

# Angels We Have Heard on High

3 octaves  
Handbells used: 20



Traditional French carol  
tr. James Chadwick, 1862  
Luke 2:8-20

**GLORIA**  
Traditional French melody  
arr. Trevor Manor (ASCAP)

**Sparkling** (♩ = ca. 120)

Handbells *mf*

Violin (or C instrument) *mf cantabile*

Piano *mf* *cantabile*  
*with generous pedal*

5

A set of reproducible parts for handbells and violin (or C instrument) is available, code CGRP40.

Copyright © 2016 Choristers Guild. All rights reserved. Printed in U.S.A.  
Reproduction of all or any portion in any form is prohibited without permission of the publisher.

The copying of this music is prohibited by law and is not covered by CCLI, LicenSing, or OneLicense.net.

9

*mp* *cresc.* *f*

13

*f*

Unison  
*mf* *legato, sweetly*

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

*mf*

17 *mp*

And the moun - tains in re - ply Ech - o back their joy - ous strains:

*mp*

21 Hb.

*mf*

*mf*

"Glo - ri - a

This block contains the musical notation for measures 21 through 24. It features three staves: a Horn part (Hb.) in the top staff, a vocal line in the middle staff, and a Piano accompaniment in the bottom two staves. The Horn part consists of chords and rests. The vocal line has a long note for 'Glo' followed by a rest and then 'ri - a'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

25

*mp*

Vln.

*mp*

*mp*

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

This block contains the musical notation for measures 25 through 28. It features three staves: a Violin part (Vln.) in the top staff, a vocal line in the middle staff, and a Piano accompaniment in the bottom two staves. The Violin part has a melodic line starting in measure 25. The vocal line continues with the lyrics 'in ex - cel - sis De - o! Glo -'. The piano accompaniment continues with chords and moving lines.

29

ri - a in ex - cel - sis De -

*mf*

Ped.

33

- o!"

*mf*

Ped.

Ped.

Ped.

Ped.

37

Part I  
*mf with vigor*

Shep-herds, why this ju - bi- lee? Why your joy - ous strains pro - long?

Part II (optional)  
*mf with vigor*

Shep-herds, why this ju - bi- lee? Why your joy - ous strains pro - long?

*mf with vigor*

Ped. simile

41

Part I

Say, what may the tid - ings be Which in - spire your heav'n - ly song?

Part II

Say, what may the tid - ings be Which in - spire your heav'n - ly song?

45 Hb. *mf*

I  
"Glo - ri - a"

II  
"Glo - ri - a"

49

Vln. *mp* *mf*

I  
in ex-cel-sis De - o! Glo

II  
in ex-cel-sis De - o! Glo

53

tr

ri - a in ex - cel - sis De -

ri - a in ex - cel - sis De -

*mp cresc.*

57

*mf* *f*

*mf* *f*

- o!"

- o!"

*mf* *f*

\* Optional cut to m. 83 (p. 11)

\* Optional cut to m. 83 (p. 11)

\* Optional cut to m. 83 (p. 11)

\* Optional cut to m. 83 (p. 11)

61

*mf warmly*

*mf warmly*

*mf warmly*

*mf warmly*

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;

65

*p*

*p*

*p*

*p*

Come, a - dore on bend - ed knee Christ the Lord, the new - born King.

Come, a - dore on bend - ed knee Christ the Lord, the new - born King.



69 Hb.

*mp*

*mp*

Glo - ri - a

*mp*

Glo - ri - a

*mp*

73

*cresc.*

*f*

Vln.

*mf*

*f*

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

*mf*

*f*

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

*f*

77

*tr*

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

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

*mf cresc.*

81

(continue here after optional cut)

*f* *mf dim. e rit.* *p*

(continue here after optional cut)

*f* *dim. e rit.*

(continue here after optional cut)

*rit.*

I - o!" (continue here after optional cut)

II - o!" (continue here after optional cut)

*rit.*

(continue here after optional cut)

*f* *mf dim. e rit.*