Glory to God in the Highest.

ANTHEM FOR SOPRANO OR TENOR SOLO AND CHORUS.

Composed by CLOWES BAYLEY.

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Moderato maestoso. ♩ = 66.

f Gt.

Ped.

SOPRANO.

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

ALTO.

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

TENOR.

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

BASS.

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,

The musical score is written for piano and four vocal parts. The piano part begins with a grand staff (treble and bass clefs) in 2/2 time, marked 'Moderato maestoso' with a tempo of 66 beats per minute. It features a strong, rhythmic accompaniment with chords and moving lines in both hands. The vocal parts are arranged in four staves: Soprano, Alto, Tenor, and Bass. Each vocal part has a melody that follows the lyrics. The lyrics are 'Glo - ry to God in the high - - - est, . . glo - ry to' for the first two systems, and 'God in the high - - - est, . . glo - ry to God,' for the last two systems. The piano part continues throughout, providing a harmonic and rhythmic foundation for the voices.

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 in the right hand and a moving bass line in the left hand.

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 similar texture, featuring a moving bass line and chords.

Third system of the musical score. The lyrics are: "est, the high - est." This system includes dynamic markings: *dim.* (diminuendo) and *mf rall.* (mezzo-forte, rallentando). The piano accompaniment features a more complex texture with arpeggiated figures in the left hand and chords in the right hand.

GLORY TO GOD IN THE HIGHEST.

Andante con moto.

Andante con moto. ♩ = 56.

p *Sw.* List while *Sw.*

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

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

The musical score is written for voice and piano. The vocal line is in a single staff, while the piano accompaniment is in two staves (treble and bass clef). The key signature has one flat (B-flat). The tempo is marked 'Andante con moto' with a metronome indication of 56 beats per minute. The score includes various dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *cres.* (crescendo). There are also markings for 'Sw.' (swelling) and 'meno p' (diminuendo). The lyrics are written below the vocal staff, with some words split across lines. The piano part features a continuous, flowing accompaniment with many beamed eighth and sixteenth notes.

GLORY TO GOD IN THE HIGHEST.

rall.

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

a tempo.

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

CHORUS.

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

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

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

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

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

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

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

GLORY TO GOD IN THE HIGHEST.

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

Sa - - viour nigh, Soon to wipe a -
 Sa - viour nigh, Soon to wipe a -
 Sa - viour nigh, Soon to wipe a -
 Sa - viour nigh, Soon to wipe a -
 Sa - viour nigh, Soon to wipe a -

GLORY TO GOD IN THE HIGHEST.

- 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, . . . soon to wipe a -

- way our tears.

più lento.
pp - way our tears, soon to wipe . . a - way our tears.

più lento.
pp - way our . . tears, soon to wipe . . a - way our tears.

più lento.
pp - way our tears, soon to wipe . . a - way our tears.

più lento.
pp - way our tears, soon to wipe . . a - way our tears.

più lento.
pp - way our tears, soon to wipe . . a - way our tears.

più lento.
pp Unaccompanied.

GLORY TO GOD IN THE HIGHEST.

Tempo 1mo.

mf *cres* - - *cen* - - *do.*

Ped.

The piano introduction is in G major, 4/4 time. It begins with a melody in the right hand and a supporting bass line in the left hand. The melody consists of eighth and sixteenth notes, while the bass line features chords and moving lines. A crescendo is marked over the first two measures, and a pedal point is indicated at the end.

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, . .

This system contains the first four staves of the chorus. The vocal parts (Soprano, Alto, Tenor, and Bass) enter with a full note on 'Glo' and continue with the melody. The piano accompaniment provides harmonic support with chords and moving lines. The lyrics are 'Glo - ry to God in the high - - est, glo - ry to God, . .'. The piano part includes a forte dynamic marking.

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,

This system contains the next four staves of the chorus. The vocal parts continue the melody with a forte dynamic. The piano accompaniment provides harmonic support. The lyrics are 'glo - ry to God, . . glo - ry to God,'. The piano part includes a forte dynamic marking.

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, Peace on earth, good -". The piano part includes a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo and dynamics are marked as *p. cres.* (piano, crescendo).

Second system of the musical score. The lyrics continue: "- will to men, . . . Glo - ry to God in the high -". The piano part features a more complex accompaniment with chords and moving lines. The tempo and dynamics are marked as *ff* (fortissimo) and *poco rall.* (poco rallentando).

Third system of the musical score. The lyrics are: "est!". The piano part includes a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo and dynamics are marked as *a tempo.* (allegretto) and *rall.* (rallentando).