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HARK! THE HERALD ANGELS SING

FELIX MENDELSSOHN and CHARLES WESLEY

Arranged by

Erik Morales

Instrumentation

- | | |
|----------------------------------|----------------------------|
| 1 - Conductor's Full Score | 2 - Baritone/
Euphonium |
| 4 - Flute 1 | 2 - Baritone T.C. |
| 4 - Flute 2 | 4 - Tuba |
| 2 - Oboe | 2 - Mallet Percussion |
| 2 - Bassoon | Bells |
| 5 - B \flat Clarinet 1 | Xylophone |
| 5 - B \flat Clarinet 2 | 2 - Percussion 1 |
| 2 - B \flat Bass Clarinet | Snare Drum |
| 2 - E \flat Alto Saxophone 1 | Bass Drum |
| 2 - E \flat Alto Saxophone 2 | Hi-Hat |
| 2 - B \flat Tenor Saxophone | 4 - Percussion 2 |
| 2 - E \flat Baritone Saxophone | Suspended Cymbal |
| 4 - B \flat Trumpet 1 | Crash Cymbals |
| 4 - B \flat Trumpet 2 | Wind Chimes |
| 4 - F Horn | Sleigh Bells |
| 2 - Trombone 1 | 2 - Percussion 3 |
| 2 - Trombone 2 | 2 Floor Toms |

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Frank J. Hackinson



The Arranger

Erik Morales (b. December 10, 1966) began his composing career shortly after graduation from high school in south Florida. He studied composition at Florida International University, and completed his bachelor's degree at the University of Louisiana at Lafayette. Accessible at all levels, the music of Erik Morales has a unique melodic and harmonic vocabulary that appeals to audiences nationwide. His published works encompass a large variety of styles and settings, including works for concert, orchestral, jazz, and chamber ensembles. Mr. Morales currently teaches and plays trumpet professionally in the New Orleans area, in addition to maintaining an active composing and conducting schedule.

About the Music

Here is a fresh arrangement of the classic Christmas carol *Hark! The Herald Angels Sing*. Interestingly, the music, composed in 1840 by Felix Mendelssohn as part of a cantata entitled *Festgesang*, was chosen after the lyrics, which were written by Englishman Charles Wesley and first appeared in 1793.

This new arrangement features contemporary scoring techniques throughout yet retains an entertaining and audience-pleasing sound. The first section should be played softly, building and slowing as it reaches measure 15. Avoid overplaying these measures. The feel at measure 16 reveals an exotic groove with the melody sounding over unexpected chord changes. Be prepared to tune individual chords in this section, as it will be very important for everyone in the ensemble to understand the progressions and voice leading. Measure 49 introduces a relaxed rock rhythm. Maintain the same tempo from measure 16, throughout this section and to the end. There are also unexpected rhythms throughout (such as measure 25). Expect to work on these a bit harder to achieve proper accuracy.

Erik Morales

HARK! THE HERALD ANGELS SING

Music by FELIX MENDELSSOHN
Words by CHARLES WESLEY
Arranged by ERIK MORALES (ASCAP)

Quietly (♩ = 84)

The score is arranged in systems for various instruments. The first system includes Flutes (1 and 2), Oboe, and Bassoon. The second system includes B♭ Clarinets (1 and 2), B♭ Bass Clarinet, E♭ Alto Saxophones (1 and 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The third system includes B♭ Trumpets (1 and 2), F Horn, Trombones (1 and 2), Baritone/Euphonium, and Tuba. The fourth system includes Mallet Percussion (Bells, Xylophone), Percussion 1 (Snare Drum, Bass Drum, Hi-Hat), Percussion 2 (Suspended Cymbal, Crash Cymbals, Wind Chimes, Sleigh Bells), and Percussion 3 (2 Floor Toms). The score is marked with dynamics such as *p* and *ff*, and includes performance instructions like 'Wind Chimes' and 'Bells'. A large red watermark 'Preview Only' is overlaid diagonally across the score.

2 3 4 5

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Fl. 1 2 *a2* 7

Ob. *p*

Bsn. *p*

Cls. 1 2

B. Cl. *p*

A. Saxes. 1 2 *a2*

T. Sax. *p*

B. Sax. *p*

Tpts. 1 2 *p*

Hn. *p*

Tbns. 1 2 *a2* *p*

Bar./Euph. *p*

Tuba *p*

Mlt. Perc. *p* *mf*

Perc. 1

Perc. 2 *p* *mf*

Sus. Cym. *p* *mf*

Perc. 3

6 8 9 10

This page contains the musical score for measures 11 through 15. The instruments listed are:

- Fl. 1 and 2
- Ob.
- Bsn.
- Cls. 1 and 2
- B. Cl.
- A. Saxes. 1 and 2
- T. Sax.
- B. Sax.
- Tpts. 1 and 2
- Hn.
- Tbns. 1 and 2
- Bar./Euph.
- Tuba
- Mlt. Perc.
- Perc. 1
- Perc. 2
- Perc. 3

Key features of the score include:

- Measures 11-12:** Flute 1 and 2 play a melodic line with slurs. Oboe and Bassoon play rhythmic patterns. Clarinets and Saxophones play sustained notes.
- Measure 13:** A dynamic shift from *mf* to *f* is indicated. The Tuba part includes a *div.* (divisi) marking.
- Measure 14:** A *rit.* (ritardando) marking is present. The Flute 1 part has an *a2* (second octave) marking.
- Measure 15:** The score concludes with a strong *f* dynamic across most parts.

16 Fast & Rhythmic (♩ = 152)

20

Fl. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

mp

mp

mp

mp

mp

mp

mp

16 Fast & Rhythmic (♩ = 152)

20

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

brushes on snare

mf

Sleigh Bells

mf

2 Floor Toms *mf*

17 18 19

a2

mp

mp

mp

mf

Fl. 1
2

Ob. *mp*

Bsn.

Cls. 1
2

B. Cl.

A. Saxes. 1 *a2*
2 *mp*

T. Sax.

B. Sax.

Tpts. 1
2

Hn. *mp*

Tbns. 1
2

Bar./Euph.

Tuba

Mlt. Perc.

Perc. 1 *mf*

Perc. 2

Perc. 3

21 22 23 24 25

28

Fl. 1
2

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbns. 1
2

Bar./Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

mp

a2

W. Ch.

26 27 29 30

Fl. 1
2

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbns. 1
2

Bar./
Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

mf

31 32 33 34 35

36

Fl. 1 2 *f fp fp*

Ob. *f fp fp*

Bsn. *f fp*

Cls. 1 2 *f fp fp*

B. Cl. *f fp*

A. Saxes. 1 2 *f fp fp*

T. Sax. *f fp*

B. Sax. *f fp*

36

Tpts. 1 2 *f fp fp*

Hn. *f fp*

Tbns. 1 2 *f fp a2*

Bar./ Euph. *f fp*

Tuba *f fp*

Mlt. Perc. *f*

Perc. 1 *f fp*

Perc. 2

Perc. 3 *f*

37 38 39 40

41

Fl. 1 *f* a2

Fl. 2 *f*

Ob. *f*

Bsn. *f*

Cls. 1 *f*

Cls. 2 *f*

B. Cl. *f*

A. Saxes. 1 *f*

A. Saxes. 2 *f*

T. Sax. *f*

B. Sax. *f*

41

Tpts. 1 *f*

Tpts. 2 *f*

Hn. *f*

Tbns. 1 *f*

Tbns. 2 *f*

Bar./Euph. *f*

Tuba *f*

Mlt. Perc. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

42 43 44 45

This musical score page covers measures 46 through 50. The instrumentation includes:

- Flute (Fl.):** Part 1 and 2, both playing *mf*.
- Oboe (Ob.):** Part 1, playing *mf*.
- Bassoon (Bsn.):** Part 1, playing *mf*.
- Clarinets (Cls.):** Parts 1 and 2, both playing *mf*.
- Bass Clarinet (B. Cl.):** Part 1, playing *mf*.
- Saxophones (Saxes.):**
 - A. Saxes.:** Parts 1 and 2, playing *mf*. Part 1 includes an *a2* marking.
 - T. Sax.:** Part 1, playing *mf*.
 - B. Sax.:** Part 1, playing *mf*.
- Trumpets (Tpts.):** Parts 1 and 2, both playing *mf*.
- Horn (Hn.):** Part 1, playing *mf*.
- Trombones (Tbns.):** Parts 1 and 2, both playing *mf*.
- Baritone/Euphonium (Bar./Euph.):** Part 1, playing *mf*.
- Tuba:** Part 1, playing *mf*.
- Percussion (Mlt. Perc.):**
 - Perc. 1:** Playing with *to sticks* in measures 47-48, then *closed Hi-Hat* in measures 49-50, with a *mf* dynamic.
 - Perc. 2:** Playing with *mf* dynamic.
 - Perc. 3:** Playing with *mf* dynamic.

Measure numbers 46, 47, 48, and 50 are indicated at the bottom of the page.

This page of a musical score covers measures 51 through 55. The instrumentation includes:

- Flute (Fl.):** Part 1 and 2, playing a melodic line with *mf* dynamics.
- Oboe (Ob.):** Part 1 and 2, playing a similar melodic line with *mf* dynamics.
- Bassoon (Bsn.):** Part 1 and 2, playing a rhythmic accompaniment.
- Clarinets (Cls.):** Part 1 and 2, playing a rhythmic accompaniment.
- Bass Clarinet (B. Cl.):** Playing a rhythmic accompaniment.
- Saxophones (Saxes.):** Alto (A. Sax.) and Tenor (T. Sax.) parts with long notes and some articulation; Bass (B. Sax.) part with a rhythmic accompaniment.
- Trumpets (Tpts.):** Part 1 and 2, playing long notes with some articulation.
- Horn (Hn.):** Playing long notes with some articulation.
- Trombones (Tbns.):** Part 1 and 2, playing long notes with some articulation.
- Baritone/Euphonium (Bar./Euph.):** Playing a rhythmic accompaniment.
- Tuba:** Playing a rhythmic accompaniment.
- Mallet Percussion (Mlt. Perc.):** Playing a rhythmic accompaniment with *mf* dynamics.
- Percussion (Perc.):** Three parts (1, 2, 3) playing various rhythmic patterns.

Measure numbers 51, 52, 53, 54, and 55 are indicated at the bottom of the page.

57

Fl. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

57

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

56 58 59 60

65

Fl. 1
2

Ob.

Bsn.

Cl. 1
2

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbns. 1
2

Bar./Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

61 62 63 64 65

tr

ff

fp

ff

ff

fp

ff

fp

ff

f

ff

fp

ff

ff

f B.D.

Sus. Cym.

Cr. Cym.

p

f

f

69

Fl. 1 2

Ob.

Bsn.

69

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

69

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

Sl. Bells

66 67 68 69

Fl. 1
2

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbns. 1
2

Bar./
Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

70 71 72 73

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77

Fl. 1
2

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

77

Tpts. 1
2

Hn.

Tbns. 1
2

Bar./
Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

74 75 76

