

ANGELS, FROM THE REALMS OF GLORY

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1	Conductor	2	1st and 2nd E \flat Alto Saxophone	2	Baritone
1	C Piccolo	1	B \flat Tenor Saxophone	1	Baritone Treble Clef
3	1st C Flute	1	E \flat Baritone Saxophone	4	Tuba
3	2nd C Flute	3	1st B \flat Trumpet	2	Mallet Percussion (Bells, Chimes)
2	Oboe	3	2nd B \flat Trumpet	1	Vibraphone
3	1st B \flat Clarinet	3	3rd B \flat Trumpet	1	Timpani
3	2nd B \flat Clarinet	2	1st and 2nd Horn in F	3	Percussion I (Wind Chimes, Sleigh Bells, Snare Drum, Bass Drum)
3	3rd B \flat Clarinet	2	3rd and 4th Horn in F	3	Percussion II (Suspended Cymbal, Crash Cymbals)
2	B \flat Bass Clarinet	2	1st Trombone		
1	E \flat Contrabass Clarinet	2	2nd Trombone		
2	Bassoon	2	3rd Trombone		

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PROGRAM NOTES

ANGELS, FROM THE REALMS OF GLORY, by James Montgomery, was first published in 1816 under the title "Nativity." Over the years, the carol was revised several times for various publications. The beautiful lyrics are set to the hymn "Regent Square" by Henry Thomas Smart. The melody is named after the London Regent Square Presbyterian Church and first published in 1867.

This publication is lovingly dedicated to my very own angels, my wife Susan and our two little angels, Savannah and Madison. Their love and understanding not only make my compositions possible, but they also provide a never-ending source of creative inspiration.

NOTES TO THE CONDUCTOR

This setting uses the first five notes of the traditional carol as the driving force behind the work. This five-note motif is stated throughout in a variety of settings. Each statement should be carefully balanced for harmonic clarity and movement.

The opening quartet should be gentle, yet provide a sense of motion as the five-note motif develops. Pay particular attention to the dynamic shape. I have notated several crescendos that will give momentum to the line if carefully interpreted.

The vibraphone part is essential. If a quality instrument is not available, it may be played on a synthesizer with an appropriate vibe or music box setting. The sleigh bells should be carefully shaped as if coming to us and then fading into the distance.

The timpani at bar 14 should be as dramatic as possible. For rehearsal, I suggest sustaining each chord during this section to ensure harmonic understanding throughout the ensemble. The dynamic shape of the sustains in bars 15 and 17 are crucial. The final crescendo in bar 19 should be taken right to the point of release, leaving the horns to sustain.

The five-note motif returns in the woodwinds and mallets at bar 24. Please note the drastic crescendo notated. In addition, the mallets should be balanced as equal to the clarinet choir. The oboe solo should soar out of the clarinets/mallets as they decrescendo in bar 25.

The bells provide a music box effect at 32 while the oboe/first clarinet/bass clarinet provide melodic interaction above. The five-note motif returns in the vibes at bar 35. Feel free to adjust the dynamic marking to ensure clarity in the vibes.

The carol is stated in a more traditional fashion at bar 48. The horns and euphonium should be as flowing as possible. The oboe provides the countermelodic line. The flutes and clarinets trade trill figures to create a sense of underlying energy. I have indicated a mezzo forte in the flutes to ensure presence. Feel free to adjust the dynamic notation for balance.

The motif at bar 65 should be powerful yet still allow for the notated crescendo as previously discussed. The horn/flutes/oboes/saxes should soar out of the crescendo as they take over the melodic line. The mallet percussion should be as brilliant as possible. If personnel and equipment allow, feel free to double the vibes/bells with as many metallic percussion as possible. Be sure to sustain the energy at bar 73 as the horns give way to the trumpets and trombones. The crescendo beginning in bar 71 is crucial to this effect.

The final ensemble statement at bar 81 should be even more dramatic than previously performed. I have notated the final rallentando beginning in bar 87. However, feel free to move the rallentando earlier as your interpretation requires. The mallets should again be as brilliant as possible. Please double as many metallic percussion instruments as possible in bars 87 through 89. Note the final two mallet figures are "on cue." The ending should be drawn out as far as possible without losing the crescendo to the final note. The final note should be of full value. If in doubt, err on the long side.

I hope that you and your ensemble enjoy ANGELS, FROM THE REALMS OF GLORY. I wish you the best in all of your musical endeavors!

CONDUCTOR

ANGELS, FROM THE REALMS OF GLORY

ROBERT W. SMITH

Gently $\text{♩} = 92$

C Piccolo

C Flutes 1 2

Oboe

Bb Clarinets 1 2 3

Bb Bass Clarinet

Eb Contrabass Clarinet

Bassoon

Eb Alto Saxophones 1 2

Bb Tenor Saxophone

Eb Baritone Saxophone

Bb Trumpets 1 2 3

Horns in F 1 2 3 4

Trombones 1 2 3

Baritone

Tuba

Mallet Percussion (Bells, Chimes)

Vibraphone

Timpani

Percussion I (Wind Chimes, Sleigh Bells, Crash Cymbals, Snare Drum, Bass Drum)

Percussion II (Suspended Cymbal, Crash Cymbals)

Bells *mf*

Wind Chimes

Sleigh Bells *p*

Susp. Cym. *p* *mf*

(let all Cyms. ring unless noted)

1 2 3 4 5

Picc.

Fls. 1 2

Ob.

Cls. 1 2 3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Vibes

Timp.

Perc. I

Perc. II

6 7 8 9 10

f *p* *w.c.* *p* *mf* *p* *mf*

14 Boldly

14 Boldly tutti

One player

Solo

Cr. Cyms.

11 12 13 14 15

Picc.

Fls. 1
2

Ob.

1
Cls. 2
3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

1
Tpts. 2
3

1
Hns. 2
3
4

1
Tbns. 2
3

Bar.

Tuba

Mlt. Perc.

Vibes

Timp.

Perc. I

Perc. II

f 16 *p* 17 *f* 18 *p* 19 *f* 20

Picc. *p rall.* *ff*

Fls. 1 *p rall.* *ff*

Fls. 2 *p rall.* *ff*

Ob. *p rall.* *ff* Solo *mf*

Cls. 1 *p rall.* *ff* *mp* *f*

Cls. 2 *p rall.* *ff* *mp* *f*

Cls. 3 *p rall.* *ff* *mp* *f*

B. Cl. *p rall.* *ff* *mp* *f*

Cb. Cl. *p rall.* *ff*

Bsn. *p rall.* *ff*

A. Saxes. 1 *p rall.* *ff*

A. Saxes. 2 *p rall.* *ff*

T. Sax. *p rall.* *ff*

Bar. Sax. *p rall.* *ff*

Tpts. 1 *p rall.* *ff*

Tpts. 2 *p rall.* *ff*

Tpts. 3 *p rall.* *ff*

Hns. 1 *rall.* *ff* Solo (stopped)

Hns. 2 *rall.* *ff*

Hns. 3 *rall.* *ff*

Hns. 4 *rall.* *ff*

Tbns. 1 *p rall.* *ff*

Tbns. 2 *p rall.* *ff*

Tbns. 3 *p rall.* *ff*

Bar. *p rall.* *ff*

Tuba *p rall.* *ff*

Mlt. Perc. *p rall.* *ff* Bells *mf*

Vibes *rall.* *mf*

Timp. *p rall.* *ff* *pp*

Perc. I *pp rall.* Sleigh Bells *f* *pp* w.c.

Perc. II *p rall.* *ff* no ring *p* *mf*

Picc.

Fls. 1
2

Ob.

Cls. 1
2
3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar.

Tuba

Mlt. Perc.

Vibes

Timp.

Perc. I

Perc. II

mp *mp* *f* *mp* *mp* *f* *mp* *mp* *f* *mp*

sim. *sim.*

p *mf*

32

Picc.

Fls. 1
2

Ob.

Cls. 1
2
3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

32

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar.

Tuba

Mlt. Perc.

Vibes

Timp.

Perc. I

Perc. II

31

32

33

34

35

40 Boldly, slightly faster

Picc.

Fls. 1 2

Ob.

Cls. 1 2 3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

40 Boldly, slightly faster

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Vibes

Timp.

Perc. I

Perc. II

Cr. Cyms.

p *f*

This page of a musical score is for the conductor, labeled "Conductor - 9". It contains staves for the following instruments: Picc., Fls. (1 and 2), Ob., Cls. (1, 2, and 3), B. Cl., Cb. Cl., Bsn., A. Saxes. (1 and 2), T. Sax., Bar. Sax., Tpts. (1, 2, and 3), Hns. (1, 2, 3, and 4), Tbns. (1, 2, and 3), Bar., Tuba, Mlt. Perc., Vibes, Timp., Perc. I, and Perc. II. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features dynamic markings such as *f* (forte), *ff* (fortissimo), and *p* (piano), along with a *tutti* marking. The percussion parts include specific rhythmic patterns and dynamic changes. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page.

Conductor - 10

48 With motion $J = 92$

Picc. *rit.*

Fls. 1 *rit.* *tr*

2 *rit.* *tr*

Ob. *rit.* Solo *mp rit.* *mf* *tr*

1 *rit.* *mp* *tr*

2 *rit.* *mp* *tr*

3 *rit.* *mp* *tr*

B. Cl. *rit.* *p*

Cb. Cl. *rit.* *p*

Bsn. *rit.*

A. Saxes. 1 *rit.* Cue: Hn.

2 *rit.* *mp* Cue: Bar.

T. Sax. *rit.* *mp*

Bar. Sax. *rit.*

48 With motion $J = 92$

1 *rit.*

2 *rit.*

3 *rit.*

Hns. 1 *rit.* *flowing* *mp* *flowing*

2 *rit.* *mp* *flowing*

3 *rit.* *mp*

4 *rit.* *mp*

1 *rit.*

2 *rit.*

3 *rit.*

Bar. *rit.* *flowing* *mp*

Tuba *rit.* *stagger breathe* *p*

Mlt. Perc. *rit.*

Vibes *rit.*

Timp. *rit.* no ring *p*

Perc. I *rit.* W.C. *p*

Perc. II *rit.* no ring *f rit.*

56

Picc.

Fls. 1
2

Ob.

1
2
3

Cls.

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

56 Solo Flugelhorn (opt. Trumpet)

1
2
3

Tpts.

1
2
3
4

Hns.

1
2
3

Tbns.

1
2
3

Bar.

Tuba

Solo

mp

Mlt. Perc.

Vibes

Timp.

Perc. I

Perc. II

mf

56 57 58 59 60

Picc. *gentile rit.* *pp molto rall.* *f*

Fls. 1 *gentile rit.* *pp molto rall.* *f*

2 *gentile rit.* *pp molto rall.* *f*

Ob. *gentile rit.* *pp molto rall.* *f*

1 *gentile rit.* *pp molto rall.* *f*

2 *gentile rit.* *pp molto rall.* *f*

3 *gentile rit.* *pp molto rall.* *f*

B. Cl. *gentile rit.* *pp molto rall.* *f*

Cb. Cl. *gentile rit.* *pp molto rall.* *f*

Bsn. *gentile rit.* *pp molto rall.* *f*

A. Saxes. 1 *gentile rit.* *tutti pp molto rall.* *f*

2 *gentile rit.* *tutti pp molto rall.* *f*

T. Sax. *gentile rit.* *pp molto rall.* *f*

Bar. Sax. *gentile rit.* *pp molto rall.* *f*

1 *gentile rit.* *tutti pp molto rall.* *f*

2 *gentile rit.* *pp molto rall.* *f*

3 *gentile rit.* *pp molto rall.* *f*

Hns. 1 *gentile rit.* *pp molto rall.* *f*

2 *gentile rit.* *pp molto rall.* *f*

3 *gentile rit.* *pp molto rall.* *f*

4 *gentile rit.* *pp molto rall.* *f*

1 *gentile rit.* *pp molto rall.* *f*

2 *gentile rit.* *pp molto rall.* *f*

3 *gentile rit.* *pp molto rall.* *f*

Bar. *gentile rit.* *tutti pp molto rall.* *f*

Tuba *gentile rit.* *pp molto rall.* *f*

Mlt. Perc. *gentile rit.* *molto rall.* *f*

Vibes *gentile rit.* *molto rall.* *f*

Timp. *gentile rit.* *pp molto rall.* *ff*

Perc. I *gentile rit.* S.D. *ff*

B.D. *ff*

Perc. II *gentile rit.* *p molto rall.* *ff Cr. Cyms.*

BD9957C 61 62 63 64 65

Picc.

Fls. 1
2

Ob.

Cl. 1
2
3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar.

Tuba

Mlt. Perc.

Vibes

Timp.

Perc. I

Perc. II

to Chimes

Picc.

Fls. 1
2

Ob.

Cls. 1
2
3

B. Cl.
Cb. Cl.
Bsn.

A. Saxes. 1
2

T. Sax.
Bar. Sax.

Ipts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar.
Tuba

Mlt. Perc.
Vibes
Timp.
Perc. I
Perc. II

sfz
ff
p

76 77 78 79 80

Picc. *molto rall. to end!!!* *tr* *fff*

Fls. 1 *molto rall. to end!!!* *tr* *fff*

2 *molto rall. to end!!!* *tr* *fff*

Ob. *molto rall. to end!!!* *tr* *fff*

1 *molto rall. to end!!!* *tr* *fff*

Cls. 2 *molto rall. to end!!!* *tr* *fff*

3 *molto rall. to end!!!* *tr* *fff*

B. Cl. *molto rall. to end!!!* *mp* *fff*

Cb. Cl. *molto rall. to end!!!* *mp* *fff*

Bsn. *molto rall. to end!!!* *mp* *fff*

A. Saxes. 1 *molto rall. to end!!!* *fff*

2 *molto rall. to end!!!* *fff*

T. Sax. *molto rall. to end!!!* *fff*

Bar. Sax. *molto rall. to end!!!* *mp* *fff* (lengthy last note!)

1 *f molto rall. to end!!!* *fff*

Tpts. 2 *f molto rall. to end!!!* *fff*

3 *f molto rall. to end!!!* *fff*

1 *molto rall. to end!!!* *fff*

Hns. 2 *molto rall. to end!!!* *fff*

3 *molto rall. to end!!!* *fff*

4 *molto rall. to end!!!* *fff*

1 *molto rall. to end!!!* *mp* *fff*

Tbns. 2 *molto rall. to end!!!* *mp* *fff*

3 *molto rall. to end!!!* *mp* *fff*

Bar. *molto rall. to end!!!* *mp* *fff*

Tuba *molto rall. to end!!!* *mp* *fff*

Mlt. Perc. *ff molto rall. to end!!!* *On cue* *fff*

Vibes *ff molto rall. to end!!!* *On cue* *fff*

Timp. *molto rall. to end!!!* *p* *fff*

Perc. I *molto rall. to end!!!* *no ring* *fff*

Perc. II *molto rall. to end!!!* *p* *fff*

