

Angels we have heard on high

Also available for:
SAB Chorus and Piano

(*Les anges dans nos campagnes*)

English Translation:
James Chadwick (1813-1882)

for SATB Chorus and Piano
Duration: 3:20

Traditional French Carol
arr. by Michael Pratt, ASCAP

Moderato ♩ = 120

Soprano

Alto

Tenor

Bass

Piano

Moderato ♩ = 120

mf

8 *mf*

S An-gels we have heard on high Sweet-ly sing-ing o'er the plains, And the moun-tains in re-ply

A An-gels we have heard on high Sweet-ly sing-ing o'er the plains, And the moun-tains in re-ply

T An-gels we have heard on high Sweet-ly sing-ing o'er the plains, And the moun-tains in re-ply

B An-gels we have heard on high Sweet-ly sing-ing o'er the plains, And the moun-tains in re-ply

Pno. for rehearsal only

Angels we have heard on high

14

S
A
T
B

Ech - o - ing their joy - ous strains. Glo - - - - - ri - a,

Ech - o - ing their joy - ous strains. Glo - - - - - ri - a,

Ech - o - ing their joy - ous strains. Glo - - - - - ri - a,

Ech - o - ing their joy - ous strains. Glo - - - - - ri - a,

Pno.

mf

20

S
A
T
B

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

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

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

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

Pno.

f

26

S in ex - cel - sis De - - - o! *mf* Shep - herds, why this ju - bi - lee?

A in ex - cel - sis De - - - o! *mf* Shep - herds, why this ju - bi - lee?

T in ex - cel - sis De - - - o!

B in ex - cel - sis De - - - o!

Pno. *mf*

31

S Why your joy-ous strains pro-long? What the glad - some ti - dings be, Which in - spire your heav'n - ly song?

A Why your joy-ous strains pro - long? What the glad - some ti - dings be, Which in - spire your heav'n - ly song?

T

B

Pno.

Angels we have heard on high

37

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

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

T

B

Pno.

43 *f*

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

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

T

B

Pno. *f*

50

S

A

T

B

Pno.

57

S

A

T

B

Pno.

mf

Come to Beth - le - hem and see Christ whose birth the an - gels sing; Come, a-dore on bend - ed knee,

mf

Come to Beth - le - hem and see Christ whose birth the an - gels sing; Come, a-dore on bend - ed knee,

mf

Come to Beth - le - hem and see Christ whose birth the an - gels sing; Come, a-dore on bend - ed knee,

63

S

A

T

B

Pno.

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

69

S

A

T

B

Pno.

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

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

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

75

f

S
A
T
B

in ex-cel-sis De-o! See Him in a man-ger laid, Whom the choirs of an-gels praise;

in ex-cel-sis De-o! See Him in a man-ger laid, Whom the choirs of an-gels praise;

in ex-cel-sis De-o! See Him in a man-ger laid, Whom the choirs of an-gels praise;

Pno.

82

S
A
T
B

While our hearts in love we raise. Glo - - - -

Mar-y, Jo-seph, lend your aid, While our hearts in love we raise. Glo - - - -

Mar-y, Jo-seph, lend your aid, While our hearts in love we raise. Glo - - - -

Mar-y, Jo-seph, lend your aid, While our hearts in love we raise. Glo - - - -

Pno.

About **Angels we have heard on high**

One of the best-known French carols is *Les anges dans nos campagnes* or, more familiarly in English, *Angels we have heard on high*. The earliest known appearance of this carol is in a French collection from 1855. The familiar English translation was done by James Chadwick in 1862. The tune is characteristic of many French carol melodies with the sequential "glorias," being an expression of sheer joy and delight stretching over four measures twice in the refrain.

Angels we have heard on high

The musical score is arranged in two systems. The first system (measures 88-93) features four vocal parts (Soprano, Alto, Tenor, Bass) and a Piano accompaniment. The vocal parts are marked with a forte (*ff*) dynamic. The lyrics are: "ri - a, in ex - cel - sis De - o! Glo - - - -". The piano accompaniment also features a forte (*ff*) dynamic. The second system (measures 94-99) continues the vocal parts and piano accompaniment. The vocal parts are marked with a *rit.* (ritardando) dynamic. The lyrics are: "ri - a, in ex - cel - sis De - - - - o!". The piano accompaniment also features a *rit.* dynamic. The score concludes with a double bar line.

About Michael Pratt

Michael Pratt studied composition with Pulitzer Prize winning composers Ross Lee Finney and Leslie Bassett at The University of Michigan. He has taught music in the public schools for many years in Michigan. He has sung with The Toledo Choral Society, Toledo Symphony Chorale, Opera!Lenawee, and The University Musical Society Choral Union of The University of Michigan with whom he has performed with The Detroit Symphony Orchestra, The San Francisco Symphony, The Russian National Orchestra, The Ann Arbor Symphony, The Lansing Symphony, The Grand Rapids Symphony, The Toledo Symphony, The Birmingham, Symphony, The Gabrieli Consort, and The Tallis Scholars. He has played tuba with The Toledo Symphony, Toledo Concert Band, Toledo Opera, University of Toledo Faculty Brass Quintet, Adrian Chamber Brass, Adrian College Faculty Brass Quintet, and since 1981 with the Adrian Symphony Orchestra.