

Angels We Have Heard On High

from "Christmas Flourish"

arr. Randol Alan Bass

TTBB version

Andante

Piano

11

Brisk martial tempo

p from a distance

T1

Small Chorus

T2

Come to Beth - le - hem and see

p from a distance

Come to Beth - le - hem and see

11

Brisk martial tempo

p

* Small chorus until m. 290.

*Orchestral accompaniment available on rental from the distributor.

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

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

(Small chorus) *p* Come, a - dore on bend - ed knee

(Small chorus) *p* Come, a - dore on bend - ed knee



The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 8/8. The lyrics are: 'Him whose birth the an - gels sing. Come, a - dore on bend - ed knee'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

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

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

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

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



The second system of the musical score consists of six staves. The top four staves are vocal parts in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 8/8. The lyrics are: 'Christ, the Lord, the new - born King. Glo - - - Glo - - -'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *mp* (mezzo-piano).

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

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

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

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

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

25 Large Chorus

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

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

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

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

25 *mf legato*

Tutti Chori

poco cresc.

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

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

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

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

poco cresc.

poco cresc.

Glo ri - a. Glo - ri - a,

Glo ri - a, Glo - ri - a.

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

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

gva

gva

gva

cresc. poco a poco

in ex - cel - sis De - o; — Glo - ri -

in ex - cel - sis De - o; — Glo - ri -

in ex - cel - sis De - o; — Glo - ri -

in ex - cel - sis De - o; — Glo - ri -

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

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

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

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

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

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

3

3

3/4

3/4

3/4

3/4

3/4

3/4

45 Quicker

Four vocal staves (Soprano, Alto, Tenor, Bass) for measures 45-48. The music is in 3/4 time with a key signature of two sharps (F# and C#). Each staff begins with a vocal line and a piano accompaniment line. The vocal lines are mostly whole notes with some rests. The piano accompaniment consists of quarter notes and eighth notes. A large watermark 'Copyrighted Material' 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 eighth and quarter notes.

Four vocal staves for measures 49-52. Measures 49-51 are mostly rests. In measure 52, the vocalists enter with a half note 'O,' followed by a long, dashed slur. The dynamic marking *mf* (mezzo-forte) is indicated. A large watermark 'Copyrighted Material' is overlaid diagonally across the page.

Piano accompaniment for measures 49-52. Measures 49-51 feature a continuous eighth-note accompaniment in both hands, marked with *cresc.* (crescendo). In measure 52, the piano accompaniment changes to a few chords, including a final chord with a fermata.

52 Triumphantly

mf *ff*

O, See Him in a man - ger laid,

mf *ff*

O, See Him in a man - ger laid,

ff

See Him in a man - ger laid,

ff

See Him in a man - ger laid,

52 Triumphantly

ff

+ Sop. solo with 2nd Tenor

whom the choirs of an - gels praise; 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,

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

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:

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

(Solo to 1st Tenor)

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 -

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

f *ff*

This system contains the first four vocal staves and the piano accompaniment. The vocal parts are in G major with one flat (F major). The piano accompaniment features triplet eighth notes in the right hand and chords in the left hand. Dynamics range from *f* to *ff*.

molto allarg.

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

Glo - ri - 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,

molto allarg.

This system continues the vocal and piano parts. The tempo is marked *molto allarg.* (ritardando). The piano accompaniment includes a sixteenth-note triplet in the right hand. Dynamics include *molto allarg.* and *ff*.

Firmly, with brilliance

poco allarg.

72

With fire



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

Firmly, with brilliance

72

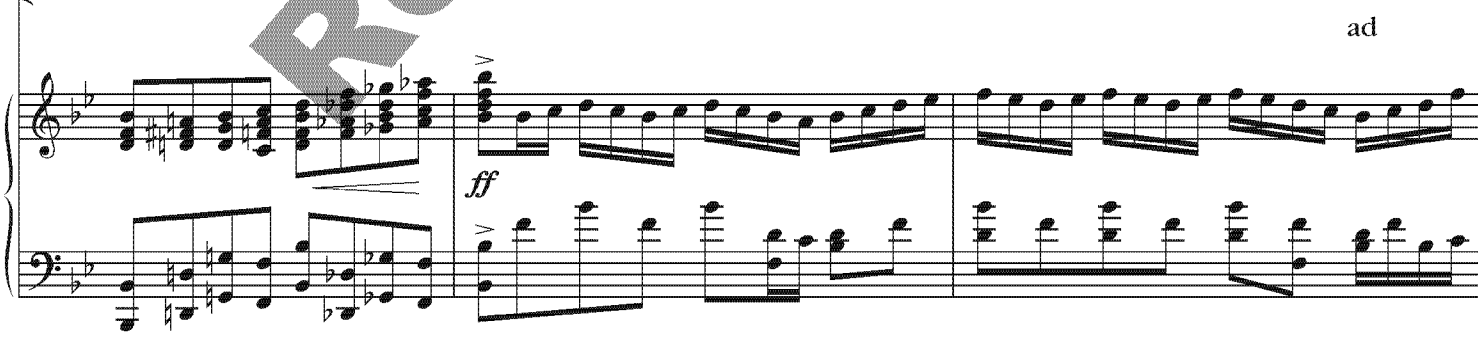
With fire



poco allarg *sf p* *cresc.*



ff
ad ff
ad ff
ad ff
ad



ff

This musical score is for a piece titled "Gloriam Deo". It consists of four vocal staves (Soprano, Alto, Tenor 1, and Tenor 2) and a piano accompaniment. The lyrics are "Gloriam Deo". The score includes various musical notations such as notes, rests, and dynamic markings like *div.*, *ten.*, and *sffz*. A large, diagonal watermark reading "Copyrighted Material" is overlaid across the entire page.

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. *div. ten.*

sffz