

Hark, hark what news the angels bring

Joseph Stephenson

A Christmas Hymn. A 3 Voci.

This edition by Edmund Gooch
 released into the public domain,
 May 2016.

Text: Anonymous

Cho:

Hark, hark, Hark, hark what news the an - gels bring,
 Hail, migh - ty prince, e - ter - nal King,
 Glad ti - dings of, glad
 Hark, hark, Hark, hark what news the an - gels bring, Glad
 Hail, migh - ty prince, e - ter - nal King, Let
 Hark, hark, Hark, hark what news the an - gels bring, Glad
 Hail, migh - ty prince, e - ter - nal King, Let

8

Cho:

Glad ti - dings of a new-born King: Born of a maid, a vir - gin
 Let heav'n and earth re - joice and sing: An - gels and men with one ac -
 ti - dings of a new - born and King: Born of a maid, a vir - gin
 heav'n and earth re - joice and sing: An - gels and men with one ac -
 ti - dings of a new - born and King: Born of a maid, a vir - gin
 heav'n and earth re - joice and sing: An - gels and men with one ac -

14

pure, cord Born with-out sin, from guilt se - cure.
 Break forth in songs, O praise the Lord.
 pure, cord Born with-out sin, from guilt, from guilt se - cure.
 Break forth in songs, O praise, O praise the Lord.
 pure, Born with-out sin, from guilt se - cure, from guilt se - cure.
 cord Break forth in songs, O praise the Lord, O praise the Lord.

Notes:

The order of parts in this edition is as in the source, Joseph Stephenson's *Church Harmony*. The topmost part is printed in the alto clef in *Church Harmony*, identifying it as an alto part. The middle part is printed in the treble clef without indication of octave, and has here been treated as a tenor part. The time signature in the source is retorted time.

Only the first verse of the text is underlaid in the source: the second verse is printed between the two systems of music, and has been added editorially. The 'Hark, hark' passage in bars 1-2 should be sung in verse 1 only (i.e. verse 2 should begin from the double bar line which has been editorially added midway through bar 3). This is indicated in the source by the words 'NB. begin the last Verse with the 1st Chorus'. Given that the first note sung by the tenor and alto voices in bars 1-2 is the same as the second note of the previous voice to enter, and that the passage outlines the first notes to be sung by each of the three voices in the main part of the tune (the second beat of bar 3), the first two bars appear to represent a pitching process, to establish the starting note for each of the parts.