

## IV. THE PROPHECY FULFILLED

THE SONG OF THE ANGELS

R. M. STULTS

Andantino ♩ = 58

*Solo Flute*

♩ = 63

On a si-lent night, all calm and bright, While shep-herds their flocks were

On a si-lent night, all calm and bright, While shep - herds their flocks were

*Solo-Shepherd's Pipe*

marc.

Ped.

tend - ing An an - gel bright, from realms of light On flee - cy clouds de -

tend - ing, An an - gel bright, from realms of light On flee - cy clouds de -

With spirit  $\text{d} = 100$ 

17

send - ing Awoke the plains with joy-ful song, That  
 send - ing Awoke the plains with joy-ful song, *pral.*  
 send - ing Awoke the plains with joy-ful song, That

With spirit

*pral.*

*lentando* — *f* — *p* Slower *rall.* *a tempo*  
 echoed far and near; On zeph-yrs light twas borne a long,  
*lentando* — *f* — *p* 'twas borne a - long, *a tempo*  
 echoed far and near; On zeph-yrs light 'twas borne a - long, And the

*lentando* — *f* — *p* Slower *rall.* *a tempo*

*lentando* — *f* — *p* *rall.* *a tempo*

watchers were filled with fear.

*ff accel.**rit. p.*

*Tenor Solo*

"Fear not," he cried, "I bring to you Glad

The Tenor Solo part begins with a melodic line in the upper staff. The piano accompaniment consists of sustained chords in the lower staff.

tid - ings of joy and peace, For Christ, the Lord, is

The Tenor Solo part continues with a melodic line. The piano accompaniment provides harmonic support with sustained chords.

born this day, Whose reign shall nev - er cease?" And

The Tenor Solo part concludes with a melodic line. The piano accompaniment features more complex harmonic patterns.

*Recitative*

St.Luke II - 13, 14.

suddenly there was with the angel a multitude of the heav'n - ly

The Tenor Solo part begins with a melodic line. The piano accompaniment consists of sustained chords.

host, prais - ing God and say - ing:

The Tenor Solo part continues with a melodic line. The piano accompaniment features sustained chords.

*senza Ped.**Ped.*

*Chorus Con spirito ♩ = 108*

Sheet music for the first section of the chorus. The key signature is one flat, and the tempo is indicated as  $\text{♩} = 108$ . The vocal line consists of three staves: soprano, alto, and bass. The lyrics are "Glo-ry to God, in the high-est, in the high-est, in the high-est, in the high-est". The piano accompaniment features eighth-note chords in the right hand and bass notes in the left hand.

*Con spirito*

Sheet music for the second section of the chorus. The key signature changes to no sharps or flats. The vocal line continues with the same lyrics. The piano accompaniment consists of eighth-note chords in the right hand and bass notes in the left hand.

Sheet music for the third section of the chorus. The key signature changes to one flat. The vocal line continues with the same lyrics. The piano accompaniment consists of eighth-note chords in the right hand and bass notes in the left hand.

20

est.                      Glo - ry to God in the high - est,

Glo - ry!

est.                      Glo - ry!

Ped.

Glo - ry to God in the high - est,              Glo - ry to God in the

Glo - ry!                      f

Glo - ry!              Glo - ry to God in the

high - est, in the high - - - est.

ff

high - est, in the high - - - est.

ff

high - est, in the high - - - est.

ff

f

*p*

And on earth peace, good will to men,

*p*

And on earth peace, good will to men,

*p*

*p*

*Flute p*

*p*

*pp*

*p rit. et dim.*

Peace, — peace, — peace, good will to men.

*p*

*pp*

*p rit. et dim.*

men, good will to men.

Peace, — peace, — peace, good will to men, good will to men.

*p*

*pp*

*p rit. et dim.*

men.

*ff*

Glo - ry to God in the high - est, in the high - - - - - est.

*ff*

*fff*

Glo - ry to God in the high - est, in the high - - - - - est.

*ff*

*fff*