

Up on the Housetop

Benjamin R. Hanby (1833-1867)
American Composer
arr. Bruce Pearson

Moderato

5

A *f* *mf*

B *f* *mf*

C *f* *mf*

7

A

B

C

13

A *f*

B *f*

C *f*

19

A

B

C

*For solo with piano accompaniment, rest during the introduction, then play A beginning at the *.

Chanukah, Oh Chanukah

Traditional Chanukah Song
arr. Ryan Nowlin

Allegro

Musical score for measures 1-4. The score is in 4/4 time and features three staves labeled A, B, and C. The key signature has one sharp (F#). Measures 1 and 2 are marked *mf*. Measures 3 and 4 are marked *f*. A large 'SAMPLE' watermark is overlaid on the score.

Musical score for measures 5-8. The score is in 4/4 time and features three staves labeled A, B, and C. Measure 5 is marked with a box containing the number 5 and an asterisk (*). Measures 5-8 are marked *mf*. A large 'SAMPLE' watermark is overlaid on the score.

Musical score for measures 9-12. The score is in 4/4 time and features three staves labeled A, B, and C. Measures 9-12 are marked *mp*. A large 'SAMPLE' watermark is overlaid on the score.

*For solo with piano accompaniment, rest during the introduction, then play A beginning at the *.

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Hark! The Herald Angels Sing

Felix Mendelssohn (1809-1847)
German Composer
arr. Bruce Pearson

Maestoso

The musical score is arranged for three voices: A (Soprano), B (Alto), and C (Tenor). It is in 4/4 time and features a key signature of one flat (B-flat). The tempo is marked **Maestoso**. The score is divided into three systems, each containing four measures. The first system (measures 1-4) is marked **f** (forte) and includes accents (>) over the notes. The second system (measures 5-8) is marked **p** (piano) for the first measure and **mf** (mezzo-forte) for the subsequent measures. The third system (measures 9-12) also starts with **p** and moves to **mf**. A large, semi-transparent watermark reading "SAMPLE" is overlaid diagonally across the middle of the page.

*For solo with piano accompaniment, rest during the introduction, then play A beginning at the *.

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