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FJH CONCERT BAND

Grade 3

HARK! THE HERALD ANGELS SWING

TRADITIONAL

Arranged by

Chris Sharp

Instrumentation

- | | | |
|----------------------------------|----------------------------|--------------------------|
| 1 - Conductor's Full Score | 3 - B \flat Trumpet 1 | 1 - Electric Bass (opt.) |
| 4 - Flute 1 | 3 - B \flat Trumpet 2 | 1 - Bells |
| 4 - Flute 2 | 3 - B \flat Trumpet 3 | 2 - Mallet Percussion |
| 2 - Oboe | 2 - F Horn 1 | Chimes |
| 2 - Bassoon | 2 - F Horn 2 | Vibraphone |
| 4 - B \flat Clarinet 1 | 2 - Trombone 1 | 1 - Timpani |
| 4 - B \flat Clarinet 2 | 2 - Trombone 2 | 3 - Percussion |
| 4 - B \flat Clarinet 3 | 2 - Trombone 3 | Crash Cymbals |
| 2 - B \flat Bass Clarinet | 2 - Baritone/
Euphonium | Congas |
| 2 - E \flat Alto Saxophone 1 | 2 - Baritone T.C. | Triangle |
| 2 - E \flat Alto Saxophone 2 | 4 - Tuba | Sleigh Bells |
| 2 - B \flat Tenor Saxophone | | 1 - Drum Set |
| 2 - E \flat Baritone Saxophone | | |

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

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The Arranger

Chris Sharp, Ph.D. is a professional composer, arranger and orchestrator currently living in Winter Haven, Florida. Educated at the University of Florida and the University of Miami, he has served the music field in a wide range of capacities. As a trombonist, Dr. Sharp worked as a full-time performing musician and band leader at Walt Disney World for eleven years. In addition, he has served as an arranger/orchestrator for the Disney parks worldwide since 1984, providing music for atmosphere groups, live shows, recording sessions and national television broadcasts. He also has written for numerous freelance clients including Universal Studios, Ringling Brothers and Barnum & Bailey Circus, the Boston Pops, the Dallas Brass and several service bands including the famed USAF Airmen of Note.

Dr. Sharp is an active music educator, with experience teaching at the middle school, high school and college levels. He is currently serving as Director of Bands at Polk State College in Winter Haven where he also teaches music theory, music technology and arranging. Dr. Sharp has served as a clinician and guest conductor on numerous occasions, and has extensive experience as an adjudicator judging for several organizations including Bands of America and Drum Corps International. His compositions and arrangements for concert and jazz band have enjoyed widespread performances, including annual appearances at the Midwest Clinic. He has received the ASCAP Plus award multiple times.

About the Music

American music would not be the same without the emergence and influence of jazz as a stylistic and harmonic element in both popular and art music styles. It is only natural that this influence should extend into the widespread musical celebrations of the holiday season that permeate American culture during the month of December.

Hark! The Herald Angels Swing is an opportunity to experience just that. This arrangement is also a tip of the hat to the great and recently-departed jazz pianist and composer Dave Brubeck. The occasional 5/4 measures will no doubt evoke memories of his composition *Take Five*.

The key to success with this piece is to adopt an authentic interpretation of the swing style. This does not come naturally to many younger musicians, as they are almost universally brought up with western European sensibilities regarding their concert band music. Therefore, it is important to understand and incorporate the elements that define this style.

First and foremost is the understanding of the triplet subdivision and its application to eighth notes, both by themselves and also within the rhythmic subdivisions of the piece. ALL eighth notes occurring on the second half of the beat must be interpreted as the third note of a triplet eighth note grouping. It seems that this is particularly difficult to achieve on the fourth beat of 4/4 measures, where younger musicians often seem to be in a hurry to get to the next downbeat.

Another crucial element is the interpretation of articulations. Whereas the *legato* articulation often implies separation between notes in art music, in jazz it is an indication of NO separation – that the notes actually “touch” each other. Additionally, notes bearing the *marcato* articulation should be interpreted as short and accented. Pay close attention to the slurs and accents provided, and instruct the musicians to not cut short notes that conclude a slurred passage, as sometimes happens in art music. Playing recordings of authentic jazz performances for students may be helpful, particularly those of the music of jazz composer/arranger Sammy Nestico as performed by the Count Basie Orchestra.

Smaller bands: This piece can be successfully performed without any or all of the following parts: Clarinet 3, Baritone Sax, Trumpet 3, Horn 2 and Trombone 3.

Chris Sharp

HARK! THE HERALD ANGELS SWING

TRADITIONAL
Arranged by
CHRIS SHARP
(ASCAP)

Swing! (♩ = 144) (♩♩ = ♩³)

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone/Euphonium

Tuba

Electric Bass (opt.)

Bells

Mallet Percussion (Chimes, Vibraphone)

Timpani (F, B♭, D♭, E♭) *mf*
Cr. Cym.

Percussion (Crash Cymbals, Congas, Triangle, Sleigh Bells)

Drum Set

Hi-Hat

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13

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

13

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

E.B.

Bells

Mlt. Perc.

Timp.

Perc.

D.S.

cup mute

mf

cup mute

mf

13 14 15 16 17 18

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

E.B.

Bells

Mlt. Perc.

Timp.

Perc.

D.S.

19 20 21 22 23 24

mf

a2

p

Tri.

22

22

Fls. 1 2 *f* *mf*

Ob. *f* *mf*

Bsn. *mf*

Cls. 1 2 3 *f* *mf* a2

B. Cl. *f* *mf*

A. Saxes 1 2 *f* *mf*

T. Sax. *f* *mf*

B. Sax. *f* *mf*

Tpts. 1 2 3 *f* *mf* a2

Hns. 1 2 *f* *mf*

Tbns. 1 2 3 *f* *mf*

Bar./ Euph. *f* *mf*

Tuba *f* *mf*

E.B. *f* *mf*

Bells *f* *mf*

Mlt. Perc. *f* *mf*

Timp. *f* *mf*

Perc. *f* *mf*

D.S. *f* *mf*

32 33 34 *mf* 35 36 37

38

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

38

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

E.B.

Bells

Mit. Perc.

Timp.

Perc.

D.S.

38 39 40 41 42 43

64

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

64

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

E.B.

Bells

Mlt. Perc.

Timp.

Perc.

D.S.

64 65 66 67 68

73

Fls. 1 2 *mf legato*

Ob. *mf legato*

Bsn. *mf legato*

Cls. 1 2 3 *mf legato*

B. Cl. *mf legato*

A. Saxes 1 2 *mf legato*

T. Sax. *mf legato*

B. Sax. *mf legato*

73

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph. *mf*

Tuba *mf*

E.B. *mf*

Bells *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. Sleigh Bells *mf*

D.S. *p* *f*

69 70 71 72 73 74

This page contains a musical score for a variety of instruments. The instruments listed on the left are: Fls. (Flutes), Ob. (Oboe), Bsn. (Bassoon), Cls. (Clarinets), B. Cl. (Bass Clarinet), A. Saxes (Alto Saxophones), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpts. (Trumpets), Hns. (Horns), Tbn. (Trombones), Bar./Euph. (Baritone/Euphonium), Tuba, E.B. (Euphonium), Bells, Mlt. Perc. (Milt. Perc.), Timp. (Timp.), Perc. (Perc.), and D.S. (Drum Set). The score is written in a key signature of three flats and a common time signature. It includes various musical notations such as notes, rests, dynamics (mf, legato), and articulation marks (accents, slurs). A large red watermark reading "Preview Only" is overlaid diagonally across the page. The page number "15" is in the top right corner, and the code "B1562" is in the bottom right corner.

This page contains a musical score for page 18, featuring various instruments. The score is divided into several systems, each with multiple staves for different instruments. The instruments listed are:

- Fls. (Flutes)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cl. (Clarinets)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophones)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Bass Saxophone)
- Tpts. (Trumpets)
- Hns. (Horns)
- Tbns. (Trombones)
- Bar./Euph. (Baritone/Euphonium)
- Tuba
- E.B. (Euphonium/Bass)
- Bells
- Milt. Perc. (Mild Percussion)
- Timp. (Timpani)
- Perc. (Percussion)
- D.S. (Drum Set)

The score includes dynamic markings such as *p* (piano) and a large red watermark reading "Preview Only - Legal Use Requires Purchase". The page number 18 is visible in the top left corner. The score is divided into measures 92, 93, 94, and 95.