

The Angels Of Christmas

Arranged and Orchestrated by
Bradley Knight

1 Mysteriously ♩ = 72

Optional Narration # 1 Begins

1

pp

5

CHOIR *div.*
pp

Ooo

pp

10

Ooo

unis.

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

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.

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

60

62

64

4

rit.

67

$\text{♩} = 72$

MICHAEL SOLO

8

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

$\text{♩} = 72$

8

71

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

This system contains the first four measures of the piece. The vocal line is in treble clef with a soprano 8va marking. The piano accompaniment is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are highlighted in yellow.

75

born. He has gone to dwell a-mong the

This system contains measures 75, 76, and 77. The piano part changes to a 4/4 time signature in measure 76. The lyrics are highlighted in yellow.

78

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

cresc.
f
dim.

This system contains measures 78, 79, and 80. The piano part features a crescendo and dynamic markings of *f* and *dim.* The lyrics are highlighted in yellow.

81

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

mp

This system contains measures 81, 82, 83, and 84. The piano part has a mezzo-piano (*mp*) dynamic marking. The lyrics are highlighted in yellow.

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

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 measures 98 and 99. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. Chords are indicated below the bass line: Am, Dm/A, and E/A.

99

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

A F/A Am6 E/A

This system contains measures 99 and 100. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. Chords are indicated below the bass line: A, F/A, Am6, and E/A.

100

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

Am Dm A E A

This system contains measures 100 and 101. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. Chords are indicated below the bass line: Am, Dm/A, and E/A.

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

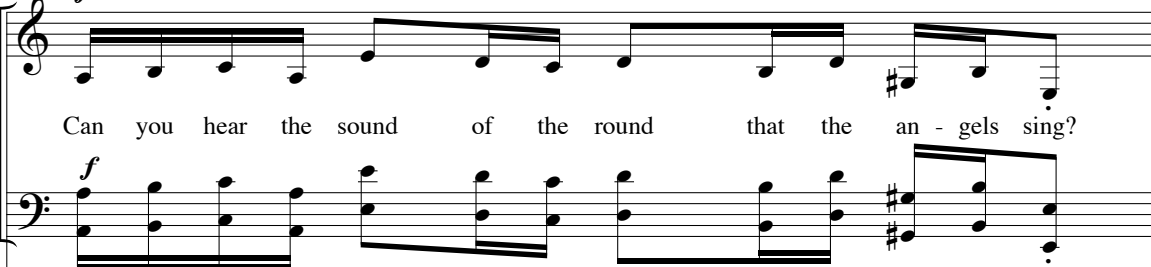
113

7

C

115 CHOIR I *unis.*

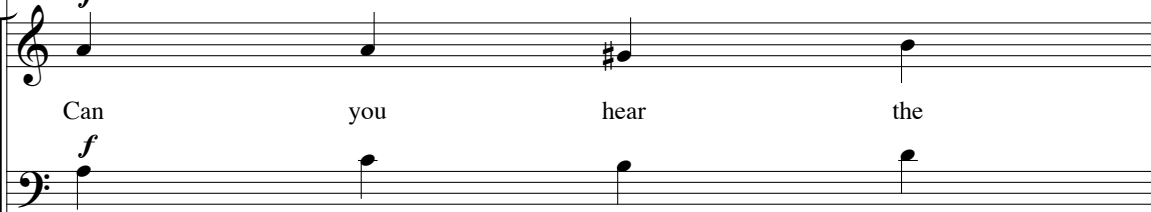
f



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

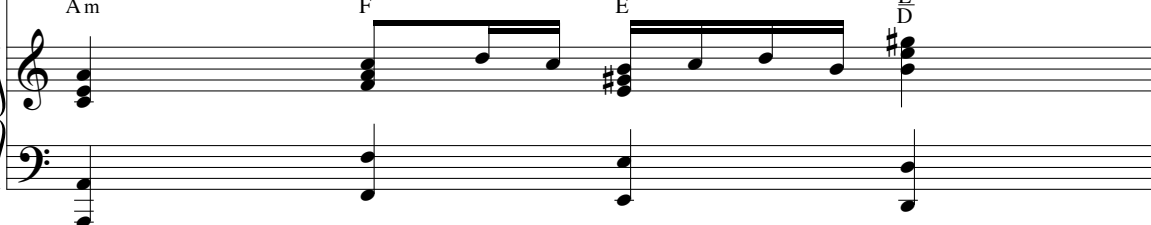
CHOIR II *unis.*

f

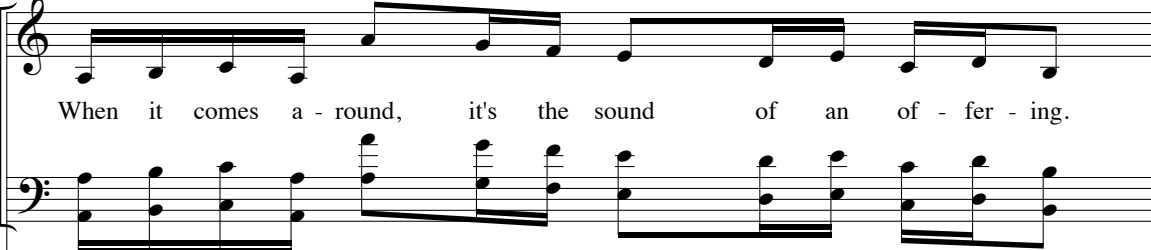


Can you hear the

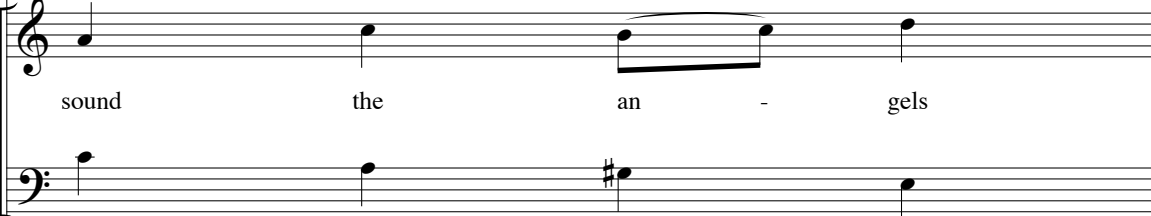
Am F E E D



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?

Detailed description: This system contains the first two staves of music for measures 119 and 120. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are 'Can you hear the flight of ce - les - tial laugh - ter?'. The music consists of quarter and eighth notes.

Come, re - jice and sing,

Detailed description: This system contains the second two staves of music for measures 119 and 120. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are 'Come, re - jice and sing,'. The music consists of quarter and eighth notes.

C(no3) C2(no3)

Detailed description: This system contains the piano accompaniment for measures 119 and 120. The top staff is in treble clef and the bottom staff is in bass clef. The left hand plays a steady eighth-note accompaniment. The right hand plays chords and moving lines. Chord labels 'C(no3)' and 'C2(no3)' are placed above the right staff.

120

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

Detailed description: This system contains the first two staves of music for measures 121 and 122. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are 'Ev - 'ry day and night you can hear it ring,'. The music consists of quarter and eighth notes.

lift up your voice

Detailed description: This system contains the second two staves of music for measures 121 and 122. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are 'lift up your voice'. The music consists of quarter and eighth notes.

C Csus

Detailed description: This system contains the piano accompaniment for measures 121 and 122. The top staff is in treble clef and the bottom staff is in bass clef. The left hand plays a steady eighth-note accompaniment. The right hand plays chords and moving lines. Chord labels 'C' and 'Csus' are placed above the right staff.

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 G/B

123 *unis.*

Can you hear the

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

A m

124

sound the an - gels

Musical notation for measures 124-125, including vocal line and piano accompaniment.

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

Musical notation for measures 126-127, including vocal line and piano accompaniment.

Empty musical staves for piano accompaniment.

125

sing, an of - fer -

Musical notation for measures 128-129, including vocal line and piano accompaniment.

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

Musical notation for measures 130-131, including vocal line and piano accompaniment.

Empty musical staves for piano accompaniment.

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

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a common time signature. It begins with a whole rest, followed by a half note 'lift', a quarter note 'up', and a half note 'your voice'. The bottom staff is a piano accompaniment in bass clef, starting with a whole rest, followed by a series of chords and moving lines.

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

Detailed description: This system contains the next two staves. The vocal line continues with 'E - v'ry day and night you can hear it ring,'. The piano accompaniment continues with a steady eighth-note pattern in the bass line and chords in the treble line.

C Csus

Detailed description: This system shows the piano accompaniment for measures 128-130. The right hand has a simple melody with notes G4, A4, B4, C5, B4, A4, G4. The left hand has a consistent eighth-note accompaniment. Chord markings 'C' and 'Csus' are placed above the staff.

129

un-to the King!

11

Detailed description: This system contains the next two staves. The vocal line has a whole rest followed by 'un-to the King!'. A rehearsal mark '11' is placed above the staff. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the bass line.

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

Detailed description: This system contains the next two staves. The vocal line continues with 'danc-ing with de-light and for-e-ver af - ter in the liv-ing light of the King of Kings.' The piano accompaniment continues with the eighth-note accompaniment.

C G C C E

cresc.

Detailed description: This system shows the piano accompaniment for measures 129-131. The right hand has a melody with notes G4, A4, B4, C5, B4, A4, G4. The left hand has a consistent eighth-note accompaniment. Chord markings 'C', 'G', 'C', 'C', and 'E' are placed above the staff. A 'cresc.' marking is placed below the staff.

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 Dbsus

141

un - to the King!

Db Ab Dbsus 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!

Eb

p

154 13

"We Worship You" (Carman)

GABRIEL

mp

157

We

24

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.

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

unis. We *f*

rit.

169

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

172

♩ = 171

Christ — the — Lord!

♩ = 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 through 190. The melody is written in a treble clef with a key signature of one sharp (F#). The lyrics are "Christ the Lord, the new - born King!". The notes are: 187: whole rest; 188: quarter note G4, quarter note A4, quarter note B4, quarter note C5; 189: quarter note B4, quarter note A4, quarter note G4, quarter note F#4; 190: half note G4.

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

Detailed description: This block contains the piano accompaniment for measures 187 through 190. The right hand plays chords and moving lines, while the left hand plays a simple bass line. Chord labels above the staff are: B, B/A, Gmaj7, D(no3), and D2(no3). The key signature is one sharp (F#).

191

Detailed description: This block contains the vocal line for measures 191 through 193. The melody is written in a treble clef with a key signature of one flat (Bb). The notes are: 191: whole note G3; 192: whole rest; 193: whole rest.

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

Detailed description: This block contains the piano accompaniment for measures 191 through 193. The right hand plays chords and moving lines, while the left hand plays a simple bass line. Chord labels above the staff are: Dm, Dsus, D(no3), D2(no3), Bb, C/A, Dm, F, and Gm. The key signature is one flat (Bb).

194

16

Detailed description: This block contains the vocal line for measures 194 through 196. The melody is written in a treble clef with a key signature of one flat (Bb). The notes are: 194: whole rest; 195: whole rest; 196: whole rest.

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

Detailed description: This block contains the piano accompaniment for measures 194 through 196. The right hand plays chords and moving lines, while the left hand plays a simple bass line. Chord labels above the staff are: D(no3), D2(no3), Dm, Dsus, D(no3), and D2(no3). The key signature is one flat (Bb).

28
197

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

mf
unis.

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) Db Eb/C Fm/Ab Bb Ab Bb/F

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

225 GABRIEL *p*

8 Peace on earth, God and sin - ners

unis. p And mer - cy mild, sin - ners

unis. p

subito p

Abmaj7 Eb Dbmaj7 Eb Abmaj7 Eb

228

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

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

mp *cresc.*

mp *cresc.*

$D^{\flat}maj7$ E^{\flat} $B^{\flat}maj7$ F $E^{\flat}2$ G

231

19

join the tri - umph of the skies! —

unis. Glo -

unis.

$B^{\flat}maj7$ D $Gm9$ $A^{\flat}maj7$ B^{\flat} F G

234

ri - a! In ex - cel - sis

G^{sus} A G B C2 D^{sus} G

238

De - o. Glo

Cm(maj9) Cm6 D

ff

241

ri - a! In ex - cel - sis

unis.

F sus G m7 Eb Cm

244

De - o!

Ab F(no3)

247

20

34

249

Musical score for measures 249-250. The system includes a vocal line and a piano accompaniment. The vocal line consists of two staves (treble and bass clef) with lyrics "Glo-ri - a!" repeated. The piano accompaniment consists of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes.

251

Musical score for measures 251-252. The system includes a vocal line and a piano accompaniment. The vocal line consists of two staves (treble and bass clef) with lyrics "Glo-ri - a in ex-cel - sis, Glo-ri - a in ex-cel - sis. De - o!". The piano accompaniment consists of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes.

253

Musical score for measures 253-254. The system includes a vocal line and a piano accompaniment. The vocal line consists of two staves (treble and bass clef) with lyrics "Glo - ri - a! Glo - ri - a! Glo-ri - a!". The piano accompaniment consists of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes. Below the piano accompaniment, there are two staves with the text "Bb(unis.)" and "E(unis.)" indicating the pitch of the notes.

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)

(21)

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 -

$\text{Bb}(\text{no}3)$ $\text{Bb}2(\text{no}3)$ Bbm Bbsus $\text{Bb}(\text{no}3)$ 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.