

Angels We Have Heard on High

Congregation, Brass Quartet or Quintet, and Organ,
with opt. Soprano Descant

Charles E. Peery

Introduction $\text{♩} = 66$

Trumpet I *mf*

Trumpet II *mf*

Trombone I *f*

Trombone II *f*

Tuba

Organ *mf*

Pedal solo *f*

Tune: *GLORIA*, Traditional French carol (PD).

Harmonization: Edward Shippen Barnes, 1887–1958 (PD).

Setting: Charles E. Peery (ASCAP), newly composed, and copyright © 2020 Birnamwood with this publication.

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5

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tuba

Org.

f

9

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tuba

Org.

mf

mf

mf

mf

20

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tuba

Org.

24 **Standard Harmonization**

Tpt. I *mf*

Tpt. II *mf*

Tbn. I *mf*

Tbn. II *mf*

Tuba *mf*

Org. *mf*

45 Final Stanza ("See him in a manger laid . . .")

Score for measures 45-48:

Instrumentation: Tpt. I, Tpt. II, Tbn. I, Tbn. II, Desc., Org.

Tempo/Style: *mf* sweetly

Lyrics: ah

Score for measures 49-52:

Instrumentation: Tpt. I, Tpt. II, Tbn. I, Tbn. II, Desc., Org.

Tempo/Style: *mf* sweetly

Lyrics: ah

61

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tuba

Desc.

Org.

rit.

glo - ri - a, glo - ri - a in ex - cel - sis De - - o.

rit.

It Came Upon the Midnight Clear

Congregation, Brass Quartet or Quintet, and Organ,
with opt. Soprano Descant

Charles E. Peery

Introduction
Moderato (♩ = ca. 48)

Trumpet I

Trumpet II

Trombone I

Trombone II

Tuba

Descant

Organ

Pedal

Tune and Harmonization: *CAROL*, Richard Storrs Willis, 1819–1900, and written in 1850 (PD).

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4

Tbn. I

Tbn. II

Tuba

Org.

7

Tbn. I

Tbn. II

Tuba

Org.

10

Tbn. I

Tbn. II

Tuba

Org.

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[18] Standard Harmonization

Standard Harmonization

Tpt. I *mf*

Tpt. II *mf*

Tbn. I *mf*

Tbn. II *mf*

Tuba *mf*

Org. *mf*

23

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tuba

Org.

[34] Final Stanza ("For lo, the days . . .")

Tpt. I *f*
 Tpt. II *f*
 Tbn. I *f*
 Tbn. II *f*
 Tuba *f*
 Desc. *f*
 Solo
 Org. *f*

Lo! Days_ are has - t'ning on, by proph - ets seen_ of old.

39

Tpt. I
 Tpt. II
 Tbn. I
 Tbn. II
 Tuba
 Desc.
 Org.

With ev - er cir - cing years shall come the time, the time_ fore-told.

Joy to the World

19

Congregation, Brass Quartet or Quintet, and Organ,
with opt. Soprano Descant

Charles E. Peery

Introduction ♩ = 94

The musical score is for the introduction of the hymn 'Joy to the World'. It is written in 2/4 time with a key signature of one sharp (F#). The tempo is marked as ♩ = 94. The score includes parts for Trumpet I, Trumpet II, Trombone I, Trombone II, Tuba, Organ, and Pedal. The dynamics are marked with a forte (f) symbol. The organ part features a descending scale in the right hand and a steady eighth-note accompaniment in the left hand. The brass instruments play a melodic line with various articulations like accents and slurs. A large diagonal watermark reading 'Copyright is illegal copy' is overlaid on the score.

Trumpet I

Trumpet II

Trombone I

Trombone II

Tuba

Organ

Pedal

Tune: *ANTIOCH*, attr. George Frederick Handel, 1685–1759, and written in 1742 (PD).

Harmonization: Lowell Mason, 1792–1872, and written in 1836 (PD)

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13

Standard Harmonization

Standard Harmonization

Measures 13-16. The score is for five brass instruments (Tpt. I, Tpt. II, Tbn. I, Tbn. II, Tuba) and Organ. The key signature is two sharps (F# and C#). The tempo/mood is marked *f* (forte). The music features a melodic line in the upper brass and a harmonic accompaniment in the lower brass and organ. A large diagonal watermark "Reviewing Copy - Illegal Only" is visible across the page.

17

Measures 17-20. The score continues for the same instruments. The key signature remains two sharps. The tempo/mood is marked *f*. The music features a melodic line in the upper brass and a harmonic accompaniment in the lower brass and organ. A large diagonal watermark "Reviewing Copy - Illegal Only" is visible across the page.

32 Final Stanza ("He rules the world . . .")

He rules the world with truth and grace, and makes the

The musical score is for a hymn, specifically the final stanza. It features a vocal soloist (Desc.) and a brass/organ accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The vocal line is in the center, with lyrics underneath. The brass instruments (Tpt. I, Tpt. II, Tbn. I, Tbn. II, Tuba) and the organ (Org.) provide accompaniment. The organ part is written on a grand staff (treble and bass clef). The brass instruments are written on single staves. The organ part is marked with a forte (f) dynamic. The vocal line is marked with a forte (f) dynamic. The lyrics are: "He rules the world with truth and grace, and makes the".

42

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tuba

Desc.

Org.

ness and won - ders of his_ love, and won - ders of his_

51 **Extended Ending**

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tuba

Desc.

Org.

love.

If using extended ending, omit measure 50.

The First Nowell

29

Congregation, Brass Quartet or Quintet, and Organ,
with opt. Soprano Descant

Charles E. Peery

* Introduction ♩ = 112

Trumpet I
Trumpet II
Trombone I
Trombone II
Tuba
Organ
Pedal

* Since this carol has many stanzas, the introduction may be used as a stanza accompaniment by taking the repeat, which may be omitted when playing the introduction.

Tune: *THE FIRST NOWELL*, Traditional English carol (PD).

Harmonization: Sandy's Christmas Carols, 1833 (PD).

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[16] Standard Harmonization

Score for measures 16-22, Standard Harmonization. The score is for a brass and woodwind ensemble, featuring Tpt. I, Tpt. II, Tbn. I, Tbn. II, Tuba, and Org. (Organ). The key signature is one sharp (F#), and the time signature is 4/4. The dynamic marking *mf* (mezzo-forte) is indicated for the first measure of each instrument part.



Score for measures 23-29. The score continues for the same ensemble as above. The dynamic marking *mf* is also present in the first measure of the organ part in measure 23.



[40] **Final Stanza**

Instrumentation: Tpt. I, Tpt. II, Tbn. I, Tbn. II, Tuba, Desc., Org.

Measure 40: Tpt. I and Tpt. II begin with a forte (*f*) dynamic. Tbn. I and Tbn. II also start with *f*. The Tuba plays a half note. The Desc. part has a vocal line starting with 'ah'. The Org. part begins with a forte (*f*) dynamic.

Measure 41: Tpt. I and Tpt. II continue their melodic lines. Tbn. I and Tbn. II play half notes with accents. The Tuba plays a half note. The Desc. part continues with 'ah'. The Org. part continues with a forte (*f*) dynamic.

Measure 42: Tpt. I and Tpt. II continue their melodic lines. Tbn. I and Tbn. II play half notes with accents. The Tuba plays a half note. The Desc. part continues with 'ah'. The Org. part continues with a forte (*f*) dynamic.

Measure 43: Tpt. I and Tpt. II continue their melodic lines. Tbn. I and Tbn. II play half notes with accents. The Tuba plays a half note. The Desc. part continues with 'ah'. The Org. part continues with a forte (*f*) dynamic.

Measure 44: Tpt. I and Tpt. II continue their melodic lines. Tbn. I and Tbn. II play half notes with accents. The Tuba plays a half note. The Desc. part continues with 'ah'. The Org. part continues with a forte (*f*) dynamic.

Measure 45: Tpt. I and Tpt. II continue their melodic lines. Tbn. I and Tbn. II play half notes with accents. The Tuba plays a half note. The Desc. part continues with 'ah'. The Org. part continues with a forte (*f*) dynamic.

Measure 46: Tpt. I and Tpt. II continue their melodic lines. Tbn. I and Tbn. II play half notes with accents. The Tuba plays a half note. The Desc. part continues with 'ah'. The Org. part continues with a forte (*f*) dynamic.

59

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tuba

Desc.

Org.

ell, now - ell, _____ born is the King of Is - ra - el.

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What Child Is This?

37

Congregation, Brass Quartet or Quintet, and Organ,
with opt. Soprano Descant

Charles E. Peery

Introduction ♩ = 40

Trumpet I
Trumpet II
Trombone I
Trombone II
Tuba
Organ
Pedal

Tune: *GREENSLEEVES*, Traditional English ballad, 16th cent. (PD).

Harmonization: *Christmas Carols New and Old*, 1871 (PD).

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5

Tpt. I *mf*

Tpt. II *mf*

Tbn. I *mf*

Tbn. II *mf*

Tuba *mf*

Org. *mf*

Standard Harmonization

[8] Standard Harmonization

Tpt. I *mp*

Tpt. II *mp*

Tbn. I *mp*

Tbn. II *mp*

Tuba *mp*

Org. *mf*

[24] Final Stanza ("So bring him incense, gold, and myrrh . . .")

Score for measures 24-27, titled "Final Stanza ('So bring him incense, gold, and myrrh . . .')". The score is in G major (one sharp) and 4/4 time. The instruments and parts are:

- Tpt. I**: Treble clef, starts with a rest, then plays a melodic line with accents and slurs.
- Tpt. II**: Treble clef, starts with a rest, then plays a melodic line with accents and slurs.
- Tbn. I**: Bass clef, starts with a rest, then plays a melodic line with accents and slurs.
- Tbn. II**: Bass clef, starts with a rest, then plays a melodic line with accents and slurs.
- Tuba**: Bass clef, starts with a rest, then plays a melodic line with accents and slurs.
- Desc.**: Treble clef, starts with a rest, then plays a melodic line with accents and slurs. Includes vocalizations "ah" under the first and second measures.
- Org.**: Grand staff (treble and bass clefs), starts with a rest, then plays a complex accompaniment with chords and moving lines.

The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The music features various articulations including accents, slurs, and breath marks. A large, diagonal watermark reading "Copyright is illegal only" is overlaid on the score.

29

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tuba

Desc.

Org.

ah

ah

mp

mp

mp

mp

mp