

Commissioned in honor of Lynda Little
for her excellence in music, her encouragement to others
and her faithfulness in Christian service as pianist
for the Dawson Memorial Baptist Church, Birmingham, Alabama

Angels Visit When We Sing

SATB and Piano,
with opt. Strings (Quartet or Ensemble)

Thomas H. Troeger

K. Lee Scott

Moderately fast

Soprano
Alto

Tenor
Bass

Piano

f poco marcato

3

Unison *f*

An - gels vis - it when we

Available editions:

Choir Score, Order No. 50-9220

Full Score, Order No. 50-9220A

Reproducible Instrumental Parts (Two Violins, Viola, Cello/Bass), Order No. 50-9220B

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MSM-50-9220

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6

sing and the morn - ing stars re - joice, we can

Unison f

9

hear them ech - o - ing in each faith - ful heart and

12

Div.

voice: Al - le - lu - ia, al - le - lu - ia! Al - le -

Div.

15

lu - ia, al - le - lu - ia! Al - le -

17

lu - ia, al - le - lu

19

ia!

*Unison **f***

An - gels

21

Alto mp

as they did at Je - sus'
vis - it when we sing as they did at Je - sus'

24 (Alto)

birth mu - sic that they — bring — links the
birth and the mu - sic that — they bring links the

27 (Alto)

heav - ens and — the — earth: *mf* Al - le -
heav - ens with the earth: (*f*) Al - le - lu - ia, al - le - lu -

30 (Alto)

lu - ia! Al - le -
ia! Al - le - lu - ia, al - le - lu -

This system contains measures 30 and 31. It features three staves: an Alto vocal line, a bass line, and a piano accompaniment. The Alto line begins with a melodic phrase 'lu - ia!' followed by a rest and then 'Al - le -'. The bass line continues with 'ia!' and then 'Al - le - lu - ia, al - le - lu -'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

32 (Alto)

lu - ia! *f* Al - le - lu - ia, al - le - lu -
ia! Al - le - lu - ia, al - le - lu -

This system contains measures 32, 33, and 34. The Alto line starts with 'lu - ia!' followed by a dynamic marking *f* and the phrase 'Al - le - lu - ia, al - le - lu -'. The bass line continues with 'ia! Al - le - lu - ia, al - le - lu -'. The piano accompaniment features a more active melodic line in the right hand and a steady bass line in the left hand.

35 (Alto)

ia!
ia!

This system contains measures 35 and 36. The Alto line has a whole rest in measure 35 and a whole note 'ia!' in measure 36. The bass line also has a whole rest in measure 35 and a whole note 'ia!' in measure 36. The piano accompaniment consists of a series of triplet chords in the right hand, starting with a dynamic marking *f*, and a steady bass line in the left hand.

37

S

A

mf Div.

An - gels

mf

mf

40

vis - it when we sing and re - mind us with their—

3

3

3

43

cresc.

praise sin and death have— lost— their— sting for the

cresc.

8

f

46

cru - ci - fied is — raised: Al - le - lu - ia, — al - le -

49

lu - ia! — For the cru - ci - fied is

51

raised: Al - le - lu - ia!

54 (Descant) *f*

Soprano I
An - gels vis - it when we sing, our

(Melody) Unison *f*

Soprano II
An - gels vis - it when we sing and our

Tenor Bass
Unison *f*

Piano

57

hearts are touched by fire as our hymns and an - thems

hearts are touched by fire as our hymns and an - thems

60

ring _____ with the sound of heav - en's choir:

ring with the sound of heav - en's choir: *Div.* Al - le -

Div.

63

Al - le - lu - ia!

lu - ia, al - le - lu - ia! Al - le -

65

Sing al - le -

lu - ia, al - le - lu - ia! Al - le -

Al - le -

67

lu - ia, al - le - lu - ia! *f* (end Descant)

lu - ia, al - le - lu - ia! Al - le - lu - ia! Al - le -

lu - ia, al - le - lu - ia! Al - le - lu - ia, al - le -

70 (Sop. I and II)

S A
lu - ia! Al - le - lu - ia, al - le - lu -

T B
lu - ia!

74

ia!

poco rit.

poco rit.

poco rit.

76

a little slower

Al - le - lu - ia!

rall.

a little slower

rall.

rall.

a little slower

