

# Angels We Have Heard On High

*Les Anges dans nos Campagnes / Engel singen Jubellieder*

Soprano Recorder & Piano / Organ

**Arr.: Colette Mourey**

**EMR 97358**

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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*

SOPRANO  
RECORDER

Arr.: Colette Mourey

Andantino  $\text{♩} = 52$

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Musical score for Soprano Recorder, starting with a 4-measure rest. The score is in G major (one sharp) and 4/4 time. It includes various dynamics (mp, mf, f, p, cresc., dim., sempre dim., tr.) and articulation (accents, slurs). The tempo changes from Andantino to Allegro moderato at measure 29. The score is divided into systems with measure numbers 9, 16, 22, 29, 38, and 45.

4  
*mp*

9  
3  
*cresc.* *mf*

16  
2  
*f* *sempre dim.*

22  
1  
*cresc.* *dim.* *f* *sempre dim.*

29  
rit. . . . . **A** Allegro moderato  $\text{♩} = 56$   
*cresc.* *dim.* *p* *mp*

38  
2 *tr.*

45  
*mf*

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# Angels We Have Heard On High

## *Les Anges dans nos Campagnes / Engel singen Jubellieder*

Arr.: Colette Mourey

Andantino  $\text{♩} = 52$

Soprano Recorder

Piano /  
Organ

*mp*

*fuori*

5

*mp*

9

*cresc.*

*cresc.*

13

*mf*

*mf*

17

Measures 17-20 of the musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). Measure 17 has a whole rest in the top staff and a half note in the bass staff. Measure 18 has a half note in the top staff and a half note in the bass staff. Measure 19 has a half note in the top staff and a half note in the bass staff. Measure 20 has a half note in the top staff and a half note in the bass staff. Dynamics include *f* (forte) and *sempre dim.* (diminuendo). The piano part features a *cresc.* (crescendo) in measure 17 and *f* in measure 18, followed by *sempre dim.* in measure 20.

21

Measures 21-24 of the musical score. The system consists of three staves. Measure 21 has a half note in the top staff and a half note in the bass staff. Measure 22 has a half note in the top staff and a half note in the bass staff. Measure 23 has a half note in the top staff and a half note in the bass staff. Measure 24 has a half note in the top staff and a half note in the bass staff. Dynamics include *cresc.* (crescendo) and *dim.* (diminuendo). The piano part features a *cresc.* in measure 21 and *dim.* in measure 24.

25

Measures 25-28 of the musical score. The system consists of three staves. Measure 25 has a half note in the top staff and a half note in the bass staff. Measure 26 has a half note in the top staff and a half note in the bass staff. Measure 27 has a half note in the top staff and a half note in the bass staff. Measure 28 has a half note in the top staff and a half note in the bass staff. Dynamics include *f* (forte) and *sempre dim.* (diminuendo). The piano part features a *cresc.* in measure 25 and *f* in measure 26, followed by *sempre dim.* in measure 28.

29

Measures 29-32 of the musical score. The system consists of three staves. Measure 29 has a half note in the top staff and a half note in the bass staff. Measure 30 has a half note in the top staff and a half note in the bass staff. Measure 31 has a half note in the top staff and a half note in the bass staff. Measure 32 has a half note in the top staff and a half note in the bass staff. Dynamics include *cresc.* (crescendo), *dim.* (diminuendo), *p* (piano), and *rit.* (ritardando). The piano part features a *cresc.* in measure 29 and *dim.* in measure 31, followed by *p* and *cresc.* in measure 32.

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

Measures 33-36 of the musical score. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, marked *mp*. The violin part has a whole rest in measure 33 and then enters in measure 34 with a melodic line.

37

Measures 37-40 of the musical score. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand, marked *mp*. The violin part continues with a melodic line.

41

Measures 41-44 of the musical score. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, marked *cresc.*. The violin part has a whole rest in measure 41 and then enters in measure 42 with a melodic line, marked *tr* and *cresc.*.

45

Measures 45-48 of the musical score. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, marked *mf*. The violin part continues with a melodic line.

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