

ANGELS WE HAVE HEARD ON HIGH

BALLAD ♩ = 72 STRAIGHT 8THS

5

The musical score is arranged for a jazz band and includes the following parts:

- ALTO 1 & 2:** Melodic lines starting with *mp* and moving to *mf*.
- TENOR 1 & 2:** Harmonic accompaniment, *mp* to *mf*.
- SARI. SAX.:** Harmonic accompaniment, *mp* to *mf*.
- TRUMPET 1-4:** Harmonic accompaniment, *mp* to *mf*.
- TROMBONE 1-3 & BASS TROMBONE 4:** *SOLI* parts starting in the fifth measure, *mf*.
- ACOUSTIC GUITAR:** Chordal accompaniment with chords: A^bMA7 , B^bmi7 , E^b7 , A^bMA7 , B^bmi7 , E^b7 , A^bMA7 , $Fmi7$, B^bmi7 , E^b7 , A^bMA7 . *mp* to *mf*.
- PIANO:** Chordal accompaniment, *mp* to *mf*.
- BASS:** Harmonic accompaniment, *mp* to *mf*.
- DRUMS:** Rhythmic accompaniment, *mp* to *mf*.

Musical score for "ANGELS WE HAVE HEARD ON HIGH". The score includes parts for vocalists (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI.), trumpets (TPT. 1-4), trombones (TBN. 1-4), guitar (GTR.), piano (PNO.), bass, and drums (DR.). The key signature is B-flat major (two flats). The vocalists enter in the final measure with dynamics *f* and *mf*. The guitar and bass parts feature a series of chords: A^bMA7, D^bMA7, E^b7, A^bMA7, A^bMA7, B^bmi7, Cmi7, D^bMA7, Cmi7, B^bmi7, and A^bMA7. The piano part provides harmonic support with chords and arpeggios. The drums play a simple rhythmic pattern.

13 SOLO - STAY CLOSE TO MELODY

Musical score for vocal solo section (measures 13-18). The score includes staves for:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TBN. 1
- TBN. 2
- TBN. 3
- S. TBN. 4

The vocal solo is primarily in the Alto 1 part, with other vocalists providing harmonic support. The instrumental parts (TPT. 1-4, TBN. 1-3, S. TBN. 4) are mostly silent during this section.

Musical score for instrumental accompaniment (measures 13-18). The score includes staves for:

- GTR.
- PNO.
- BASS
- DR.

The guitar part features a melodic line with the instruction "(AS WEITEN)". The piano part provides harmonic accompaniment with chords and arpeggios. The bass part provides a steady bass line. The drum part features a simple rhythmic pattern.

Chord progression: A^bM7, F7, B^bmi7, E^b7, Cmi7, Fmi7, B^bmi7, E^b7

19

Musical score for "ANGELS WE HAVE HEARD ON HIGH" featuring vocal soloists and a full band.

Vocal Soloists: ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI.

Instrumentation: TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, S. TBN. 4, GTR., PNO., BASS, DR.

Chord Progression: A^bM7, F7, B^bmi7, E^b7, Cmi7, Fmi7, B^bmi7, E^b7.

Performance Notes: TPT. 2, 3, 4, and TBN. 1-4 include a "p" (piano) dynamic marking and a "(IN STAND)" instruction. The drum part includes a double bar line with a repeat sign (//) in the second and fourth measures.

25

ACCEL.

Musical score for various instruments including ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1-4, TBN. 1-4, GTR., PNO., BASS, and DR. The score includes dynamic markings such as *mf*, *p*, and *mp*, and performance instructions like *SOLI* and *ACCEL.* The piece concludes with the title "ANGELS WE HAVE HEARD ON HIGH".

"ANGELS WE HAVE HEARD ON HIGH"

29 (FASTER $\text{♩} = 96$)

Musical score for "Angels We Have Heard on High" (Part 6). The score includes parts for:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TBN. 1
- TBN. 2
- TBN. 3
- B. TBN. 4
- GTR.
- PNO.
- BASS
- DR.

The score is in 4/4 time with a tempo of 96 beats per minute. The key signature is one flat (B-flat major). The music features a variety of instruments and voices, with dynamic markings such as *f* (forte) and *OPEN* for the trumpets. The guitar, piano, and bass parts include the instruction "BbMA7 LET RING" with a dashed line indicating a sustained chord. The drum part is marked with *f* and includes a snare drum pattern.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN. 4

GTR.

PNO.

BASS

DR.

RALL.

TEMPO 1

f

fz

3

3

3

3

3

38

The musical score is arranged for the following instruments and voices:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TBN. 1
- TBN. 2
- TBN. 3
- B. TBN. 4
- GTR.
- PNO.
- BASS
- DR.

The score includes various musical notations such as notes, rests, and dynamics. Key dynamics include *ff* (fortissimo) for the drums, *p* (piano) for the vocalists, and *mf* (mezzo-forte) for the brass and piano. The piano part features a complex harmonic structure with chords like $\text{B}^{\flat}\text{MA}7$, $\text{G}7$, $\text{Cmi}7$, $\text{F}7$, $\text{Dmi}7$, $\text{Gmi}7$, B^{\flat}b , $\text{F}7$, $\text{B}^{\flat}\text{MA}7$, $\text{E}^{\flat}6$, $\text{Cmi}9$, and $\text{F}7$. The guitar part is marked with slashes, indicating a solo or specific technique. The bass part starts with a forte (*f*) dynamic and includes a *mf* dynamic later. The drum part is marked with *ff* and includes a section for mallets.

44

RITARD

Musical score for various instruments including ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1-4, TBN. 1-4, GTR., PNO., BASS, and DR. The score includes dynamic markings such as *ff* and *f*, and a *RITARD* instruction. The piece concludes with the title "ANGELS WE HAVE HEARD ON HIGH".