

Angels We Have Heard on High– Study Notes

IN GENERAL: Strive for a fast-paced, chime like sound. You may wish to use a capo at the III or IV space. Play strings near the bridge, for a “naily” sound. The counterpoint in the treble should sound a bit like a music box, emphasized by the broken chord bass runs. Lead each measure with the a finger of the right hand, or with a pinch.

Measure:

- (1) All notes in the first nine measures are based on the C chord. The lead on the first string with alternating accent on the second or third is a pattern for nearly half the measure in the song. Play it so the four natural beats of the measure fall equally on the notes played on the first string. Fret the G note on the first string with the 4th finger, but leave the rest of the fingers in the basic C chord position.
- (2) Lightly accent the G and the E notes on the first string. This produces a major and minor beat on the first and third beats of the measure. More than half the measures in the song follow this pattern. Fret the F note on the first string with the 1st finger of the left hand, then return to the C chord position, playing the next note on the open first string.
- (3) Same basic pattern as measure (1). The D on the second string and the G on the first string are alternately fretted with the 4th finger.
- (4) Same basic pattern as measure (2).
- (5–8) Played exactly like measures (1 – 4).
- (9) Fret the initial G on the first string with the 4th finger in the III space, leaving the 1st finger on the string in the I space. To fret the A, slide the whole left hand up the fretboard. When you fret the A with the 4th finger, the 1st finger will be in the III space. Slide the whole hand down two spaces, playing the G as a glissando (slide). Then pull off the 4th finger, but leaving the 1st finger on the F note (I space). Then pull off the 1st finger, allowing the open first string to sound the E. All four notes should be played smoothly and rhythmically, with the major accent on the first note of the treble run (the A), and with a minor accent on the third note (the F).
- (10) This measure is played very much like (9), except that the broken chord in the bass is played on the fourth, fifth and sixth strings, since it is based on the G7 chord. Also, there is no glissando. The fourth note of the treble run is hammered on the second string, III space.
- (11) Play similar to measure (10), but this time hammer on the third note of the treble run (the D on the second string), then pull off the last note. This will be easier to accomplish if you hammer on the C with the 1st finger at the same time as the D. If it is too difficult to switch between hammer-ons and pull-offs like this, play the D with the right hand, then pull off to make the C, or play all four notes individually, without ligado.
- (12) Fret the G chord normally, but with the 4th finger of the left hand on the second string, III space (D), instead of the third string (G). This may look and feel odd, but it's still a G chord, as long as you don't play the first string. All G chords in this song are fingered this way. Stress the first and last notes of the measure.

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- (13) Rhythm is the same as measure (1), but be sure to make the chord changes rapid and smooth. The three-note chord in F is played with the i,m, and a fingers of the right hand. leaving the thumb (p) free to play the counterpoint.
 - (14) Play similar to measure (2), except for the two-note chord that begins the measure, and the chord change in the middle.
 - (15–19) Play exactly like measures (9 – 13).
 - (20) Play similar to measure (14), except for the fourth and eighth notes of the measure.
 - (21) Pinch quite hard, and hold so it sustains for a full four beats.