Angels Sing"

 mf [illegible]

Choir

an - gels sing,— “Glo - ry to the new - born King! Peace on earth and mer - cy mild,—

Fl. 1 & 2

Oboe

Clar. 1 & 2

Horn 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

Trb. 1 & 2

Trb. 3

Tuba

Perc.

Rhythm

Harp

Vln. 1 & 2

Viola

Cello

Stg. Bass

75 **76** **77** **78** **79**

Choir

God and sin - ners re - con - ciled!" Joy - ful, all ye na - tions, rise! — Join the tri - umph

Fl. 1 & 2

Oboe

Clar. 1 & 2

Horn 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

Trb. 1 & 2

Trb. 3

Tuba

Perc.

Chimes

Sus. Cym.

Rhythm

Harp

Vln. 1 & 2

Viola

Cello

Stg. Bass

80 81 82 83 84

Choir

of the skies. With an-gel - ic host pro - claim, "Christ is born in Beth - le - hem!"

Fl. 1 & 2

f

Oboe

f

Clar. 1 & 2

f

Horn 1

Hn. 2 & 3

Tpt. 1

f

Tpt. 2 & 3

f

Trb. 1 & 2

f

Trb. 3

f

Tuba

f

Perc.

Rhythm

$\text{B}\flat^2$
D E
C C $\text{B}\flat^2$ E
A G m D
 $\text{F}\sharp$ G m C
E F D m C
E F E
A

Harp

Vln. 1 & 2

mf

Viola

mf

Cello

mf

Stg. Bass

mf

85

86

87

88

89

Choir

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

Fl. 1 & 2

Oboe

Clar. 1 & 2

Horn 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

Trb. 1 & 2

Trb. 3

Tuba

Perc.

B $\flat$

$\frac{F}{A}$

G $\flat$

$\frac{D}{F\sharp}$

G $\flat$

F

$\frac{C}{E}$

$\frac{C}{B\flat}$

$\frac{F}{A}$

B $\flat$ 2

C

F

Rhythm

Harp

Vln. 1 & 2

Viola

Cello

Stg. Bass

90

91

92

93

94

Choir

Go tell it on the moun - tain; Je - sus is born! Christ - mas bells are

Fl. 1 & 2

Oboe

Clar. 1 & 2

Horn 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

Trb. 1 & 2

Trb. 3

Tuba

Perc.

Sus. Cym.

Timpani

Choke

Tambourine

Rhythm

Harp

Vln. 1 & 2

Viola

Cello

Stg. Bass

95 96 97 98

ring - ing; ev - 'ry - one join! Come and bring your fam - 'ly; cel - e - brate His _____ birth!

Fl. 1 & 2

Oboe

Clar. 1 & 2

Horn 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

Trb. 1 & 2

Trb. 3

Tuba

Perc.

Rhythm

Harp

Vln. 1 & 2

Viola

Cello

Stg. Bass

This page of the musical score is for measures 103 through 106. It includes parts for a Choir, Flutes 1 & 2, Oboe, Clarinets 1 & 2, Horn 1, Horns 2 & 3, Trumpets 1, 2 & 3, Trombones 1 & 2, 3, and Tuba. The percussion section includes Chimes, Tambourine (Tamb.), Suspended Cymbal (Sus. Cym.), and Timpani. The string section includes Violins 1 & 2, Viola, Cello, and String Bass. The Rhythm section is also present. The score features various musical notations such as notes, rests, dynamics (sfz, ff, f), and articulation marks. The lyrics for the choir are: "Christ-mas at church! Come and wor-ship!". The page number 103 is at the bottom left, and 106 is at the bottom right.

Choir

Christ-mas at church! Come and wor-ship!

Fl. 1 & 2

Oboe

Clar. 1 & 2

Horn 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

Trb. 1 & 2

Trb. 3

Tuba

Perc.

Chimes

(Tamb.)

Sus. Cym.

Timpani

Rhythm

Harp

Vln. 1 & 2

Viola

Cello

Stg. Bass

103 104 105 106

Choir

Come and wor - ship! Wor - ship Christ; the new - born King! Come and bring your

Fl. 1 & 2

Oboe

Clar. 1 & 2

Horn 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

Trb. 1 & 2

Trb. 3

Tuba

Perc.

Timpani

Rhythm

Harp

Vln. 1 & 2

Viola

Cello

Stg. Bass

107 108 109 110 111

Choir

fam - 'ly; cel - e - brate His birth! Christ-mas at church!

Fl. 1 & 2

Oboe

Clar. 1 & 2

Horn 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

Trb. 1 & 2

Trb. 3

Tuba

Perc.

(Tamb.)

(Full Time Groove)

Timpani

Rhythm

Tag

Harp

Vln. 1 & 2

Viola

Cello

Stg. Bass

112 113 114 115

Choir

Christ-mas at church!

Christ-mas at church!

Fl. 1 & 2

Oboe

Clar. 1 & 2

Horn 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

Trb. 1 & 2

Trb. 3

Tuba

Perc.

Sus. Cym.

Timpani

Rhythm

Harp

Vln. 1 & 2

Viola

Cello

Stg. Bass

116 117 118 119 120