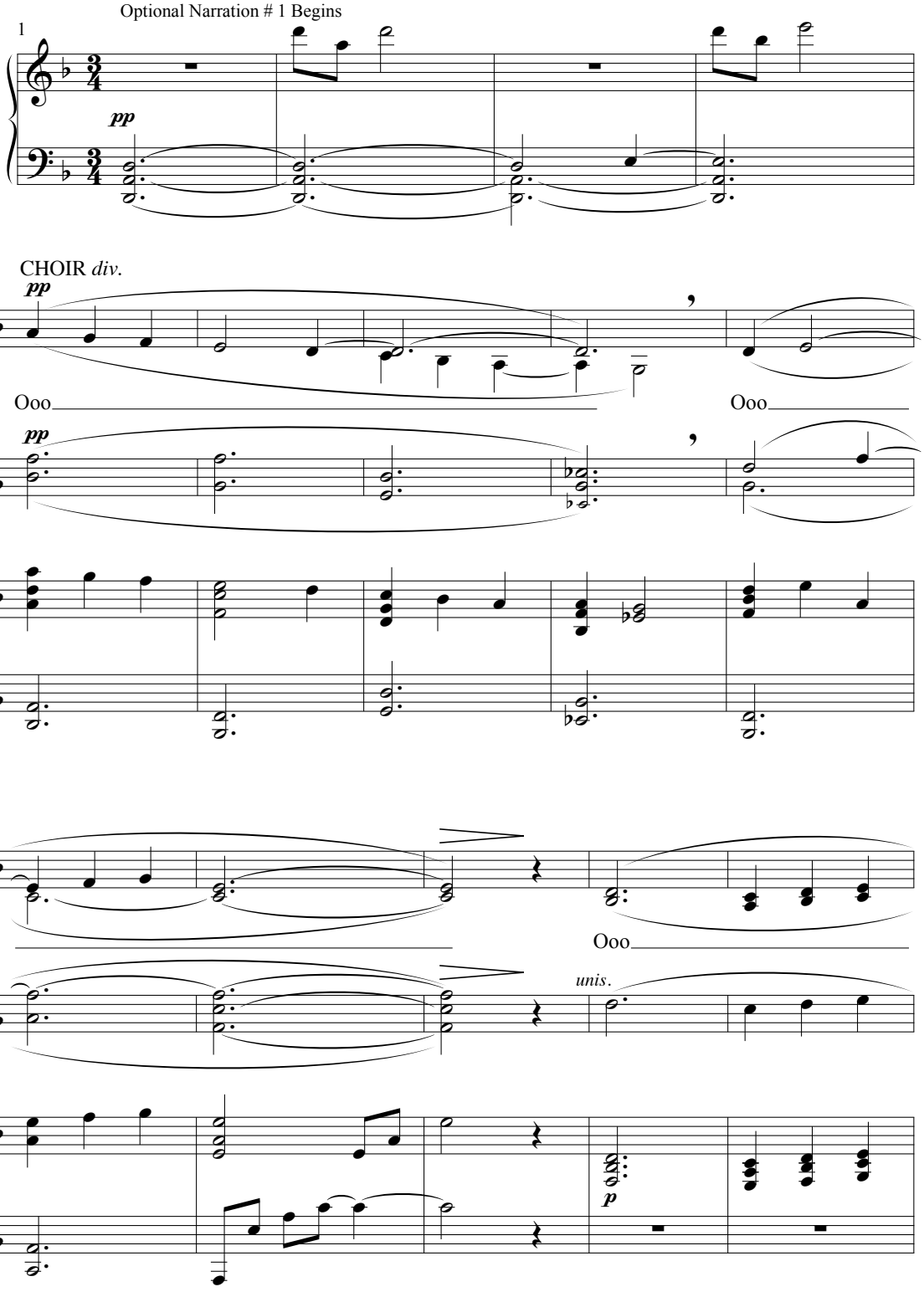
The Angels Of Christmas

Arranged and Orchestrated by
Bradley Knight

1 **Mysteriously** ♩ = 72

Optional Narration # 1 Begins



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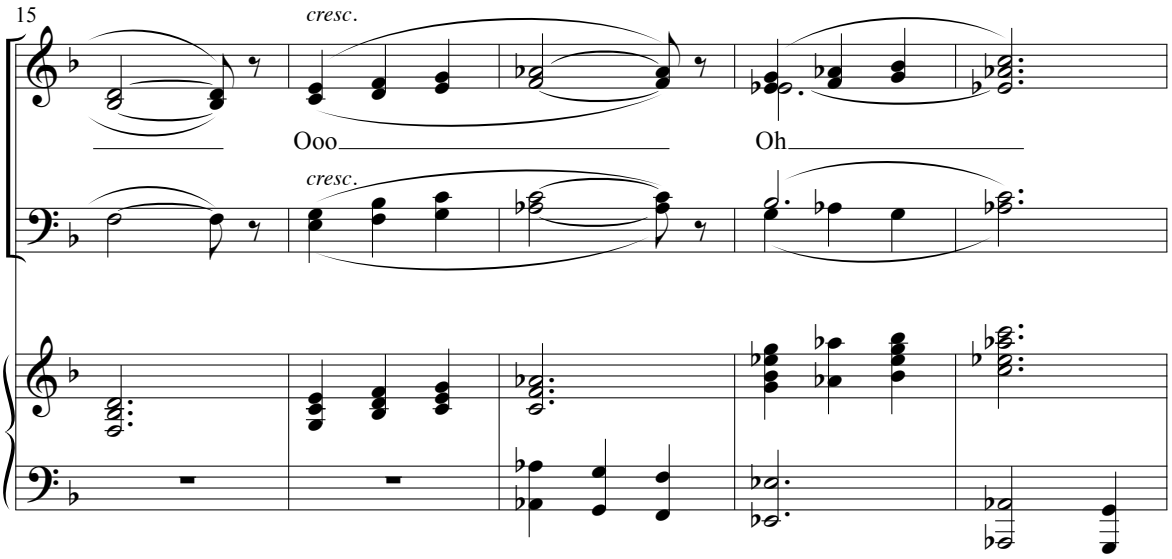
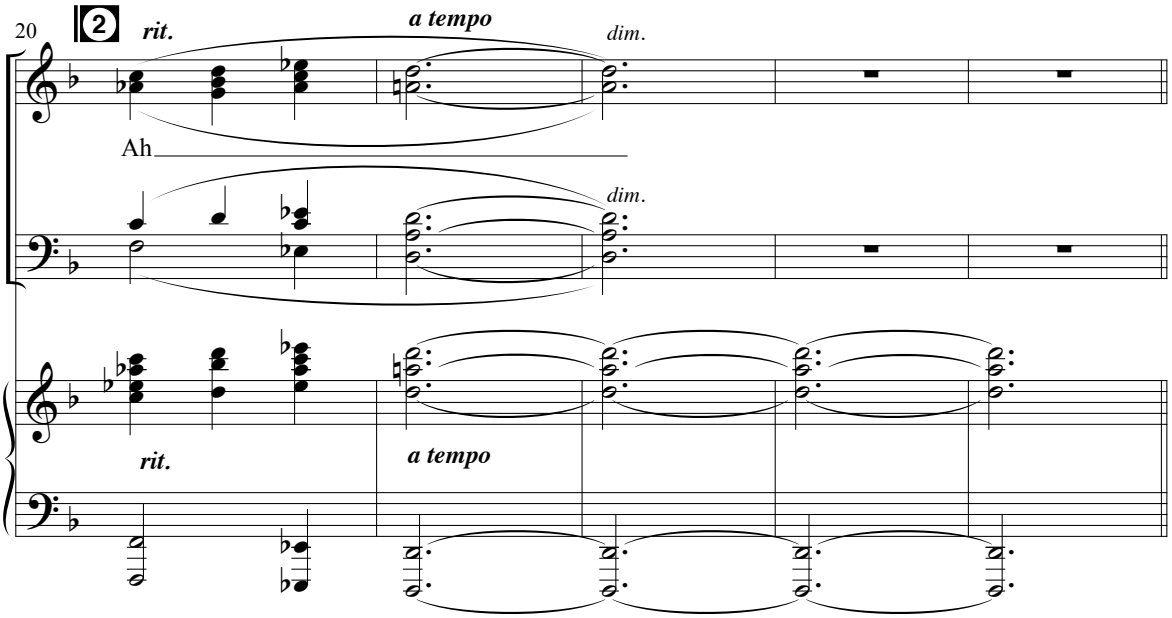
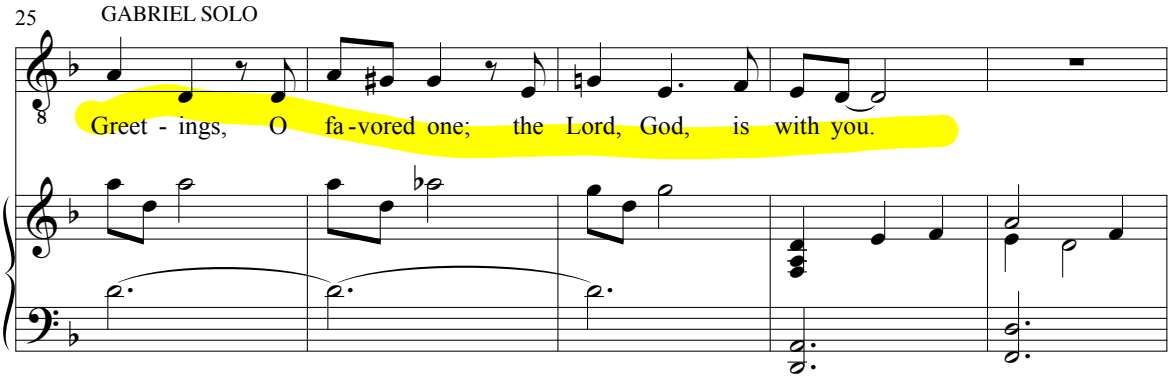




"The Angel Song" (Bradley Knight)



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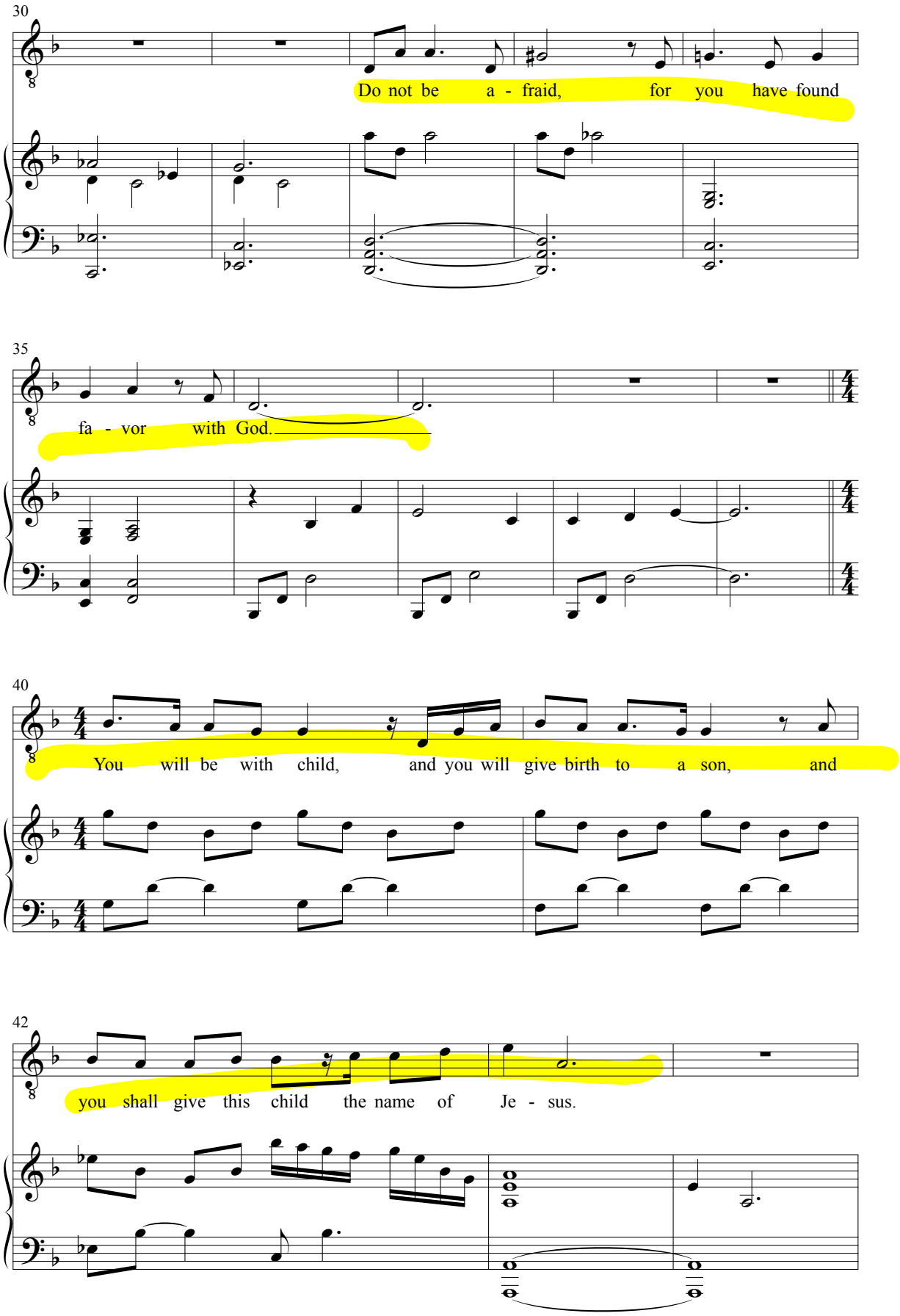
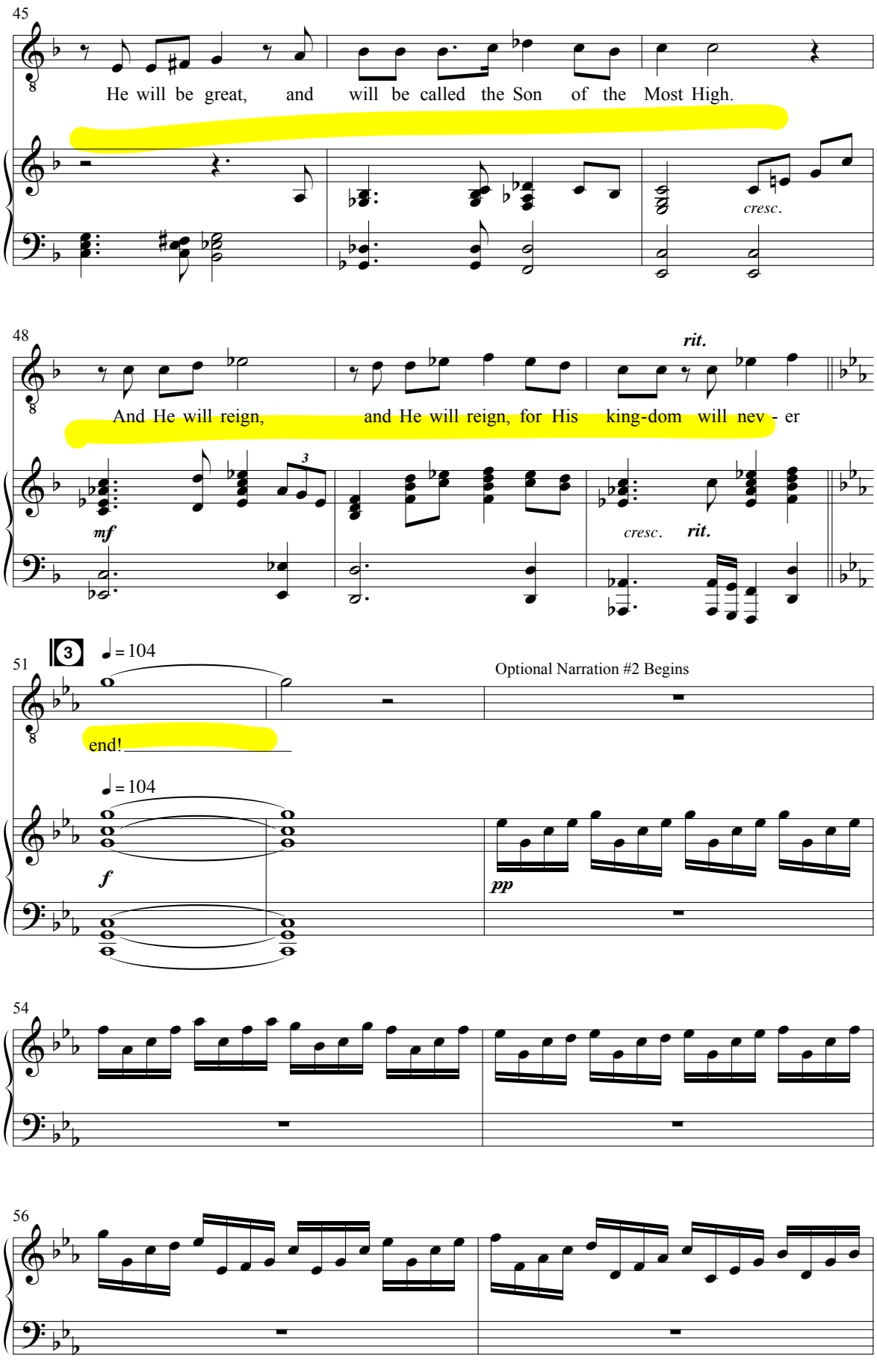
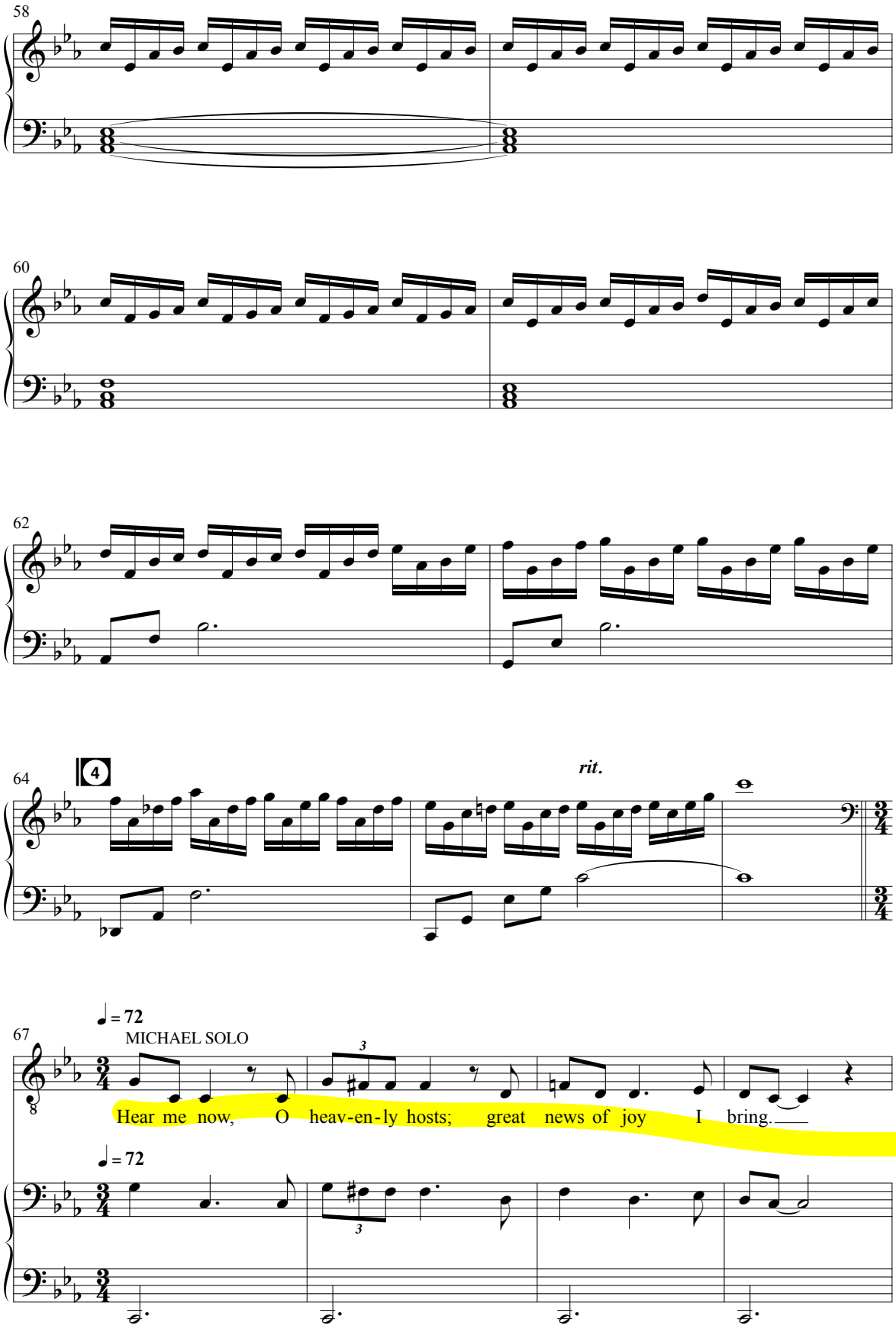
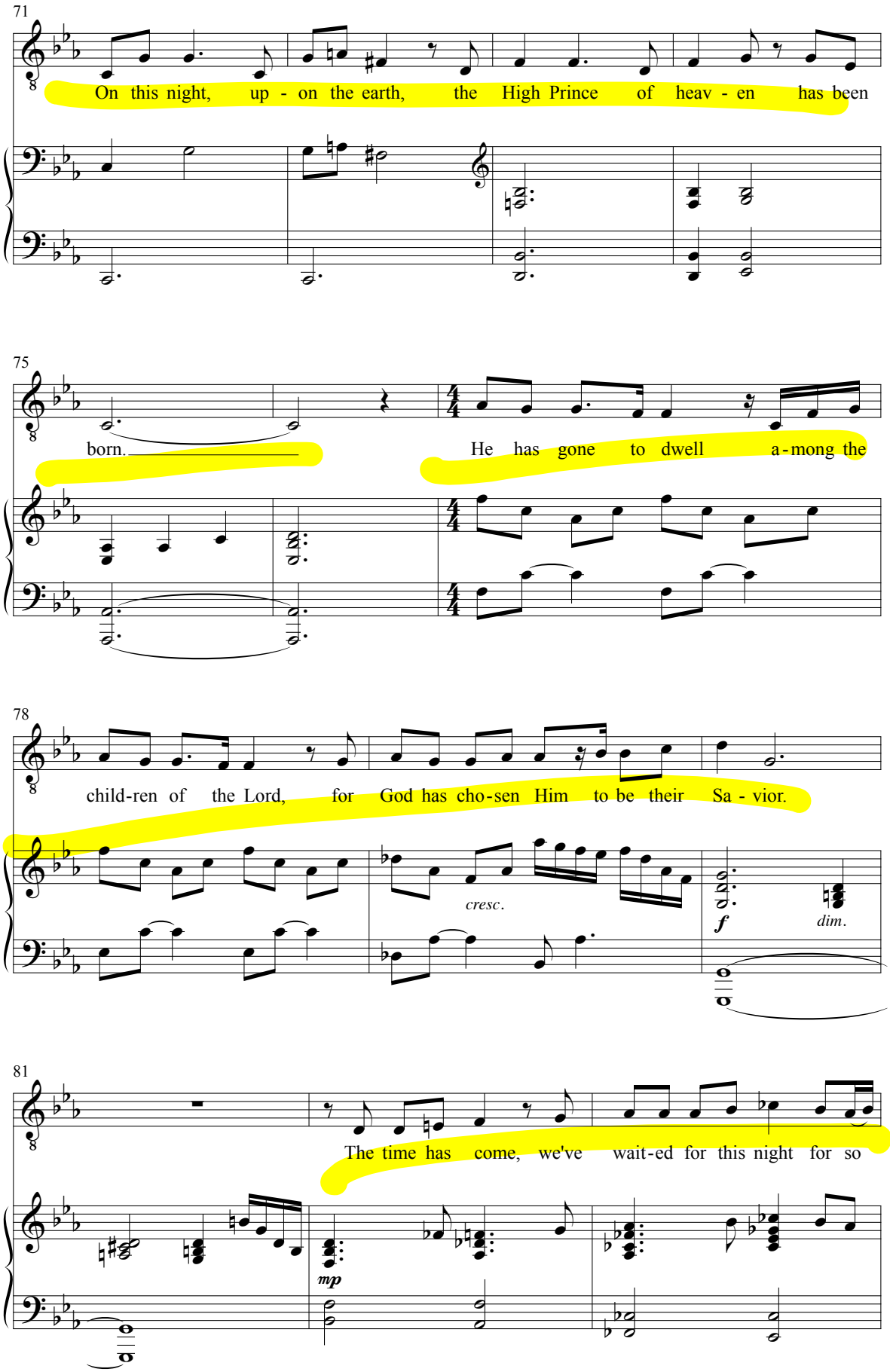
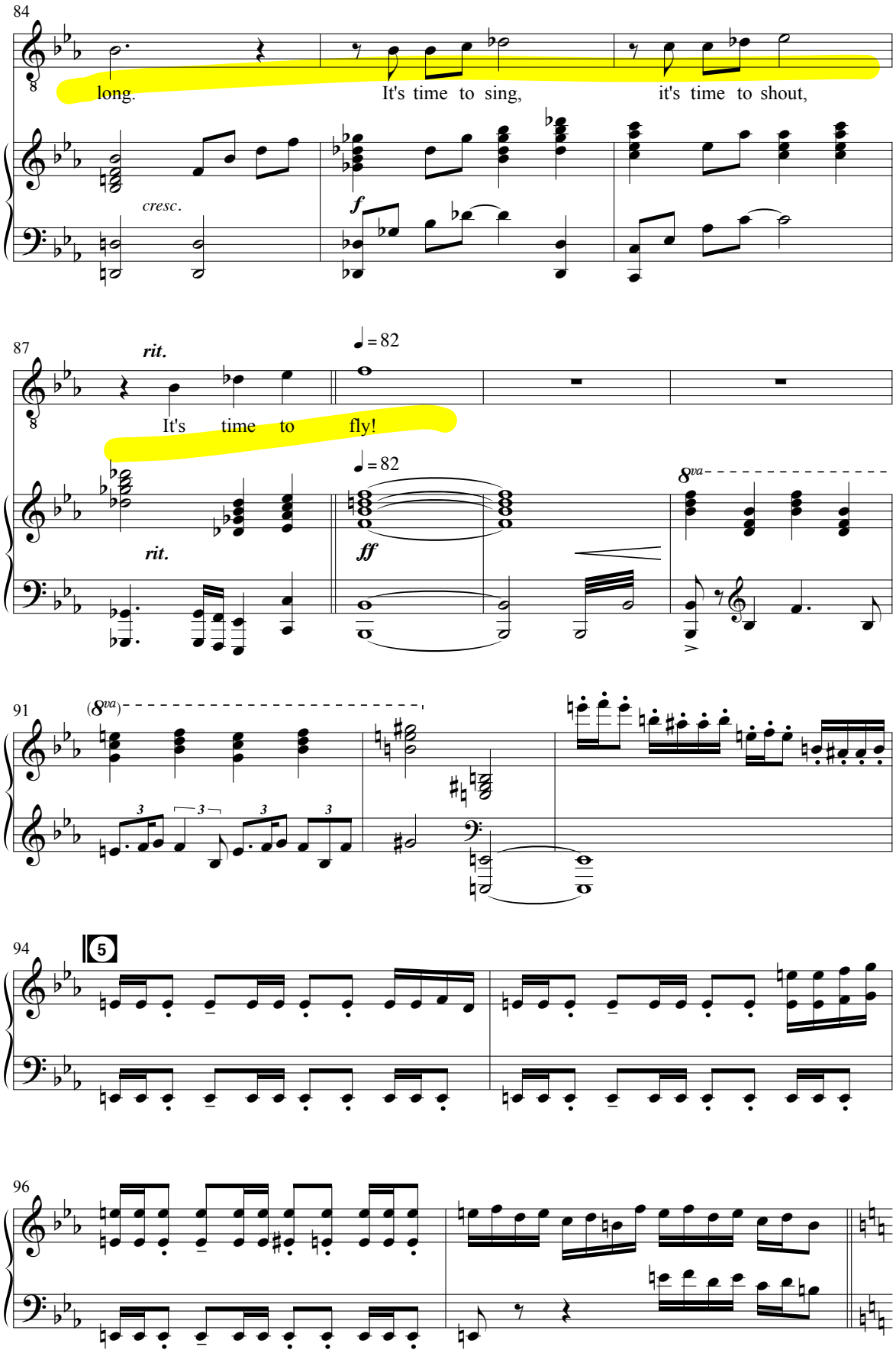

30
Do not be a - fraid, for you have found
35
fa - vor with God.
40
You will be with child, and you will give birth to a son, and
42
you shall give this child the name of Je - sus.


45
He will be great, and will be called the Son of the Most High.
cresc.
48
rit.
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
end!
♩ = 104
f
pp
54
56


58
60
62
64
4
rit.
67
♩ = 72
MICHAEL SOLO
Hear me now, O heav-en-ly hosts; great news of joy I bring.
♩ = 72


71
On this night, up - on the earth, the High Prince of heav - en has been
75
born.
He has gone to dwell a-mong the
78
child-ren of the Lord, for God has cho-sen Him to be their Sa - vior.
cresc.
f
dim.
81
The time has come, we've wait-ed for this night for so
mp


84
long.
It's time to sing,
it's time to shout,
cresc.
f
87
rit.
♩ = 82
It's time to fly!
rit.
♩ = 82
ff
8va
91
(8va)
94
5
96

"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

99

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

A F/A Am6 E/A

100

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

Am Dm/A E/A

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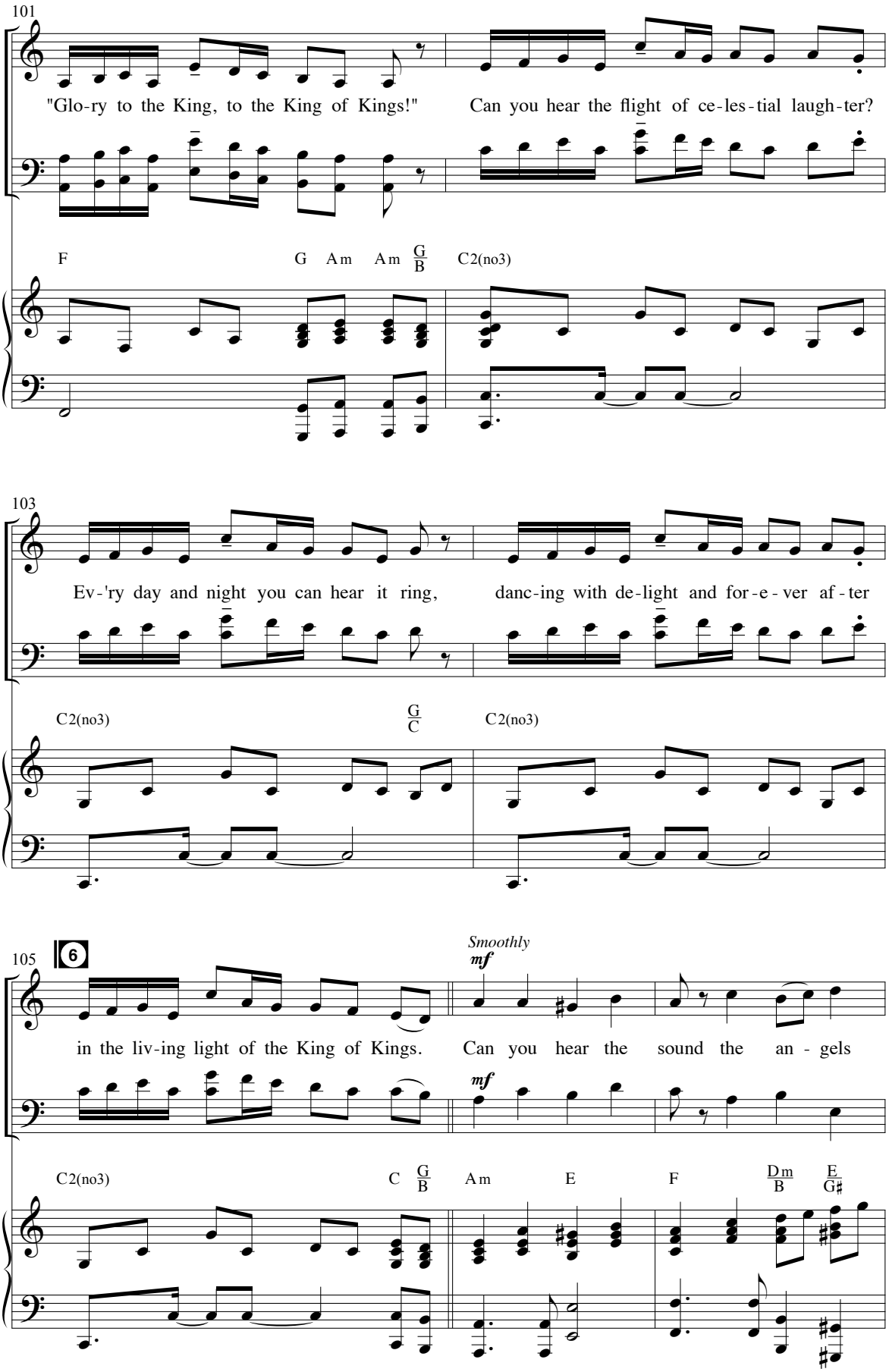
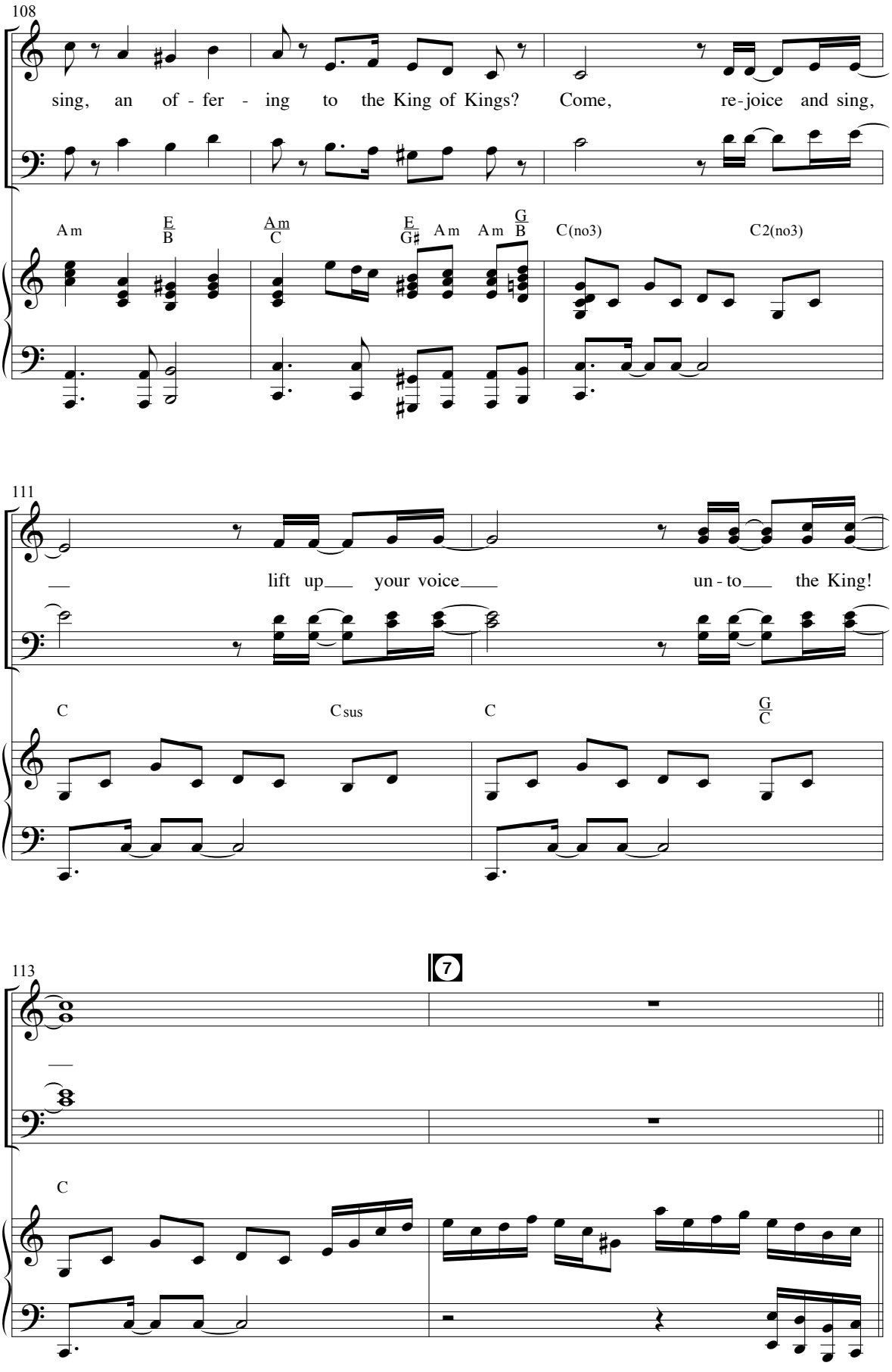
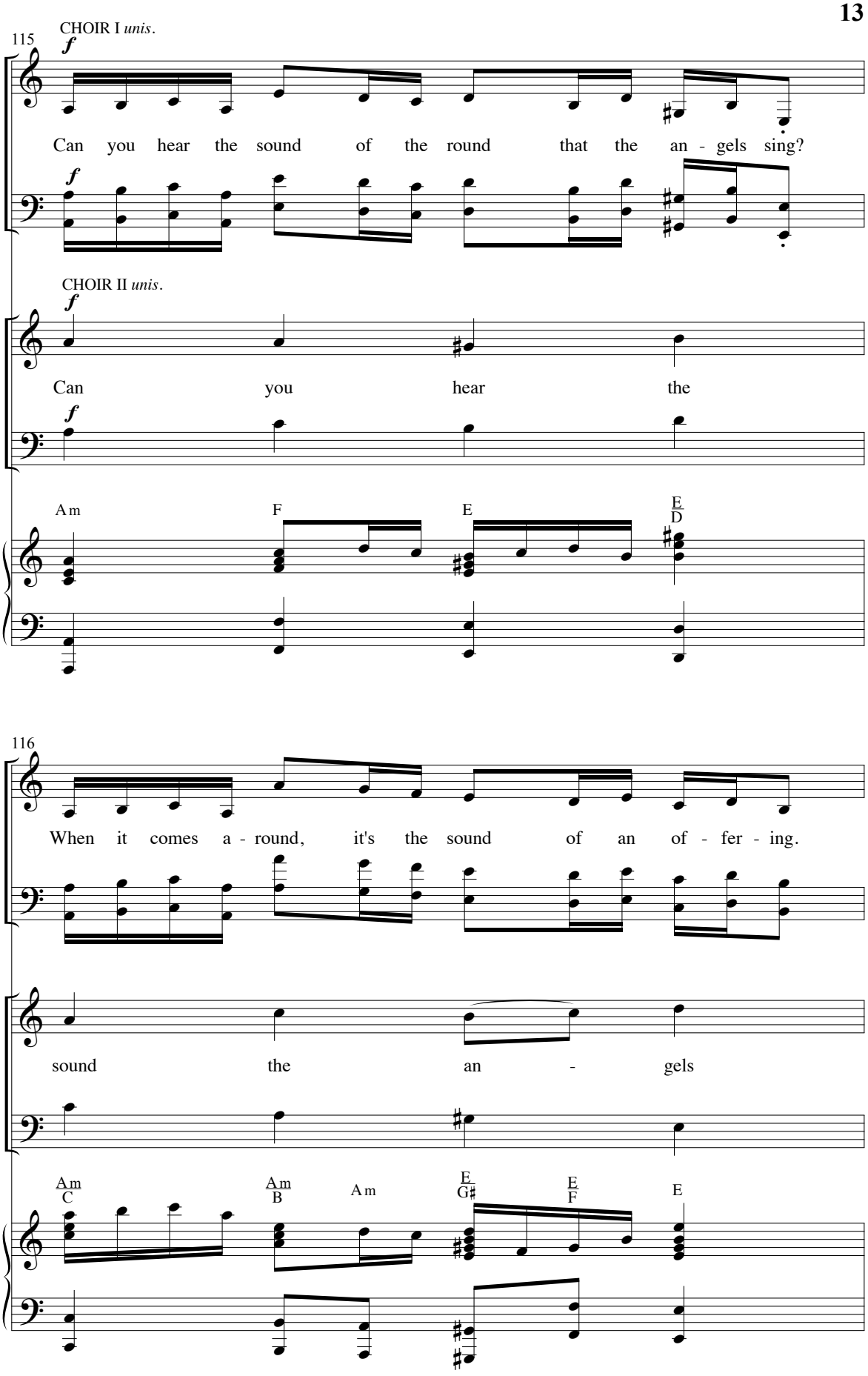

101
"Glo-ry to the King, to the King of Kings!" Can you hear the flight of ce-les-tial laugh-ter?
F G Am Am G/B C2(no3)
103
Ev-'ry day and night you can hear it ring, danc-ing with de-light and for-e-ver af-ter
C2(no3) G/C C2(no3)
105
6
Smoothly
mf
in the liv-ing light of the King of Kings. Can you hear the sound the an-gels
mf
C2(no3) C G/B Am E F Dm/B E/G♯


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?
f
CHOIR II unis.
f
Can you hear the
f
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

117

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

sing, an of - fer -

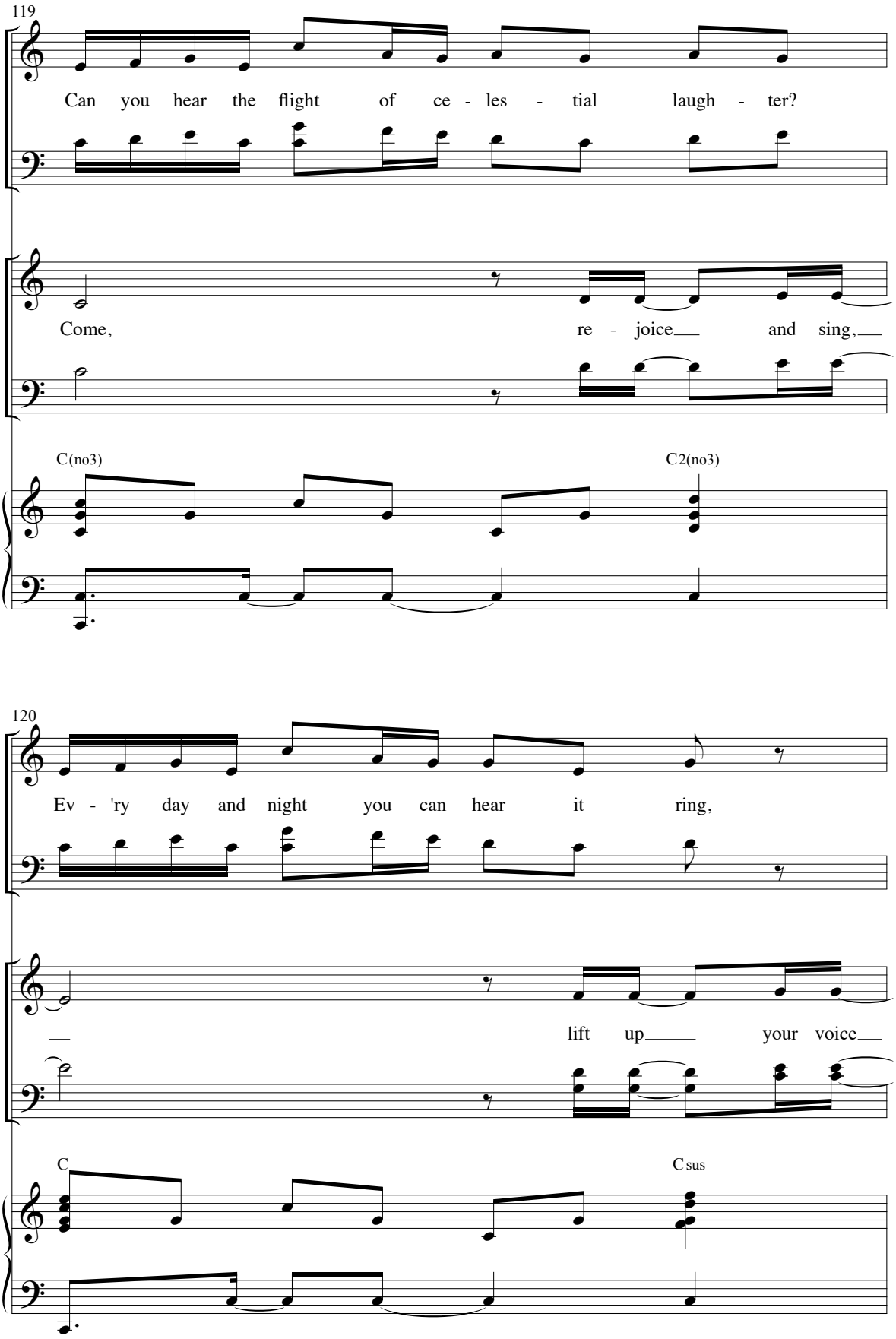
Am Am/C E/B E

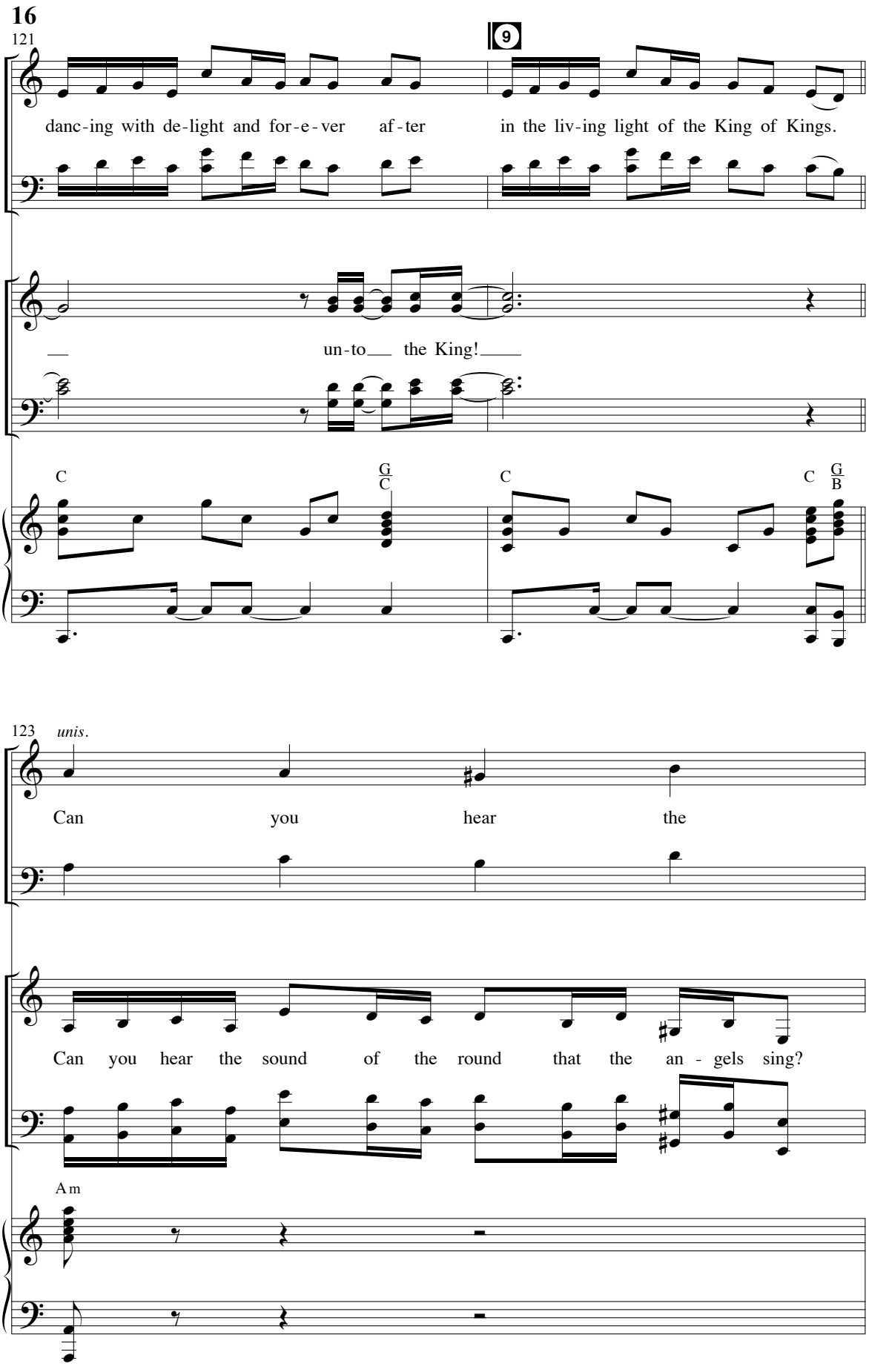
118 8

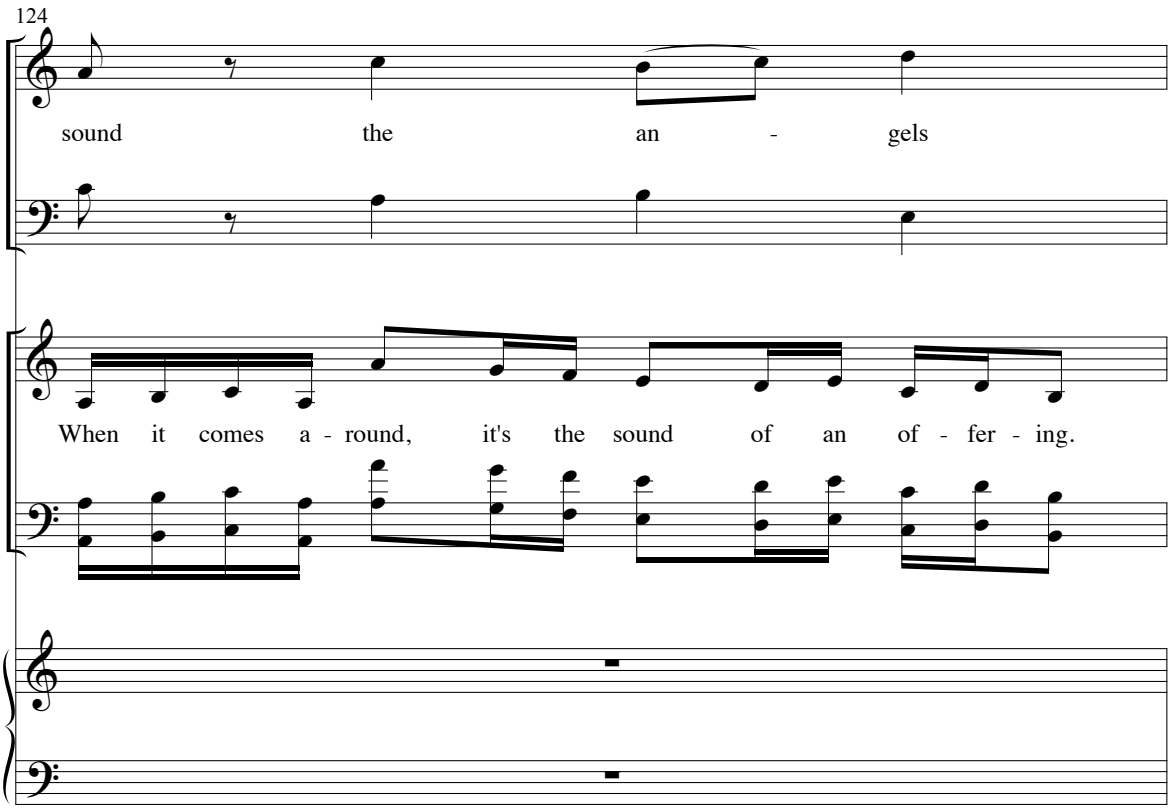
"Glo - ry to the King, to the King of Kings!"

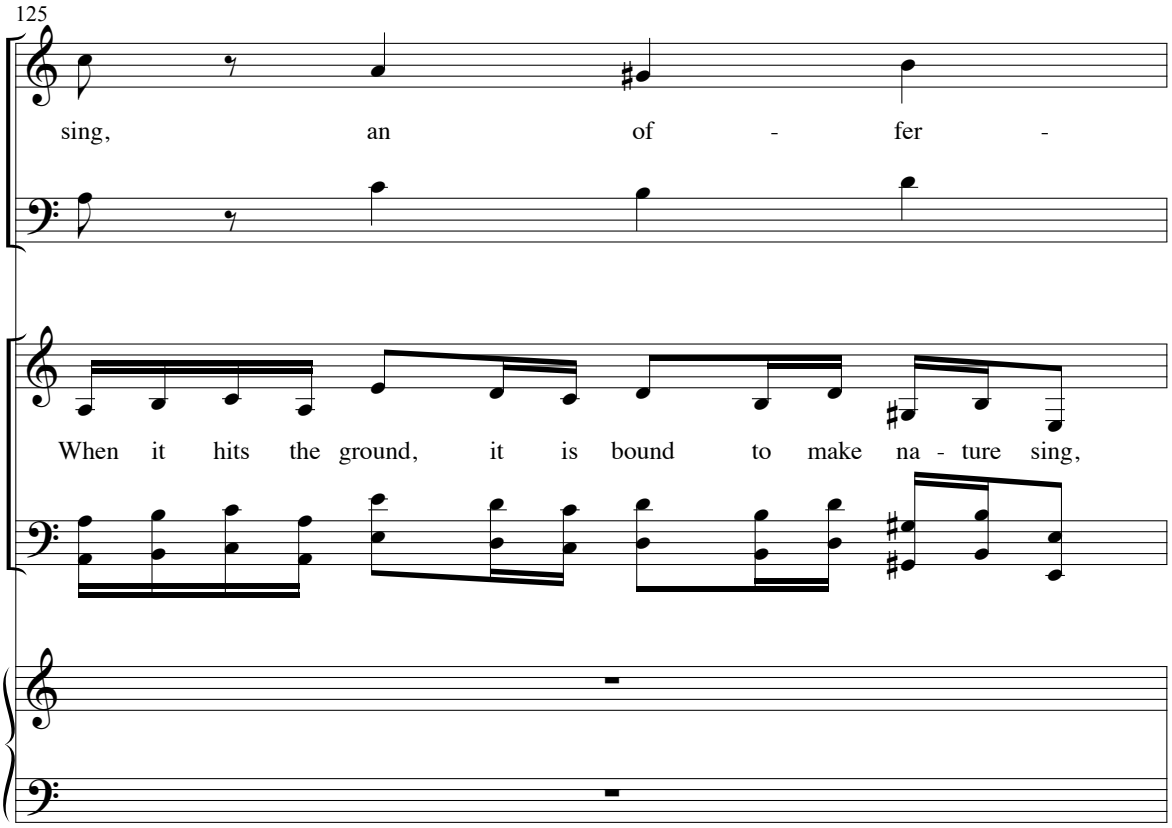
ing to the King of Kings?

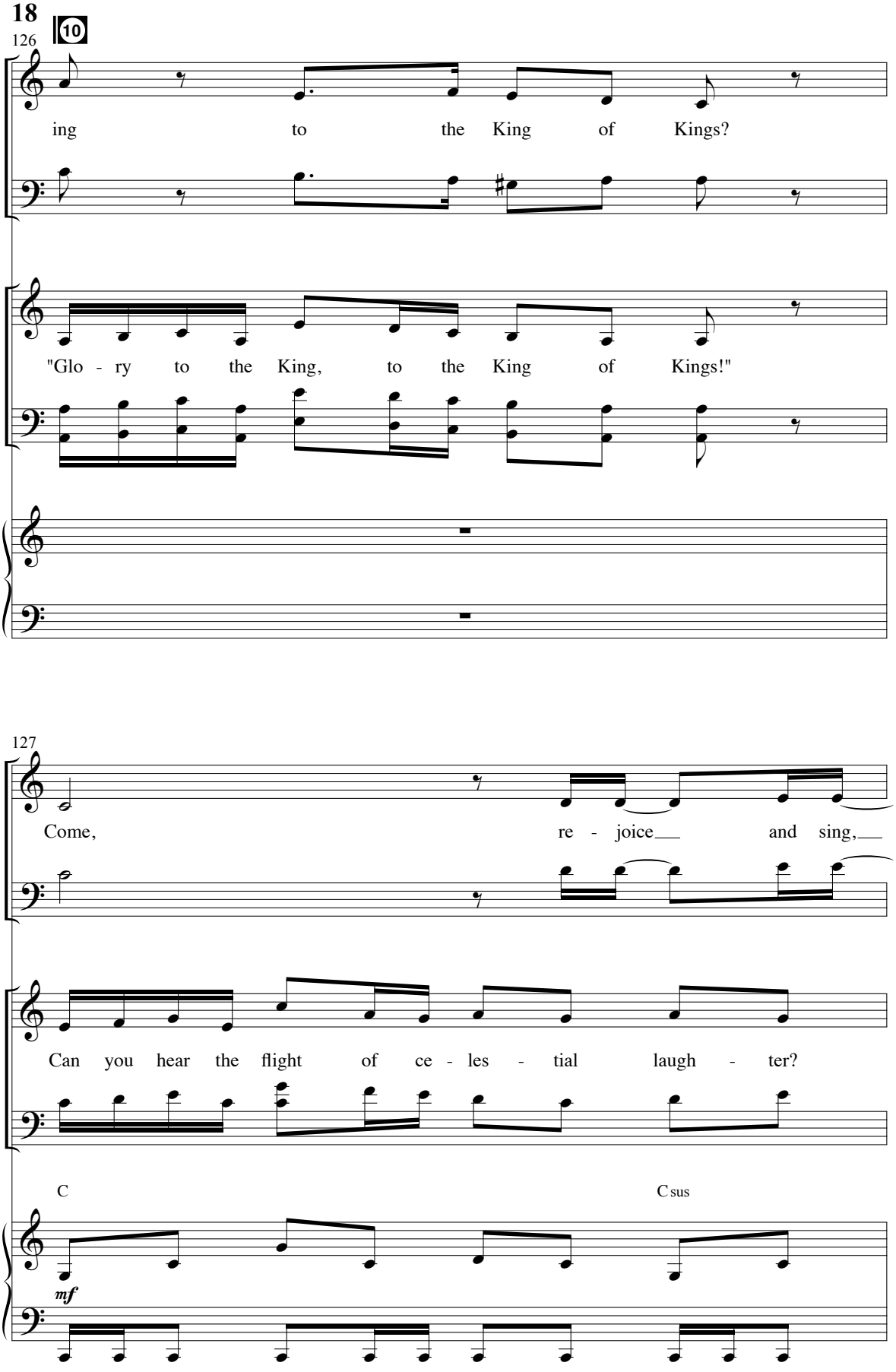
F Am/F♯ E7/G♯ Am Am G/B

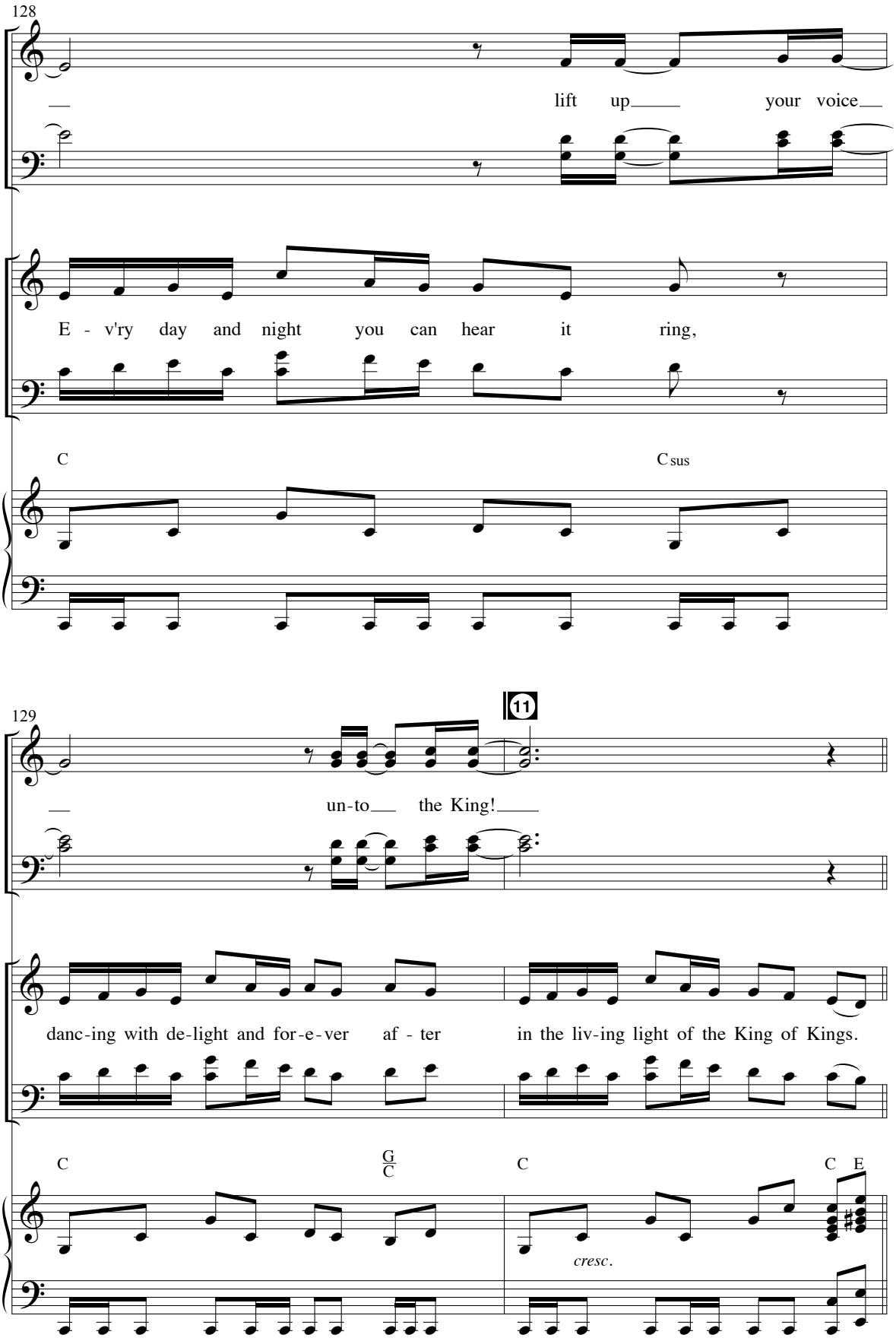

119
Can you hear the flight of ce - les - tial laugh - ter?
Come, re - joice and sing,
C(no3)
C2(no3)
120
Ev - 'ry day and night you can hear it ring,
lift up your voice
C
Csus

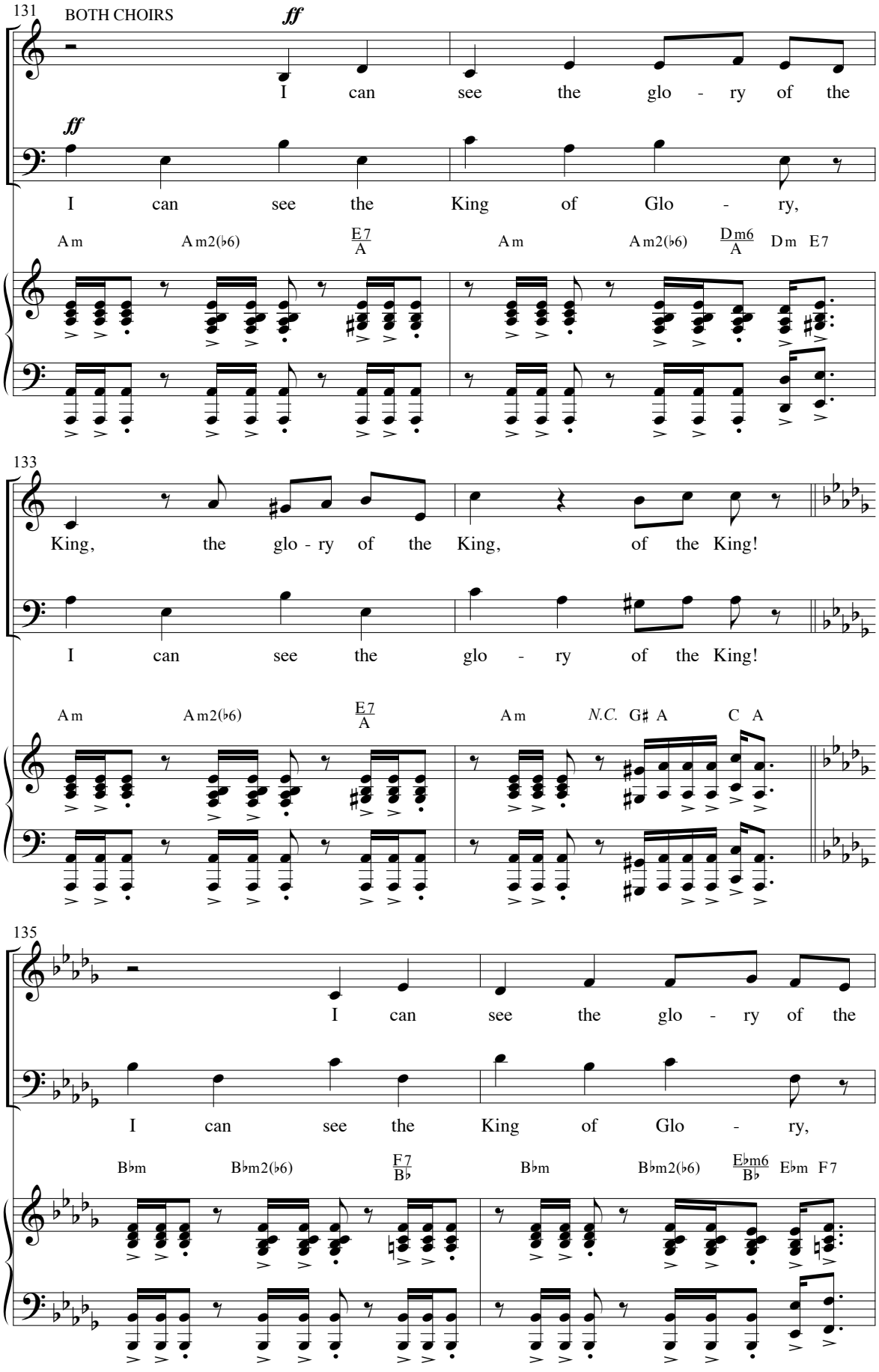

121
9
danc-ing with de-light and for-e-ver af-ter
in the liv-ing light of the King of Kings.
un-to the King!
C
G/C
C
C
G/B
123
unis.
Can you hear the
Can you hear the sound of the round that the an-gels sing?
Am

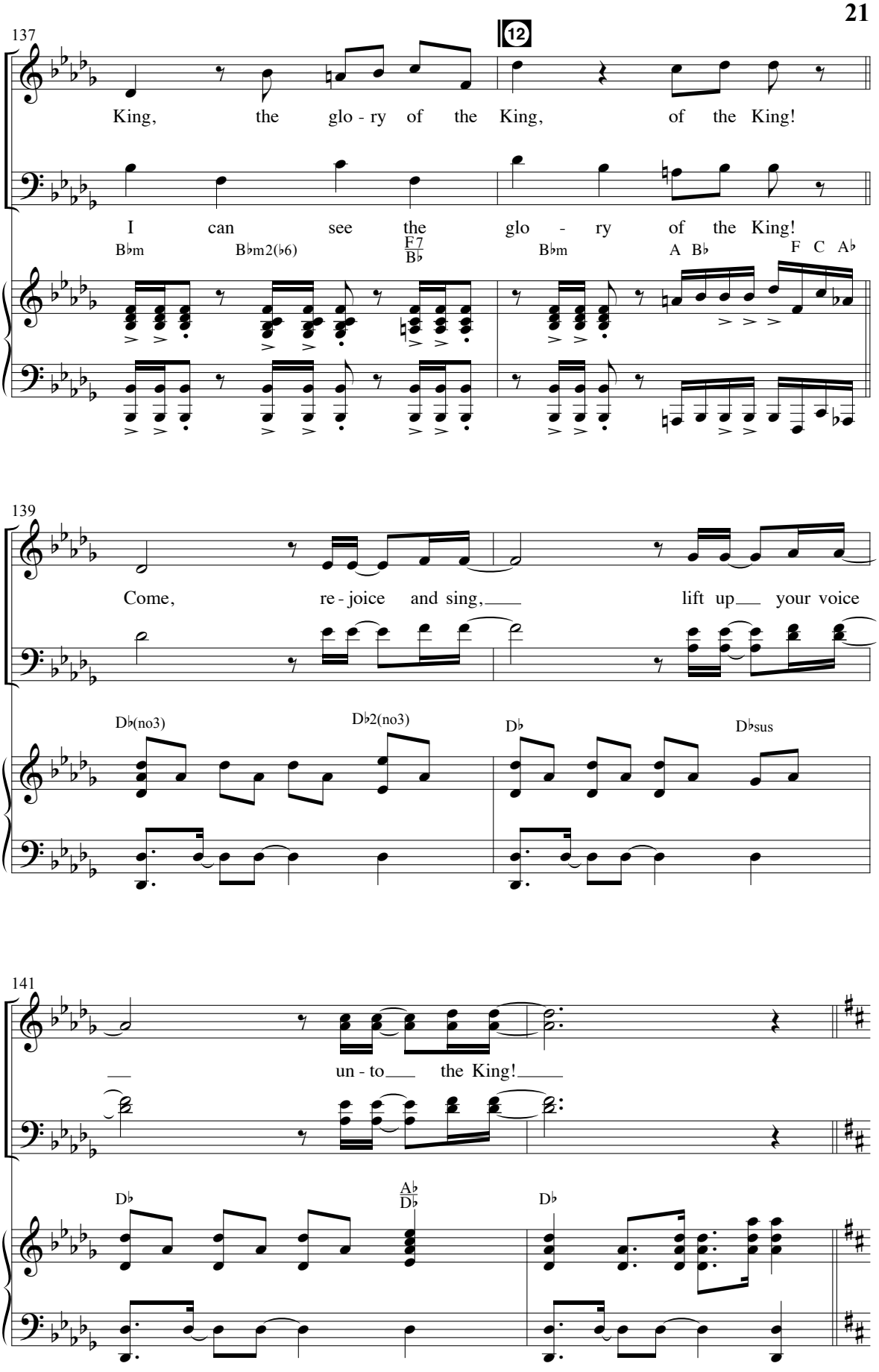

124
sound the an - gels
When it comes a - round, it's the sound of an of - fer - ing.

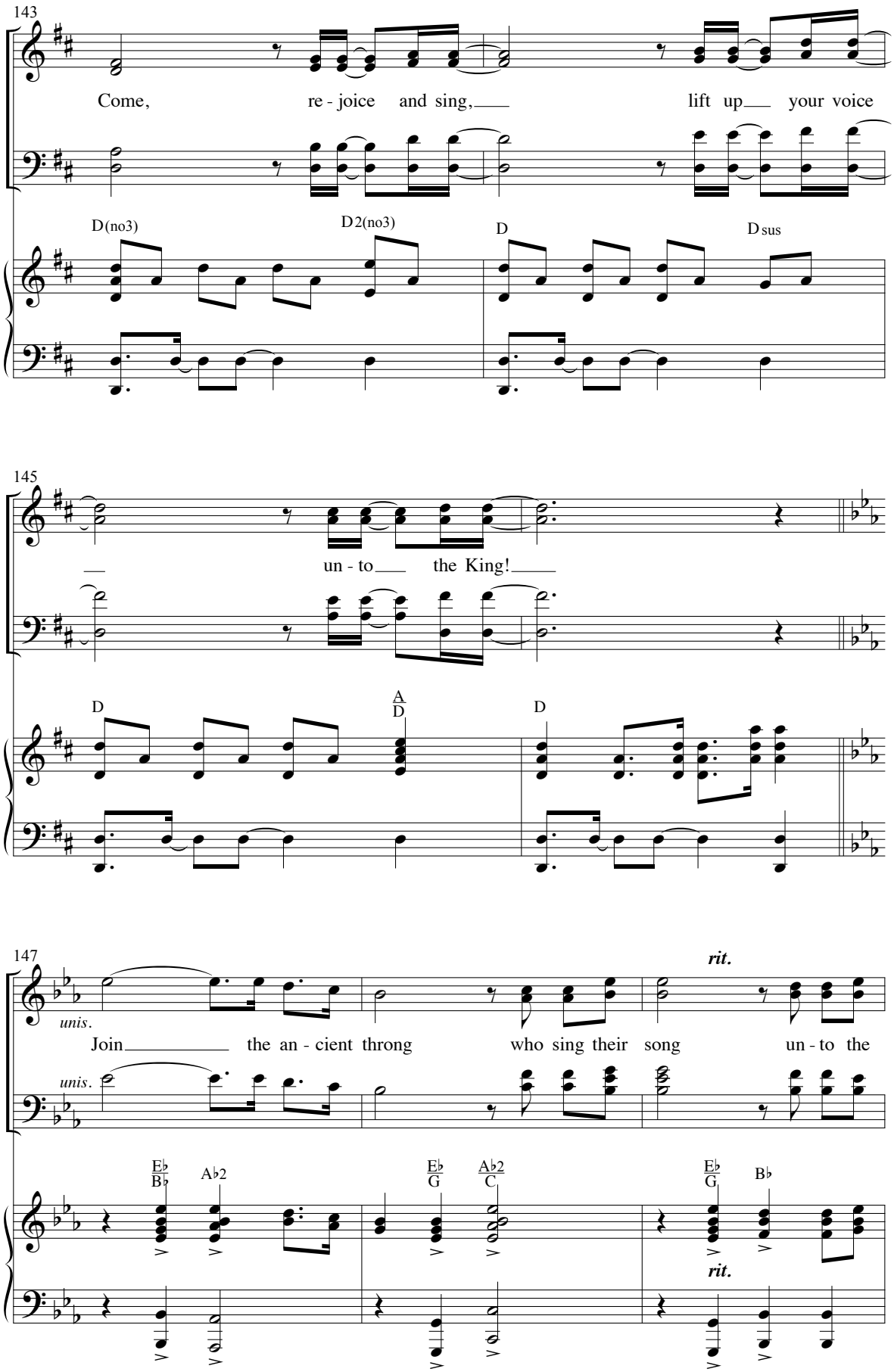

125
sing, an of - fer -
When it hits the ground, it is bound to make na - ture sing,

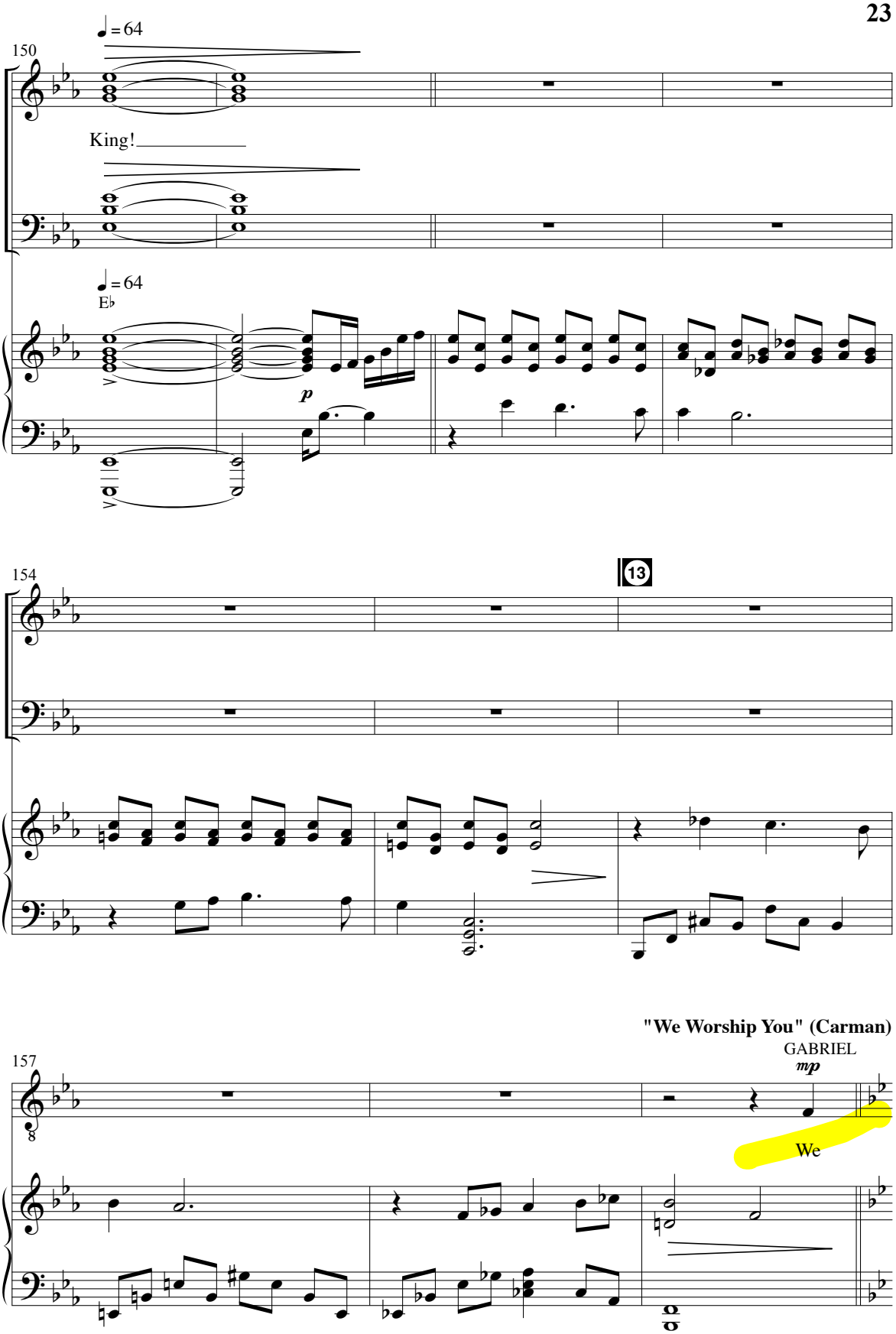

10
126
ing to the King of Kings?
"Glo - ry to the King, to the King of Kings!"
127
Come, re - joice and sing,
Can you hear the flight of ce - les - tial laugh - ter?
C
Csus
mf


128
lift up your voice
E - v'ry day and night you can hear it ring,
C
Csus
129
11
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.


131
BOTH CHOIRS
ff
I can see the glo - ry of the
ff
I can see the King of Glo - ry,
Am Am2(♭6) E7/A Am Am2(♭6) 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(♭6) 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,
B♭m B♭m2(♭6) F7/B♭ B♭m B♭m2(♭6) E♭m6/B♭ E♭m F7


137
12
King, the glo - ry of the King, of the King!
I can see the glo - ry of the King!
B♭m
B♭m2(♭6)
F7
B♭
B♭m
A B♭
F C A♭
139
Come, re - joice and sing, lift up your voice
D♭(no3)
D♭2(no3)
D♭
D♭sus
141
un - to the King!
D♭
A♭
D♭
D♭


143
Come, re - joice and sing, lift up your voice
D(no3)
D2(no3)
D
Dsus
145
un - to the King!
D
A
D
D
147
rit.
unis.
Join the an - cient throng who sing their song un - to the
unis.
Eb
Bb
Ab2
Eb
G
Ab2
C
Eb
G
Bb
rit.



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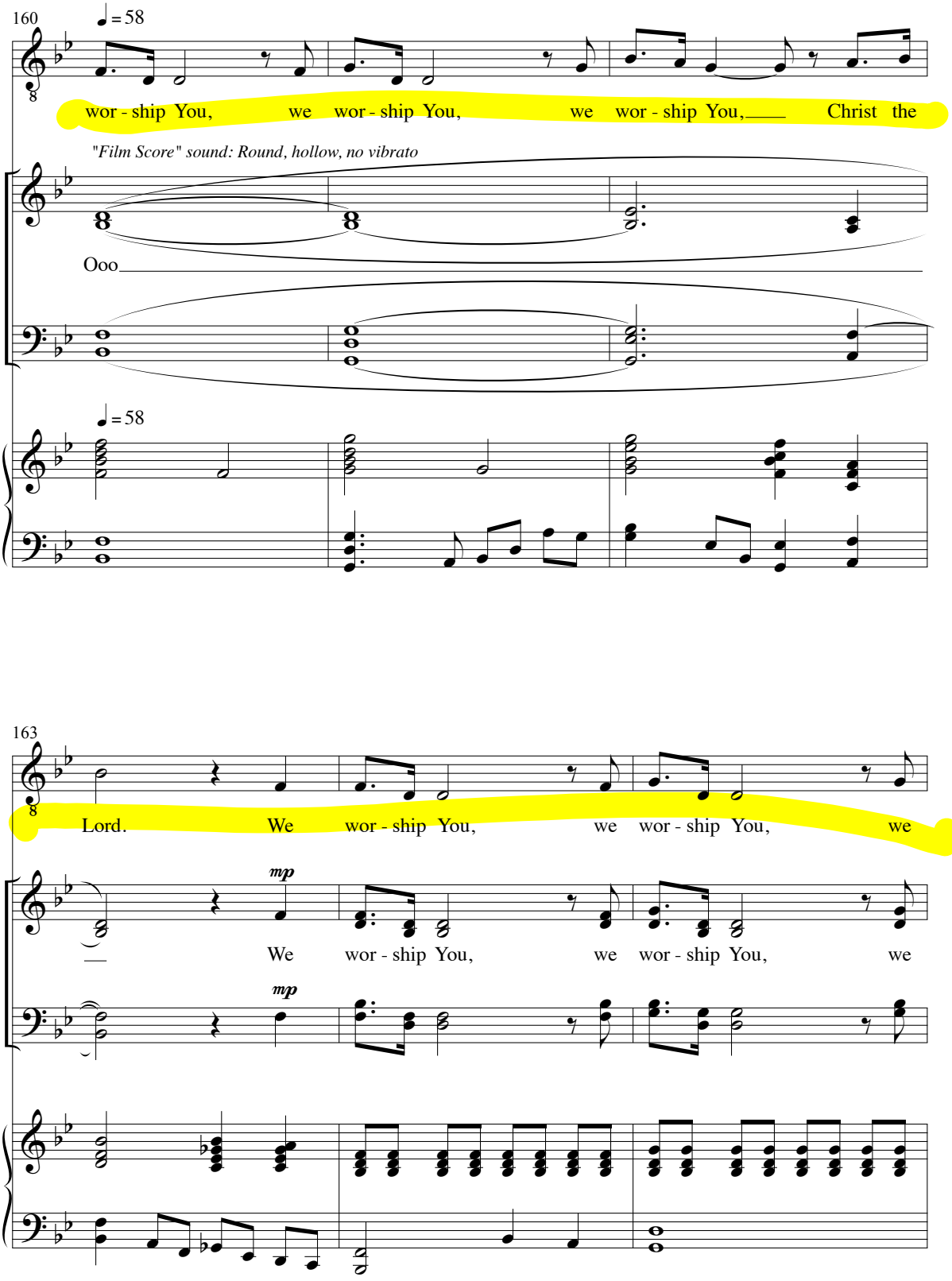
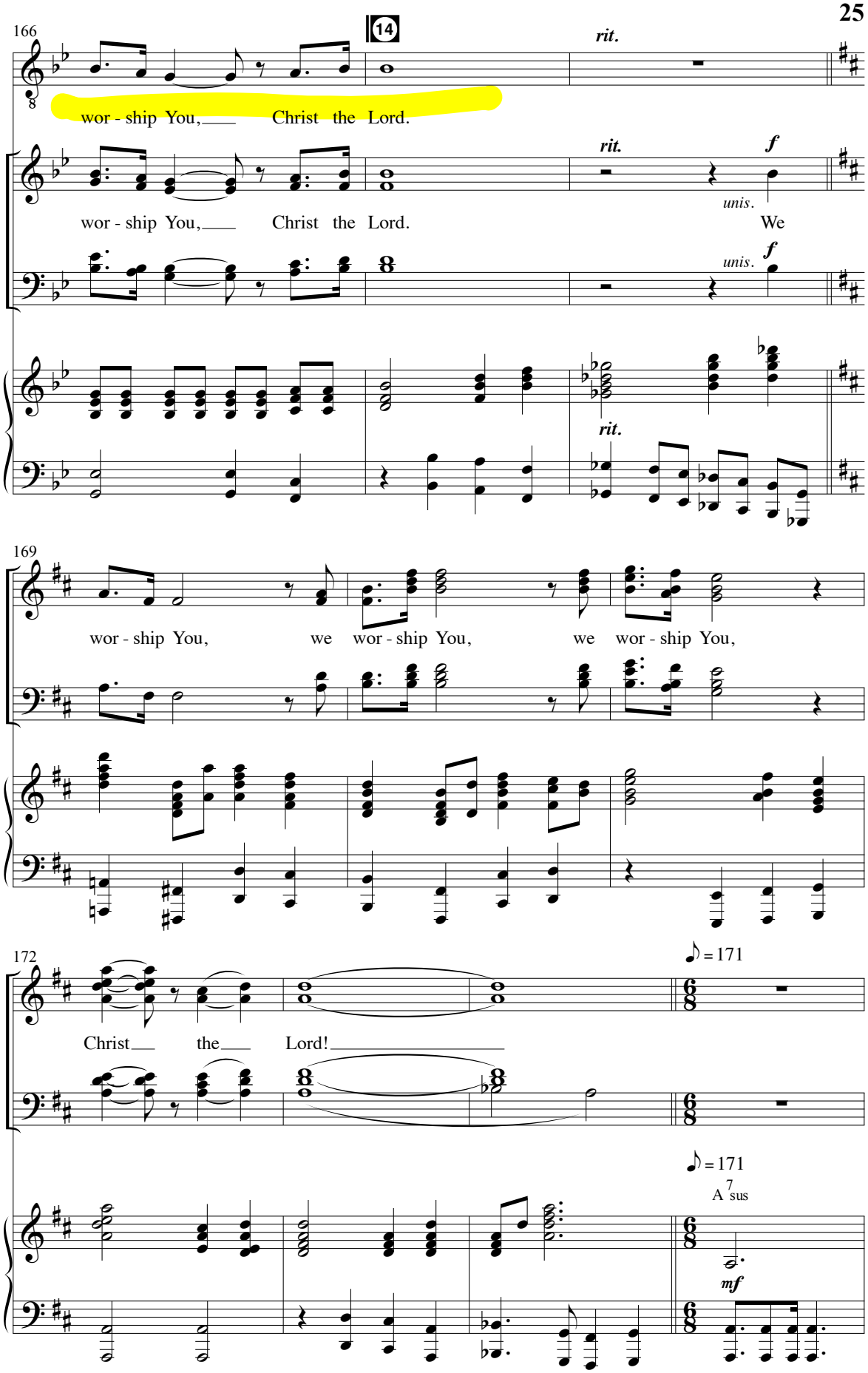

160
♩ = 58
wor - ship You, we wor - ship You, we wor - ship You, Christ the
"Film Score" sound: Round, hollow, no vibrato
Ooo
♩ = 58
163
Lord. We wor - ship You, we wor - ship You, we
mp
We wor - ship You, we wor - ship You, we
mp


166
14
rit.
wor - ship You, Christ the Lord.
rit.
f
wor - ship You, Christ the Lord.
unis.
We
unis.
f
rit.
169
wor - ship You, we wor - ship You, we wor - ship You,
172
♪ = 171
Christ the Lord!
♪ = 171
A 7 sus
mf

176

15

cresc.

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

179

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

D
A

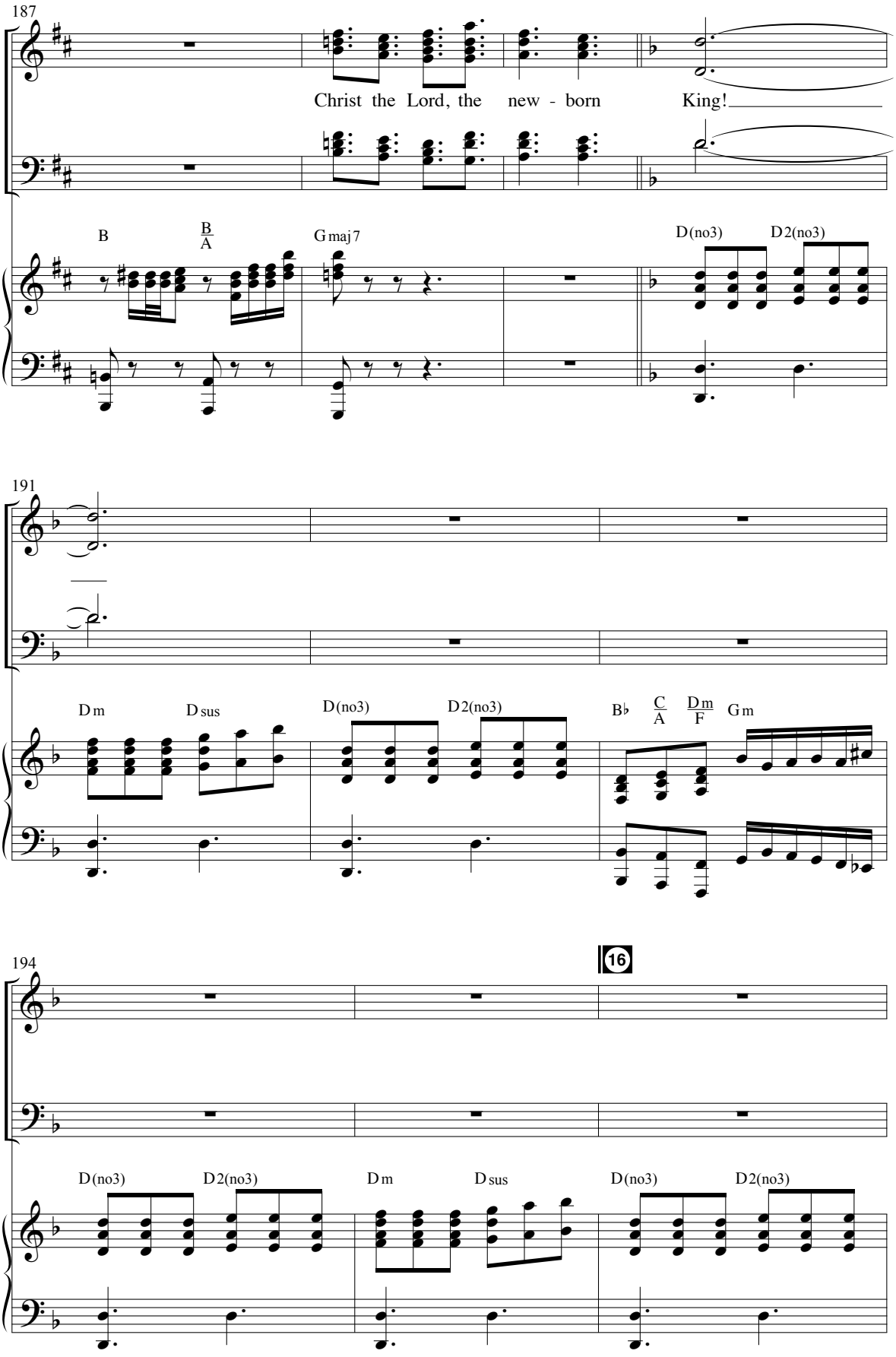
A (unis.)

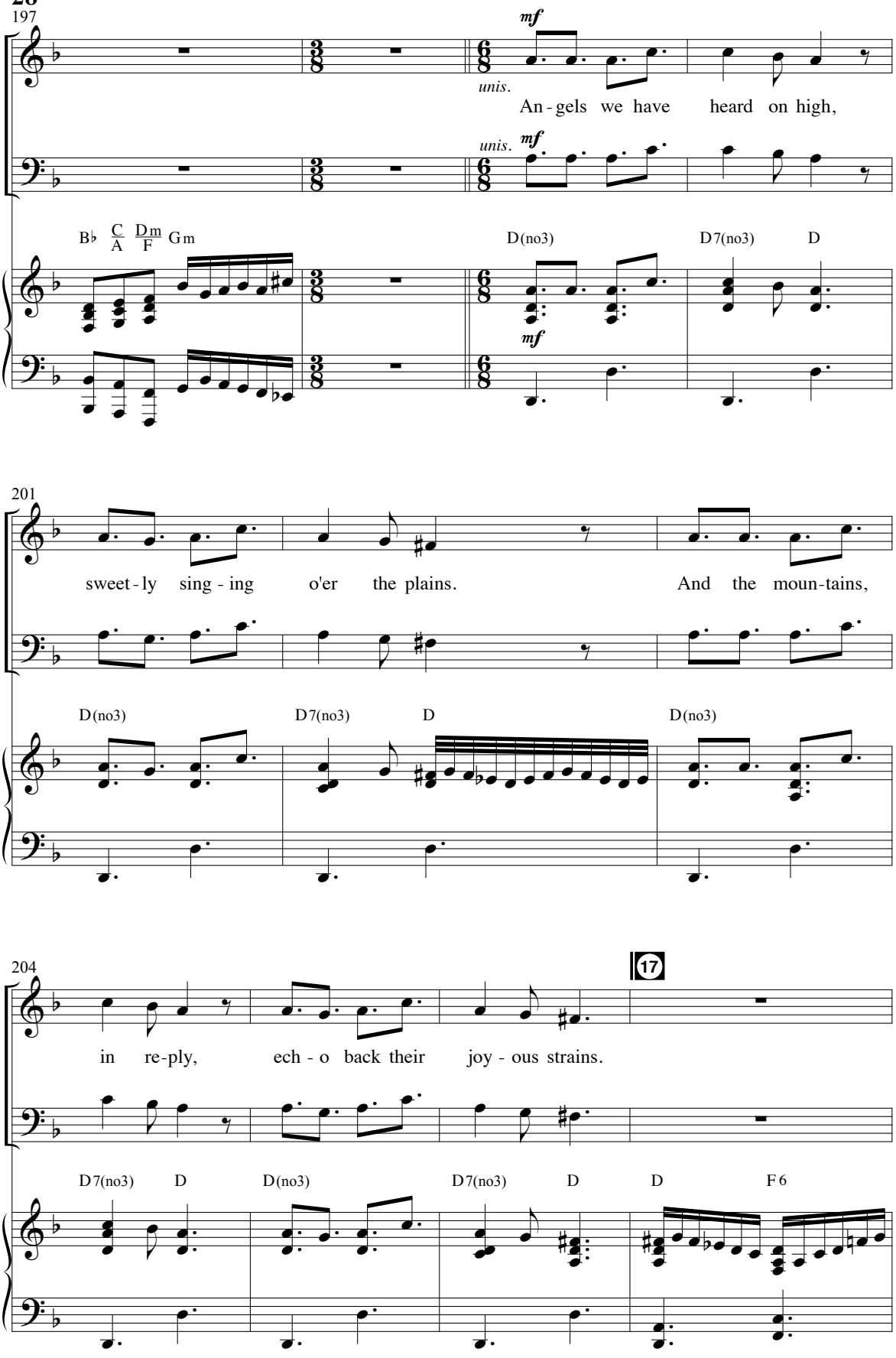
ff

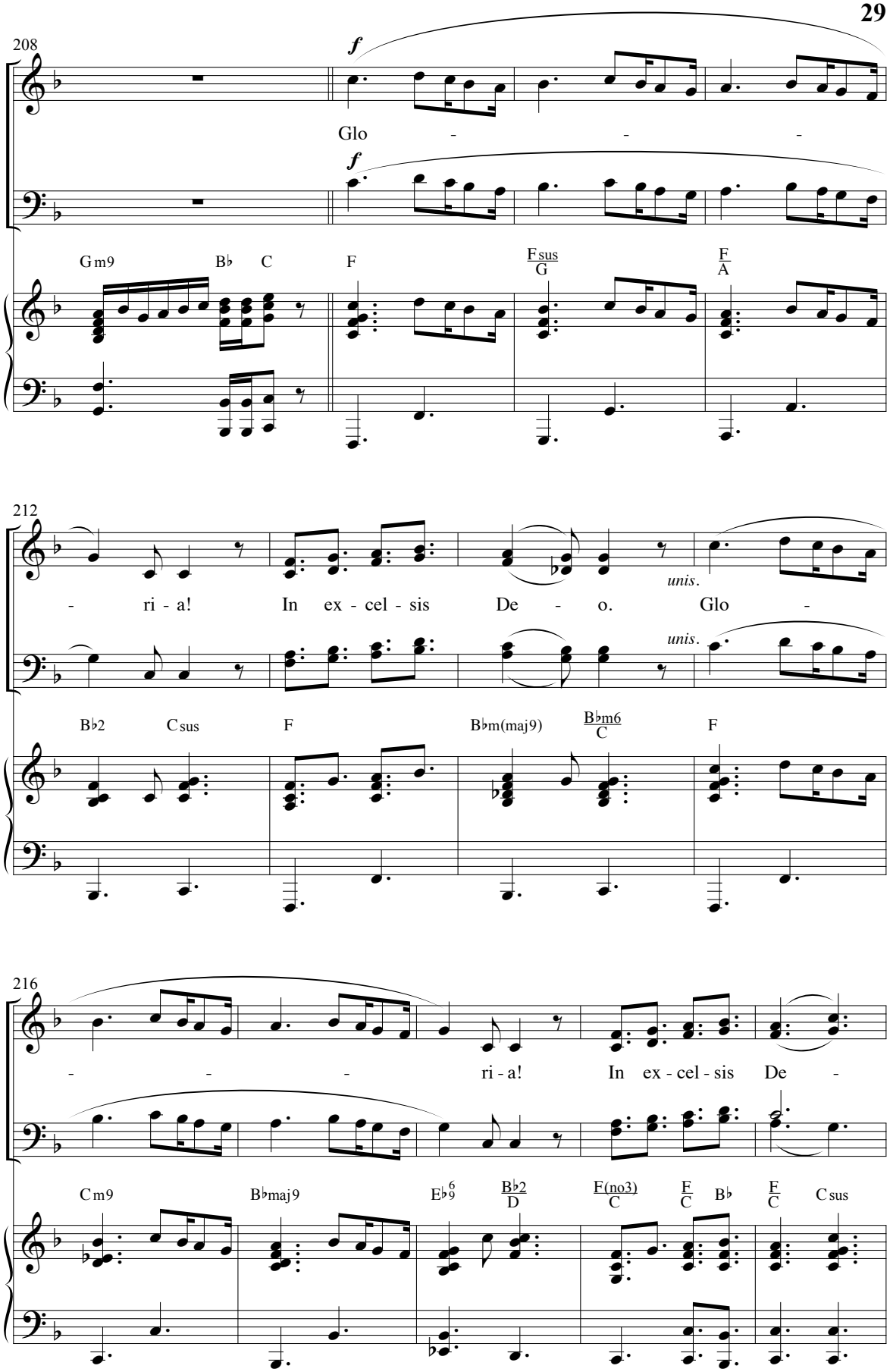
183

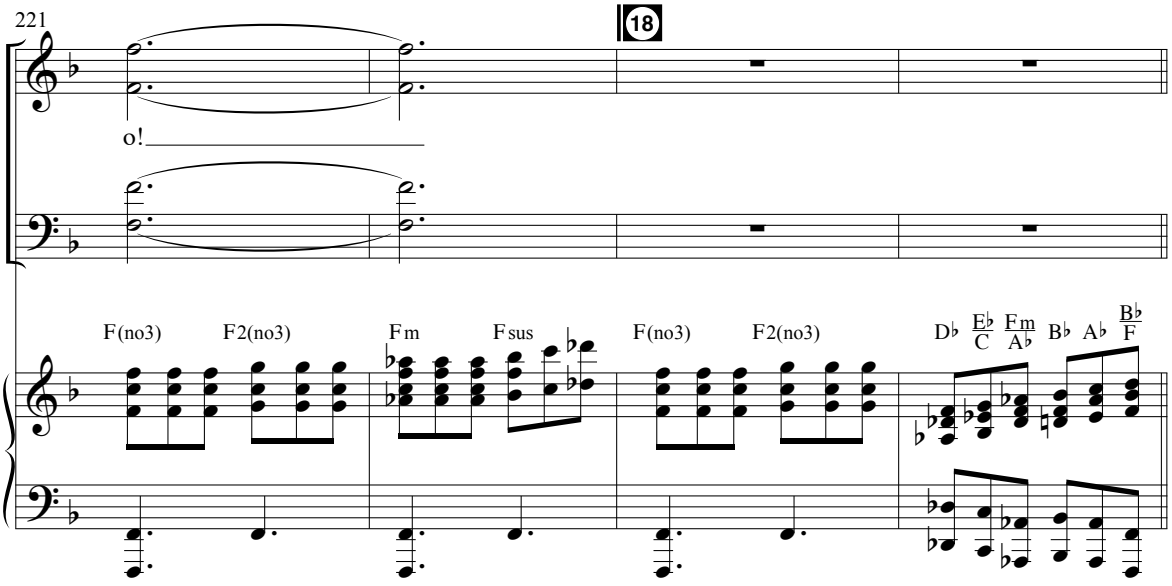
an - gels sing. Come a - dore, on bend - ed knee,

B♭ (unis.) G (unis.)

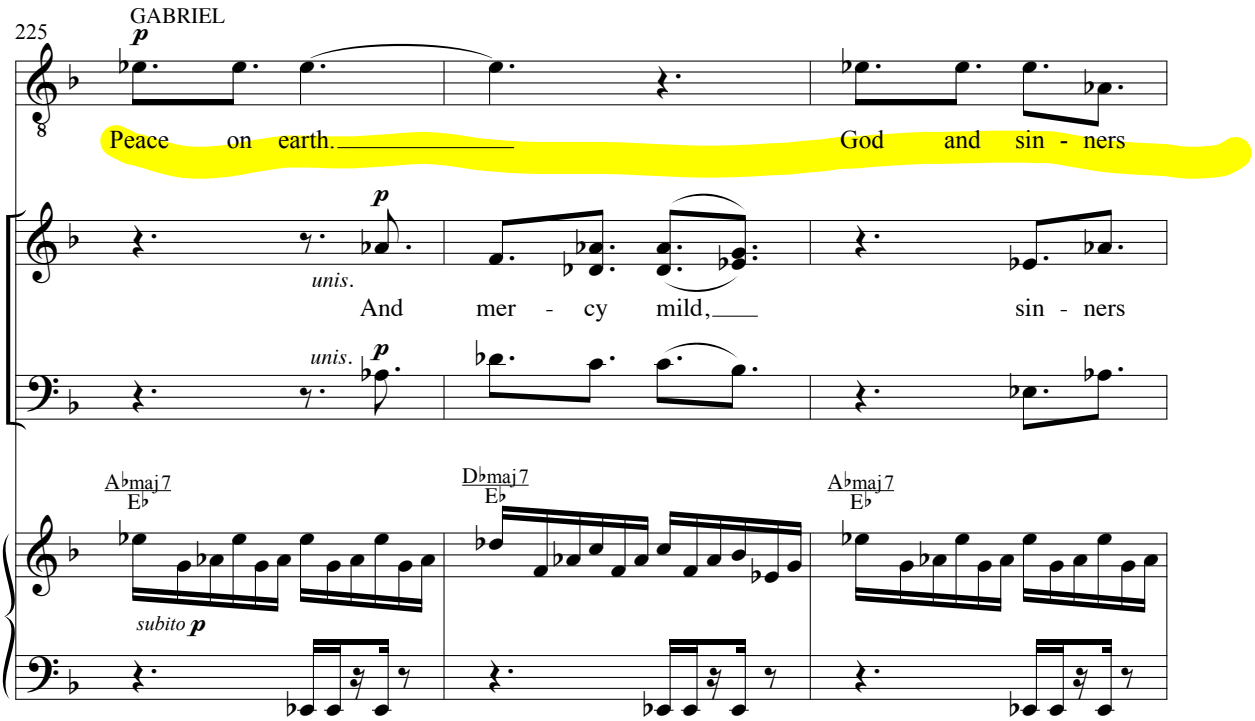

187
Christ the Lord, the new - born King!
B
B/A
Gmaj7
D(no3)
D2(no3)
191
Dm
Dsus
D(no3)
D2(no3)
B♭
C/A
Dm/F
Gm
194
16
D(no3)
D2(no3)
Dm
Dsus
D(no3)
D2(no3)

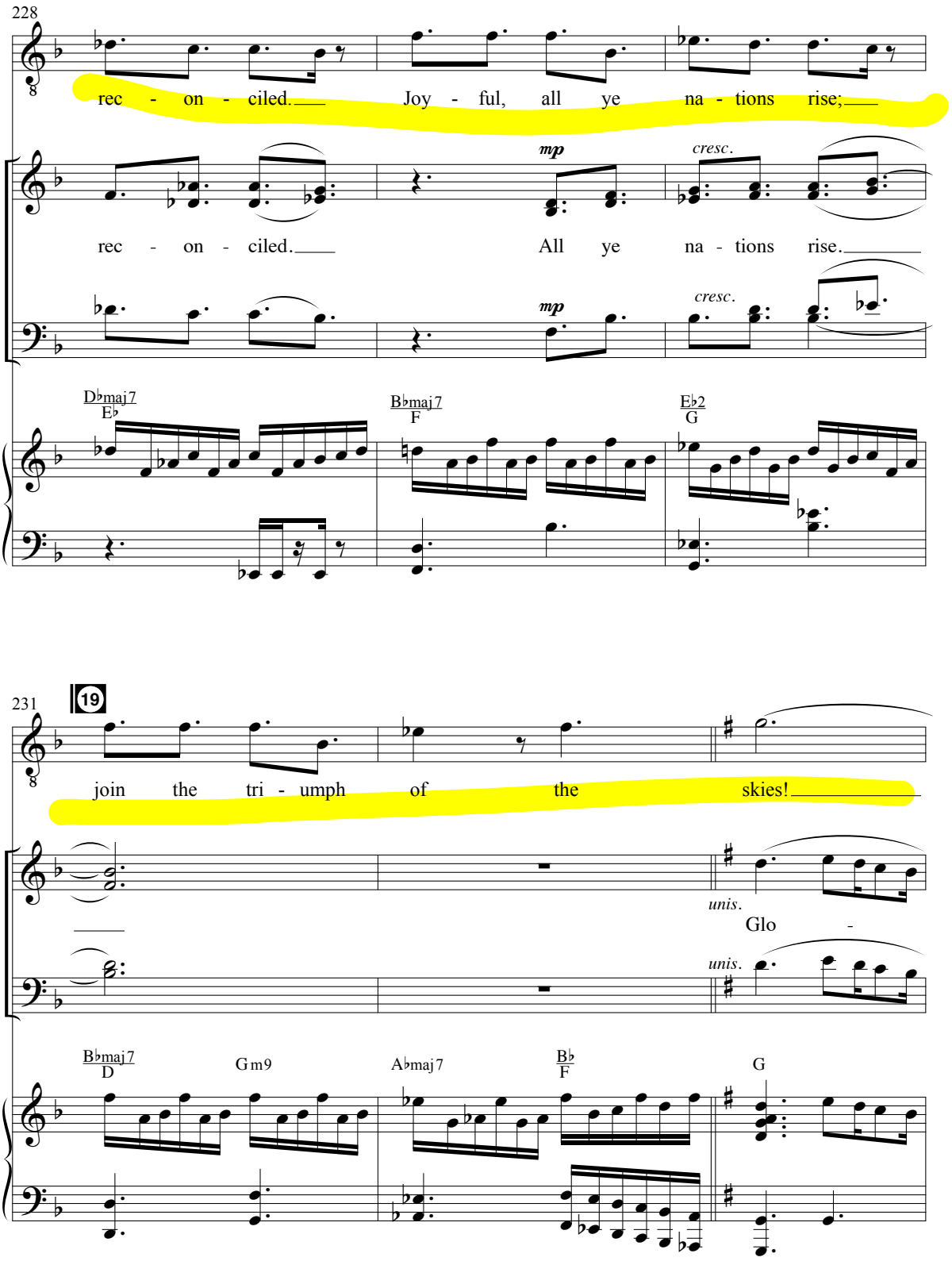

197
mf
unis.
An - gels we have heard on high,
unis.
mf
B♭ C/A Dm/F Gm
D(no3)
D7(no3)
D
mf
201
sweet - ly sing - ing o'er the plains. And the moun - tains,
D(no3)
D7(no3)
D
D(no3)
204
17
in re - ply, ech - o back their joy - ous strains.
D7(no3)
D
D(no3)
D7(no3)
D
D
F6

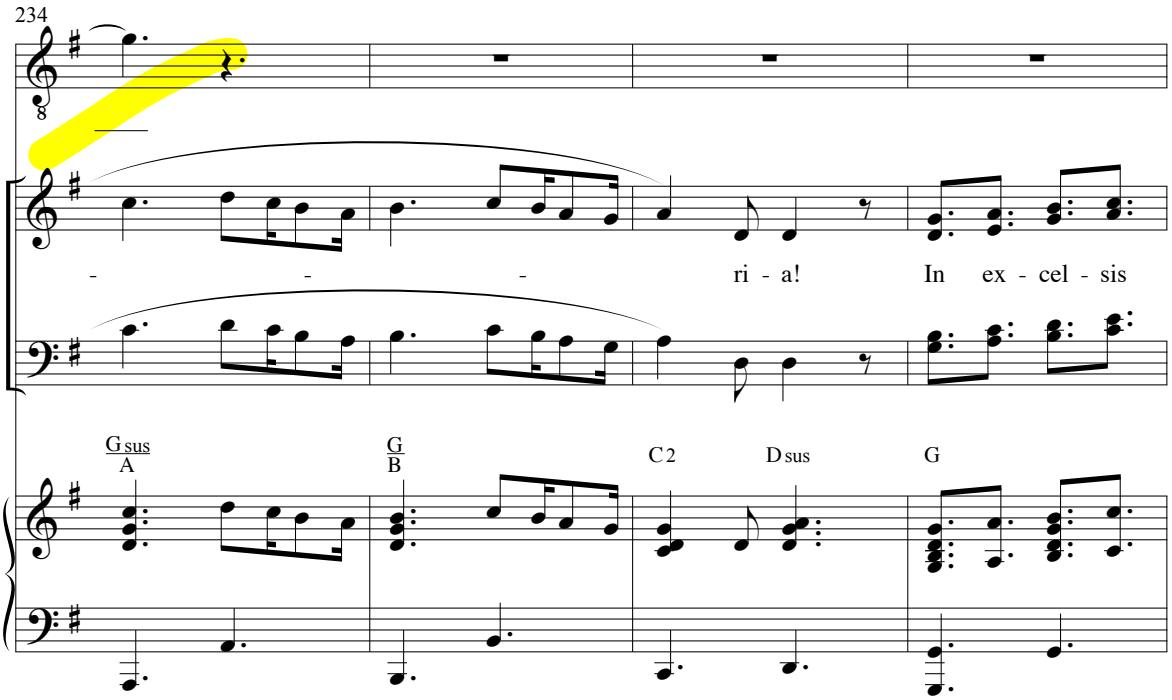

208
f
Glo - - -
f
Gm9 B♭ C F Fsus/G F/A
212
- ri - a! In ex - cel - sis De - o. Glo -
unis.
unis.
B♭2 Csus F B♭m(maj9) B♭m6/C F
216
- - - ri - a! In ex - cel - sis De -
Cm9 B♭maj9 E♭6/9 B♭2/D F(no3)/C F/C B♭ F/C Csus

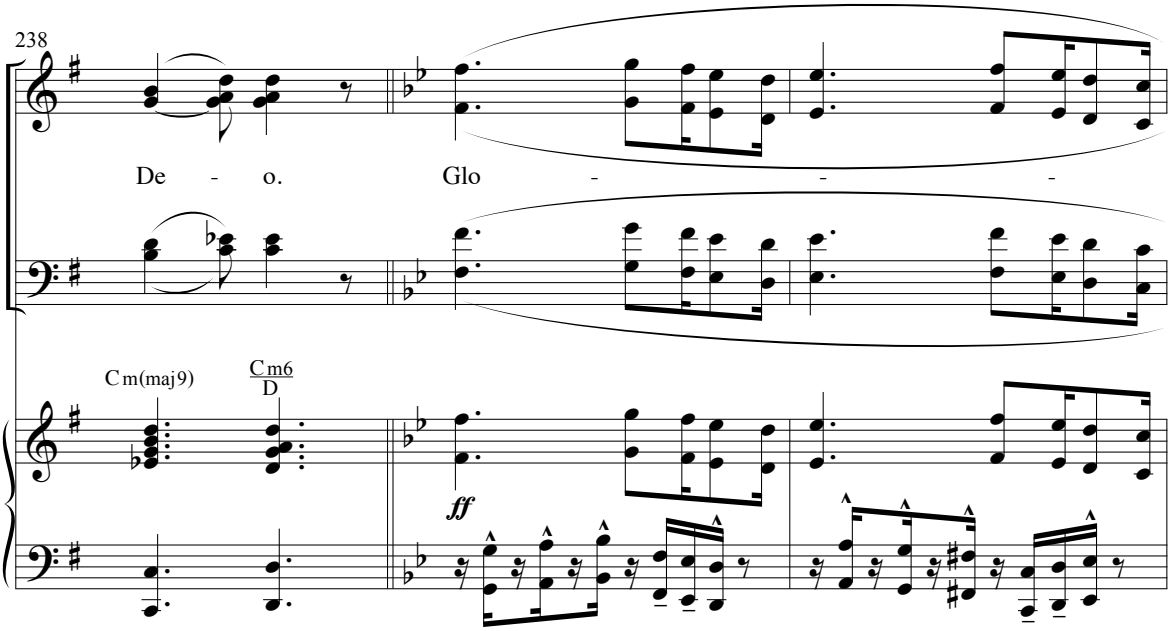


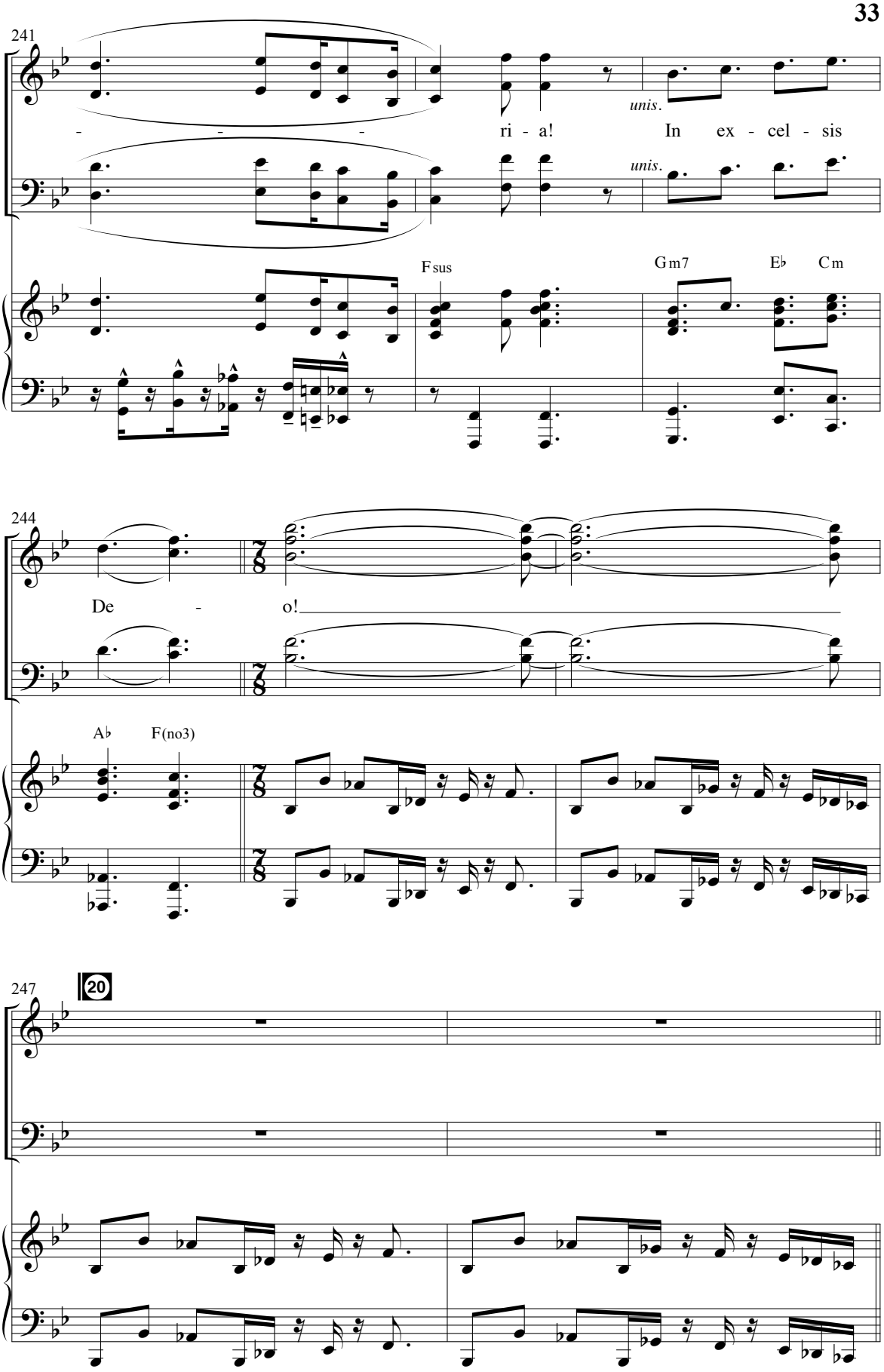
"Hark! the Herald Angels Sing" (Charles Wesley, Felix Mendelssohn)



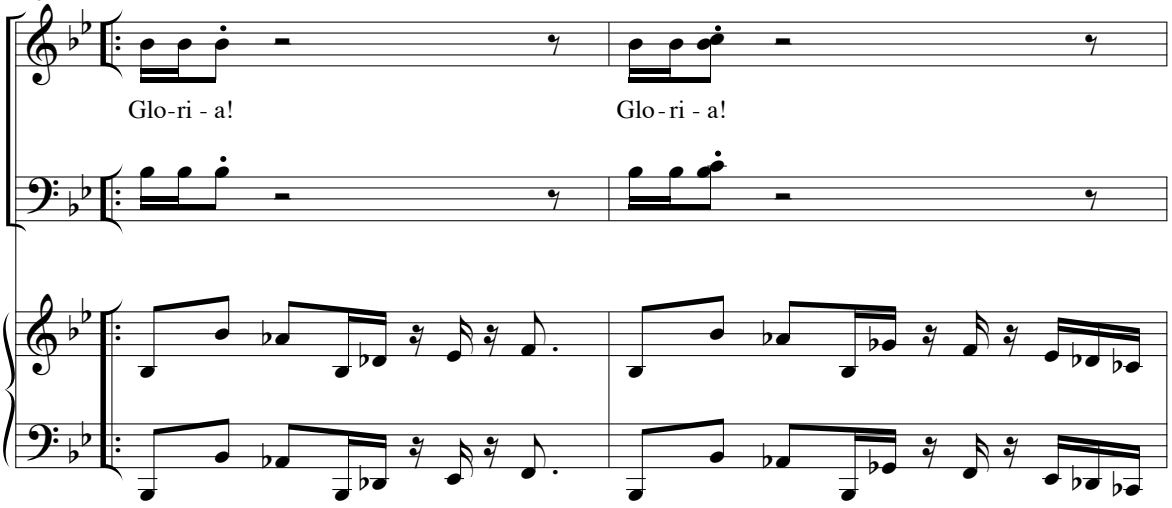

228
rec - on - ciled. Joy - ful, all ye na - tions rise;
mp
cresc.
rec - on - ciled. All ye na - tions rise.
mp
cresc.
D♭maj7
E♭
B♭maj7
F
E♭2
G
231
19
join the tri - umph of the skies!
unis.
Glo -
unis.
B♭maj7
D
Gm9
A♭maj7
B♭
F
G


234
8
- - - ri - a! In ex - cel - sis
Gsus
A
G
B
C2
Dsus
G

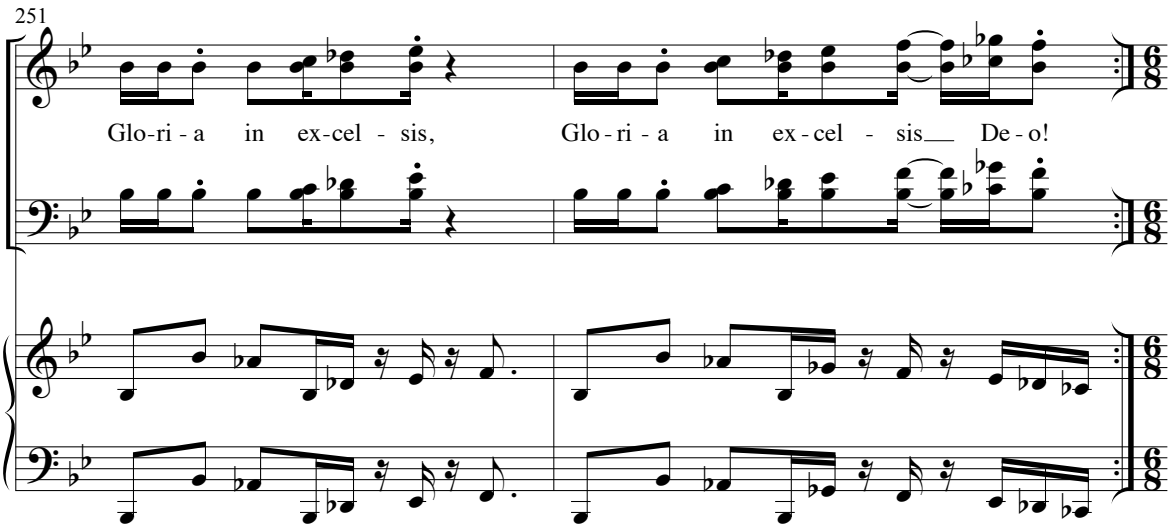

238
De - o. Glo - - -
Cm(maj9)
Cm6
D
ff


241
ri - a!
unis.
In ex - cel - sis
unis.
Fsus
Gm7
E♭
Cm
244
De - o!
A♭
F(no3)
247
20

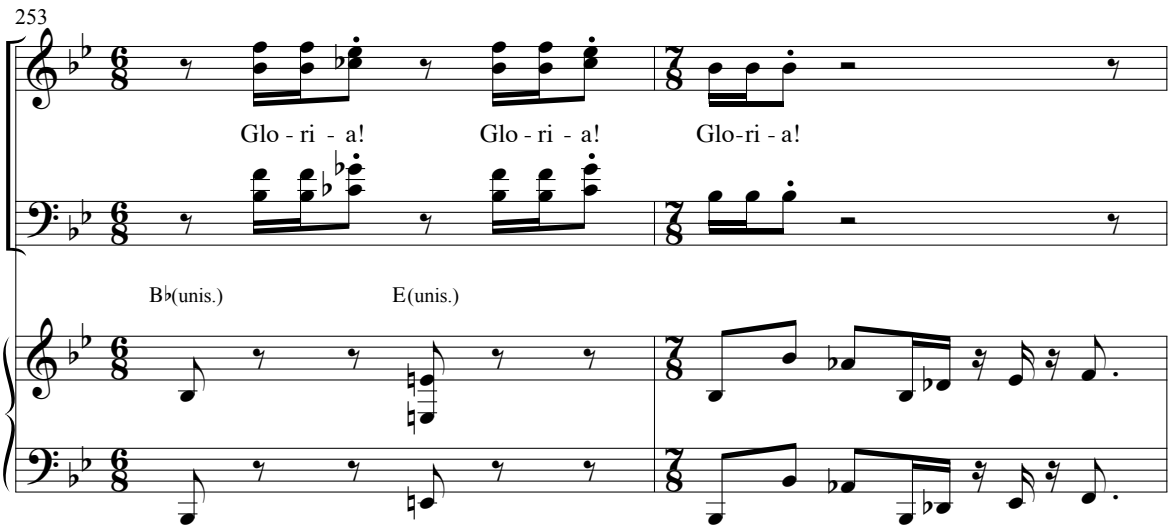
249

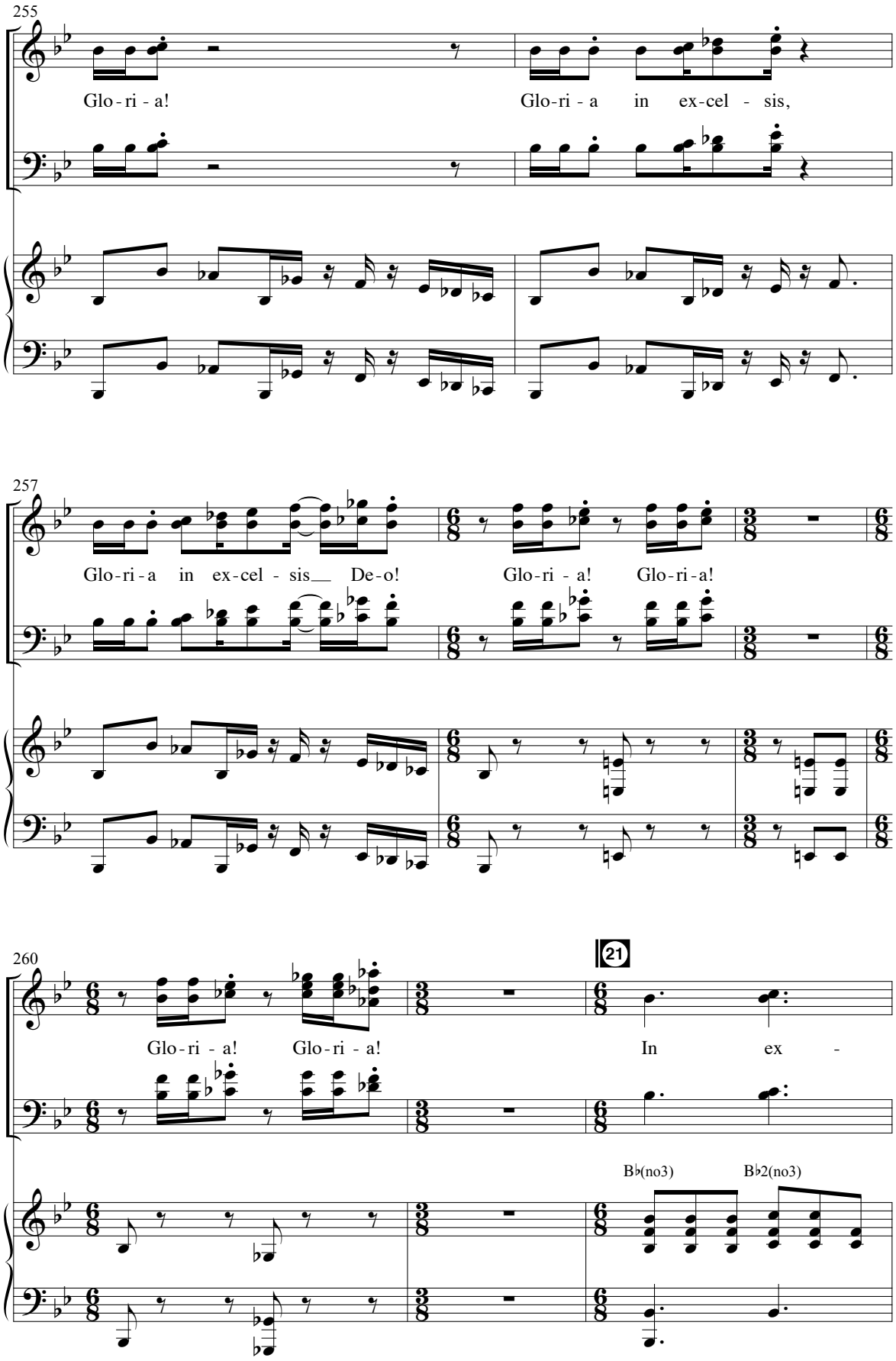

Glo-ri - a!
Glo - ri - a!

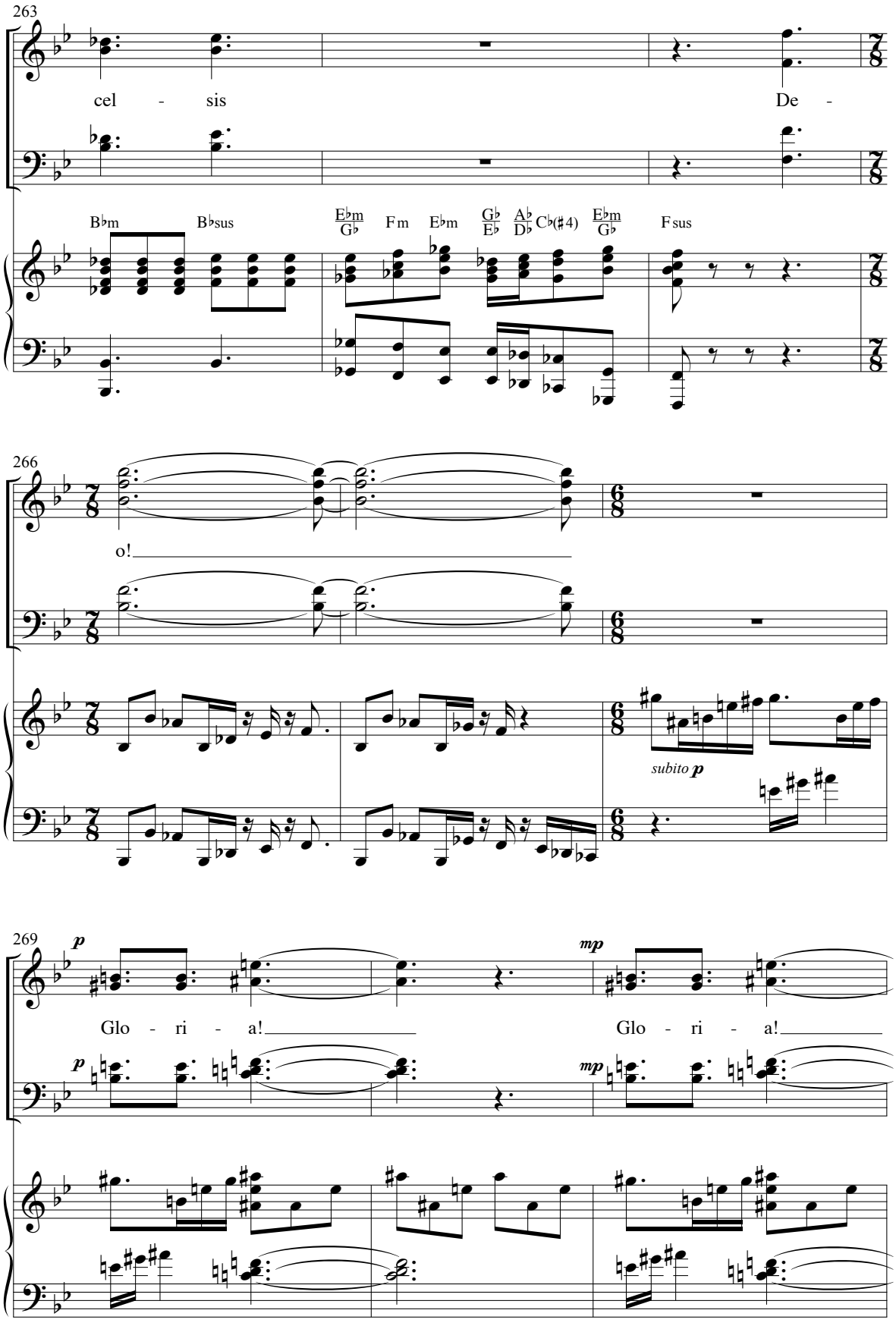
251

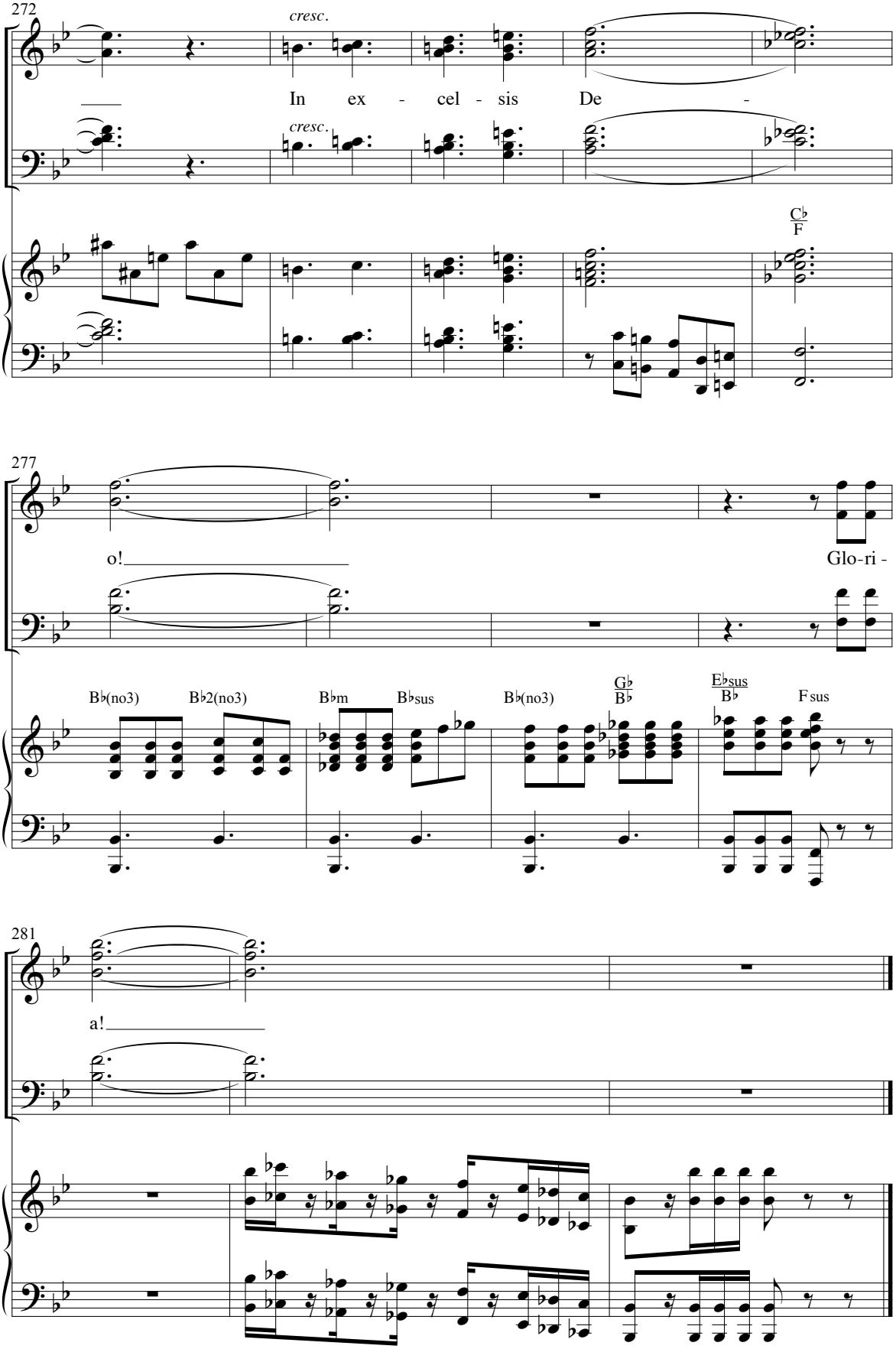

Glo-ri - a in ex-cel - sis,
Glo - ri - a in ex - cel - sis De - o!

253


Glo - ri - a!
Glo - ri - a!
Glo-ri - a!
B♭(unis.)
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!
21
In ex -
B♭(no3)
B♭2(no3)


263
cel - sis
De -
B♭m
B♭sus
E♭m/G♭
Fm
E♭m
G♭/E♭
A♭/D♭
C♭(♯4)
E♭m/G♭
Fsus
266
o!
subito p
269
p
Glo - ri - a!
mp
Glo - ri - a!


272
cresc.
In ex - cel - sis De -
cresc.
C♭
F
277
o!
Glo-ri -
B♭(no3)
B♭2(no3)
B♭m
B♭sus
B♭(no3)
G♭
B♭
E♭sus
B♭
F sus
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 multitute 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 activty 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 spolight fixed on him.