

# CALL OF THE ANGELS

For 3-part Treble Voices

Darius Lim

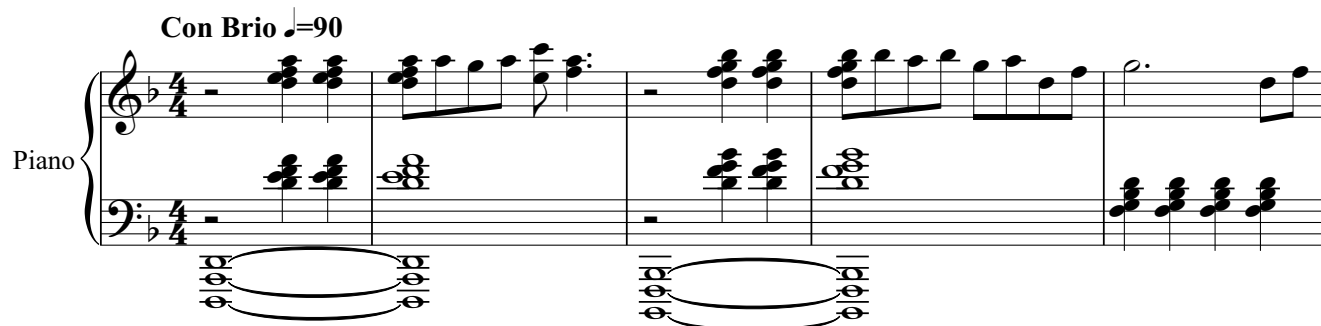
# CALL OF THE ANGELS

For 3-part Treble Voices

Written by  
Catholic High Edward Becheras Junior Choir  
and Darius Lim

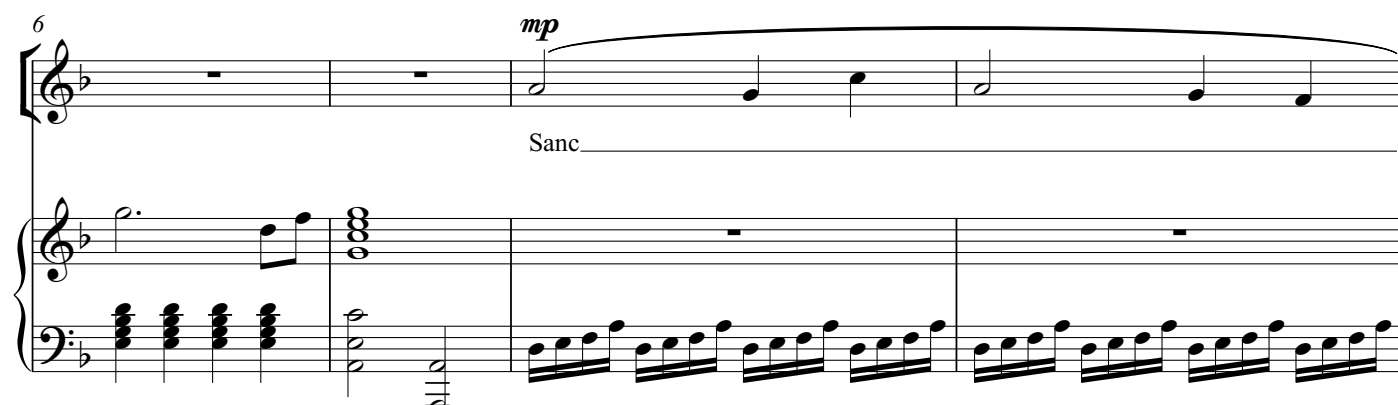
**Con Brio** ♩=90

Piano



6 *mp*

Sanc



10 *f* *brillante*

Sanc - - -



13

- - - - - tus



16

Sanc - - - - - tus

Sanc - - - - - tus

Sanc - - - - - tus

19

*Dolce* ♩=80  
*mp*

Ple - ni - sunt cae li - et in te - rra - glo - ri - a tu - a - tu - a -

*Dolce* ♩=80  
*p*

24

Ple - ni - sunt cae li - et in te - rra - glo - ri - a tu - a - tu - a - Ho -

*mf*

*espressivo con amore*

sa - - - nna ho - sa - - -

sa - - - nna ho - sa - - -

sa - - - nna ho - sa - - -

*mf* *espressivo con amore*

nna in - ex - cel - - sis in-ex-

nna in - ex - cel - - sis in-ex-

nna in - ex - cel - - sis in-ex-

*mp*

34 *rit.* . . . . . 5

cel - sis

cel - sis

cel - sis

*mf*

*rit.*

36 **Animato con fuoco** ♩=104 *mf* *f*

**Animato con fuoco** ♩=104

Ho - sa nna in ex -

*portato*

39

cel - sis ho sa - nna in ex -

6 41

cel - sis be - ne - dic - tus qui

The musical score for measures 41-42 features a vocal line in G major with a key signature of one flat. The vocal melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

43

ve - ni in no - mi - ne do - mi - ni

The musical score for measures 43-44 continues the vocal melody with a half note C5, followed by a quarter note D5, and then a half note E5. The piano accompaniment maintains the same eighth-note pattern.

45

Ho - - - -

Ho - - - - sa nna in ex -

Ho - - - - sa nna in ex -

The musical score for measures 45-46 features a vocal line in G major with a key signature of one flat. The vocal melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

47

- sa - - - nna Ho - - - -

cel - sis\_ ho sa - nna\_ in ex -

cel - sis\_ ho sa - nna\_ in ex -

49

- sa - - nna be - ne dic - tus\_ qui ve - ni\_ in no - mi - ne

cel - sis\_ be - ne dic - tus\_ qui ve - ni\_ in no - mi - ne

cel - sis\_ be - ne dic - tus\_ qui ve - ni\_ in no - mi - ne

52

do - mi - ni\_\_\_\_\_ be - ne dic - tus\_\_\_\_\_ qui

do - mi - ni\_\_\_\_\_ be - ne dic - tus\_\_\_\_\_ qui

do - mi - ni\_\_\_\_\_ be - ne dic - tus\_\_\_\_\_ qui

55

ve - ni\_\_\_\_\_ in no - mi - ne do - mi - ni\_\_\_\_\_

ve - ni\_\_\_\_\_ in no - mi - ne do - mi - ni\_\_\_\_\_

ve - ni\_\_\_\_\_ in no - mi - ne do - mi - ni\_\_\_\_\_



57  $\text{♩} = 125$   
(Clap & stomp) (Clap)

Ho - sa - nna ho - sa - nna ho sa - nna in ex -

61  $\text{♩} = 125$

cel - sis ex - cel - sis ex - cel sis ex - cel sis - ex -

65  $\text{♩} = 120$   
*mf* *ff*

cel sis Ho - sa - nna

cel sis Ho sa - nna in ex - cel - sis ho -

cel sis Ho sa - nna in ex - cel - sis ho -

$\text{♩} = 120$   
*gliss.*

Ho - sa - nna be-ne dic - tus qui ve - ni in no - mi - ne

sa- nna in ex - cel- sis be-ne dic - tus qui ve - ni in no - mi - ne

sa- nna in ex - cel- sis be-ne dic - tus qui ve - ni in no - mi - ne

The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with occasional chords.

do-mi-ni be-ne dic - tus qui ve - ni in no - mi - ne

do-mi-ni be-ne dic - tus qui ve - ni in no - mi - ne

do-mi-ni be-ne dic - tus qui ve - ni in no - mi - ne

The piano accompaniment continues with the same eighth-note pattern in both hands, providing a consistent harmonic background.