

# Angels We Have Heard On High

from "Christmas Flourish"

arr. Randol Alan Bass

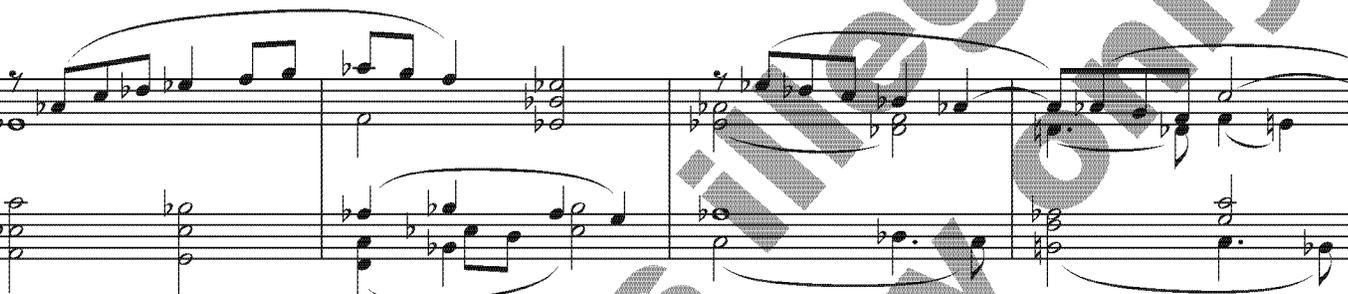
SATB version

Andante

Piano



*mp*

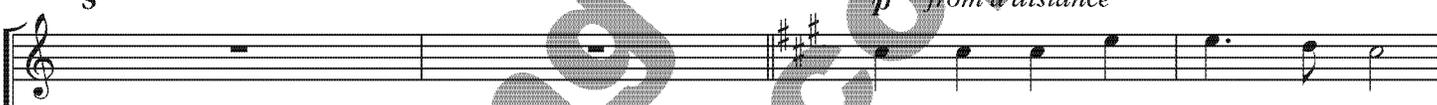


11

Brisk martial tempo

*p* from a distance

S



A



Come to Beth - le - hem and see

*p* from a distance (opt. lighter voices)

Come to Beth - le - hem and see

11

Brisk martial tempo

*p*

*poco rit.*



\* Small chorus until m. 290.

\*Orchestral accompaniment available on rental from the distributor.

bend - ed knee

Him whose birth the an - gels sing. Come, a - dore on bend - ed knee —

*p*

Him whose birth the an - gels sing. Come, a - dore on bend - ed knee

This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "Him whose birth the an - gels sing. Come, a - dore on bend - ed knee —". A piano dynamic marking (*p*) is placed above the second vocal staff. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.

new - born King. Glo - - -

Christ, the Lord, the new - born King. Glo - - -

unis. *mp*

Christ, the Lord, the new - born King. — Glo - - -

*mp*

This system contains the second two vocal staves and the piano accompaniment. The lyrics are: "new - born King. Glo - - -", "Christ, the Lord, the new - born King. Glo - - -", "Christ, the Lord, the new - born King. — Glo - - -". A unison dynamic marking (*mp*) is placed above the second vocal staff. The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

(Glo - )

ri - a,

(Glo - )

ri - a, — in ex - cel - sis De -

div.

(Glo - )

ri - a, — in ex - cel - sis De -

25

S

o.

A

o.

T div.

An - gels we have heard on high — sweet - ly sing - ing o'er the plains,

*mf*

An - gels we have heard on high — sweet - ly sing - ing o'er the plains,

B div.

*mf*

An - gels we have heard on high — sweet - ly sing - ing o'er the plains,

25

*mf legato*

and the moun - tains in re - ply ech - o - ing their joy - ous strains: *poco cresc.*

and the moun - tains in re - ply ——— ech - o - ing their joy - ous strains:

in re - ply ech - o - ing their joy - ous — strains: *poco cresc.*

and the moun - tains in re - ply ech - o - ing their joy - ous strains: ———

Glo ri - a. Glo - ri - a,

Glo - ri - a, ——— Glo - ri - a,

*gva*

*mf* *cresc. poco a poco*

S  
O — Glo — ri —

A  
*mf* *cresc. poco a poco*  
O — Glo —

T  
De — o; unis. *cresc. poco a poco*  
in ex — cel — sis De — o; Glo — ri —

B  
De — o; unis. *cresc. poco a poco*  
in ex — cel — sis De — o; Glo —

*cresc. poco a poco*

a, Glo — ri — a, in ex — cel — sis De —

(Glo —) ri — a, Glo — ri — a, in ex — cel — sis — De —

a, Glo — ri — a, in ex — cel — sis De —

(Glo ri — a, — Glo — ri — a, in ex — cel — sis De —

*cresc. poco a poco*

45 Quicker

Four vocal staves (Soprano, Alto, Tenor, Bass) for measures 45-48. Each staff begins with a vocal line and a piano accompaniment line. The piano accompaniment consists of a single bass note in each measure. The vocal lines are mostly whole notes with some rests. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. A large watermark 'Copying is illegal Review only' is overlaid diagonally across the page.

45 Quicker

Piano accompaniment for measures 45-48. The right hand features a melodic line with slurs and accents, marked with *ff* (fortissimo) and *fp* (fortissimo piano). The left hand provides a rhythmic accompaniment with slurs and accents. The key signature has three sharps and the time signature is 3/4.

Four vocal staves for measures 49-52. Measures 49-51 are empty. In measure 52, the bass staff has a vocal line starting with a whole note 'O,' followed by a long, dashed slur. The piano accompaniment is also empty for these measures. The key signature has three sharps and the time signature is 3/4.

Piano accompaniment for measures 49-52. Measures 49-51 show a complex piano texture with slurs and a *cresc.* (crescendo) marking. In measure 52, the piano accompaniment ends with a final chord. The key signature has three sharps and the time signature is 3/4.

## 52 Triumphantly

O, See Him in a man ger laid,  
See Him in a man - ger laid,

## 52 Triumphantly

*ff*

+ Sop. 2

*f* *ff*

O, Ma - ry Jo - seph,  
O, Ma - ry Jo - seph,  
whom the choirs of an - gels praise; Ma - ry Jo - seph,  
whom the choirs of an - gels praise; Ma - ry Jo - seph,

*f*

lend your aid while our hearts in love we raise:  
lend your aid while our hearts in love we raise:  
lend your aid while our hearts in love we raise:  
lend your aid while our hearts in love we raise:

Piano accompaniment for the first system, featuring a flowing melody in the right hand and a steady bass line in the left hand.

60

Glo - ri - a, Glo - ri - a,  
Glo - ri - a, Glo - ri - a,  
Glo - ri - a, Glo - ri - a,  
Glo - ri - a, Glo - ri - a,

60

Piano accompaniment for the second system, including a triplet of eighth notes in the right hand. A rehearsal mark '60' is present at the beginning of the system.

in ex - cel - sis De - o, Glo - ri -  
in ex - cel - sis De - o, Glo - ri -  
in ex - cel - sis De - o, Glo - ri - a,  
in ex - cel - sis De - o, Glo - ri - a,

*f* *ff*

3 3 3 7

This system contains the first four vocal staves and the first two staves of the piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment features triplet figures in the right hand and block chords in the left hand.

a, Glo ri a, in ex - cel - sis,  
a, Glo - ri - a, in ex - cel - sis,  
Glo - ri - a, Glo - ri - a, in ex - cel - sis,  
Glo - ri - a, Glo - ri - a, in ex - cel - sis,

*molto allarg.* *molto allarg.*

6

This system continues the vocal and piano parts. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment features block chords in the left hand and a melodic line in the right hand. The tempo marking *molto allarg.* is present in two locations.

Firmly, with brilliance

*poco allarg.*

72

With fire

Glo - ri - a, in ex - cel - sis — De - o.  
cel - sis

Glo - ri - a, in ex - cel - sis De - o.  
div. cel - sis

Glo - ri - a, in ex - cel - sis — De - o.  
cel - sis

Glo - ri - a, in ex cel - sis De - o.  
div.

Firmly, with brilliance

72

With fire

*poco allarg.* *sfp* *cresc.*

*ff*

*ad ff*

*ad ff*

*ad ff*

*ad*

*ff*

div. ten. Glo - ri - am De - o.

div. ten. Glo - ri - am De - o.

div. ten. Glo - ri - am De - o.

div. ten. Glo - ri - am De - o.

ten. sffz

The image shows a musical score for a vocal and piano piece. It consists of five staves. The first four staves are vocal parts, and the fifth is a piano accompaniment. The lyrics are 'Glo - ri - am De - o.' The score includes various performance markings such as 'div.' (divisi), 'ten.' (tenuto), and 'sffz' (sforzando). The piano part features a complex texture with many notes and rests, including a section with a 'p' (piano) dynamic and a 'sffz' (sforzando) marking.