

Angels We Have Heard On High

Les Anges dans nos Campagnes / Engel singen Jubellieder

Euphonium (♩ + ♪) & Piano / Organ

Arr.: Colette Mourey

EMR 97353

EMR 51942: Euphonium & 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

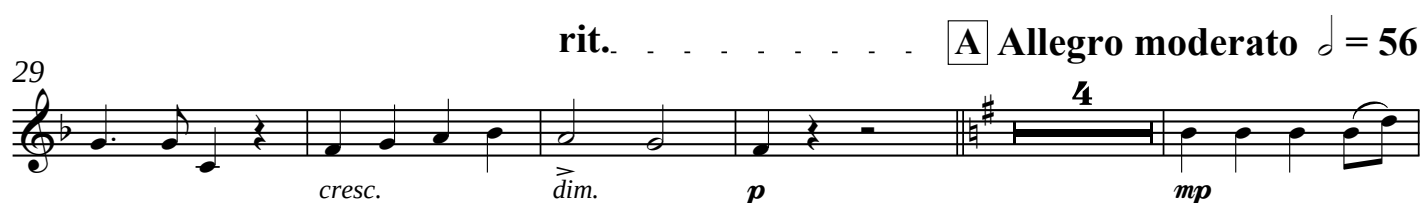
Les Anges dans nos Campagnes / Engel singen Jubellieder

B $\flat$ EUPHONIUM

Arr.: Colette Mourey

Andantino $\text{♩} = 52$

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Angels We Have Heard On High

Les Anges dans nos Campagnes / Engel singen Jubellieder

Arr.: Colette Mourey

Andantino $\text{♩} = 52$

B $\flat$ Euphonium

Piano /
Organ

mp

fuori

5

mp

9

cresc.

cresc.

13

mf

mf

17

Measures 17-20 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest in measure 17, followed by a half note in measure 18, and then a quarter note in measure 19. The piano accompaniment features a continuous eighth-note pattern in the right hand and a quarter-note pattern in the left hand. Dynamic markings include *f* (forte) in measure 18 and *sempre dim.* (sempre diminuendo) in measures 19 and 20.

21

Measures 21-24 of the musical score. The vocal line continues with a half note in measure 21, a quarter note in measure 22, and a half note in measure 23. The piano accompaniment maintains the eighth-note pattern in the right hand and the quarter-note pattern in the left hand. Dynamic markings include *cresc.* (crescendo) in measure 21, *f* (forte) in measure 22, and *sempre dim.* (sempre diminuendo) in measures 23 and 24.

25

Measures 25-28 of the musical score. The vocal line continues with a half note in measure 25, a quarter note in measure 26, and a half note in measure 27. The piano accompaniment maintains the eighth-note pattern in the right hand and the quarter-note pattern in the left hand. Dynamic markings include *f* (forte) in measure 25 and *sempre dim.* (sempre diminuendo) in measures 26, 27, and 28.

29

Measures 29-32 of the musical score. The vocal line continues with a half note in measure 29, a quarter note in measure 30, and a half note in measure 31. The piano accompaniment maintains the eighth-note pattern in the right hand and the quarter-note pattern in the left hand. Dynamic markings include *cresc.* (crescendo) in measure 29, *dim.* (diminuendo) in measure 30, *p* (piano) in measure 31, and *cresc.* (crescendo) in measure 32. The system concludes with a double bar line and a key signature change to one sharp.

33 **A** Allegro moderato ♩ = 56

Measures 33-36 of the piece. The music is in 2/4 time, key of D major. The piano part (measures 33-36) features a melodic line in the right hand and a bass line in the left hand, both marked *mp*. The melody consists of eighth and sixteenth notes, while the bass line features a steady eighth-note accompaniment.

37

Measures 37-40 of the piece. The music continues in 2/4 time, key of D major. The piano part (measures 37-40) features a melodic line in the right hand and a bass line in the left hand, both marked *mp*. The melody consists of eighth and sixteenth notes, while the bass line features a steady eighth-note accompaniment.

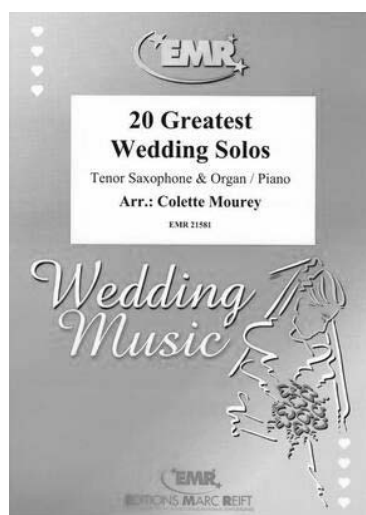
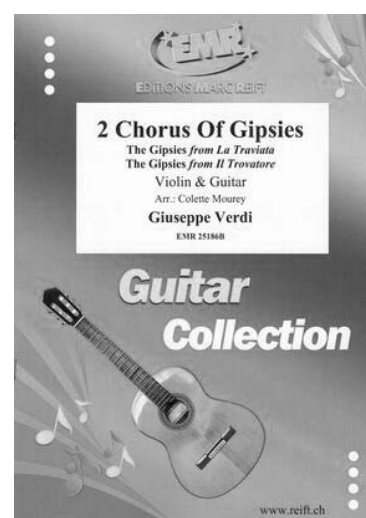
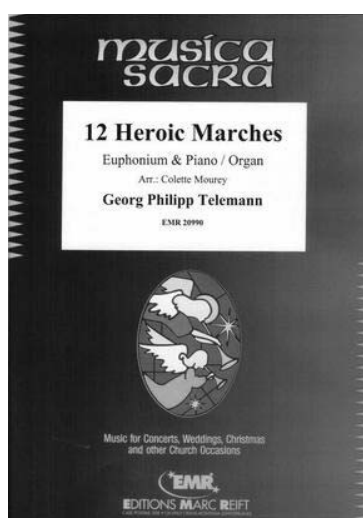
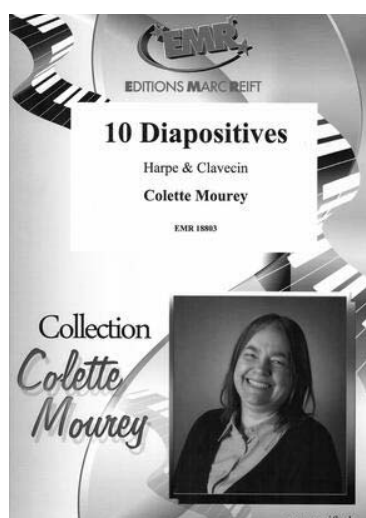
41

Measures 41-44 of the piece. The music continues in 2/4 time, key of D major. The piano part (measures 41-44) features a melodic line in the right hand and a bass line in the left hand, both marked *cresc.*. The melody consists of eighth and sixteenth notes, while the bass line features a steady eighth-note accompaniment.

45

Measures 45-48 of the piece. The music continues in 2/4 time, key of D major. The piano part (measures 45-48) features a melodic line in the right hand and a bass line in the left hand, both marked *mf*. The melody consists of eighth and sixteenth notes, while the bass line features a steady eighth-note accompaniment.

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