

B

De - - - o. Shep-herds, why this ju - bi - lee? Why your joy - ous

strains pro-long? Say what may the tid - ings be which in - spire your

C

heaven - ly song. Glo - - - - -

We come to wor - ship Him with joy and sing - ing,

Bells of heaven are round us ring - ing, In - cense, gold, and myrrh we're bring - ing

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

to the cat - tle stall, in ex - cel - sis De - o. We wor - ship our Mes - si - ah come to earth and

won - der at His hum - ble birth, We con - tem - plate His marv' - lous worth, the

ri - a, in ex - cel - sis De - - - o.
King and Lord of all, in ex - cel - sis De - - - o.

D ♩ = 80

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

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

E ♩ = 120

See, with - in a man - ger laid, Je - sus, Lord of heaven and earth, Mar - y, Jo - seph,
See, with - in a man - ger laid, Je - sus, Lord of heaven and earth, Mar - y, Jo - seph,

lend your aid, with us sing our Sav - ior's birth.

lend your aid, with us sing our Sav - ior's birth. We come to

F
f
Glo - - - - -

wor - ship Him with joy and sing - ing, Bells of heaven are round us ring - ing,

ri - a, in ex - cel - sis

In - cense, gold, and myrrh we're bring - ing to the cat - tle stall, in ex - cel - sis

De - o, Glo - - - - -

De - o. We wor-ship our Mes-si-ah come to earth and won-der at His hum-ble birth, We

ri - a, in ex - cel - sis
con - tem - plate His marv' - lous worth, the King and Lord of all, in ex - cel - sis

G

De - o. Glo - - - - - Glo - - - - -
De - o. Glo - - - - - Glo - - - - -
71 De - o. We come to wor - ship Him with joy and sing - ing,

73 Bells of heaven are round us ring - ing, In - cense, gold, and myrrh we're bring - ing

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

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

75
to the cat - tle stall, in ex - cel - sis De - o. We wor - ship our Mes - si - ah come to earth and

won - der at His hum - ble birth, We con - tem - plate His marv' - lous worth, the

79

ri - a, in ex - cel - sis De - o. **H** *mf* Glo - - - ri - a!

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

81
King and Lord of all, in ex - cel - sis De - o. *mf* Glo - -

The image shows a musical score for three voices, likely soprano, alto, and tenor/bass, arranged in three staves. The music is in a key with one sharp (F#) and a common time signature. Each staff begins with a *cresc.* marking and ends with a *ff* marking. The lyrics are: "Glo - - ri - a! Glo - - ri - a! Glo - - ri - a!" for the first staff, "a! Glo - - ri - a! Glo - - ri - a! Glo - - ri - a!" for the second staff, and "ri - a! Glo - - - ri - a! Glo - - - ri - a! Glo - - ri - a!" for the third staff. The notes are primarily eighth and sixteenth notes, with some quarter notes and a final half note in each staff.

Angels We Have Heard On High

Choraegus ShareMusic Rehearsal Notes

Remember what you're singing - keep the sound light and angelic!

The chorus countermelody makes rather high dictional demands, so I advise practicing the chorus sections slowly at first, then up to tempo. For more ideas on choral diction, surf over to <http://www.choraegus.com/LW/dissertations/diction/> . (Measures 29-42, 59-88)

The chorus countermelody (“We come to worship Him with joy and singing...”) runs parallel to the melody in many places, and so it’s important to differentiate the two so that the lyrics don’t become muddled. Probably the best way to do this is through “timbral differentiation”: Have the first and second sopranos sing their parts with a brighter tone, and have the alto sing the countermelody with a darker tone - but adjust your timbres to match when the parts come back together at “in excelsis Deo”. (Measures 29-42, 59-88)

The third verse is in minor key. (Measures 43-51)

The second soprano (middle part) has the melody in the fourth verse. (Measures 52-59)

Practice the ending slowly so that all the words and pitches are correct, then gradually take it up to tempo. Once you have that mastered, try adding a bit of an accelerando to measures 84-86, followed by a (big?) rallentando in measures 87-88. (Measures 84-88)

Got any other suggestions for rehearsal notes? Send them to Choraegus ShareMusic, P.O. Box 4444, Mountain View, CA 94040 USA or e-mail them to larry@choraegus.com .