

Piano

# Angels We Have Heard on High

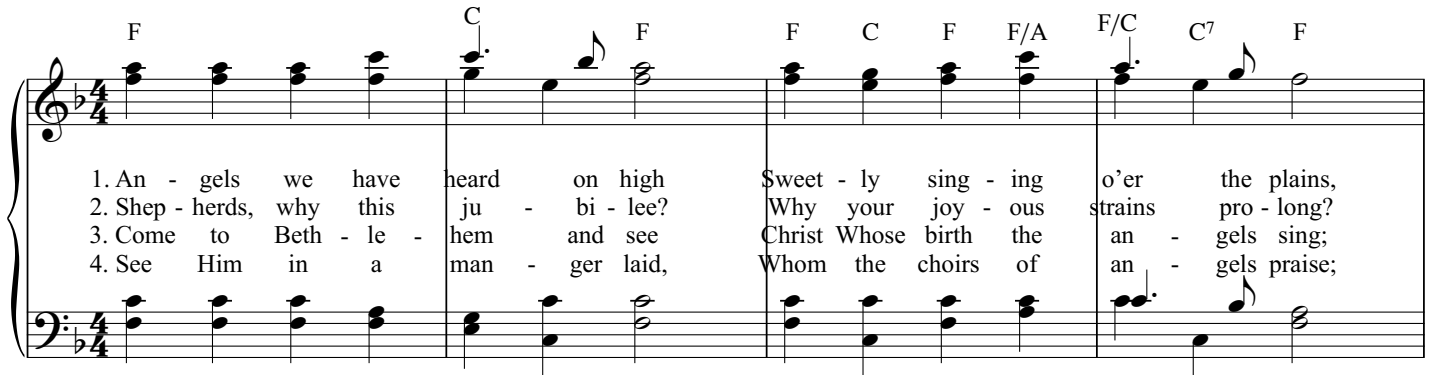
LUKE 2:13-14

Unknown; tr. by James Chadwick, pub.1862

GLORIA (BARNES)

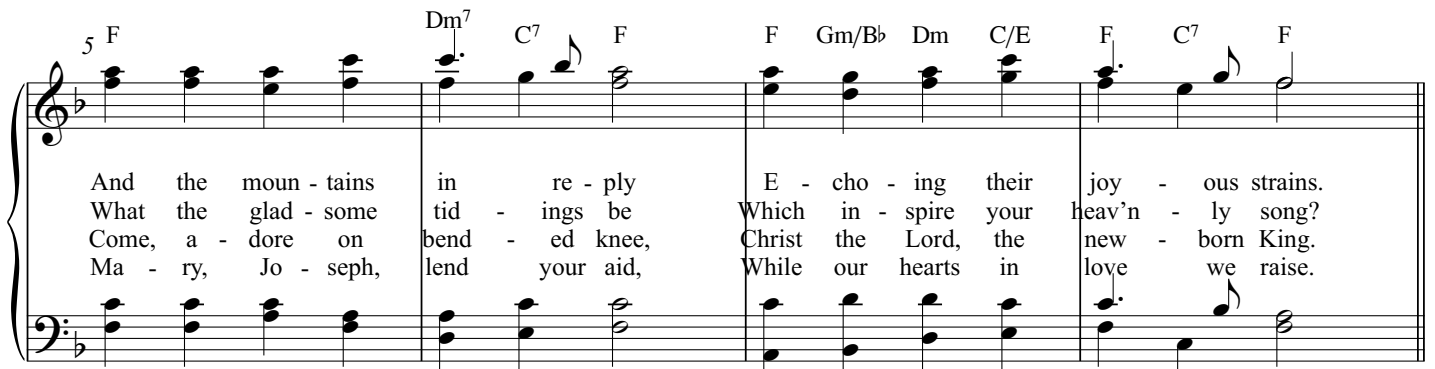
French melody; arr. by Edward S. Barnes

F C F F C F F/A F/C C7 F



1. An - gels we have heard on high Sweet - ly sing - ing o'er the plains,  
2. Shep - herds, why this ju - bi - lee? Why your joy - ous strains pro - long?  
3. Come to Beth - le - hem and see Christ Whose birth the an - gels sing;  
4. See Him in a man - ger laid, Whom the choirs of an - gels praise;

5 F Dm7 C7 F F Gm/Bb Dm C/E F C7 F



And the moun - tains in re - ply E - cho - ing their joy - ous strains.  
What the glad - some tid - ings be Which in - spire your heav'n - ly song?  
Come, a - dore on bend - ed knee, Christ the Lord, the new - born King.  
Ma - ry, Jo - seph, lend your aid, While our hearts in love we raise.

Refrain F Bb Gm C7 F Bb C F C F Bb F C

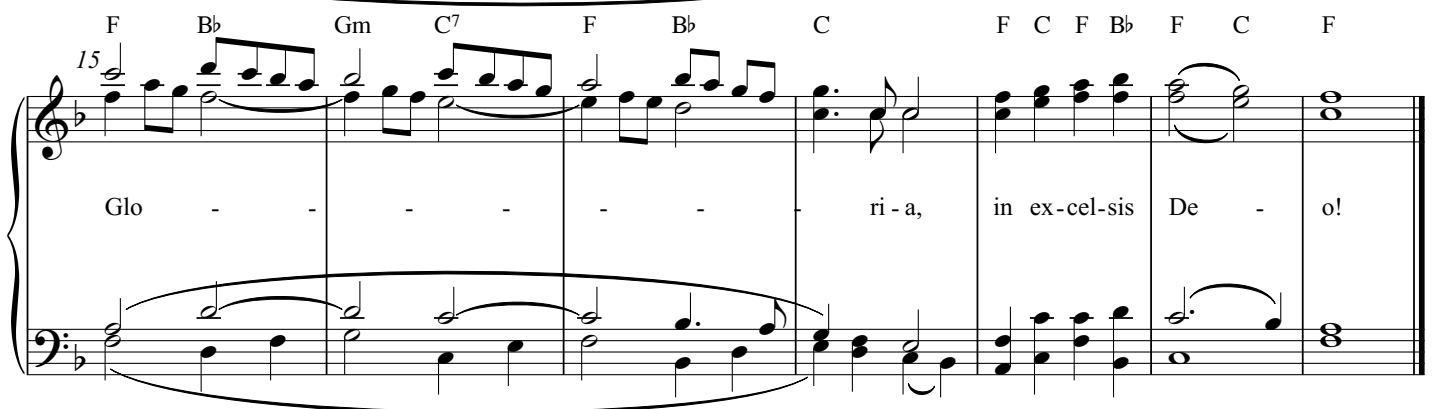
9



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

F Bb Gm C7 F Bb C F C F Bb F C F

15



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

Flute 1

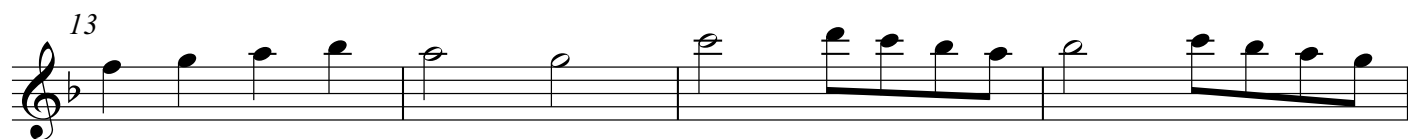
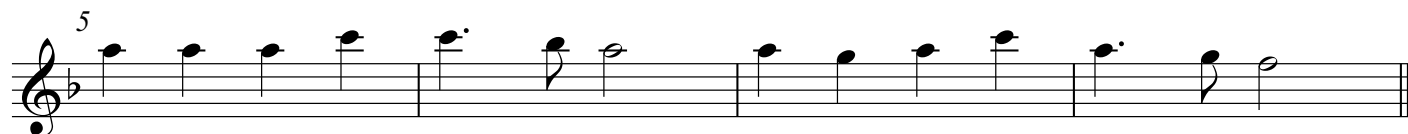
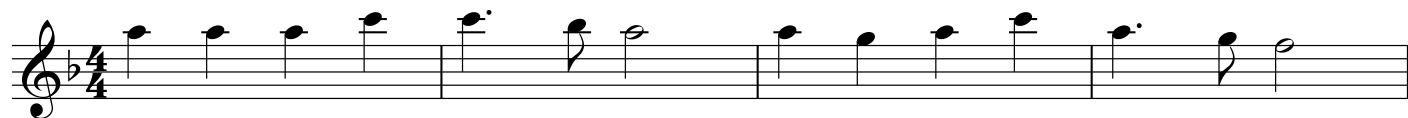
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Unknown; *tr.* by James Chadwick, *pub.* 1862

French melody; *arr.* by Edward S. Barnes



Flute 2

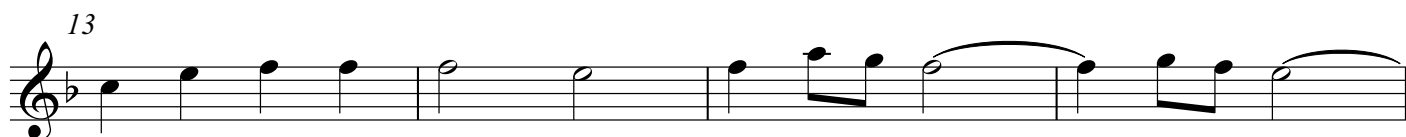
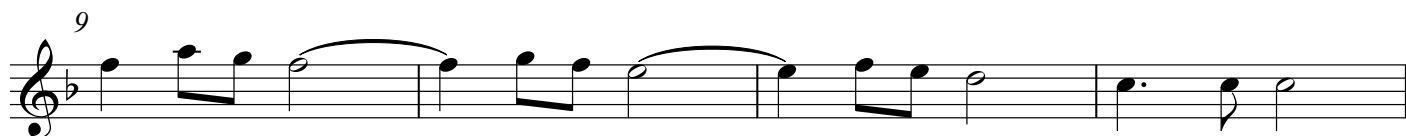
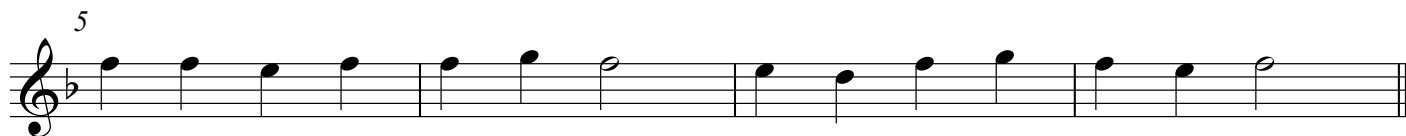
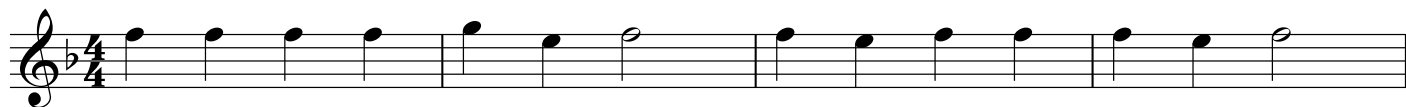
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Unknown; *tr.* by James Chadwick, *pub.* 1862

French melody; *arr.* by Edward S. Barnes



Clarinet 1 Bb

# Angels We Have Heard on High

LUKE 2:13-14

GLORIA (BARNES)

Unknown; *tr.* by James Chadwick, *pub.* 1862

French melody; *arr.* by Edward S. Barnes

The musical score is written for Clarinet 1 Bb in G major (one sharp) and 4/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts on G4 and proceeds with quarter notes: G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. The second staff starts at measure 5 with a fermata over the G4 note. The third staff starts at measure 9 with a fermata over the G4 note. The fourth staff starts at measure 13 with a fermata over the G4 note. The fifth staff starts at measure 17 with a fermata over the G4 note. The piece concludes with a double bar line at the end of the fifth staff.

Clarinet 2 Bb

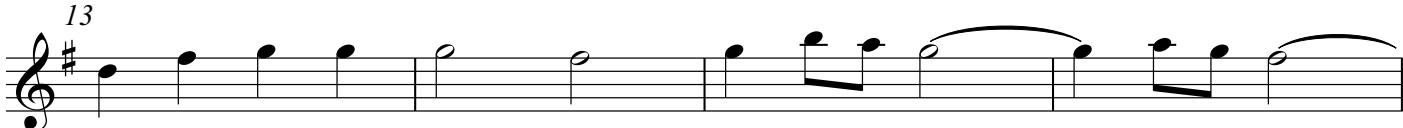
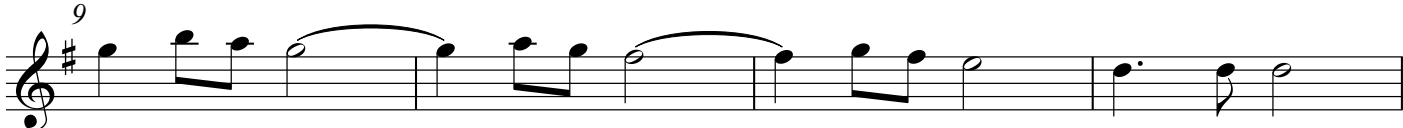
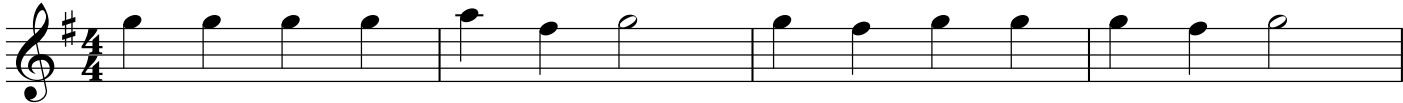
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Alto Saxophone 1

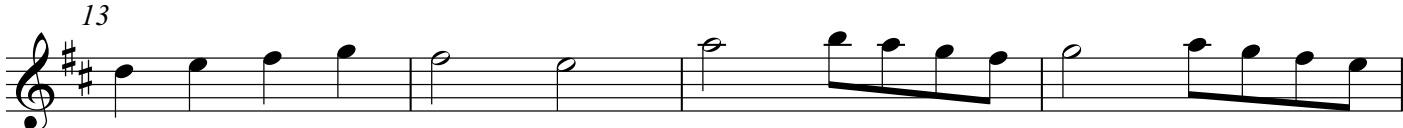
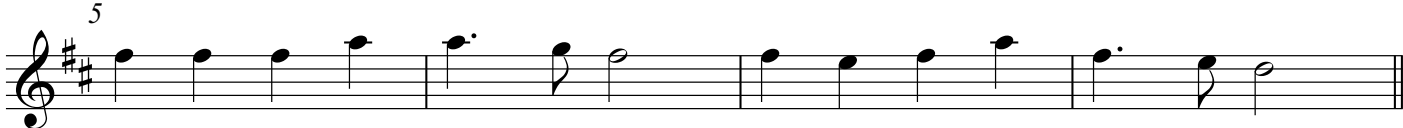
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Alto Saxophone 2

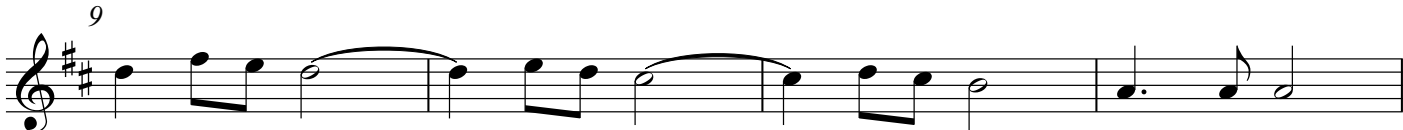
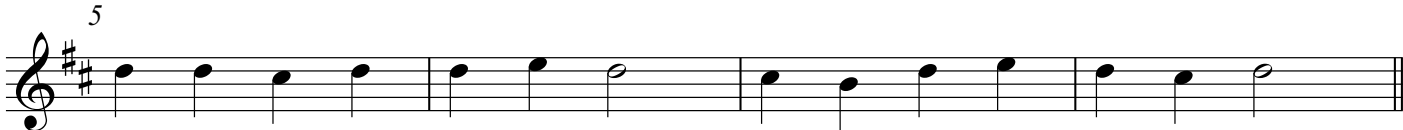
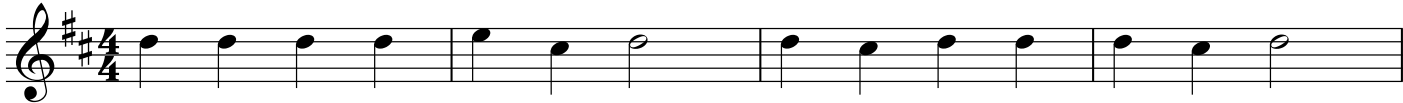
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Alto Saxophone 3

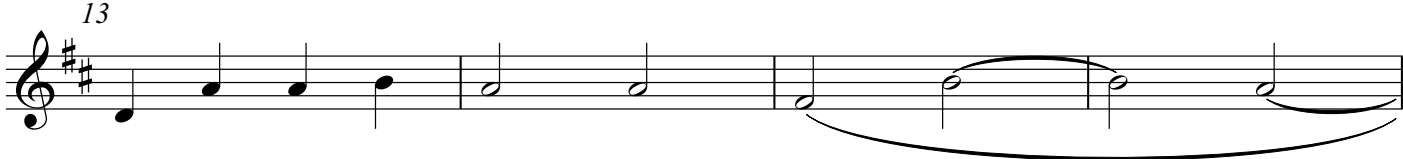
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Horn 1 F

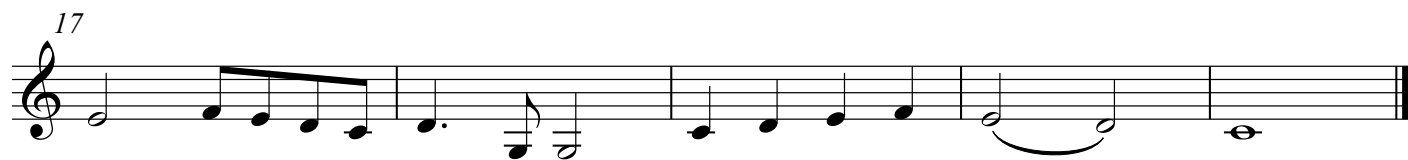
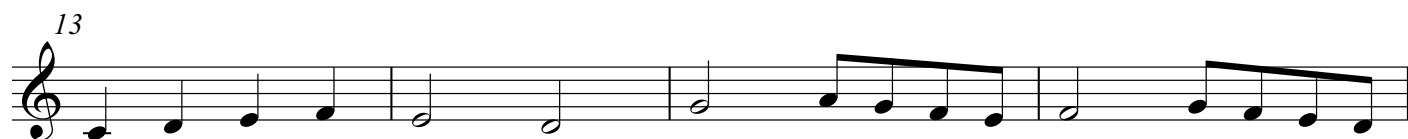
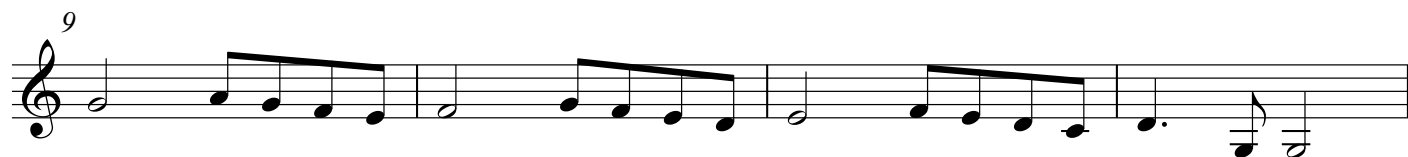
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French melody; *arr.* by Edward S. Barnes



Horn 2 F

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LUKE 2:13-14

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French melody; *arr.* by Edward S. Barnes

The musical score is written for Horn 2 in F major and 4/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The melody is composed of quarter and eighth notes. The second staff starts at measure 5. The third staff starts at measure 9 and features some slurs. The fourth staff starts at measure 13. The fifth staff starts at measure 17 and ends with a double bar line. The music is a simple, melodic line.

Horn F (Beginner)

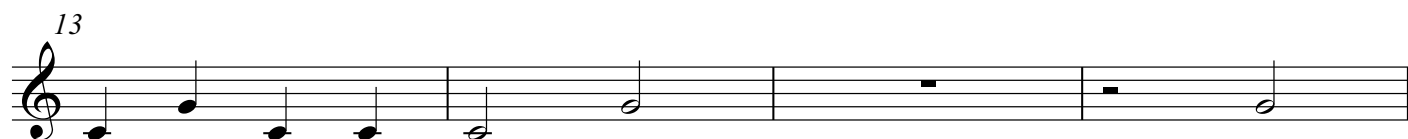
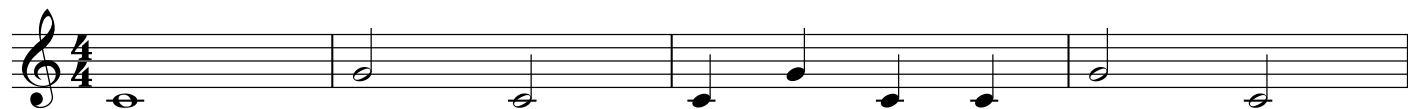
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French melody; *arr.* by Edward S. Barnes



Trumpet 1 B♭

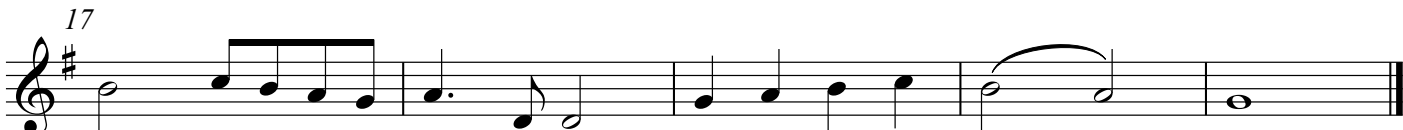
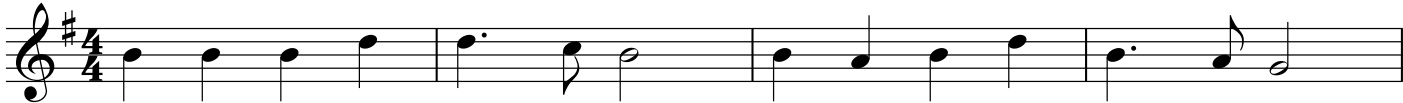
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GLORIA (BARNES)

Unknown; *tr.* by James Chadwick, *pub.* 1862

French melody; *arr.* by Edward S. Barnes



Trumpet 2 Bb

# Angels We Have Heard on High

LUKE 2:13-14

GLORIA (BARNES)

Unknown; *tr.* by James Chadwick, *pub.* 1862

French melody; *arr.* by Edward S. Barnes

The musical score is written for Trumpet 2 Bb in G major (one sharp) and 4/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is composed of quarter and eighth notes. The second staff starts with a measure rest labeled '5'. The third staff starts with a measure rest labeled '9' and includes some slurs. The fourth staff starts with a measure rest labeled '13'. The fifth staff starts with a measure rest labeled '17' and ends with a double bar line. The music is a simple, melodic arrangement of the traditional hymn.

Baritone

# Angels We Have Heard on High

LUKE 2:13-14

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Unknown; *tr.* by James Chadwick, *pub.* 1862

French melody; *arr.* by Edward S. Barnes

The musical score is written for a Baritone voice in 4/4 time, with a key signature of one sharp (F#). It consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is primarily composed of quarter and eighth notes, often beamed together. The accompaniment consists of chords, mostly dyads and triads, in the right hand. The second staff starts at measure 5. The third staff starts at measure 9 and features a long, sweeping melisma line that spans across the staff. The fourth staff starts at measure 13 and includes another melisma line. The fifth staff starts at measure 17 and concludes the piece with a final chord. The score is presented in a clean, black-and-white format.

Trombone 1 Part 3

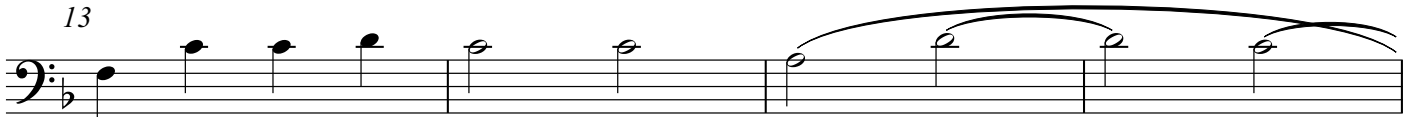
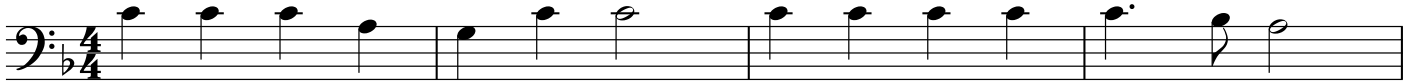
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LUKE 2:13-14

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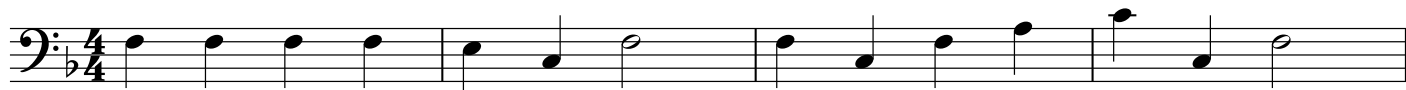
# Trombone 2 Part 4 Angels We Have Heard on High

LUKE 2:13-14

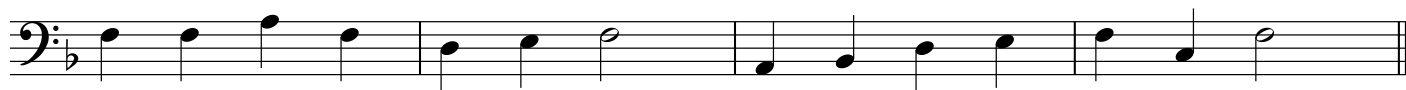
GLORIA (BARNES)

Unknown; *tr.* by James Chadwick, *pub.* 1862

French melody; *arr.* by Edward S. Barnes



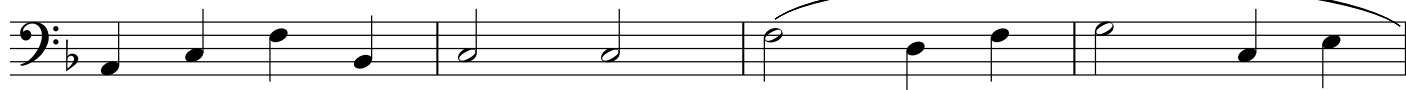
5



9



13



17





Tuba Part 4

# Angels We Have Heard on High

LUKE 2:13-14

GLORIA (BARNES)

Unknown; *tr.* by James Chadwick, *pub.* 1862

French melody; *arr.* by Edward S. Barnes

5

9

13

17

21

Violin 1

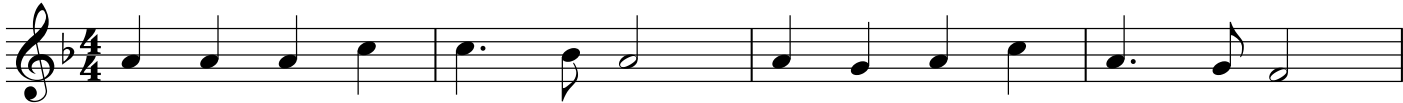
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LUKE 2:13-14

GLORIA (BARNES)

Unknown; *tr.* by James Chadwick, *pub.* 1862

French melody; *arr.* by Edward S. Barnes



Violin 2

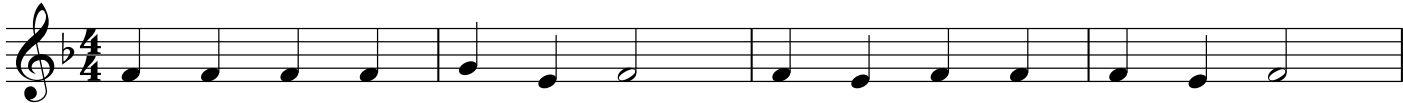
# Angels We Have Heard on High

LUKE 2:13-14

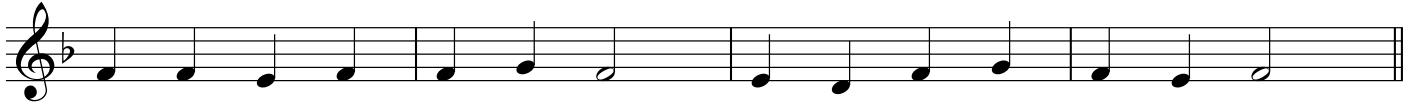
GLORIA (BARNES)

Unknown; *tr.* by James Chadwick, *pub.* 1862

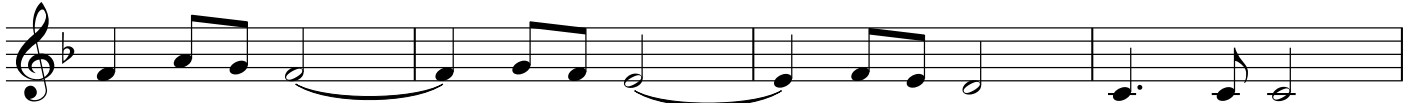
French melody; *arr.* by Edward S. Barnes



5



9



13



17



Violin (Beginner)

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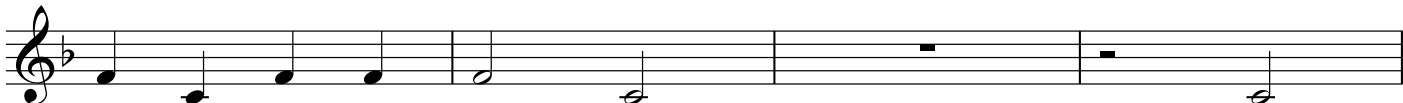
5



9



13



17



Drum Set

# Angels We Have Heard on High

LUKE 2:13-14

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French melody; *arr.* by Edward S. Barnes

The image displays five staves of drum set notation for the piece 'Angels We Have Heard on High'. Each staff begins with a double bar line and a 4/4 time signature. The notation consists of rhythmic patterns represented by 'x' marks above the staff and notes below. The first four staves are marked with measure numbers 1, 5, 9, and 13. The fifth staff is marked with measure number 17 and concludes with a final double bar line and a fermata over the final note.

Timpani

# Angels We Have Heard on High

LUKE 2:13-14

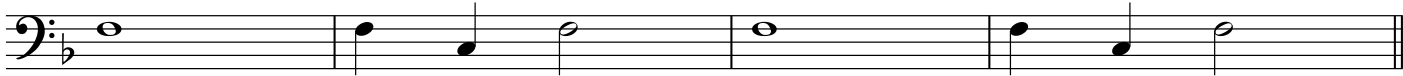
GLORIA (BARNES)

Unknown; *tr.* by James Chadwick, *pub.* 1862

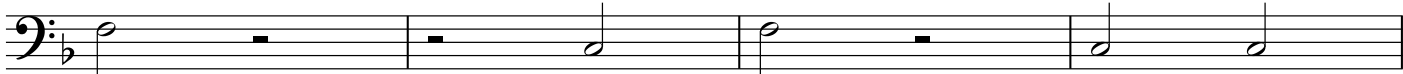
French melody; *arr.* by Edward S. Barnes



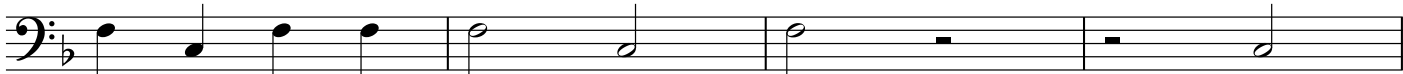
5



9



13



17

