

The Angels Of Christmas

Arranged and Orchestrated by
Bradley Knight

1 Mysteriously ♩ = 72

Optional Narration # 1 Begins

4

15

cresc.

Ooo Oh

cresc.

20

2

rit.

a tempo

dim.

Ah

dim.

rit. *a tempo*

"The Angel Song" (Bradley Knight)

25

GABRIEL SOLO

8 Greet - ings, O fa - vored one; the Lord, God, is with you.

30

8 Do not be a - fraid, for you have found

35

8 fa - vor with God.

40

8 You will be with child, and you will give birth to a son, and

42

8 you shall give this child the name of Je - sus.

6

45

8 He will be great, and will be called the Son of the Most High.

cresc.

48

8 And He will reign, and He will reign, for His king-dom will nev - er

mf *cresc.* *rit.*

51

3

♩ = 104

Optional Narration #2 Begins

8 end!

♩ = 104

f *pp*

54

56

58

Musical notation for measures 58-59. Treble clef with a continuous eighth-note pattern. Bass clef with a sustained chord.

60

Musical notation for measures 60-61. Treble clef with a continuous eighth-note pattern. Bass clef with a sustained chord.

62

Musical notation for measures 62-63. Treble clef with eighth-note patterns. Bass clef with a simple accompaniment.

64

4

rit.

Musical notation for measures 64-66. Treble clef with eighth-note patterns. Bass clef with a simple accompaniment. A "4" in a box is above measure 64. "rit." is above measure 65. A 3/4 time signature change is at the end.

67

$\text{♩} = 72$

MICHAEL SOLO

8

Hear me now, O heav-en-ly hosts; great news of joy I bring.

$\text{♩} = 72$

Musical notation for measures 67-70. Treble clef with a vocal line and piano accompaniment. Bass clef with piano accompaniment. A tempo marking "♩ = 72" and "MICHAEL SOLO" are at the start. A "3" is above measure 68. A 3/4 time signature is at the start.

8

71

On this night, up - on the earth, the High Prince of heav - en has been

Musical score for measures 71-74. The vocal line is in 8/8 time, and the piano accompaniment is in 8/8 time. The key signature has two flats (B-flat and E-flat).

75

born. He has gone to dwell a-mong the

Musical score for measures 75-77. The vocal line is in 8/8 time, and the piano accompaniment is in 8/8 time. The key signature has two flats. A 4/4 time signature change occurs at measure 76.

78

child-ren of the Lord, for God has cho-sen Him to be their Sa - vior.

cresc.
f
dim.

Musical score for measures 78-80. The vocal line is in 8/8 time, and the piano accompaniment is in 8/8 time. The key signature has two flats. Dynamics include *cresc.*, *f*, and *dim.*

81

The time has come, we've wait-ed for this night for so

mp

Musical score for measures 81-84. The vocal line is in 8/8 time, and the piano accompaniment is in 8/8 time. The key signature has two flats. Dynamics include *mp*.

84

long. It's time to sing, it's time to shout,

cresc. *f*

87

rit. ♩ = 82 It's time to fly!

rit. *ff* 8va

91

8va

3 3 3 3

94

5

96

10 "The Sound Of The Round" (Annie Herring)

CHOIR *unis.*

98

mp

Can you hear the sound of the round that the an - gels sing?

mp

Am Dm A E A

This system contains the musical notation for measures 98 and 99. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chords are indicated below the bass line.

99

When it comes a - round, it's the sound of an of - fer - ing.

A F A Am6 E A

This system contains the musical notation for measures 99 and 100. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chords are indicated below the bass line.

100

When it hits the ground, it is bound to make na - ture sing,

Am Dm A E A

This system contains the musical notation for measures 100 and 101. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chords are indicated below the bass line.

101

"Glo-ry to the King, to the King of Kings!" Can you hear the flight of ce-les-tial laugh-ter?

F G Am Am $\frac{G}{B}$ C2(no3)

103

Ev-'ry day and night you can hear it ring, danc-ing with de-light and for-e-ver af-ter

C2(no3) $\frac{G}{C}$ C2(no3)

105 **6**

Smoothly
mf

in the liv-ing light of the King of Kings. Can you hear the sound the an-gels

mf

C2(no3) C $\frac{G}{B}$ Am E F $\frac{Dm}{B}$ $\frac{E}{G\#}$

12

108

108
sing, an of - fer - ing to the King of Kings? Come, re-joice and sing,

Am E/B Am C E/G# Am Am G/B C(no3) C2(no3)

111

lift up__ your voice__ un - to__ the King!

C Csus C G/C

113

7

C

115 *CHOIR I unis.*
f
 Can you hear the sound of the round that the an - gels sing?

CHOIR II unis.
f
 Can you hear the

Am F E E D

116
 When it comes a - round, it's the sound of an of - fer - ing.

sound the an - gels

Am C Am B Am E G# E F E

14

117

When it hits the ground, it is bound to make na - ture sing,

sing, an of - fer -

Am Am/C E/B E

118

8

"Glo - ry to the King, to the King of Kings!"

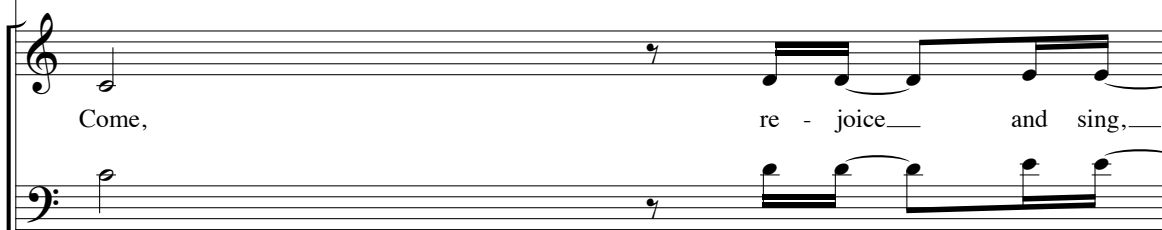
ing to the King of Kings?

F Am/F# E7/G# Am Am G/B

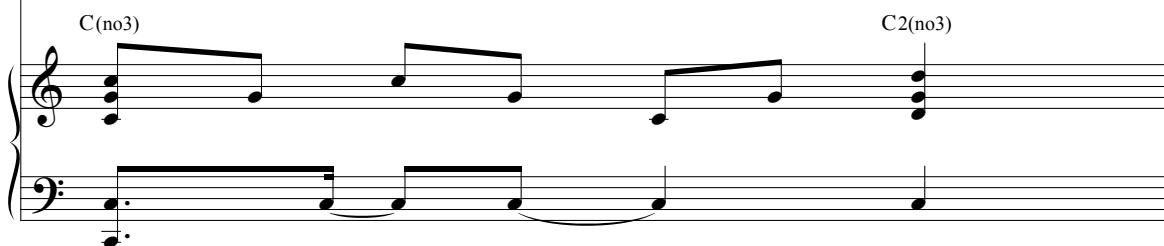
119



Can you hear the flight of ce - les - tial laugh - ter?



Come, re - joice and sing,

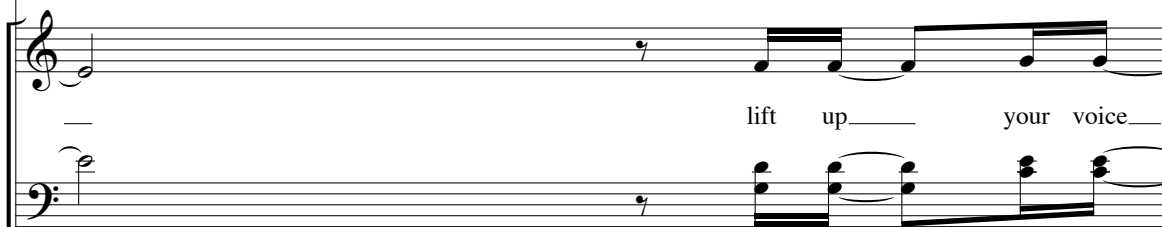


C(no3) C2(no3)

120



Ev - 'ry day and night you can hear it ring,



lift up your voice



C Csus

16

121

9

danc-ing with de-light and for-e-ver af-ter in the liv-ing light of the King of Kings.

un-to the King!

C G C C G/B

123 *unis.*

Can you hear the

Can you hear the sound of the round that the an-gels sing?

Am

124

sound the an - gels

This system contains the first two staves of music for measures 124 and 125. The top staff is a vocal line in treble clef, and the bottom staff is a bass line in bass clef. The lyrics 'sound the an - gels' are written below the vocal line.

When it comes a - round, it's the sound of an of - fer - ing.

This system contains the next two staves of music for measures 126 and 127. The top staff is a vocal line in treble clef, and the bottom staff is a bass line in bass clef. The lyrics 'When it comes a - round, it's the sound of an of - fer - ing.' are written below the vocal line.

This system shows the piano accompaniment for measures 124 through 127, consisting of two staves (treble and bass clef) with rests.

125

sing, an of - fer -

This system contains the first two staves of music for measures 128 and 129. The top staff is a vocal line in treble clef, and the bottom staff is a bass line in bass clef. The lyrics 'sing, an of - fer -' are written below the vocal line.

When it hits the ground, it is bound to make na - ture sing,

This system contains the next two staves of music for measures 130 and 131. The top staff is a vocal line in treble clef, and the bottom staff is a bass line in bass clef. The lyrics 'When it hits the ground, it is bound to make na - ture sing,' are written below the vocal line.

This system shows the piano accompaniment for measures 128 through 131, consisting of two staves (treble and bass clef) with rests.

18

126

10

ing to the King of Kings?

"Glo - ry to the King, to the King of Kings!"

127

Come, re - jice and sing,

Can you hear the flight of ce - les - tial laugh - ter?

C Csus
mf

128

lift up your voice

E - v'ry day and night you can hear it ring,

C Csus

129

un-to the King!

danc-ing with de-light and for-e-ver af - ter in the liv-ing light of the King of Kings.

C G/C C C E
cresc.

20

131

BOTH CHOIRS

ff

I can see the glo - ry of the

I can see the King of Glo - ry,

Am Am2(b6) E7/A Am Am2(b6) Dm6/A Dm E7

133

King, the glo - ry of the King, of the King!

I can see the glo - ry of the King!

Am Am2(b6) E7/A Am N.C. G# A C A

135

I can see the glo - ry of the

I can see the King of Glo - ry,

Bbm Bbm2(b6) E7/Bb Bbm Bbm2(b6) Ebm6/Bb Ebm F7

137

12

King, the glo - ry of the King, of the King!

I can see the glo - ry of the King!

Bbm Bbm2(b6) F7/Bb Bbm A Bb F C Ab

139

Come, re - joice and sing, lift up your voice

Db(no3) Db2(no3) Db Db sus

141

un - to the King!

Db Ab/Db Db

22
143

Musical score for measures 143-144. The system includes a vocal line with lyrics and a piano accompaniment. The key signature is D major. The piano part features chords labeled D(no3), D2(no3), D, and Dsus.

Come, re-joice and sing, lift up your voice

D(no3) D2(no3) D Dsus

145

Musical score for measures 145-146. The system includes a vocal line with lyrics and a piano accompaniment. The key signature changes to D minor. The piano part features chords labeled D, A/D, and D.

un - to the King!

D A/D D

147

Musical score for measures 147-148. The system includes a vocal line with lyrics and a piano accompaniment. The key signature is D minor. The piano part features chords labeled Eb/Bb, Ab2, Eb/G, Ab2/C, Eb/G, and Bb. The tempo marking *rit.* is present.

unis. Join the an - cient throng who sing their song un - to the

rit.

E \flat /B \flat A \flat 2 E \flat /G A \flat 2/C E \flat /G B \flat

150 $\text{♩} = 64$

King!

$\text{♩} = 64$
Eb

p

154 13

157

"We Worship You" (Carman)
GABRIEL
mp

We

24

160

♩ = 58

8
wor - ship You, we wor - ship You, we wor - ship You, — Christ the

"Film Score" sound: Round, hollow, no vibrato

Ooo

♩ = 58

163

8
Lord. We wor - ship You, we wor - ship You, we

mp
We wor - ship You, we wor - ship You, we

166

14

rit.

wor - ship You, — Christ the Lord.

wor - ship You, — Christ the Lord. *rit.* *f*
unis. We

unis. *f*

rit.

169

wor - ship You, we wor - ship You, we wor - ship You,

172

$\text{♩} = 171$

Christ — the — Lord!

$\text{♩} = 171$

A sus

mf

26

176

15

179

"Angels We Have Heard On High" (Traditional French Carol)

Come to Beth-le - hem and see Him whose birth the

D/A A(unis.) ff

183

an - gels sing. Come a - dore, on bend - ed knee,

Bb(unis.) G(unis.)

187

Christ the Lord, the new - born King!

Detailed description: This block contains the vocal line for measures 187-190. The melody starts with a whole rest in measure 187, followed by a half note G4 in measure 188, a quarter note A4 in measure 189, and a quarter note B4 in measure 190. The lyrics are "Christ the Lord, the new - born King!".

B B/A Gmaj7 D(no3) D2(no3)

Detailed description: This block contains the piano accompaniment for measures 187-190. The right hand features chords: B (measures 187-188), B/A (measure 188), Gmaj7 (measures 189-190), D(no3) (measures 191-192), and D2(no3) (measures 193-194). The left hand provides a simple bass line with quarter notes.

191

Detailed description: This block contains the vocal line for measures 191-194. The melody consists of whole rests in all four measures.

Dm Dsus D(no3) D2(no3) Bb C/A Dm/F Gm

Detailed description: This block contains the piano accompaniment for measures 191-194. The right hand features chords: Dm (measures 191-192), Dsus (measure 192), D(no3) (measures 193-194), D2(no3) (measures 195-196), Bb (measures 197-198), C/A (measures 197-198), Dm/F (measures 199-200), and Gm (measures 201-202). The left hand provides a simple bass line with quarter notes.

194

16

Detailed description: This block contains the vocal line for measures 194-197. The melody consists of whole rests in all four measures. A circled number '16' is placed above the second measure.

D(no3) D2(no3) Dm Dsus D(no3) D2(no3)

Detailed description: This block contains the piano accompaniment for measures 194-197. The right hand features chords: D(no3) (measures 194-195), D2(no3) (measures 196-197), Dm (measures 198-199), Dsus (measures 200-201), D(no3) (measures 202-203), and D2(no3) (measures 204-205). The left hand provides a simple bass line with quarter notes.

28
197

mf
unis. An-gels we have heard on high,

mf
unis. *mf*

B \flat C A D \flat Gm F Gm D(no3) D7(no3) D

201

sweet-ly sing-ing o'er the plains. And the moun-tains,

D(no3) D7(no3) D D(no3)

204

in re-ply, ech-o back their joy-ous strains.

D7(no3) D D(no3) D7(no3) D D F6

17

208

f

Glo - - -

f

Gm9 Bb C F F^{sus}_G F_A

212

ri - a! In ex - cel - sis De - o. Glo - - -

unis.

unis.

Bb2 C^{sus} F Bbm(maj9) Bbm6_C F

216

ri - a! In ex - cel - sis De - - -

Cm9 Bbmaj9 Eb⁶ Bb2_D F(no3)_C F_C Bb F_C C^{sus}

221 18

o!

F(no3) F2(no3) Fm Fsus F(no3) F2(no3) D^b E^b/C F^m/A^b B^b A^b B^b/F

"Hark! the Herald Angels Sing" (Charles Wesley, Felix Mendelssohn)

225 **GABRIEL**
p

8 Peace on earth. God and sin - ners

unis. And mer - cy mild, sin - ners

subito p

A^b $maj7$ E^b D^b $maj7$ E^b A^b $maj7$ E^b

228

rec - on - ciled. Joy - ful, all ye na - tions rise;

rec - on - ciled. All ye na - tions rise.

mp *cresc.* *mp* *cresc.*

$D\flat\text{maj}7$
E \flat $B\flat\text{maj}7$
F $E\flat 2$
G

231

join the tri - umph of the skies!

Glo

unis. *unis.*

$B\flat\text{maj}7$
D Gm9 $A\flat\text{maj}7$ $B\flat$
F G

234

ri - a! In ex - cel - sis

Gsus
A

G
B

C2

Dsus

G

238

De - o. Glo

Cm(maj9)

Cm6
D

ff

241

ri - a! In ex - cel - sis

unis.

F sus Gm7 Eb Cm

244

De - o!

Ab F(no3)

247

20

34

249

Musical score for measures 249-250. The system consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). The vocal line has two measures, each with the lyrics "Glo-ri - a!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

251

Musical score for measures 251-252. The system consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has two flats. The vocal line has two measures with the lyrics "Glo-ri - a in ex-cel - sis, Glo-ri - a in ex-cel - sis. De - o!". The piano accompaniment continues with the same rhythmic pattern as the previous system.

253

Musical score for measures 253-254. The system consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has two flats. The vocal line has two measures, each with the lyrics "Glo-ri - a!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Below the piano staff, there are two lines of text: "Bb(unis.)" and "E(unis.)".

255

Glo-ri - a! Glo-ri - a in ex-cel - sis,

257

Glo-ri - a in ex-cel - sis_ De-o! Glo-ri - a! Glo-ri - a!

260

Glo-ri - a! Glo-ri - a! In ex -

Bb(no3) Bb2(no3)

cel - sis De -

Bbm Bbsus Ebm Gb Fm Ebm Gb Eb Ab Cb(#4) Ebm Gb F sus

o!

subito p

Glo - ri - a! Glo - ri - a!

p mp

272 *cresc.*

In ex - cel - sis De -

cresc.

Cb
F

277

o! Glo-ri -

Bb(no3) *Bb2(no3)* *Bbm* *Bbsus* *Bb(no3)* *Gb/Bb* *Ebsus/Bb* *Fsus*

281

a!

Optional Narration #1 (begins at measure 1)

It was a desolate time for the people of Israel. The cruel reign of Herod the Great had left them dejected and downcast. Four hundred years had passed since they received a word from God. Enduring wars, political strife, and the onslaught of pagan religions, the chosen people of God began to place their last hopes in the promised coming of the Messiah. *(pause for musical effect)* The heavens seemingly sat still, as a mighty army of angels hovered in place, waiting; waiting for God to set in motion the events that would bring forth the new covenant: God's promise to reconcile all people from their sins through the blood of His only Son, Jesus Christ. And so the angels hushed in anticipation as they watched Gabriel descend to the virgin Mary.

Optional Narration #2 (begins at measure 53)

Mary embraced the news of the angel, and submitted herself as a servant of the Lord. Together with her betrothed husband, Joseph, she made the journey to the crowded city of Bethlehem, where the only shelter they could find was in a cave on the outskirts of town. In the fullness of time, Mary gave birth to Jesus, and laid Him in a manger. The heavens were silent no more, as the call rang out for the angels to assemble.

Visual Presentation Ideas

Beginning at measure 25, the music depicts the angel Gabriel's visit to Mary. The staging can be simple, with Gabriel placed in an elevated position, and Mary kneeling by a chair, bed, or even a large stone. As he ends his message to her at measure 52, the lights should dim on the characters and they leave the stage.

At measure 67, the angel Michael appears. He should appear very masculine, almost in the appearance of an "angel army captain." Be creative with his costume...think of a mix between an angel and a Roman soldier. His solo should be directed "out and up," as if he is summoning the angels to gather. If possible, end his solo with a dramatic flare using a flying effect or some other bright visual flourish. Use this moment to distract the audience as you bring in a very simple nativity...it could even just be Mary, Joseph, the Baby Jesus, and a manger.

At measure 94, a very dramatic effect would be to bring in an angel army. This might be comprised of a large group of adult volunteers, students, or even children. Simple white robes can be created, or even purchased in bulk from graduation robe companies. They should march in slowly, to the beat of the music. Spread the army out all around the audience to give the feeling of a multitude of heavenly hosts surrounding them. Be creative and utilize choreography with the angel army. You might even use a skilled group of dancers near center stage to do a more elaborate presentation.

At measure 151, the mood shifts to a more reverent feel. The angels should make a move towards the nativity, and as Gabriel reappears to sing "We Worship You," the angels should bow in a prostrate position towards the Baby Jesus. At measure 175, the angel army should rise to their feet and turn to face the audience as the music builds, as if they are singing to the audience, "Come to Bethlehem and see..."

Throughout "Angels We Have Heard On High," be creative and introduce more elements such as high-flying streamers, banners, etc. to give the feeling of flying angels overhead.

At measure 225, all activity should suddenly pause as Gabriel sings "Peace on earth..." Activity should resume when the music builds back up.

At measure 268, all activity should almost seem to be in slow motion, a la "The Matrix." Resume the activity at measure 277, and be sure to use those last seven measures to bring all the focus of the activity back to the manger at center stage, perhaps with Joseph lifting the Baby Jesus high in the air, with a spotlight fixed on him.