

SATB

Nativity Medley (Part 2)

TRADITIONAL CAROL
Arr. and Orchestrated by
Don Marsh and Vernon Whaley

*Hark, the Herald Angels Sing • Angels We Have Heard On High •
O Come All Ye Faithful*

Slowly, with suspense - *mf* (♩ = 74)

Faster - (♩ = 120)

(1-16) (17-19) Hark, the her - ald

an - gels sing, — Glor - ry — to the new - born King.

Peace on earth and mer - cy mild — God and sin - ners

re - con - ciled, — Glo

Nativity Medley (Part 2) - 2

30

ri - a. In ex - cel - sis

ri - a.

This system contains measures 30, 31, and 32. It features a treble and bass clef with a key signature of three flats. The melody in the treble clef includes a fermata over measure 31. The lyrics 'ri - a. In ex - cel - sis' are positioned below the treble staff, with 'ri - a.' appearing under both measures 31 and 32.

33

De - o. Glo M U S I C

De - o. Glo M U S I C

This system contains measures 33, 34, and 35. The lyrics 'De - o. Glo M U S I C' are written below the treble staff. The word 'Glo' is positioned under measure 33, 'M' under measure 34, and 'U S I C' under measure 35. The letters are spaced out across the measures.

36

ri - a. In ex - cel - sis

ri - a. In ex - cel - sis

This system contains measures 36, 37, and 38. The lyrics 'ri - a. In ex - cel - sis' are written below the treble staff. The word 'ri - a.' is under measure 37, and 'In ex - cel - sis' is under measure 38.

39

De - o. Ex - cel - sis

De - o. Ex - cel - sis

This system contains measures 39, 40, and 41. The lyrics 'De - o. Ex - cel - sis' are written below the treble staff. 'De - o.' is under measure 39, and 'Ex - cel - sis' is under measure 40. A 'rit.' (ritardando) marking is placed above the treble staff at the beginning of measure 40.

42

ff De - o!

Musical notation for measures 42-45, including treble and bass staves with notes and rests.

12 (45-56)

redtie

ALL UNISON Slower - (♩ = 100)

MUSIC

come all ye

Musical notation for measures 45-56, including treble and bass staves with notes and rests.

59

faith - ful, joy - ful and tri - um - phant, O

Musical notation for measures 59-61, including treble and bass staves with notes and rests.

62

come ye, O come - ye to Beth - le

PARTS

Musical notation for measures 62-65, including treble and bass staves with notes and rests.

PREVIEW ONLY

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Nativity Medley (Part 2) - 4

65 PARTS

hem. *f* Come and be - hold Him,

68 *Sub - mf*
Born the King of an - gels. O come let us a -
Come

71 *f*
dore Him, O come, let us a - dore Him, O

74
come, let us a - dore Him, Christ the

redtie
MUSIC
PREVIEW
ONLY
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Nativity Medley (Part 2) - 5

rit.

Majestically - ff

ALL - UNISON

77

Lord. *f* Sing, choirs of an - gels,

Musical notation for measures 77-79, including treble and bass staves with lyrics.

80

Sing in ex - ul - ta - tion, sing, all ye

Musical notation for measures 80-82, including treble and bass staves with lyrics.

83

bright — hosts of hea - ven a - bove

Musical notation for measures 83-85, including treble and bass staves with lyrics.

86

PARTS

Glo - ry to God — all glo - ry in the

Musical notation for measures 86-88, including treble and bass staves with lyrics.

redtie

PREVIEW
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Nativity Medley (Part 2) - 6

89 Sub - *mf*

high - est O come let us a - dore Him, O

This system shows measures 89-91. The music is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The dynamic is marked *Sub - mf*. The lyrics are: "high - est O come let us a - dore Him, O".

92

come, let us a - dore Him, O Come, let us a -

This system shows measures 92-94. The music continues with the same key and time signature. The dynamic is marked *f*. The lyrics are: "come, let us a - dore Him, O Come, let us a -".

95

dore Him, Christ,

This system shows measures 95-97. The music continues with the same key and time signature. The dynamic is marked *rit.* and *Slower - ff*. The lyrics are: "dore Him, Christ,".

98

the Lord, the Lord!

This system shows measures 98-100. The music continues with the same key and time signature. The dynamic is marked *rall.*. The lyrics are: "the Lord, the Lord!".

