

Angels We Have Heard On High

Les Anges dans nos Campagnes / Engel singen Jubellieder

Trombone (♭ + ♪) & Piano / Organ

Arr.: Colette Mourey

EMR 97352

EMR 51942: Trombone & String Orchestra

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Français:

Angels We Have Heard On High, connu en français sous le titre *Les Anges dans nos campagnes* et en allemand *Engel singen Jubellieder*, est l'un des chants de Noël les plus universellement reconnus. Dans cet arrangement sensible et lumineux, Colette Mourey met en valeur la noblesse mélodique du cantique tout en respectant son caractère spirituel et festif. Les phrases chantantes alternent avec des passages plus éclatants, évoquant tour à tour la douceur de la Nativité et la joie de l'annonce angélique. Le célèbre refrain, porté par son ample élévation mélodique, devient un véritable moment de rayonnement musical. Cette version, à la fois accessible et raffinée, offre une lecture intemporelle de ce chant traditionnel, invitant l'auditeur à la contemplation comme à la célébration.

English:

Angels We Have Heard On High, also known in French as *Les Anges dans nos campagnes* and in German as *Engel singen Jubellieder*, is one of the most universally recognized Christmas carols. In this sensitive and luminous arrangement, Colette Mourey highlights the noble melodic line of the hymn while preserving its spiritual and festive character. Flowing, lyrical phrases alternate with more brilliant passages, evoking both the tenderness of the Nativity and the joy of the angelic proclamation. The famous refrain, with its soaring melodic ascent, becomes a true moment of musical radiance. This version, both accessible and refined, offers a timeless interpretation of this traditional carol, inviting listeners to both contemplation and celebration.

Deutsch:

Angels We Have Heard On High, bekannt auf Französisch als *Les Anges dans nos campagnes* und auf Deutsch als *Engel singen Jubellieder*, gehört zu den weltweit bekanntesten Weihnachtsliedern. In diesem einfühlsamen und strahlenden Arrangement hebt Colette Mourey die edle Melodieführung des Chorals hervor und bewahrt zugleich seinen geistlichen und festlichen Charakter. Gesangliche, fließende Passagen wechseln sich mit klanglich brillanten Momenten ab und rufen sowohl die Zartheit der Geburt Christi als auch die Freude der engelsgleichen Verkündigung hervor. Der berühmte Refrain mit seinem weiten melodischen Aufschwung wird zu einem echten Höhepunkt musikalischen Leuchtens. Diese zugleich zugängliche und raffinierte Fassung bietet eine zeitlose Interpretation dieses traditionellen Weihnachtsliedes und lädt zum Innehalten ebenso wie zum feierlichen Erleben ein.



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Angels We Have Heard On High

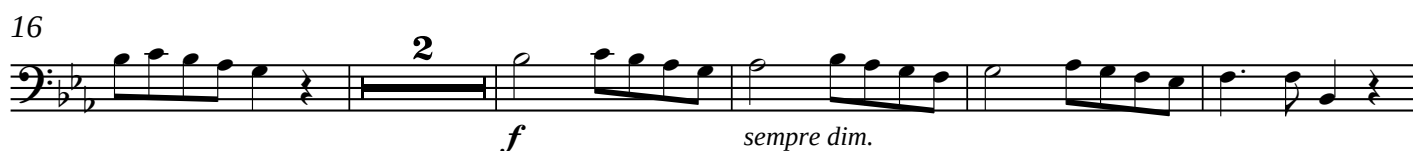
Les Anges dans nos Campagnes / Engel singen Jubellieder

TROMBONE

Arr.: Colette Mourey

Andantino $\text{♩} = 52$

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Les Anges dans nos Campagnes / Engel singen Jubellieder

Arr.: Colette Mourey

Andantino $\text{♩} = 52$

Trombone

Piano /
Organ

mp

fuori

5

mp

9

cresc.

cresc.

13

mf

mf

17

Measures 17-20 of the musical score. The bass line begins with a whole rest, followed by a half note G2, and then a half note F2. The piano accompaniment starts with a half note G2, followed by a half note F2, and then a half note E2. The piano part features a series of chords and arpeggios. Dynamics include *f* (forte) and *sempre dim.* (always decrescendo).

21

Measures 21-24 of the musical score. The bass line continues with a half note D2, followed by a half note C2, and then a half note B1. The piano accompaniment features a series of chords and arpeggios. Dynamics include *cresc.* (crescendo) and *dim.* (decrescendo).

25

Measures 25-28 of the musical score. The bass line continues with a half note A1, followed by a half note G1, and then a half note F1. The piano accompaniment features a series of chords and arpeggios. Dynamics include *f* (forte) and *sempre dim.* (always decrescendo).

29

Measures 29-32 of the musical score. The bass line continues with a half note E1, followed by a half note D1, and then a half note C1. The piano accompaniment features a series of chords and arpeggios. Dynamics include *cresc.* (crescendo), *dim.* (decrescendo), and *p* (piano). A *rit.* (ritardando) marking is present above the bass line in measure 30.

33 **A** Allegro moderato $\text{♩} = 56$

Measures 33-36 of the piece. The music is in 2/4 time, marked Allegro moderato with a tempo of 56 beats per minute. The key signature has one flat (B-flat). The piece begins with a piano introduction in the bass clef. The melody is primarily in the treble clef, featuring eighth and sixteenth notes. The bass clef provides harmonic support with chords and moving lines. The dynamic marking *mp* (mezzo-piano) is present.

37

Measures 37-40 of the piece. The melody continues in the treble clef with eighth notes and some slurs. The bass clef accompaniment consists of chords and moving lines. The dynamic marking *mp* (mezzo-piano) is present.

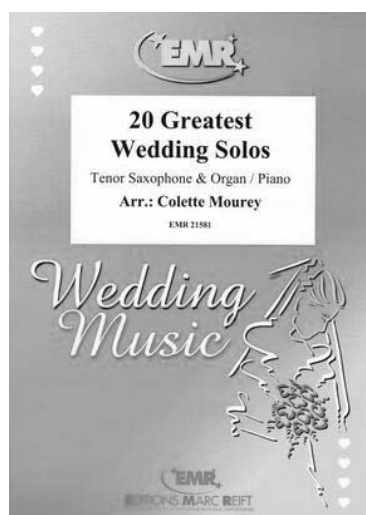
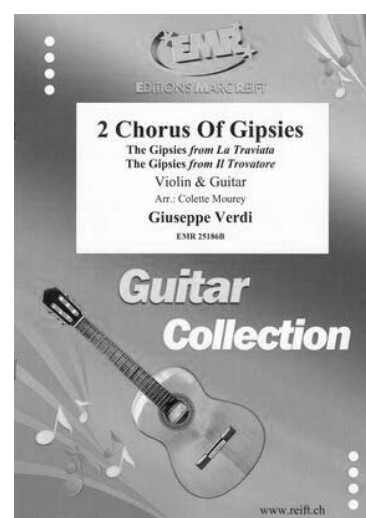
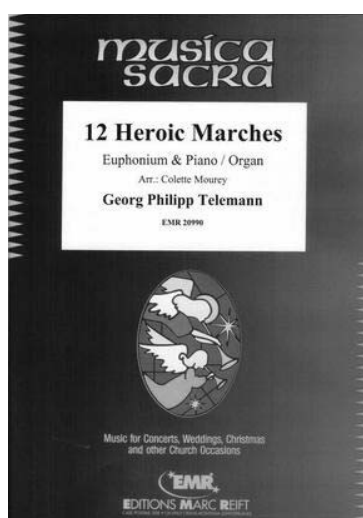
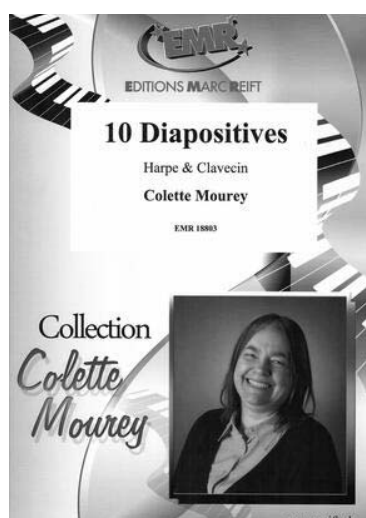
41

Measures 41-44 of the piece. In measure 41, the bass clef has a trill marked *tr*. The melody in the treble clef continues. The dynamic marking *cresc.* (crescendo) appears in both staves at the beginning of measure 42.

45

Measures 45-48 of the piece. The melody in the treble clef continues with eighth notes. The bass clef accompaniment consists of chords and moving lines. The dynamic marking *mf* (mezzo-forte) is present in both staves.

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