

Glory to God in the Highest.

ANTHEM FOR SOPRANO OR TENOR SOLO AND CHORUS.

Composed by CLOWE & BAYLEY.

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Moderato maestoso. ♩ = 66.

f Gt.

Ped.

SOPRANO.

ALTO.

TENOR.

BASS.

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

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

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

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

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

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

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

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

GLORY TO GOD IN THE HIGHEST.

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "glo - ry to God, glo - ry to God in the high -". The piano part consists of chords and a moving bass line.

Second system of the musical score. The lyrics are: "est, in the high - est, the high -". This system includes dynamic markings: *cres.* (crescendo) and *ff* (fortissimo). The piano accompaniment continues with a steady rhythm.

Third system of the musical score. The lyrics are: "est, the high - est. est, the high - est. est, the high - est. est, the high - est." This system includes dynamic markings: *dim.* (diminuendo) and *mf rall.* (mezzo-forte, rallentando). The piano accompaniment features a more complex, flowing melody.

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Andante con moto.

Andante con moto. ♩ = 56.

p *Sv.* *p* List while *Sv.*

An - gels chant on . . high . . Ti - dings sweet to . .

cres. *cres.*

mf mor - tal ears, . . Heav'n pro - claims the

meno p

Sa - viour nigh, . . Heav'n pro - claims . . the Sa - viour

p nigh, Soon to wipe a - way our tears, . .

p

GLORY TO GOD IN THE HIGHEST.

rall.

soon to . . wipe a - - way our tears. . .

a tempo. *cres.*

mf List while An - gels chant on . . high . . . Ti - dings

CHORUS.

pp a tempo. *cres.*

pp a tempo. List while An - - gels chant on . . high . . . Ti - dings

pp a tempo. *cres.*

pp a tempo. List while An - - gels chant on high . . . Ti - dings

pp a tempo. *cres.*

pp a tempo. List while An - gels chant on high . . . Ti dings

p a tempo. *cres.*

mp

sweet to . . mor - tal ears, Heav'n pro - claims the

p

sweet to mor - tal ears, Heav'n pro - claims the

p

sweet to mor - tal ears, Heav'n pro - claims the

p

sweet to mor - tal ears, Heav'n pro - claims the

p

sweet to mor - tal ears, Heav'n pro - claims the

GLORY TO GOD IN THE HIGHEST.

f
Sa - viour nigh, Heav'n pro - claims . . . the

mf
Sa - viour nigh, Heav'n pro - claims . . . the

mf
Sa - viour nigh, Heav'n pro - claims the

mf
Sa - viour nigh, Heav'n pro - claims the

mf
Sa - viour nigh, Heav'n pro - claims the

f

mp
Sa - viour nigh, Soon to wipe a -

mp
Sa - viour nigh, Soon to wipe a -

mp
Sa - viour nigh, Soon to wipe a -

mp
Sa - viour nigh, Soon to wipe a -

mp
Sa - viour nigh, Soon to wipe a -

mp

GLORY TO GOD IN THE HIGHEST.

First system of the musical score. It consists of five vocal staves and a piano accompaniment. The vocal parts are in B-flat major and 4/4 time. The lyrics are: "a - way our tears, . . . soon to wipe a -". The piano accompaniment is in the right hand, with the left hand providing harmonic support.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "a - way our tears. . . way our tears. soon to wipe . . a - way our tears. soon to wipe . . a - way our tears. soon to wipe . . a - way our tears. soon to wipe . . a - way our tears." The tempo and dynamics markings are: *più lento.* and *pp*. The piano accompaniment includes a section marked "Unaccompanied." at the end of the system.

GLORY TO GOD IN THE HIGHEST.

Tempo lmo.

mf *cres - cen - do.*

Ped.

The piano introduction is in B-flat major, 4/4 time. It features a melody in the right hand and a supporting bass line in the left hand. The melody starts with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. This pattern repeats with different intervals. The left hand plays a steady eighth-note accompaniment. The piece ends with a sustained chord in the left hand, marked 'Ped.' for pedal.

FULL

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

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

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

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

The first system of the chorus features four vocal staves and a piano accompaniment. The vocal parts enter with a half note 'Glo' and a quarter note 'ry'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The key signature has two flats (B-flat major), and the time signature is 4/4.

f glo - ry to God, . . glo - ry to God,

f glo - ry to God, . . glo - ry to God,

f glo - ry to God, . . glo - ry to God,

f glo - ry to God, . . glo - ry to God,

The second system continues the chorus with four vocal staves and piano accompaniment. The vocal parts have a melodic line with some grace notes. The piano accompaniment continues with a steady rhythm, featuring chords and moving lines. The system concludes with a final chord in the piano part.

GLORY TO GOD IN THE HIGHEST.

The musical score is arranged for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into three systems.

First System: The vocal parts enter with the lyrics "glo - ry to God," followed by "Peace on earth, good -". The piano accompaniment provides harmonic support. Performance markings include *p* (piano) and *cres.* (crescendo).

Second System: The vocal parts continue with "- will to men, . . . Glo - ry to God in the high -". The piano accompaniment features more complex textures. Performance markings include *ff* (fortissimo) and *poco rall.* (poco rallentando).

Third System: The vocal parts conclude with "est!". The piano accompaniment ends with a final chord. Performance markings include *a tempo.* and *rall.* (rallentando).