

ANGELS WE HAVE HEARD ON HIGH

Bishop Chadwick

French Christmas Carol

Arr. Adriano Secco

Allegro

The musical score is arranged in three systems. The first system includes woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The second system includes voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The third system includes strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The lyrics are: "An-gels we have heard on high".

6

Fl.

Ob.

Cl.

Bsn.

Hn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

sweet-ly sing-ing o'er the plains and the moun-tains in re-ply e-cho-ing their

sweet-ly sing-ing o'er the plains and the moun-tains in re - ply e-cho-ing their

e-cho-ing their

mp

11

Fl.

Ob.

Cl.

Bsn.

Hn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

joy - ous strains Glo - - - - -

joy - ous strains Glo - - - - -

joy - ous strains Glo - - - - -

15

Fl.

Ob.

Cl.

Bsn.

Hn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

- 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 - - -

20

Fl.

Ob.

Cl.

Bsn.

Hn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

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

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

A

25

Fl. *mf*

Ob.

Cl. *mf*

Bsn.

Hn. *mp*

S.

A.

T.

B. **A**

Shep-erds why this ju - bi - lee? Why your joy - ous songs pro - long?

Shep-erds why this ju - bi - lee? Why your joy - ous songs pro - long?

ous songs pro - long?

Vln. I

Vln. II *mf*

Vla. *mf*

Vc.

Cb.

29

Fl.

Ob. *mf*

Cl.

Bsn. *mf*

Hn.

S.

A.

T.

B.

Vln. I *mf*

Vln. II

Vla.

Vc. *mf*

Cb.

What the glad-some ti - dings be which in-spire your heav'n - ly song?

What the glad-some ti - dings be which in-spire your heav'n - ly song?

some ti - dings be which in-spire your heav'n - ly song?

which in-spire your heav'n - ly song?

33

Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 S.
 A.
 T.
 B.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

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

37

Fl.

Ob.

Cl.

Bsn.

Hn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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 Glo-ri-a

41

Fl.

Ob.

Cl.

Bsn.

Hn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

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

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

B

46

Fl.

Ob.

Cl.

Bsn.

Hn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Come to Beth - le - hem and see Him whose birth the an - gels sing;

Come to Beth - le - hem and see Him whose birth the an - gels sing;

Come to Beth - le - hem and see Him whose birth the an - gels sing;

Come to Beth - le - hem and see Him whose birth the an - gels sing;

B Come to Beth - le - hem and see Him whose birth the an - gels sing;

50

Fl.

Ob.

Cl.

Bsn.

Hn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

come a - dore on blend - ed knee Christ the Lord the new born king!

come a - dore on blend - ed knee Christ the Lord the new born king!

come a - dore on blend - ed knee Christ the Lord the new born king!

come a - dore on blend - ed knee Christ the Lord the new born king!..

cresc.

cresc.

cresc.

cresc.

54 *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn.

S.

A. *f*
Glo - - - - -

T. *f*
Glo - - - - -

B. *f*
Glo - - - - -

Vln. I *f*
Glo - - - - -

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

57

Fl.

Ob.

Cl.

Bsn.

Hn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

- 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 Glo -

61

Fl.
Ob.
Cl.
Bsn.
Hn.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This page of a musical score, numbered 15, contains measures 61 and 62. The score is for a symphony orchestra and vocal soloists. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Many notes are beamed together and have long horizontal lines above or below them, indicating sustained or slurred passages. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics written below their staves, though they are mostly obscured by dashes in this view. The orchestral parts show complex rhythmic patterns and melodic lines.

rit.

63

The musical score is arranged in a system with 14 staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 3/4 time with a key signature of one sharp (F#). The vocal parts (S., A., T., B.) have lyrics: "ri - a in ex - cel - sis De -". The woodwind and string parts feature melodic lines with various articulations and dynamics. A "rit." (ritardando) marking is present above the first staff and below the Horn staff. The score is divided into measures by vertical bar lines, with a double bar line at the end of the system.