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*A Song of  
Angels*

*Choral Setting by*

**John Horman**

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# A Song of Angels

For Three-Part Chorus, Any Combination, and Piano Accompaniment

Spiritual  
Arranged by JOHN HORMAN

Warmly (♩ = 84)

Voices

Piano

*mf*

All Voices

*mf* unison

5

I looked o - ver Jor - dan and what did I see

*f*

com - in' for to car - ry me home, a band of an - gels

10 *mf*

com-in' af-ter me \_\_\_\_\_ com-in' for to car-ry me home.

*mf* *poco rit.*

15 *mp*

All night,

L.H. *8va* L.H. L.H.

*a tempo* *mp*

all day, an-gels watch-in' o-ver me, my Lord.

L.H. *8va* L.H. *8va*

20 *mf*

All night, all day, an-gels watch-in' o-ver

L.H. *8va* L.H.

*mf*

\*gently dotted  
A Song of Angels

Faster, with a bounce (♩ = 144)

me.

Chat-ter with the an - gels soon in the morn - ing,

chat-ter with the an - gels all day long. — Chat-ter with the an - gels

soon in the morn - ing, chat-ter with the an - gels all day long. —

*f* 35

Dance, dance, dance on the head of a pin. —

*f*

This system contains the first two staves of music. The vocal line starts with a forte (*f*) dynamic and a circled measure number 35. The piano accompaniment also begins with a forte (*f*) dynamic. The key signature has one sharp (F#).

Come on in — and tell me, "How man-y an-gels — can dance on the head of a pin?"

This system contains the next two staves of music. The vocal line continues with the lyrics "Come on in — and tell me, 'How man-y an-gels — can dance on the head of a pin?'". The piano accompaniment continues with the same melodic and harmonic structure.

40 *mf*

Come on in. —

*mf*

This system contains the next two staves of music. The vocal line begins with a circled measure number 40 and a mezzo-forte (*mf*) dynamic. The piano accompaniment also has a mezzo-forte (*mf*) dynamic. The key signature remains one sharp (F#).

45 *poco rit.*

*poco rit.*

This system contains the final two staves of music on the page. The piano accompaniment features a circled measure number 45 and a *poco rit.* (slightly slower) marking. The key signature remains one sharp (F#).

I *mf*

Dance, dance, dance on the head of a pin.—

II *mf*

Chat-ter with the an - gels soon in the morn - ing, chat-ter with the an - gels

III *mf*

All night, all day, an - gels watch - in' o - ver

*mf*

50

Come on in — and tell me, "How man - y an - gels — can dance on the head of a pin?"

all day long. — Chat-ter with the an - gels soon in the morn - ing,

me my Lord. — All night, all day,

*rall. 2nd time* *Tempo I* (♩ = 84)

Come on in—

*rall. 2nd time*

chat-ter with the an - gels all day long—

*rall. 2nd time*

an - gels watch-in' o - ver me.

*rall. 2nd time* *Tempo I* (♩ = 84)

55

I looked o-ver Jor-dan\_ and what did I see, —

I looked o-ver Jor-dan\_ and what did I see, —

I looked o-ver Jor-dan\_ and what did I see, —

*8va*

R.H. *poco rit.*

L.H.

*Ed.* \*

*slowing to the end* (60)

an - gels watch - in' o - ver me.

*slowing to the end*

an - gels watch - in' o - ver me.

*slowing to the end* *very deliberately*

an - gels watch - in' o - ver

*slowing to the end* *very deliberately*

*8va*  
L.H.

(65)

*a tempo*

me.

*a tempo*

*molto rall.* *mp*

*8va*  
L.H.

*8va*  
L.H.

R.H.